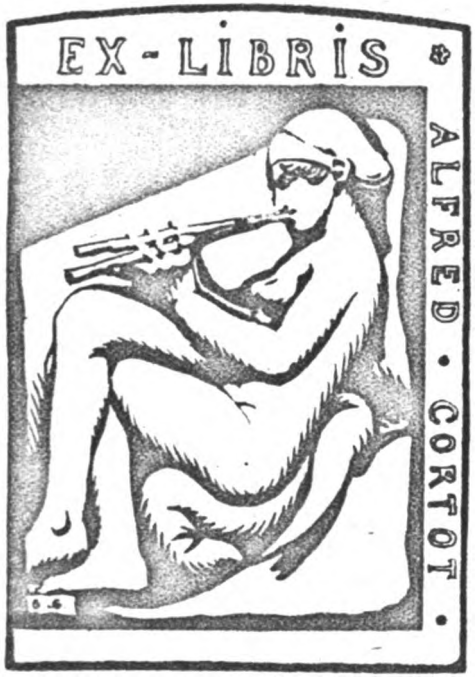

A FOND, Jean-François de.

A | NEW | SYSTEM | OF MUSIC, | BOTH | THEORICAL AND PRACTICAL, | AND YET NOT | MATHEMATICAL : | WRITTEN | IN A MANNER INTIRELY NEW; THAT'S TO SAY, | IN A STYLE PLANE AND INTELLIGIBLE; AND CALCU-|LATED TO RENDER THE ART MORE CHARMING, THE | TEACHING NOT ONLY LESS TEDIOUS, BUT MORE PRO-|FITABLE, AND THE LEARNING EASIER BY THREE QUAR-|TERS. ALL WHICH IS DONE BY TEARING OFF THE VEIL | THAT HAS FOR SO MANY AGES HUNG BEFORE THAT | NOBLE SCIENCE. || *LONDON 1725, Printed for the author.*

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A

NEW SYSTEM

OF

MUSIC,

BOTH

Theorical and *Practical*,

And yet Not

MATHEMATICAL:

WRITTEN

In a manner intirely new; that's to say, in a Style plane and intelligible; and calculated to render the *Art more Charming*, the *Teaching* not only less tedious, but *more profitable*, and the *Learning easier* by three Quarters. All which is done by tearing off the *Veil* that has for so many Ages hung before that noble Science.

By JOHN FRANCIS DE LA FOND,
who teaches Singing, and the principal Instruments.

LONDON,
Printed for the Autor. M.DCC.XXV.

N. B. The Autor having hitherto chiefly taught the *Latin*, and *French* Tungs, as he now ſtill does; thoſe that ſhall be pleaſed to employ him as a Maſter of *Muſic*, will have the advantage of improving themſelves with him in talking thoſe two Languages.

THE

DEDICATION,

To all my worthy

Friends and *Subſcribers.*

Gentlemen and Ladies,

AS you have been ſo generous as to help me to bring this Performance into the world, I tho't it became me in this public manner to return you my moſt humble thanks for this and all other favors.

The

The Dedication.

The readineſs you have ſhow'd in giving me encouragement, notwithſtanding all the diſadvantages I have lain under, gives me hopes that you will ſtill remain in my little intereſt, and defend this Cauſe againſt two great enemies of mine, and indeed of all new Diſcoveries, *viz. Prejudice* and *Ignorance.*

May you all live many long ſmiling years, ſtill enjoying the ſweets of *Muſic*; of *Muſic!* an art that makes us anticipate the joys of Heaven, while here on Earth it is the happy parent of Love, Union and Peace!

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AMENDMENTS

IN the Preface, *Page* 8. laſt line, inſtead of Greek, read *Greeks.*

Page 84. line 1. inſtead of A read C.

Page 128. line 17. inſtead of that's to ſay, read I ſhould ſay.

Page 138. in this and other places, inſtead of Alphabeth, read A, B, C.

Page 150. line 3, inſtead of unlegible, read unreadable. Unreadable! They'll cry. But I am ſorry I ſhould be obliged to tell them that *unreadable*, is more naturally derived from *read* than either unlegible or illegible can be. I am ſure the *Latins* would have derived as I do, had the verb *to read* been their own. And I want no better proof of this than the very words *legible* and *illegible.* So if you meet with legible, read *readable.*

THE

PREFACE.

I did deſign to have given the Reader by way of Preface, a large Diſſertation upon the excellence of Muſic, *without running into the* Fable *of it, and to have anſwer'd the greateſt objections; but as I now intend to do it in another place, I content my ſelf at preſent with accounting for ſeveral new Spellings, the new applying of ſome Terms, and indeed for making new ones; and, which is more.*

conſiderable, with taking notice of the manner in which I have treated the whole, and making a remark or two relating to the Profeſſors of this Art.

As to ſpelling, &c.

This muſt be laid down as a great fundamental rule, that letters come into words, either to be pronounced, or to ſhow the etymology *or* derivation, *or for both. Conſequently that thoſe ſpellings are falſe that are not conformed to that rule.*

But before I can go any farther, I ſhall be taken up for the word conformed. *They'll cry, why can't you ſay* conformable, *and ſo conform your ſelf to others? I anſwer, the word* conformable *is here miſapplied. That*

That word, according to the acceptation of moſt of our Adjectives *in* able, *ſhould ſignify capable of being conformed; as practicable ſignifies capable of being practiced; appliable, capable of being applied,* &c.

But what a way of talking, They'll ſay. Conformable ſhould ſignify! *Are not we at full liberty to ſtamp what ſignification we pleaſe upon words? You talk of acceptation, and turn it againſt us; we may as well turn it againſt you. Is not* Cuſtom *the only rule for all theſe things? So it ſeems indeed.* Cuſtom *is too much the rule for theſe and many other things. But what is very ſtrange, theſe very* Gentlemen *who preach up* Cuſtom, *excluſive of all the reſt, at other times, and ſometimes at the*

ſame time, will pretend to talk of purity of Language, of property of Speech, and truth of Grammar. They muſt either ceaſe talking of theſe great things, or elſe leave ſhowing Cuſtom *ſuch great deference.*

Sure you don't pretend to reform the Engliſh! *It is not for every one to pretend to reform, They'll ſay. What they mean by every one pretending to reform, I don't very well know. If they had ſaid it is not for every little ignorance to pretend to teach, they would have been more intelligible, and I ſhould have agreed with them. But I think every man, either young or old, fam'd or not fam'd, is wellcome to propoſe. Every one ſhould be ſo, at leaſt; nay, even the ignorant ſhould; for we don't know but the ignorant is learned,*

ned, before he ſpeaks. We can entertain little hopes of improvements in Language, Muſic, *or any other Science, if men muſt be frightned from ſpeaking: and if any are allowed to ſpeak, it ſhould be thoſe who have ſpent many Years in the ſtudy of thoſe Sciences.*

But Muſic! Theorical! Autor! *They'll cry. But again, is the* k *pronounced in* Muſic? *No certainly. It is not poſſible to pronounce it: for, the* c *has the ſound of the* k; k *comes in when* c *has done the buſineſs. Perhaps They'll ſay, this* k *ſhows the derivation: but if they will derive the word* Muſic *from any Language, it muſt be either from the* Latin *or the* Greek. *Now that word is ſpelled without* k *in both thoſe Languages; for, as to the firſt,*

there is a very good reaſon why, there is no k *in that Language: as to the ſecond, the* Greek κάππα *is look'd upon to be the ſame with the* Latin c. *However, they may uſe the* k *if they pleaſe, but then they muſt ſtrike out the* c, *it being then of no uſe. All this I would have meant of many Terms of Art derived from the* Greek *and ſpell'd with* ck, *as* Mathematicks, Phyſick, Ethicks, *&c.*

As for theorical, *I wonder any body ſhould find the leaſt fault with it. I think* theorical *is as naturally derived from* θεωρία *or* θεωρεια, *as* theoretical *is from* θεωρητικὴ. *But They'll ſay,* theoretical *is oftner uſed than* theorical. *But again, I have met with the latter oftner than with the former.*

But

But how will you account for Autor? *You cannot do it, even according to your own rule. It's true, the* h *is not to be found in the* Latin, *but then, it is pronounced in the* Engliſh, *They'll ſay. All this is very right; but this muſt be obſerved, that the* h *is brought into that word and pronounced only in conſequence of a falſe principle or notion that it is in both the* Latin *and the* French. *This* h *is not to be found in the true* Latin, *as we have ſeen, but it is found in ſome faulty copies; and the ſame* h *is often found in the* French, *in which it is more improperly uſed than it is in the* Engliſh. *Beſide, if it be proper for me to quote* Cuſtom, *we are come off very much of the* th. *We now ſpell and pronounce* burden, *not* burthen; murder, *not* murther: *and which is more conſi-*

derable, we have changed the th *of the third ſingular Perſon, preſent Tenſe, indicative Mode of Verbs into* s. *And in that I think we have done mighty well; not only becauſe* th *makes a* Cacophony, *or ill ſound, which the* Greeks, *whoſe Language was, and is now ſtill ſo much admired for the loftineſs of its ſound, took great care to avoid; but likewiſe becauſe that double letter is a great ſtumbling-block to all* Foreiners.

Foreiners! *Again! They'll ſay. But then I'll tell them again, that as the* g *in that word is neither pronounced nor derived, it is better out than in. That word is* French, *and there's no* g *belonging to it in that Language.*

But They'll ſay, you need quote the Greek *in the caſe of* Autor.

Our

Our th *and the* Latins th *exactly anſwer the* Greek θῆτα. *I own our* th *is, as to looks, the ſame with the Latins* th, *which again ſhows the power of the* θ: *but it is only as to looks, and not as to ſound. We are very ſure the* Greeks *did not pronounce their* θ *as we pronounce our* th; *for, according to all our* Greek Grammarians, *the power of the* θ *is expreſs'd by the Latin* t *and* h, *which laſt is known to be an aſpiration, not only in the* Latin, *but in the* Engliſh *alſo: ſo that the true ſound of the* Greek θ *and the* Latin th, *is* T *with an aſpiration, and nothing of the* liſping ſound *of our* th. *The* θ *I ſay, is a* t *aſpirated, which aſpiration diſtinguiſhes it from the* ταῦ *or plain* t; *and in this we are confirmed by the* German *pronunciation of their* t, *which they aſ-*

pirate

pirate and pronounce ſtronger than either the Engliſh *or the* French *do theirs. And if I miſtake not the* Florentine Italians *pronounce their* t *with an aſpiration likewiſe.*

They'll ask, What occaſion have you to ſay improperty *inſtead of* impropriety? *I muſt own it is much the ſame whether we ſay impropriety, taking it from propriety; or whether we ſay improperty, deriving it from improper: tho' of the two we had better derive them all from* proper.

They'll ask farther, How do you account for aimable, labor, favor, Concert, *&c.? As to the firſt, we ſay* amiable. *We have taken that word from the* French, *and we ſpell it exactly the ſame as they do. That's very true; but it is as ſtrange as that is true, that*

that we ſhould borrow words from the French, *or any other Language, ſpell them the ſame, and give them another ſignification, which can anſwer no other end, than to lead thoſe who ſpeak thoſe Languages into miſtakes. By* amiable *we mean* lovely; *but* amiable *in the* French *ſignifies* friendly. *The* French *for* lovely *is* aimable; *and if we will borrow, we had better borrow the right word. They'll ſay, the difference is very ſmall,* lovely *and* friendly *being nearly related. But however, there is the ſame difference between* lovely and friendly *as there is between* love *and* friendſhip; *ſo that the property is loſt. Greater inſtances of this ſort of improperty might be brought in, as this very word* inſtance. *But this is not the proper place.*

What

What makes you write labor *and* favor? *They'll cry. But we pronounce nothing of an* u *in thoſe words, nor does the* u *ſhow any thing of a derivation; for thoſe words are writ in the* Latin *exactly as I ſpell them. Some perhaps, will ſay, the* u *was formerly pronounced in theſe words. That's moſt likely; but then, that time is over.*

As to the word Concert, *it is certainly more proper than* Conſort; *and this upon three very good accounts.* 1. *By* Concert *we mean a mixture of muſical Voices and Inſtruments, which ſeem* to act together in Concert, *or agreement; which* Concert *or agreement is the very ſoul of what we call a* Concert *of* Muſic, *and the word it ſelf.* 2. *This word is* French, *and ſignifies this agreement of muſical Voices*

Voices and Inſtruments: and it muſt be either ignorance, or inadvertence, that makes them uſe Conſort *inſtead of* Concert. 3. *As it is moſt improper to fix any two different ideas to the ſame word, we had better ſay* Concert, *than* Conſort; *for, this laſt is uſed to ſignify a partner for life; in which ſignification it is not only proper, but very elegant.*

As to making new words, *They'll ſay, you have not* autority *enough. This I have partly anſwered before; and I muſt add, that* Reaſon *and* Neceſſity, *not only both together, but either of them by it ſelf, is more than* autority.

Autority! *Again! But again, the account I have given of* Autor *may ſerve for this: only, it is very ſtrange, that*

that the h *not belonging to thoſe two words ſhould be put in, and the* c *belonging to them, as to derivation, ſhould be left out.*

But ſamifying! *what a word that is! But again! I don't ſee why we may not uſe it as well as* juſtifying, vivifying, *and* mortifying. *And I am ſure,* ſamifying *will be eaſier underſtood than* identifying.

Here it will not be improper to obſerve, that the caſe of Language is as odd as the moſt fantaſtical man could deſire. They talk of our Language *being* refined; *but they are ſo ſparing of their words, that they are hardly intelligible. If they mean any thing, I ſuppoſe it is this, that we have exchanged many* ill ſounding Saxon words *for* muſical Latin and French ones. *That*

That is ſomething indeed; but it is a thouſand pities no notice is taken in this of that lovely thing called Analogy. *Of this neglect the very words* odd *and* fantaſtical *juſt uſed, are a very good example. I might bring in many more, as* innocent, impregnable, invincible. *But enough for the preſent.*

They talk of enriching *our* Language. *Here they are very intelligible indeed, and our Language is really grown very rich: only they often ſeem to miſtake the nature of the riches of a Language, or to want judgment in borrowing words: for, ſome parts of our Language are copious to a burden, I mean crouds of perfectly ſynonymous words, which ſerve only to load the memory, as theſe very words* burden *and* load, *; when at the ſame time, we are ſo ſparing of words, as to make*

make one ſerve for ſeveral things; as the word Key, *which ſtands for no fewer than five very different things, viz.* 1. *An inſtrument to open a lock with.* 2. *A piece of ground between a row of houſes, and the ſide of a river, as the Cuſtom-houſe* Key. 3. *Thoſe parts of a* Harpſicord *that move the Jacks.* 4. *The laſt Note of a Tune.* 5. *Another thing in* Muſic, *which I ſhall explain in its proper place. I might give the Reader many more ſuch examples, as the very word* Jack *juſt uſed; but he may eaſily find them himſelf.*

But you are miſtaken in your burdenſom copiouſneſs of our Language, They'll ſay. Perfectly ſynonymous words anſwer a better end than that of loading the memory. The Language affording a variety of ſynonymous words,

words, we can avoid repeating the ſame word for the ſame thing, which would be very tireſom; and this we find you your ſelf have taken care of. But I think that tireſomneſs is an over-niceneſs. And if I have been over-nice my ſelf, I have but made the beſt of a bad bargain. They'll urge; If it was not for this copiouſneſs, our Poets would find it exceeding hard to rime. That I believe. But tho' I am not an enemy to true riming, I mean rimes for the ſound, and not only for the looks, and ſuch as do not cramp the Senſe, *nor the* Syntax: *yet I think it is a queſtion whether Poets had not better chooſe* well cadenced profical Periods, *before* metre and rime. *But this I'll leave to the Poets themſelves. But* profical! *That word is not received, They'll ſay. But if it be not received,*

ceived, I believe it is not too late to try to introduce it, together with its oppoſite verſical.

But the worſt of all this is, that altho' the refining and enriching of the Language is approved, yet the reformers and refiners of it are diſcouraged. The thing is no more ſtrange than true. They would have the Language refined and enriched; but they call him a Pretender and Innovator that attempts it. They would have ſomething new and pretty introduced; but they will never allow it to day. *They would have new Terms, and they would not have them. If I hit right, they would have them neither new nor old, but* newiſh *or* oldiſh; *but at the ſame time, they won't allow the moment of their introduction. Even polite*

polite Writers, who have moſt reaſon to hug themſelves at the thoughts of new improvements in Language, and who ſometimes paſs great encomiums upon the refiners and enrichers of it, caution us againſt being the firſt in uſing new words or terms; and this without diſtinguiſhing between altogether improper ones, and very elegant ones; much more againſt introducing any. We ſometimes complain of the want of words; yet when they are offer'd, they muſt not be uſed: Cuſtom, *forſooth, is againſt it. Abſurdities! I would have none be diſcouraged by* Cuſtom; *for what is* Cuſtom *but an* old Faſhion? *and if notwithſtanding that great Scare-Crow, many moſt improper and unaccountable words have been received, 'tis to be hoped, ſome proper and elegant ones will be admitted.*

But ſtill, Cuſtom..... *It's true,* Cuſtom *is the moſt untractable thing I know. But when I conſider that* Cuſtom *is very often* Reaſon's *antagoniſt, I deſpiſe it. They'll cry, don't we ſee wiſe men follow* Cuſtom? *They do, but I queſtion whether that be part of their wiſdom. They'll ſay, ſtill you had better ſubmit to* Cuſtom, *right or wrong; for it makes the greateſt irregularities regularities, and particular elegancies. You can't endure to hear them ſay, ſpeaking of a* Man *of war, that* ſhe *is a ſtout ſhip: and you are quite out of patience when your hear them ſay* Man-midwife. *I know you would avoid ſuch nonſenſical terms. As to the firſt, you would ſay a* Ship of war, *and make uſe of the inanimate Pronoun* it, *inſtead of the perſonal feminine*

minine ſhe: *and as to the ſecond, you would ſay* Mid-man, *which term would be moſt naturally oppoſed to that of* Midwife. *But what then?* Cuſtom *is againſt you, and* Cuſtom, *you muſt know, is more powerful than Empire. We ſee that all the virtuous as well as the vicious ſubmit to* Cuſtom. *The greateſt Sticklers for* Liberty, *nay, even thoſe abandon'd wretches that will break thro' all the ties of promiſes, laws, and oaths, will bow before it. All this I know but too well, and I could add, that* Cuſtom *is ſo formidable a Tyrant, that it has even great Tyrants for ſubjects. Won't you ſubmit to it then? No, I won't. The conqueſt, if I ſucceed, will be the more glorious.*

As to the Manner and Style.

Perhaps ſome will ſay, that the Style is not altogether ſerious enough for the ſubject, and that I might have ſaved many little expatiating remarks, as being expatiating, and not reſtrain'd enough to my Theme. As to the firſt part of this objection, I think an Autor may be innocently merry, when treating of a Science that often affords innocent mirth. As to the ſecond, I will venture to ſay, that thoſe kind-of-digreſſions are not ſo inſignificant as ſome may think. A young muſical Reader will hardly blame his Autor for giving him a pleaſant taſte of Philoſophy. *But as for the other little turns, I have conſider'd, that the ſubject, tho' treated in as clear and conciſe a man-*

manner as poſſible, would ſtill require a good deal of attention. Thoſe turns were brought in to quicken it, in the ſame manner, perhaps, as the eyes of the Writer in his lucubrations were quickned by the ſnuffing of the Candle.

As to the Profeſſors of this Art.

Doubtleſs many will ſay, if all theſe great things could be done, they ſhould come from ſome of our fam'd Maſters. The objection is very rational; but it does not prove this work is not good. And I think it very proper to obſerve, that if this Book ſhould be received as well as I could wiſh my ſelf, the Compoſitions and Performances of our great Maſters will ſtill be as wonderful as they are acknowledged to be. This Treatiſe

can never eclipſe their glory. As very few of our preſent Maſters, if any at all, have writ any thing upon the ſubject, this Performance cannot be thought levelled againſt them. And if they have taught according to the method I here explode; they are not the Autors of it: they have only ſhow'd obedience to that overgrown Tyrant Cuſtom. *But if any urge that the manner of confuting the preſent* Scale *ſeems to ridicule the Teachers of it themſelves, I ſhall tell them that what is* tart *in that manner, is levelled only againſt thoſe* conceited narrow-notion'd Gentlemen, and proud Ignorances, *who have long ſince been reſolved the Autor is in the wrong. Provided however I don't miſtake the nature of their reſolution; for, it ſeems to be moſt noble, and indeed more than heroical.*

As

As to quotations, *the Reader will not be interrupted with trifling, tho' learned ones. I think it as idle in* Muſic *to quote* Ariſtoxenus *to prove that a good Song is very agreeable, as in* Morals *to bring in* Seneca *to ſhow that hunger is apt to make men peeviſh.*

As to miſtakes, *if any there be, as indeed few writings are without; I ſhall not be concerned at them. For ought I know, they'll anſwer a good end. I think errors, if they are not very groſs ones indeed, are very uſeful ſometimes; for, they ſet off truth. A true notion certainly appears brighteſt when oppoſed to an erroneous one.*

As to Critics. *It is generally obſerved it is eaſy enough to find fault.*

But

But I think it proper to obſerve likewiſe, that finding real fault is not ſo eaſy; at leaſt, it muſt be own'd, that juſt Critics are very valuable men. A true Critic, diſcovering error, puts us upon ſeeking truth, if he does not ſhow it us himſelf. And ſo far from being afraid of cenſure, I ſhall be glad of it; provided the Cenſor gives ſomething of ſtronger proof than a preſumptuous and haughty I ſay ſo.

Nor would I have the unlearned entertain a mean notion of this Volume, becauſe it is not bulky. *As rough work ſhows bigger than poliſh'd, ſo it often happens, that a ſmall Book requires more time and pains than a large one; and it is more particularly ſo in a Performance of this kind. A Book of directions, like ſecrets in Arts, requires more thought, tho' fewer words*

words than a hiſtory, or other books of that nature.

But I believe I need not be ſo very ſolicitous about the ſucceſs of this Book. This Nation is well known to be a great encourager of Art. I have very good grounds to hope I ſhall be favorably entertain'd, if I do no more than aim well; for it is not to be ſuppoſed the Engliſh *generoſity will expire juſt at the publiſhing of this Book.*

THE

THE INTRODUCTION.

MUSIC, that heavenly * Science, has always been in great esteem among all nations, not only for the innocent entertainment it affords men, but for its great use in divine worship; an excellence not belonging to many other arts. All that know but little of this angelical Science hardly want to be told of its great excellences. This makes it a Matter of surprize to me, that this Science, as great, as noble as

* *The Terms Science and Art are used promiscuously. But Science is generally used with respect to the Theory, and Art with relation to the Practice.*

as it is acknowledg'd to be by all; should be, at least, as far as I can find, *the least treated* upon of any Art or Science whatever. There are indeed many Books of directions, such as they are, for singing and playing upon the several instruments; but there are very few that enter into the Theory of that Science, that trace it from its origin or foundation, that search into the very nature of it, or that take much notice of its powers, properties, or effects.

Of the very few that have writ upon this great subject, some seem to think *the Language* of an Autor ought to be different from the Language of men. They take the world for a heap of fools, that will always admire their affected dif-

difficult terms, their obſcurities, abſurdities, falſities; in ſhort, their ſpecious and learned nonſenſe.

Obſcurities, abſurdities, and falſities were not thought ſufficient, it ſeems. Dreams and enthuſiaſm were brought into Treatiſes of *Muſic*, to help out the Performance. *Sympſon* in a curious plate, reſembling a plane-hemiſphere, learnedly ſhows us the wonderful relations of the ſeven *Notes* to the ſeven *Planets*. The ſame *Sympſon*, deviating from himſelf, joins with *Playford* to prove that all *Notes* are reducible to Three; and ſhould, according to truth, be reduced to that number. But then, thoſe *three Notes* are myſterious, and are to give us a fine notion of the

the myſtery of the holy Trinity. *Kircher* ſo well known in the Republic of letters writes many learned pages to demonſtrate that the *Sixth* in *Muſic* is the moſt perfect of all Concords, becauſe truly it gives us a clear idea of the work of the Creation. *Morley*, who is look'd upon, by great Maſters, as the only *Engliſh* Autor that has well handled the ſubject of *Compoſition*, tells us very ſeriouſly, that many *Italian* and *Engliſh* Maſters having uſed *enigmatical methods* of teaching *Muſic*, he himſelf truly would run into that way too. This he no ſooner ſays than does it. He makes a croſs, which takes up one ſide of his folio, and upon it writes a piece of *Muſic*, in four parts. If I underſtand a riddle, the Autor

tor muſt mean making Chriſtianity inſeparable from the Art of *Compoſition.*

Others more rational than theſe, obſerving the want of the theorical part of *Muſic*, at once plunge into the depth of *Mathematics.* They undertake to explain the difficulty of *Muſic*, by the greater difficulty of *Mathematics.* 'Tis true, Mathematics may come into the making of muſical Inſtruments, and the *time* or meaſure of a piece of *Muſic*: but as to *Muſic* it ſelf, I don't ſee Mathematics have any more to do with it, than they have with *Poetry*, *Rhetoric*, or *Eloquence*, whoſe affinity with *Muſic* is certainly very great. The learned have not yet, I believe, treated thoſe Arts mathematically.

Methinks, they ſhould ceaſe to explain *Muſic* by Mathematics, or elſe uſe the ſame method in treating the other three. I'll be bold to ſay, that Mathematics, as noble and as uſeful a Science as it is, is not capable of fixing the truth of Notes, or of tuning an Inſtrument: As for the Voice, I hope no Doctor will undertake to teach any one to ſing in Tune, or to ſing at all by mathematical Rules. I am ſure they will not try to invent or make a Tune by the power of them. *Quantity, not Sound*, is the object or rather *ſubject of Mathematics.*

Deſcartes, the acute Philoſopher, teaches by profound algebraical operations to find the Concords

upon an Inſtrument, or to tune the ſame. Dr. *Wallis* too gives us elaborate mathematical operations for dividing a Monochord (ſingle ſtring) and finding the Notes deſired. When both have done, the fingers muſt be laid on for the proof. Very few Lovers or Practicers, not one in a thouſand, are capable of going thro' ſuch operations. If they were, they would find thoſe things to be learned and difficult trifles; for laying on the fingers before the operation, will at any time ſave the operation it ſelf. So that, to me, this is the ſame as for any of us in this town to take *York* or *Edinburg* in our way to *Hampſtead*.

Bare

Bare Practice, I know, pleaſes the Ear, but does not ſatisfy the Curious. Theory is indeed the mother of Practice, and does in a manner feed the mind; or in the Words of the ingenious and polite Monſieur *Fontenelle*; Theory is no leſs charming for the mind than Practice is for the Ear and imagination. But ſuch Theory as is not appliable to Practice, and is ſo very far fetch'd as we have ſeen, can hardly pleaſe the mind, but muſt certainly be a great hinderance to Practice, far from being a great help to it.

Upon a ſurvey of *Muſic*, in the manner it is treated, it appears to me like it ſelf indeed, an admirable Science; but ſurround-

ed with ſo many large intrenchments, ſo many thick thorny hedges, that to many 'tis made inacceſſible. A charming object is offer'd to them, a moſt beautiful form; they at once fall in love, but are forbid poſſeſſion.

This is not the caſe of *Muſic* alone, 'tis too much the caſe of moſt, if not all Arts and Sciences. Autors promiſe great things, which they ſeldom perform. They often confound inſtead of teaching. They are like Mountebanks, both in their Prefaces and Performances. The Mountebank ſeldom cures the diſtemper he pretends to cure, but often leaves the credulous patient worſe than he found him.

A *medium* I would keep, if poſſible, between *bare practical Directions*, and *hollow Theory*. I would not explain *Muſic* by Mathematics, Aſtronomy or Divinity; but I would make *Muſic* explain it ſelf: in other words, I would explain a difficult part of *Muſic* by another part that is eaſier. And if this cannot always be done, I would borrow no help but from plain reaſon. I endeavor to write in a *ſtyle philoſophical, but plain, free, and eaſy; conciſe, and yet clear.* I deſire to ſpeak the Language of Men, I muſt repeat it once more, not the Language of an Autor, or Mountebank, that burns with deſire of being admired for his affected hard Terms, and learned Obſcurities. Thoſe hard *Greek* and *Latin* Terms, have indeed a

ſpecious look, and a learned ſound, but are often very impoſing. I chooſe to ſay *Baſs-Viol*, inſtead of *Chelys*: and *fourth*, *fifth*, *ſixth*, *ſeventh*, and *eighth*; inſtead of *Diateſſaron*, *Diapente*, *Hexachordon*, *Heptachordon*, and *Diapaſon*, &c. If I am obliged ſometimes to make uſe of any uncommon word, I take particular care really to explain it before I go a ſtep farther. I avoid as much as poſſible fixing any two, even the leaſt different ideas to the ſame word. The contrary of this, as inſignificant as the thing may appear, confounds the Reader, and is the occaſion of moſt of our *learned wars*. This fault is almoſt inexcuſable in an Autor that writes in the *Engliſh* Tung, conſidering the vaſt variety of ſignificant expreſſions the Language is

is bleſs'd with. Notwithſtanding, we meet with this error, and much groſſer ones, even in the beſt Writers. 'Tis too frequent to find two ideas directly oppoſed to each other, even quite contrary ones expreſs'd by the ſame word. Whether theſe faults are committed inadvertently, or deſignedly, is not difficult to determine.

I take particular care of *Definitions*. I will have them, if poſſible, ſhort, full and plain, appliable only to the very thing defined. I would not have a definition reſemble the picture of a face cover'd with thick duſt, which, when the duſt is taken off, ſhows as much likeneſs as would the face of any ſtranger. In other words, I would not have a defi-

nition want defining, nor an explanation want explaning.

As for the *Scale of Notes*, which moſt affect to call *Gamut*. Inſtead of three myſterious Notes, and inſtead of the Seven univerſally receiv'd I eſtabliſh *Twelve*. I prove by the nature of *Muſic* it ſelf, and by Theory immediately apply'd to Practice, that there are *Twelve Notes* in *Muſic*. This I examplify in two general Preludes, which run thro' the *Twelve Notes*; and I demonſtrate by the progreſſion, both of Voice and Inſtrument, there can be *no fewer nor more* reducible to Practice. In this I have no recourſe to Mathematics, nor any other Art or Science whatever. I prove the truth and reality of theſe *Twelve Notes* by the nature of *Muſic* it ſelf, particularly from the artful way of paſſing, or ſliding imperceptibly from one *Key* to another; which is by all look'd upon as a great beauty in *Compoſition*.

The truth of theſe *Twelve Notes*, is not a ſimple ſpeculative, or theorical truth. I ſhow, without altering any thing in the diſpoſition or the tuning of inſtruments, two very great uſes this truth affords us. 1. I facilitate by above one half the playing of *Compound, or figur'd Baſs*, improperly call'd *Thorough Baſs*; as if a ſimple or plain Baſs did not go thro' with the Air. In this, upon any *Key*, from any ſharp or flat, the Practicer may at once find all his figur'd Concords, and avoid the too well known puzzle of

of conſidering which is his flat or ſharp ſecond, his flat or ſharp third, his flat or ſharp fourth, his flat or ſharp fifth, his flat or ſharp ſixth, his flat or ſharp ſeventh; or any of his Concords, with reſpect to the naturalneſs of them. This he ſhall do with calling and marking his *Twelve Notes*, and the thirteenth the ſame with the eighth, by theſe plain figures 1, 2, 3, 4, 5, 6, 7, 8, 9, o, u, d, t. I make uſe of o for 10, u for 11, d for 12, and t for 13. for the ſake of keeping to one figure only. All that play a Compound Baſs, know but too well, as I juſt obſerv'd, how difficult it is readily to find out all their Concords, with reſpect to the naturalneſs, flatneſs, and ſharpneſs of them; eſpecially when a piece runs to the extre-

extremity of flats and ſharps, and the Natural Notes appear like flats and ſharps. That difficulty appears by the ambiguous and improper denomination of Notes; and for a full proof of this, let's conſider how the writing of them is order'd.

They are not always call'd by one and the ſame name. *A ſharp* is ſometimes called *B flat*. *C natural* is ſometimes called *B natural ſharp*. *C ſharp* is called *D flat*. *D ſharp* is called *E flat*. *F natural* is called *E natural ſharp*. *F ſharp* is called G *flat*, and G *ſharp A flat*. But They'll ſay, they are called different ways with different reſpects. But again, this is all idle, when there is a better way. This ambiguity will appear much greater

greater ſtill, if we take a nearer view of it. *A* does not ſtand only for one Note called by that letter; but likewiſe for another called *A flat* and G *ſharp*, and for another again call'd *A ſharp* and *B flat*. *B* ſtands not only for one Note call'd ſo, but likewiſe for another call'd *B flat* or *A ſharp*; and for another again call'd *B natural ſharp* or *C natural*, the height of improperty! contradicton it ſelf! if we only attend to their own diſtinction. Again, *C* ſtands not only for one Note call'd ſo; but likewiſe for another call'd *C ſharp* or *D flat*, and for another again call'd *C natural flat*, the ſame with *B natural*; and for another again called *C ſharp ſharp*, the ſame with *D natural*. Unaccountable! *D* ſtands not only for one Note call'd

call'd ſo, but beſide for another call'd *D flat*, or *C ſharp*, and for another again call'd *D ſharp* and *E flat*. *E* ſtands not only for one Note call'd ſo, but likewiſe for another call'd *E flat* and *D ſharp*, and for another again, call'd *E natural ſharp*, which is *F natural*; another inſtance of improperty in grain, another contradiction! *F* ſtands not only for one Note call'd ſo; but beſide, for another call'd *F ſharp* and G *flat*, and for another again call'd *F natural flat*, the ſame with *E natural*, and for another again call'd *F ſharp ſharp*, the ſame with G *natural*. Ambiguous! G ſtands not only for one Note call'd ſo, but for another call'd G *flat* or *F ſharp*, and another again call'd G *ſharp* and *A flat*. Beſide all this, they do

not

not name their Notes by ſo plain names as I have nam'd them; for inſtead of ſeven plain Letters for their ſeven obſcure Notes, they uſe theſe ſeven long trains of names, *A-la-mi-re, B-fa-be-mi, C-ſol-fa-ut, D-la-ſol-re, E-la-mi, F-fa-ut, G-ſol-re-ut.* But indeed, it is very fitting that ſeven dark things ſhould be call'd by ſeven dark names. But what a *Labirinth* this is! The ſeven pretended Notes with their naturalneſs, flatneſs, and ſharpneſs run up a ſum of 29 things and relations, 27 of which ſeem to be contrived only to burden the memory, and make room for miſtakes. This diſpoſition of Notes is unaccountable: but it is the property of improperty and falſhood, that they cannot account for themſelves. But They'll ſay, the

the flatneſs and ſharpneſs of Notes is diſtinguiſh'd by their proper marks. But again, 'tis a great misfortune that diſtinction ſhould want ſo much diſtinguiſhing. All this ſtrange puzzle is occaſion'd by the ſelf inconſiſtent diſtinction of what they call the natural Scale, and the Scale of Semitones. Scholars ſeeing the natural Scale diſtinguiſh'd from the Scale of Semitones, and theſe oppoſed to each other; they ſuppoſe, and indeed very rationally, that the natural Scale conſiſts of full Tones or Notes; and the Scale of Semitones of half Tones or Notes. Here's the great miſtake. The natural Scale, and the Scale of Semitones are miſerably confounded, and the puzzle thereby made infinite; for, of the ſeven Notes, which

which they call natural, and Scholars take for full Tones or Notes, two of them are no more than what they call Semitones, or half Notes; and thoſe two are C and F. Such improperties, as bad as falſities, and ſuch abominable confuſion I avoid, by looking into the very nature of Notes, and uſing the aboveſaid 13 figures, *without the leaſt regard to what they call flats and ſharps.* 2. The ſecond great uſe of theſe *Twelve Notes, is to facilitate Tranſpoſition.* By what appears in the next article, there will be no occaſion for tranſpoſing from one *Clef* to another. The little occaſion left, will be to tranſpoſe from one *Key* that's too high or too low for one's Voice to another *Key* lower or higher; or from one Inſtrument to another.

The

The youngeſt Practicer, attending only to his *Twelve Notes*, will at once tranſpoſe any piece at pleaſure. For if he only keeps the ſame diſtances between the Notes before him, the Tranſpoſition is done infallibly. Nor are theſe the only advantages; I ſhow *Ten* more, and probably many more will ariſe. The objections againſt the truth of this *new Scale* are anſwered.

As to *Clefs.*

All Practicers have found to their great diſcouragement, what is call'd a *Clef* in *Muſic.* The word *Clef*, not *Cliff* nor *Clifft*, as moſt miſtake, is a *French* word which ſignifies *Key.* Judicious Autors tell us it is as impoſſible to be-

d gin

gin a Song or an Air without the *Clef*, as to open a lock without the key: for without the *Clef*, they ſay, names cannot be given to Notes. This is true enough, as the thing is now order'd; but the *idleneſs of the whole contrivance* I ſhow in very few words. Of theſe *Clefs* they have three. All Practicers know but too well how perplexing they are. And again, no Maſter ever gave any tolerable reaſon for the neceſſity, or uſefulneſs of them only. As if theſe *Clefs* were not perplexing and confounding enough, a hanſom liberty is taken of tranſpoſing each of them to five different places, to each of the five lines. The *Clef*, as they make it, gives the Scale of Notes. Making three different *Clefs*, is making three different Scales.

Tranſpoſing any of theſe three *Clefs* is in fact uſing another *Clef*, and ſo making another Scale. Theſe three *Clefs* ſo often tranſpoſed, give no fewer than *fifteen Clefs*, that's to ſay, *fifteen different Scales*. I will ſay it once more, nothing can be contrived more puzzling; and what is moſt abominable, no body can name any conveniency theſe *Clefs* are attended with. *This mad variety of Clefs* perplexes, confounds, diſcourages, for the ſake only of perplexing, confounding and diſcouraging. Thouſands have thrown away their Books and Inſtruments, deſpairing of ever attaining to a tolerable skill. Theſe various *Clefs*, and the various ſhiftings of them, ſeem to be *a Curſe upon Muſic*, which if it could be taken off would certainly

make the Art proſper more. Doubtleſs it would make the Practice of it abundantly eaſier. To excuſe all this, they tell us, and very gravely too, 1. As to the three different *Clefs*, that they are artfully contrived to diſtinguiſh the three great parts of *Compoſition*, the Treble, Tenor, and Baſs. Ridiculous! They themſelves tacitly own their *Clefs* are of no uſe; for, when they have compoſed their three parts, with each of their *Clefs* duly prefixed to each of them, they write over the Treble *Treble*, over the Tenor *Tenor*, and over the Baſs *Baſs*. Beſide, according to their own notion of the uſe of *Clefs*, they ſhould have as many different *Clefs* as different parts, ſix or ſeven *Clefs* for ſix or ſeven parts, &c. 2. As to their ſhifting of

of their *Clefs*, they tell us with the ſame grave countenance, that *Clefs* are very commodiouſly tranſpoſed to avoid the drawing ſometimes a line or two below or above the five. Commodiouſly indeed! A man ready to ſink under a vaſt weight would be mightily comforted if he was told he had better bear under it, and not have a feather preſs his ſhoulders much harder. Beſide, this feather is not always removed neither; for, they are obliged, notwithſtanding their convenient Tranſpoſitions to draw the lines they pretend to avoid. So that inſtead of chooſing the leaſt evil of the two, they chooſe them both. But again, it will be objected, we ſhould be obliged to draw more lines, were it not for this expedient. I anſwer, a me-

thod might be invented, whereby both the *tranſpoſing* of *Clefs* would be prevented, and fewer lines drawn than are now, notwithſtanding all that can be ſaid for this *puzzle* and this *pretence*. But perhaps, theſe *Clefs*, &c. make the Art myſterious. This I own, and indeed it is great pity *eighteen more Clefs* are not brought in; for, ſo many the ſpaces of *Treble*, *Tenor*, and *Baſs* would afford. And then the myſtery would be vaſtly more compleat. Nor is this ſtraining the matter. If I had a mind to ſtrain it, I might ſay, ſo many more *Clefs* might be brought in as there are long lines and made lines, conſequently ſpaces belonging to the whole Scale.

Many

Many wiſe men, particularly the clear and truly learned Mr. *Locke*, in his *Thoughts upon Education*, object againſt *Muſic* as an accompliſhment, it takes ſo much of a young Gentleman's time, that it is adviſable to paſs it by. The objection is but too well grounded. But if the Practice of *Muſic* is made eaſier, I'll venture to ſay by *three quarters*, the ſame objection falls. But again, many will ſay, if *Muſic* is made ſo much eaſier, it will grow too common, and ſo fall into contempt. I anſwer, excellent things can hardly be too common. There's little fear of *Muſic*'s growing too common, in *England* at leaſt. 'Tis obſerved there are but few Lovers of the Science in proportion to the

populouſneſs of the Iſland. But ſuppoſing there was room to fear the contrary; I think this may truly be ſaid, that *Muſic rendered eaſier by three quarters, will not make it more common.* This, as great a Paradox as it is, I hope I ſhall make appear a plain truth. The ſame Compoſitions and Performances we have now, will indeed be more common: but *a better ſort of* Muſic, *and a more artful and better way of playing* will be juſt as common as our preſent Pieces and Performances are. We have indeed many fine Compoſitions: But who ſhall dare to ſay we are arrived at our *Ne plus ultra*? Our *Muſic* is good; but our fine Compoſers and bright Performers, are Maſters of twenty or thirty years Practice. 'Tis true, ſome of them are

are too young to ſuppoſe their Practice ſo long: but the ſame have been actually chained to an Inſtrument for eight or ten years. Again, there are a few Gentlemen and Ladies of extraordinary talents, that do wonders in *Muſic*; but I think we may juſtly ſay, that among fifty of them, there's hardly above one that can be ſaid to ſing or play well, or be called a general Singer or Player.

This, I am ſure, deſerves the attention of all Lovers. Three quarters the time, which they cannot now avoid waſting upon *uſeleſs difficulties*, would, if they were put in a better method, be employed in improving their Voices and Hands; in attaining to a graceful manner; in enriching their fancies, and acquiring a readineſs at ſight. To

To theſe great ends I propoſe, beſide the *New Scale*, the *aboliſhing of all Clefs*; conſequently *the ſhifting or tranſpoſing any of them.* In the room of theſe, I ſubſtitute, not a new thing which might coſt pains to learn, but a thing already known by all Practicers. And, as I hinted before, I diſtinguiſh ſufficiently the ſeveral parts of Compoſition, and I avoid drawing ſo many lines as are now drawn, whereby there's more room left for the figures of *Compound Baſs*, and the words of ſongs.

Here I expect to be oppoſed by ſome who are ſuch Bigots to *Cuſtoms*, even the moſt ridiculous ones, that no conſiderations can make them turn out of their old Road.

Road. But I hope the number of rational Lovers is ſuperior to the number of theſe.

Another great point gained by this new method, is, that *Teaching will be leſs diſagreeable:* The great *difficulty of Clefs* and *Compound Baſs*, as now explain'd; and that of *Sol-fa-ing* and *Time*, as will appear afterwards, being removed; the Scholar muſt come very ſoon into the Air of a piece. He having but little to ſtudy, he will have more time to practice, and the Maſter will have little elſe to do than ſing or play along with him.

Here, it will be objected, all theſe advantages will *ſink the buſineſs of Teaching*, far from rendering it more profitable, except the

the price was raiſed by above one half. But we ſhould conſider that the many thouſands of Lovers who hitherto have been either frightned from learning by the real great difficulty, or forced to leave off, being unable to conquer that ſame; all thoſe will now joyfully enter themſelves in the *School of Apollo.* If above double the number come into the School, this will over-ballance their learning but half the time. But They'll ask, How ſhall we be certain of this? An abſolute certainty we have not, but the likelihood of it is very great. What if only double the number were to come in, as it is next to ſure they will? Still the Entrance, the beſt thing belonging to the buſineſs, will be doubled.

But

But They'll ſay again, the facility of the Art will make more *Teachers* as well as more *Scholars.* That evil, if it may be call'd an evil, is yet very remote. More time is required to make a Maſter, than is to make a good Scholar. The Scholar may begin now if he pleaſes, but the Teacher muſt ſtay till he is Maſter. I am ſure Maſters will not be multiplied before the preſent ones have taſted the ſweet fruits of this new method. All that can be ſaid in this caſe, is, that if the number of Teachers encreaſes proportionably to that of Scholars, the buſineſs of teaching will be the ſame as 'tis now. But ſtill, Teaching is made more profitable for the preſent, and no leſs ſo for the future. The

The majority of Maſters, if not all of them, do not think fit to call the Notes in *Singing* by the ſame names as they call them in playing. The names now uſed, are theſe four, *fa, ſol, la, mi.* Formerly theſe ſix were in uſe, *ut, re, mi, fa, ſol, la.* We ſho naturally expect ſeven diſti names for ſeven diſtinct things. This the *Italians* and the *French* have been very ſenſible of. The *Italians* uſe theſe ſeven ſyllables, *do, re, mi, fa, ſol, la, ſi.* And the *French* theſe, *ut, re, mi, fa, ſol, la, ſi.* The improperty of the method now in uſe among us, and the imperfection of the *Italian* and *French* way, I ſhow in very few words. And I offer ſomething much eaſier and much better. By

By obſerving the nature of *Time*, I make a Scholar play in *Time* not only ſooner than has been done yet; but at the very firſt time of trying.

As for what is called *Double Stops* for Bow-Inſtruments; that method of playing, as far as I can find, has not been known long. The ſubject being altogether unhandled, I cannot fail of ſaying ſomething new upon that Article.

There's as little writ upon what is call'd *Gracing*, or a *Manner* in ſinging and playing, as upon the foregoing Article. So, the conſequence muſt be the ſame.

As

As to *Compoſition.*

There being very little, if any thing at all upon this ſubject written in a rational, philoſophical, and yet plain Style; 'tis not doubted but even a little Eſſay of that kind will be favourably entertain'd, if it is done but tolerably.

As to the *Opera*

The conſideration that this fine ſubject is altogether untouched, among us at leaſt, is a great encouragement for me to attempt ſomething upon it. After I have explain'd the nature of this kind of *Drama*, and pointed at the greateſt beauties of it, I ſhall anſwer

ſwer the following and other objections. 1. The entertainment is *meer ſenſation.* 2. The whole is unnatural, particularly making the Hero's *ſing in priſon*, and under the deepeſt concerns. 3. The oddneſs of the *Recitativo* or Recit. 4. The whole being in a *forein Tung.* I am confident the rational part of Lovers will be better pleaſed with this little Performance than they can be now with the learned diſſertations upon the derivation of the word *Muſic:* whether that word is derived from *Muſe*, or whether *Muſe* is derived from *Muſic:* or with what they call the origin and *Hiſtory of Muſic*, the ſtories of Smith's-hammers, the reeds of *Egypt*, and the like idle ſtuff, hardly good enough for Nurſes to tell their babes. This

little sketch may, I hope, take the place of what many learned *Greek* and *Latin* Autors tell us of the wonderful effects of *Music*. The admirers of the ancients would have us believe all those stories as so many matters of fact. But I think we had best call them the *Fable of Music*. Otherwise, I don't see how we can excuse the Autors that tell us of those *monstruously glorious effects of Music*: how *Pithagoras* absolutely commanded all the passions of man without any other autority than that of *Music*: how the celebrated Musician *Timotheus* did by the power of modulation only work up the renowned *Alexander* to such a pitch of heroic rage that without any provocation, he at once kill'd his bosom friend that stood next to him; but

but then indeed how the said skillful Artist with a kinder sort of strain so absolutely recover'd the Conqueror as to create in him the sorest repentance for his crime.

Upon the whole. Some will say, no doubt, this is exactly the Mountebank's harangue, and this Autor shows himself the truest Mountebank as he cries down other Mountebanks. I am really pleased with such doubting and suspecting persons. They have too much reason to doubt and suspect. But considering how much and how long the world has been trifled with and imposed upon, 'tis now become the interest even of a Knave to be honest. As the case now stands, were I never so

diſhoneſt, I am a hundred times more likely to gain my ends by performing what I pretend to, and telling the plane truth, than I ſhould be by going on in the way I condemn.

But perhaps, when I have really explaned difficulties and unfolded myſteries in very few words; I ſhall have labored to little purpoſe. There's a very conſiderable ſet of men, *admirers of little elſe but obſcurities*, and *dear things*. They think plane things do not deſerve their notice. When they attempt the learning of any Art or Science, and matters are at once explaned to them; they cry out, *Is this All?* They don't think they are well taught, if they are not firſt of all put to very

very hard puzzle, and made to pay a very great Price. In ſhort, one would think they want to be deceived. This has been obſerved before, as appears by the ſaying, *Si mundus vult decipi, decipiatur.* Which the keen *Hudibras* thus paraphraſes:

Doubtleſs the pleaſure is as great
Of being cheated as to cheat:
As lookers on feel moſt delight,
That leaſt perceive the Juglers ſlight.
Juſt ſo the leſs they underſtand,
The more th' admire the ſlight of hand.

Now, becauſe I have an earneſt deſire of ſuting my ſelf to the taſte and genius of all; and becauſe I would make a due improvement of this great remark, That good ſet of people may de-

pend upon it, that as ſoon as I have completed the preſent work, I will apply with incredible diligence to the writing of a great Body of Rules, in ſeven Volums, ſmall print, large folio: and I promiſe thoſe Rules ſhall be the darkeſt, the toughеſt and the crabbideſt of any ever ſeen or heard of in any Art or Science whatever. Thoſe Rules ſhall be, upon honor, difficulties next to inſuperable. And then the price ſhall be Fifty Guineas.

THEY

THEY ſay, every Art has its *proper Terms*, and he muſt not only be ignorant, but vain and arrogant that condemns the uſe of them. I own, and we muſt all own, that all Arts ſhould have their proper Terms; and that proper Terms are very proper things: but the buſineſs is to know what Terms are proper; for I am afraid many of their proper Terms are very improper ones. I believe all will agree, that if we have words of our own to ſignify things, we need not affect to borrow words from other Languages to ſignify the ſame things, eſpecially when thoſe forein words are no more expreſſive than our own: and I am ſure we had better keep to

our own words than ſubſtitute in the place of them ſuch forein ones as are not in themſelves ſo elegant nor ſo ſignificant. But I am afraid it is become a queſtion whether Autors are to teach altogether, or partly teach and partly confound, for the ſake of being admir'd?

Autors in *Muſic* give us little elſe but *Trifles* and indeed *Non-entities*; but then they are ſo well examplified, modified, oppoſed, divided, ſubdivided, reſubdivided, and ſubreſubdivided, that the Performance at laſt is brought to be very learned. The Autor gains his end, but the Scholar is not ſo happy.

Ma-

Mathematics has nothing to do with either of the two *integrant* parts of *Muſic*, viz. *Air* and *Harmony*. If ſo, *Mathematics* has nothing to do with *Muſic*, or very little, at leaſt. It's plane, *Mathematics* has nothing to do with the nature of an *Air* or *Tune*; for, all the powers of *Mathematics* cannot make any the leaſt tolerable *Tune*; and it is as plane, or very near as plane, that all the powers of that great Science cannot produce *Harmony*; for, let a ſtring be divided never ſo true, in order to find the Notes upon it, ſtill the proof of that truth depends upon the Ear; and if the ſtring happens to be falſe, *Mathematics* is diſtanced a vaſt way, and indeed thrown quite out.

Again,

Again, *Mathematics* has leſs than nothing to do with the *tuning of the Flute, Flageolet, Hautboy,* or *Baſſon.* When all the holes of thoſe Inſtruments are ſtopp'd, they give us the deepeſt ſounds. Now according to mathematical rule and proportion, the more holes are left open, the higher the ſound ſhould be; and the gradual riſing of the Notes ſhould be proportion'd to the number of fingers taken off: but neither of theſe happen to be ſo.

Again, if *Muſic* is part of *Mathematics*, as moſt, if not all will have it, either the *Theorical* or the *Practical* part of it, or rather both indeed ſhould be *Mathematics:* but it happens that neither is ſo. As to

to the *Theory*, all the powers of *Mathematics* cannot give us a notion of a Note, nor teach us how many of them there are. *Mathematics* cannot teach us the principles of *Compoſition*, nor give us the notion of *Gracing*. As to the *Practice*. I am ſure *Mathematics* cannot teach us how to diſpoſe our Throats for ſinging, nor how to blow, or ſtrike and move our fingers in playing.

Again, *Mathematics* will never make a Muſician, not even a theorical one, as obſerved above, but a man may be a good Muſician, both theorical and practical, without *Mathematics*; except They'll ſay no man can do any action, either mental or bodily, without the help of *Mathematics*.

Again,

Again, if *Muſic* is part of *Mathematics*, a thoro' Maſter of *Mathematics* muſt be a thoro' Maſter of *Muſic*, of the theorical part at leaſt: but this I believe no body will allow. But They'll ſay, there is no ſuch perſon in the whole world as a thoro' Maſter of *Mathematics*. But again, we may ſuppoſe ſuch a perſon. We may ſuppoſe a thoro' Maſter of *Mathematics*; but I think no body will ſuppoſe this ſuppoſed Maſter, a good Muſician. And if even the contrary was allow'd, *Mathematics* would be a round about way to *Muſic* indeed: Beſide, the Language of Mathematicians, tho' we ſuppoſe it abſolutely proper, is not ſo intelligible as this I am writing in. This Language is intelligible at

at firſt hearing; whereas the other is unintelligible at the ſame firſt hearing, and moſt ſo to young Gentlemen and Ladies.

Some ſay that *Mathematics* accounts for *Muſic*. But thoſe that ſay ſo would do very well to ſhow how it accounts. They would pleaſe me at leaſt; for I cannot ſee how *Mathematics*, or indeed any other Science, can account for either *Air* or *Harmony*; or the effects of both.

Few people, or none at all, will ſay that *Muſic* is part of *Natural Philoſophy*. The very Sticklers for *mathematical Muſic* will not ſay ſo. They'll ſay, they have a very good reaſon for not ſaying ſo; for *Muſic* cannot be part both of *Mathe-*

thematics and *Natural Philoſophy*. But again, *Muſic* might be a compound of theſe two. But as *Muſic* is ſound, and as *Natural Philoſophy* teaches the cauſe of ſound, which *Mathematics* cannot do; they might ſay with more property that *Muſic* is part of *Natural Philoſophy*. They'll ſay again, if *Natural Philoſophy* gives us the cauſe of ſound; *Mathematics* gives us the meaſure of that ſound. But again, as not only ſound, but likewiſe any ſubject is more conſiderable than a modification of that ſubject; ſo *Muſic* might more properly be called part of *Natural Philoſophy* than part of *Mathematics*.

They'll ſtill urge and ſay, *Muſic*, as I have hinted my ſelf, is part of

of both *Natural Philoſophy* and *Mathematics*. But if *Muſic* muſt be part both of *Natural Philoſophy* and *Mathematics*, becauſe there is ſomething in the firſt which is common to the two others; we may with the ſame reaſon take it the other way, and ſay that both *Natural Philoſophy* and *Mathematics* are parts of *Muſic*. And ſo, becauſe moſt, if not all Arts and Sciences have either near or diſtant relations one to the other, and are in ſome manner linked together; we ſhall be obliged to make them one another thro'-out: the abſurdity of which appears greateſt in the *identifying*, that's to ſay *ſamifying* *Muſic* with *Mathematics*; for, we cannot name any two Sciences more different or more diſtinct from one another than thoſe two are. Again,

Again, I believe the very mathematical Muſicians will own that none of their muſical Pieces are comparable to thoſe that are compoſed without ſo much as a thought of *Mathematics*. And ſuch, I'll venture to ſay, our very beſt *Opera Compoſitions* are, or at leaſt, ſome of them. Mathematical Pieces of *Muſic* are like vain empty ſhadows of Airs. They cannot contain or expreſs any paſſion, except by the greateſt chance imaginable. It is not lines nor numbers that can make *Muſic*; but a juſt Ear, a happy fancy, and the ſtudy of human Paſſions.

Again, the dulleſt Tune with a diſcording Baſs to it would be as to proportion, as much *Muſic* as

as the moſt enchanting *Concert*. For even the greateſt diſproportion in the parts of a *Concert* may be call'd mathematical proportion.

Perhaps They'll ſay, *diſcord* is out of the caſe. But as *Noiſe* is Sound as well as *Muſic* is; and as they will have it that *Muſic* is part of *Mathematics*: I don't ſee why *Noiſe* ſhould not be called likewiſe part of *Mathematics*. In a word, treating *Muſic* mathematically is being very buſily idle. And in another word, a mathematical *Treatiſe* of *Muſic*, is ſomething very like a very large Veil upon that Science.

As to *Clefs.*

A is made to ſtand for B, B is C, C is D, D is E, E is F, F is G, and G is A, *&c.* The Notes muſt be learn'd and unlearn'd ſeven times in ſeven, beſide the ſame trouble and confuſion as to the flats and ſharps: and this with one *Clef* only. And if I have made any miſtake in exploding this intolerable puzzle, I mean as to the computing the many Scales the *Clefs* force upon us, thoſe very miſtakes are ſo many proofs of the greatneſs of that puzzle.

Even here among us, C *Clef* is ſometimes placed in Trebles, upon the middle line. The conveniency of it is forcing the Scholar to learn a

a new Set of Notes, for the ſake only of ſaving the room that one of their half Notes would take up.

The doctrine of *Twelve Notes* has proved ſo very true, that, together with *tying down the Concords to the Scale*, the practice of *Muſic* is render'd a vaſt deal eaſier than I thought my ſelf. As Scholars will want but little teaching, it will be convenient perhaps for Maſters to raiſe the Price. Nor can the Scholars complain of this advice: for, they will ſave a great deal of time, and a great deal of trouble. They will be glad to have the teaching made ſhorter, if they pay a great deal more: for, I have found by long experience that no body loves to be taught, not even thoſe that pay for it.

A NEW SYSTEM OF MUSIC, &c.

ARTICLE I.

A preliminary discourse, containing the division and definition of Music *in general, and of* Notes *and* Tones *in particular.*

THE word *Music* is taken in two different senses. Sometimes it signifies *pleasing sounds*; and sometimes *the science of pleasing sounds*. This distinction at once gives us

The definition of Music.

the definition of *Muſic*, in both the ſenſes of the word.

Muſic is diſtinguiſhed in two parts.

Muſic in the firſt ſignification or definition, *pleaſing ſounds*, is naturally diſtinguiſhed in two parts, *paſſion* and *harmony*. Some, perhaps, will think this diviſion is not juſt. They'll ſay, *Muſic* ſhould be divided in three parts: 1. *Bare pleaſing ſound*, abſtracted from harmony and paſſion; as the ſound or tone of a muſical inſtrument, or that of a good voice or bell, abſtracted from any tune. 2. *Harmony*. And, 3. *Paſſion*. The firſt leaſt conſiderable: The ſecond more conſiderable: And the third moſt ſo. But if we attend to the nature of theſe three parts, we ſhall find the firſt to be very inconſiderable indeed; and as it is complicated in the ſecond, I think we may as well keep to the firſt diviſion.

Muſic in the ſecond ſignification or definition, *the ſcience of pleaſing ſounds*, does not allow of any diſtinction; 'tis plainly underſtood: but, notwithſtanding,

ing, it is to make the buſineſs of this whole Book.

Paſſion the firſt and greater part of Muſic.

I. *Paſſion* is here taken in an extenſive ſignification, not only for what is generally call'd *paſſion*; but likewiſe for the *various humors* of Men, and the *different tempers of the mind*. All theſe are expreſſed by what is call'd *air* or *tune*. Among the infinite number of airs or tunes, ſome expreſs very great paſſions, as *joy* or *ſorrow*; even the very greateſt, as *tranſports of joy*, or *rage* and *deſpair*. It will be objected, there are very few airs that expreſs rage and deſpair. 'Tis very true: and thoſe few airs that expreſs them, don't do it fully neither. Compoſers content themſelves with doing ſomething like it. For, as rage and deſpair are bad things in themſelves, ſo the full expreſſing of them by ſounds, ſuppoſing that poſſible, would certainly be moſt diſagreeable. And if the ſounds fully expreſſing thoſe exceſſive paſſions are diſpleaſing, they cannot come under the definition of *Muſic*. If any other airs expreſs little elſe than our

ſeveral little humors, and our *various fancies*. And indeed, *moſt expreſs ſomething very hard to expreſs*; tho' this perhaps may be ſaid with truth, that *moſt airs ſeem to expreſs our very thoughts*, and thoſe I think might be call'd *argumentative*, in as much as they reſemble our arguments, even better than the very words in which we expreſs our minds. When we argue with any warmth or paſſion, we fail not accenting our words, and even our periods: Our ſpeech being then variouſly accented and cadenced, it is not very unlike what we call an air or tune. But we muſt take notice that *Muſic*, at leaſt this Part of it, excites the very things it expreſſes; ſo that we may ſay with a great deal of property, that the two great accidents of *Muſic*, are *to expreſs and to excite paſſions*. *Muſic* in this primary ſenſe, may juſtly and properly be called the *moſt refined elocution*. An Orator has variety of tones and cadences, to expreſs the various paſſions and humors of Men. Not only Orators, but all men that have juſt *ears*, and ſupple organs

gans of ſpeech, particularly flexible voices, uſe variety of tones and cadences, to expreſs their ſeveral paſſions, humors and fancies: *Nature* teaches this. *Muſic*, the ſame nature improved, does it in a higher degree.

II. *Harmony* is the *pleaſing effect of the compound or joint ſound of two or more particular notes without paſſion.* 'Tis true, harmony is ſeldom found alone, but it is very near ſo ſometimes, as in *Recitatives* or *Recits*. And if it was always inſeparable from paſſion in the *practice*, I think it might be conſidered ſeparately from it in the *theory*; for *paſſion* and *harmony* are certainly two different things in nature. 'Tis plain, paſſion can exiſt without harmony, for this we prove whenever we play a ſingle part or ſtrain, a few excepted, as will appear in the article of *Compoſition*. Harmony exiſts without paſſion, as appears by ſtriking any concords ſingly and ſeparately from any air. Paſſion and harmony being not only the two *integrary*, but alſo the two *integrant*

Harmony the other great part of Muſic.

grant parts of *Muſic*, thoſe are the moſt excellent Compoſers that have moſt of both. And this is the *Characteriſtic* of the late glorious *Corelli*. And this I muſt add, that this Characteriſtic is the very nobleſt of all, as it diſtinguiſhes that Autor not for excelling in any *integrary* part only; but for excelling in the two *integrant* parts of *Muſic*.

Now becauſe I would leave no obſcurities behind me, I muſt briefly explain the terms *integrary* and *integrant*. *Integrary* parts of any whole, are barely parts of that whole: But *integrant* parts of a whole, are all the parts of it conſidered as join'd together, and making up that whole. Thus, ſuppoſing we divide a note in 4 parts, each of theſe parts ſingly, is an *integrary* part of that note; but all thoſe 4 parts joined together, and making up that note, are the *integrant* parts of it.

Here it will not be improper to compare theſe two *integrant* parts of *Muſic*, and ſee which of them is the greateſt; in order

order to which, we muſt conſider them in their effects. I believe we ſhall all agree that the whole treaſure of harmony, as great as it really is, cannot afford an entertainment. The moſt elaborate and the moſt curious *Compound Baſſes*, which is that treaſure it ſelf, will not entertain ſo well nor ſo long as the beſt airs will. They cannot do it, even when join'd to a good deal of air, as indeed they cannot exiſt without ſome: In ſhort, *Compound Baſs*, which is harmony, cannot exiſt without air or paſſion; whereas paſſion exiſts without harmony. But They'll ſay, I contradict my ſelf, for I have ſaid a little higher, that harmony can exiſt without paſſion: This caſe wants a little explaining, and the little difference between *Compound Baſs* and *harmony*, will prevent the contradiction. It is plain, that *Compound Baſs* cannot exiſt without paſſion, and it is certain that harmony does ſometimes exiſt without it; but when it does, as exemplified above, it does not make any thing of a Baſs, nor indeed of a Treble. It does pleaſe indeed, but the pleaſure it affords,

ends almost as soon as it begins; and that pleasure cannot be lengthned but by the addition of a little air.

I have been so particular in this, because I have often found, that harmony being frequently used by a figure call'd *Synecdoche*, that's to say, a manner of calling a thing by the name of one part of it only; harmony, I say, being often used to signify *Music* it self, many have imagined that it is the principal part of it: Nor do I think there is a great improperty in that use; for the signification of the word harmony, is more restrained to *Music* than that of the word passion is, or even that of the word air.

The definition and distinction I have made of *Music*, naturally brings me to treat of *Composition*: But this Treatise being calculated, as must already have appeared, for the unlearned as well as for the learned, 'tis proper first to take notice of the materials that come into *Composition*. This I shall do, beginning at the very origin,

gin, and saying nothing but what is really useful and pertinent to my subject.

Keeping to my definition of *Music*, *pleasing sounds*, I must treat of pleasing sounds, not of sound in general, nor even of the natural causes of pleasing sounds. I have not engaged to treat of sound in general; and if I had, I had better be excused from performing; for a Treatise of sound in general, would be a *Treatise of Noise*, as well as a *Treatise of Music*, in as much as Noise is sound as well as *Music* is. And as in a Treatise of *Music*, we expect rules of *Composition*, the Autor of a Treatise of Noise, would be obliged to give us artful rules, for making a viler noise than has yet been heard. And as for accounting for the natural causes of sound, whether pleasing or displeasing, that's the province of a natural philosopher. A Treatise of those things, might indeed entertain a few curious persons, but I am sure the same would lead a lover of *Music* out of his way.

All Music is sound, but all sound is not Music. Music is the better part of sound, Noise is the worse.

Plea-

Pleaſing ſounds! Some will ſay, this is but a poor definition of *Muſic*: It cannot be a learned one. No matter for the learnedneſs of it; but only for the plainneſs, truth, nativeneſs or nature of it. Nature is not always ſo learned as ſome think: Nature is often very plain; ſhe is not always ſo indeed, and that's a misfortune; but I think we need not encreaſe it, by making her darker than ſhe is. True learning does not conſiſt in fogs and bogs, (I hope the juſtneſs of the expreſſion will make amends for its lowneſs) but in clearneſs and ſolidity: True learning does not conſiſt in pompous and deceitful appearances, but in plain Nature, or at leaſt in the diſcovery of the hidden parts of her. That definition of *Muſic*, as ſhort and as plain as it is, comprehends more than can be reduced to notes, conſequently more than can be brought into practice; I mean the chirping of birds, and the ſound of caſcades. But to return.

Plea-

Pleaſing ſounds, the ſubject of *Muſic*, or *Muſic* it ſelf, need not any explaining. The unlearned as well as the learned know what pleaſes their *ear*. The buſineſs is to make the unlearned lovers, judges of what is pleaſing: In other words, they muſt be taught, how ſuch and ſuch ſounds do pleaſe. Here I have ſpoke in an ordinary phraſe, and I have made uſe of a very common method of teaching, which is to explain a plain thing by a dark one; and a dark thing by a darker. But to be more philoſophical, that's to ſay, to come nearer nature; the unlearned is to learn, what ſounds, what ſucceſſion of ſounds, and what mixture of ſounds are pleaſing, ſo as to enable him to pleaſe himſelf and others. Some indeed pretend to teach how ſounds do pleaſe; they attempt to ſhow the immediate manner of the ſound's pleaſing: But I am afraid they had better rank this among impoſſibilities; for if neither *Muſic*, nor *Mathematics*, nor even *Natural Philoſophy* can account for this, as certainly they cannot, we may ſafely pronounce

that

that nothing can: and it is no wonder we cannot account for this particular thing, ſince we know not how any thing at all either pleaſes or diſpleaſes us. We are brought again to treat of the nature of *air* and *harmony*, of *Compoſition* it ſelf: But this ſhall be done in another place: The preſent buſineſs is to begin at the very origin, as I have ſaid, and ſo explain what is call'd *a Note*.

The definition of a Note.

A note, I define, *a muſical ſound conſidered with relation to its highneſs or lowneſs in the Scale.* Again, becauſe I would leave no obſcurities behind me, I define *the Scale, a gradual diviſion of thoſe muſical ſounds.* But if theſe two definitions ſhould not be thought pertinent enough, here [illegible] two others; *a Note is each of thoſe ſounds, with relation to highneſs or lowneſs only, that come into the conſtitution of an air or tune.* And *the Scale, a gradual diſtinction of Notes.* But 'tis to be obſerved, that this gradual diſtinction or diviſion is unfixed; that's to ſay, it is not abſolutely determined where, or in what par-

particular degree or point, a note ſhall be placed. Of two voices having the ſame compaſs, one ſhall reach higher or lower than the other. 'Tis the ſame with inſtruments, or at leaſt it may be ſuppoſed ſo. But where ever one point is given to place a note upon, the reſt follow in courſe. But more of this in another place.

Notes and Tones very different.

Now, as I have promiſed to be plain, and avoid fixing any two, even the leaſt different Ideas to the ſame Word; I muſt diſtinguiſh here between *Note* and *Tone*. Some will ſay, This diſtinction is ſo obvious, there's no occaſion to ſpend any time about it. But notwithſtanding, *Notes* and *Tones* are ſtrangely confounded, and that, in no leſs an inſtance than this very article. They give us not only a ſelf-inconſiſtent ſcale of notes, but they likewiſe call their *notes tones*; and thoſe two names are uſed promiſcuouſly. For example, their ſeven natural *notes* are call'd full or whole *tones*, two of them excepted and not excepted, as will ſoon appear; and their Semi-*tones* are call'd half *notes*.

A

A Note I have already defined. Now follows the *Tone*. The word *Tone* is uſed in two different ſenſes: ſometimes it ſignifies an *inflection of one or ſeveral notes diſcovering either pleaſure or pain*; and this is found in the voice particularly. Other times, the ſame word ſignifies *the difference of ſound between the ſame notes, at the ſame pitch, in different voices and inſtruments.*

Tone is twofold.

This diſtinction at once gives us the definition of a *Tone* in both the ſignifications of the word. The firſt part of the diſtinction, or the firſt definition of *Tone*, is, I think, unexceptionable: but the ſecond I own is ſomewhat defective, which defect could not be help'd ſo far. The defect lies in bringing in the *pitch* before the word is explain'd. But, according to the order of things, I could not avoid treating of a thing before I took notice of an accident or property belonging to that thing. But to remedy that, I call the *pitch, the moſt agreeable degree or place to fix the ſcale upon.*

The two ſorts of Tone defined.

The pitch defined.

An example perhaps will make this plainer. We'll ſuppoſe two or more ſtringed inſtruments, as *Violins*, equally well tuned; but to different degrees of highneſs or lowneſs, or with their ſcales taken higher or lower; thoſe inſtruments are ſaid to be tuned to ſo many different *pitches*. The thing will appear plainer ſtill in wind-inſtruments, for example, in a *Flute*. We have Flutes of different ſizes, and they all contain the ſame number of notes. The whole ſet of notes in a ſmall Flute is higher than the whole ſet of notes in a large one; ſo the large Flute is ſaid to be *pitched* lower than the ſmall one. As for the *voice*, we find in it much the ſame difference of *pitch* as we find in the Flute: ſmall bodies have their voices *pitch'd* high: large bodies, low. I have ſaid much the ſame difference, for ſome large human bodies have their voices *pitched* high; and ſome ſmall bodies, low.

Now the nature of *pitch* is fully explain'd; the ſecond part of the diſtinction, or

or the ſecond definition of *tone* is as unexceptionable as the firſt. But the matter will bear enlarging a little more upon.

Obſervations upon Tones.

The difference of *tone* in the ſecondary ſenſe is very great between two or more voices ſinging exactly the ſame notes, at the ſame pitch, and in the ſame manner. We find alſo a difference, but not ſo diſcernable a one between two or more inſtruments of the ſame kind, playing the ſame notes, at the ſame pitch, and in the ſame manner. And we find the greateſt difference between the various kinds of inſtruments playing the ſame notes at the ſame pitch, and in the ſame manner. And indeed 'tis that great difference in tones which makes the greateſt characteriſtic or particular diſtinguiſher between voice and inſtrument; and between the ſeveral kinds of inſtruments. A man is known by his voice almoſt as much as by his looks. The voice of a man, be it never ſo feminine, ſounds maſculine; and the voice of a woman, tho' it be never ſo maſculine, ſounds feminine. This admits very few ex-

exceptions. The different ſorts of inſtruments are known more by their tones than by their figures. And judicious *ears* can diſtinguiſh inſtruments of the ſame kind, by their tones, almoſt as well as by their ſhapes or looks.

Farther obſervations upon tones.

But 'tis to be obſerved, that the difference in the tones of voices is different, if the expreſſion may paſs, from the difference in the tones of the various ſorts of inſtruments. In other words, that difference is of another kind. For as the voice is here oppoſed to all inſtruments, let the tones of ſeveral voices be never ſo different, ſtill voices muſt be taken as voices; that is to ſay, voices are ſtill of one and the ſame kind. A voice is different from another in tone, not only as an inſtrument is different from another of the ſame kind, in tone likewiſe; but a voice of any tone is different from any inſtrument, whatever be the tone of both the voice and the inſtrument. And here it may be obſerved, that each voice has a tone very peculiar to it ſelf, whereas it is

not so, at least, not so much so by a great deal, in instruments of the same kind. Again, a voice cannot be taken for an instrument, nor an instrument for a voice, nor an instrument of one kind for another of another kind: For this the nature of tone in the secondary sense, does prevent, tho' there is something very like an exception to this, both in the voice, and that *stop* of some *Organs*, call'd *Vox humana*; and in the two *Trumpets*, the one made of mettle, and the other of wood and string, called *Trumpet marine*. And this must be said to the advantage of the voice, that whatever be the tone of it, the way of singing, (I mean the way of bringing out the sound) is always the same; whereas the way of playing or fingering instruments of different kinds, is as different as the several kinds of them are.

By what has been said, it plainly appears, there was a great necessity of distinguishing between *Note* and *Tone*. And indeed, 'tis pity we have not two distinct names

names for the two distinct sorts of *Tones*. There can be but *one sort of Notes*, as Notes; but there are *two sorts of Tones*. Some indeed seem to imagine a third sort of Tone, when they talk of fetching a good or fine Tone out of an instrument; but I believe they mean no more than bringing out the fullest and finest sound the instrument is capable of yielding: Only, calling this fetching a Tone, is talking improperly; but as the improperty is not very great, I shall not dwell any longer upon it. Again, there are but *Twelve Notes*, as will soon be made appear; but *Tones* in the secondary sense, *are numberless*.

The two Tones are properties of a Note.

The two sorts of Tones may be call'd two great properties, or accidents of a Note: And indeed, we may reckon five more of them, tho' not so considerable ones; those are *Sweetness*, *Fulness*, *Clearness*, *Lowness or Softness*, and *Loudness*. One more property of a Note, which I take notice of by it self, because of its considerableness, is *Measure*: By Measure I don't mean just what is called *Time* in

Six more properties of a Note.

Muſic, but the proportion'd length and ſhortneſs of each Note with another, both which may be called their *Duration*. So that upon the whole, we have *eight accidents or properties of Notes*; three of which are very conſiderable.

But we muſt take notice, that theſe are not only properties of Notes in Voices of different Tones, or in inſtruments of the ſame kind, tho' of different Tones; or in inſtruments of different kinds: But that they are properties of Notes, in one and the ſame voice, and in one and the ſame inſtrument. As for *Time*, we ſhall treat of it in its proper place. Let us now conſider the *Scale of* Muſic, or the *number of Notes*.

ARTICLE II.

Of the Number of Notes.

IF we ſum up all the Notes, as they lie ſcatter'd in the ſeveral Compoſitions of *Muſic*, we ſhall find juſt *Twelve* of them, no fewer nor more. The unlearned will ſtand amazed at this doctrine. What! They'll cry, Is there not an infinite number of Notes in one *Opera* only? Is there not four or five times *Twelve* Notes upon ſuch little inſtruments as, Violins or Spinnets? Is there not more even in one little tune? Again, The learned will perhaps look

upon this poſition with ſcorn, and call it a ridiculous innovation. But I hope I ſhall eaſily make the unlearned leave wondring, and the learned ceaſe to deſpiſe.

This notion is received all over the world, as a great fundamental truth, that there are but *ſeven Notes in* Muſic. But if my definition of a Note muſt be received, *viz. A Note is each of thoſe ſounds that come into the conſtitution of an air.* I ſay, if that definition muſt be received, we ſhall find no fewer nor more than *Twelve.* They'll ſay, this is abſolutely impoſſible, except we take in the *half Notes*, otherwiſe call'd *Flats and Sharps*, or *Semi-tones*; which by the way, remembring my own definition between Note and Tone, ſhould be call'd *Semi-notes*: but there can be but ſeven *Natural Notes* in *Muſic*. What they mean by their Natural Notes, I profeſs, I could never tell, except they intimate, that the Semi-notes are *artificial* or *unnatural Notes*: and indeed, Writers of very late date,

date, make no ſcruple of calling the ſemi-notes artificial notes. I am moſt ſure, that what they call Flats and Sharps are ſounds form'd by nature; as much as what they call Natural Notes can be. They muſt allow this themſelves, if they can account for what they have done when they have tranſpoſed any piece out of one *Key*, as they term it, into another: for then, their Natural Notes become flats and ſharps, and their flats and ſharps become Natural Notes. They'll ſay, This may hold good upon inſtruments, but not in the voice, the only natural inſtrument. But if this may hold good upon inſtruments, I am ſure, the diſtinction of Notes upon them wants diſtinguiſhing, as we ſhall ſoon ſee. As for the voice, I am as ſure there is no ſuch diſtinction of Notes in it: every ſound form'd by it is equally natural. Beſide, if the voice ſings the ſame air in what they call a different *Key*, as nothing is more frequently done, then the caſe of the voice is the very ſame with that of the inſtrument. That's to ſay, the natural, flat and ſharp Notes are con-

founded. Geographers might as well, nay, with a much better grace, tell us of natural and artificial lines upon the Globe, or at leaſt of natural lines and half lines. But they are much in the right to look upon their lines to be all natural alike; tho' they might take as great and greater freedom of trifling with them, than the Autors of the ſeven Notes ever could take of confounding their Notes. Notes are real in *Muſic*, Lines are only ſuppoſed in Geography.

Natural Notes are at the ſame time diſtinguiſhed and not diſtinguiſhed from Flats and Sharps.

But ſuppoſing there was the greateſt neceſſity of diſtinguiſhing Notes in natural and ſemi-tonical; 'tis exceedingly ſurprizing, that the greateſt Sticklers for this fam'd diſtinction, nay, that the very Autors of it never did make it. This is a *Paradox* indeed: but it will ſoon appear a plain truth. When we hear of a diſtinction, we have a notion of a diſtinction, the word is plain enough, but it is not ſo here; for they give us an *undiſtinguiſh'd diſtinction* of Notes. They ſeem to puzzle themſelves: if they do not, I am ſure they

they puzzle others; for they do what they pretend to avoid, and they avoid what they pretend to do. When they pretend to give us Natural Notes, they give us Semi-notes; and when they pretend to give us Semi-notes, they give us Natural Notes. Nothing but the anatomy of their own ſelf-inconſiſtent Scale of Notes, can explain their own riddle. They divide their Scale in two: the one is the Scale of Natural Notes, and the other the Scale of Semi-notes. There are, they ſay, ſeven Natural Notes, call'd *A-la-mi-re*, *B-fa-be-mi*, *C-ſol-fa-ut*, *D-la-ſol-re*, *E-la-mi*, *F-fa-ut*, *G-ſol-re-ut*. And by the way, 'tis very odd that *A-la-mi-re*, ſuppoſed and made to be the firſt Note, ſhould not be ſo upon any inſtrument, not even upon the *Harpſicord*, the moſt extenſive of all; for there neither the *Baſs* nor the *Treble* begins with that letter.

Beſide the ſeven Natural Notes, there are five Semi-notes, call'd *B-fa-be-mi flat*, *D-la-ſol-re flat*, *E-la-mi flat*, *G-ſol-re ut flat*,

flat, *A-la-mi-re flat*; or, *A-la-mi-re ſharp*, *C-ſol-fa-ut ſharp*, *D-la-ſol-re ſharp*, *F-fa-ut ſharp*, *G-ſol-re-ut ſharp*. Any one ſeeing a Scale of Natural Notes, as they call them, oppoſed to a Scale of Semi-notes, or this latter oppoſed to the former: any one, I ſay, ſeeing theſe, would ſuppoſe, and very rationally too, that the Natural Notes are whole Notes, and the Semi-notes the half of them: ſo they would expect *ſeven whole Notes*, and *ſeven half Notes*; that is to ſay, *fourteen Notes* in all. And again, Scholars hearing of natural Notes, of flat Notes, and of ſharp Notes, they imagine three ſets of Notes: and as they are taught there are ſeven natural Notes, and they ſee or hear nothing that ſhould make them think there are more of one ſort than there are of another; they conclude, there muſt be *one and twenty Notes* in all. But they are miſtaken either way.

The Scale of ſeven Notes, &c. ſelf inconſiſtent.

But They'll ſay, that ſeemingly rational ſuppoſition is very erroneous. Thoſe that ſuppoſe ſo, muſt be very ignorant indeed;

deed; for, *two of the ſeven Natural Notes are no more than Semi-notes* or half Notes. And thoſe two are C and F. But what is this but an unaccountable ſelf-inconſiſtency, in the very principle of the art? And if the very firſt Principle is falſe, or at leaſt next to falſe; what muſt the conſequences be? If two of their Natural Notes are no more than Semi-notes, or flats and ſharps; why ſhould they ſo contrive to lead Scholars into groſs miſtakes? They ſay, there are no more than ſeven Notes: why ſhould they then bring any more Notes in? And Notes as good and as full as their Natural ones are or can be. They lay the foundation of *Muſic*, and next moment they own, it is not large enough, and are obliged to make it larger. If any particular accidence or property belongs to a Note, as a Note; why not to all of them equally? Are not their Natural Notes all natural alike; or ſhould they not be ſo at leaſt? If, for example, A or B has any flatneſs or ſharpneſs, why ſhould not C or F have it likewiſe? In ſhort, nothing could be contrived more abſurd,

Each of their ſeven natural notes ſhould have a flat or a ſharp belonging to it, or elſe there muſt be no flats nor ſharps at all.

ſurd, more ſelf-inconſiſtent, or nearer downright falſhood, than this doctrine of ſeven Notes, or theſe natural and ſemi-notical Scales. This, however, notwithſtanding all its unreaſonableneſs, has, like ſome of the moſt ridiculous faſhions, obtained all over the world.

The Truth of Twelve *Notes fully proved from* Muſic *it ſelf, and from* Muſic *only.*

To remedy all this improperty and confuſion, we need not have recourſe to any other art or ſcience, but only look into the nature of *Muſic* it ſelf, and attend particularly to the nature of Notes. We have ſeen they are all natural alike; and that talking of diſtinguiſhing them in naturals, flats and ſharps, is talking vainly.

A *Note*, as we have ſeen, *is each of thoſe ſounds that come into the conſtitution of an air.* This is my definition of it. I ſhould be glad to find a better, if any better there be: hitherto I have found none at all: ſo I muſt build upon this till a better is found. Notwithſtanding, a Note is left undefined, even by the beſt Au-

Autors, the unlearned ſeem to have a truer notion of it than the learned. That is, they take a Note to be a muſical ſound, belonging to the voice and inſtruments. This comes pretty near my definition, and it muſt lead them to my definition it ſelf; which if it does, they will ſoon agree, there are in *Muſic Twelve* ſuch ſounds called *Notes.* Theſe *Twelve Notes* are not acknowledged, yet they are called *A-la-mi-re natural, A-la-mi-re ſharp, B-fa-be-mi natural, C-ſol-fa-ut natural, C-ſol-fa-ut ſharp, D-la-ſol-re natural, D-la-ſol-re ſharp, E-la-mi natural, F-fa-ut natural, F-fa-ut ſharp, G-ſol-re-ut natural, G-ſol-re-ut ſharp.* Or according to an inconvenient variety of Names, and another miſty view, *A-la-mi-re natural, B-fa-be-mi flat, B-fa-be-mi natural, C-ſol-fa-ut natural, D-la-ſol-re flat, D-la-ſol-re natural, E-la-mi flat, E-la-mi natural, F-fa-ut natural, G-ſol-re-ut flat, G-ſol-re-ut natural, A-la-mi-re flat.* I have called the view of the Notes as they are ordered, a miſty view; but for the whole thickneſs of the miſt, ſee the *Introduction.*

The Twelve Notes are not acknowledged, yet they have Names for them.

Be-

A, better than A-la-mi-re, &c.

Beſide the ſelf-inconſiſtency of naturalneſs, flatneſs and ſharpneſs in Notes; the names of Notes are embarraſs'd with many ſyllables, which are not only unneceſſary, but even altogether uſeleſs. *A* is not only full as well, but is certainly a great deal better than *A-la-mi-re*, &c. But They'll ſay, I betray my ignorance; for theſe additional ſyllables relate to *Sol-fa-ing*. But again, they do not anſwer it now, whatever they did formerly: for we have no *ut*, no *re*, nor *be*, in our *Sol-fa-ing*. Nature gives us theſe *Twelve Notes*, without ſuch a ſtrange puzzle, and ſuch a forbidding train of odd names. Theſe Notes throw themſelves into *one Scale*, and call themſelves 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Nature is very eaſy and plain: but then ſhe is too plain: this great plainneſs of Nature is her nakedneſs. Therefore, thoſe modeſt and compaſſionate Autors of the fam'd *undiſtinguiſh'd diſtinction* of Notes, who gave Nature that *Veil* we are uneaſy at, cannot be extolled too high: only the misfortune of thoſe

The true names of Notes, 1, 2, 3, 4, &c.

The preſent Scale a Veil upon Muſic.

thoſe well meaning Gentlemen, is, that they miſtook the nature of this nakedneſs of Nature: for this nakedneſs of Nature is her great beauty.

They'll ſay, where's the wonder of making *Twelve Notes* by bringing in the flats and ſharps? I anſwer, I don't aim at any wonders at all, nor do I pretend to make any one Note: I think I ſhall do enough, if I only ſhow how many Notes Nature has made. The buſineſs of a Philoſopher is not to create, but only to ſift things; to abſtract and diſtinguiſh. And as things, particularly diſtinctions, ſhould not want diſtinguiſhing, neither ſhould things undiſtinguiſhable, be diſtinguiſhed. They will ſay this is wild talking; but the doing of it is wilder, I am very certain. And as impoſſible as the thing ſeems to be, and really is; it *is* often done; but then the end of it *is* confuſion and deceit. And the doing of this impoſſibility is called *Sophiſtry*. But to return.

They

They will not allow the flats and ſharps, or ſemi-notes to be Notes, and yet two of their ſeven natural Notes are Semi-notes, *viz.* C and F. Methinks they ſhould either ſtrike out two of their ſeven Natural Notes, becauſe they are but Semi-notes, or as they call them Semi-tones, and ſo have but *five Notes*: or if they think theſe two Natural Notes are good Notes, but only too weak, being but Semi-notes, they muſt join them together, and make but one Note of them; and this will make up *ſix Notes*: and if two of the Natural Notes may be joined together, and made but one Note, becauſe each of them is no more than a Semi-note, they may by the ſame rule join the flats and ſharps two and two, as well as they can, and they'll afford them two Notes and a half, which being added to the ſix Notes, they will have in all *eight Notes and a half*. But I believe they will ſooner admit my *Twelve Notes*, or rather Nature's *Twelve Notes*, than fall into any of theſe methods.

Again,

Again, if Semi-notes may be call'd proper Notes, as they not only allow, but as they themſelves call two of their Natural Notes; I don't know what notion we can form of the five remaining whole, proper or full Notes, or Tones, as they often miſcall them, except we look upon them as *doubly proper and doubly Natural Notes*.

If we attend to the nature of *Note* and *Tone*, as I have defined them, we ſhall avoid confounding the Notes and the Tones. We ſhall avoid likewiſe all this jargon of *naturalizing*, *flatning*, *ſharpning*, *halving*, *wholing*, *filling*, *proprifying* and *doubling of Notes*. Theſe things might be allowed, and ſhould be ſo indeed, if they were properties belonging to Notes; but they are nothing but unaccountable improperties, made to belong to Notes. They firſt talk of *a thing*, they give it a name; and the next moment they call it *a half*. Nature has made the Notes equal; the number of them is *Twelve*, and that's all we are to

take notice of in this place. But They'll ſay perhaps, I intimate that my *Twelve Notes* are moſt equally divided upon a ſtring, conſequently, that I can *fret* any ſtring inſtrument perfectly true, and that by the help of theſe *Twelve Notes*, I pretend to tune *Organs* and *Harpſicords* abſolutely true likewiſe. But I declare I do not pretend to this: and I am ſure they are as little, if not leſs able to do thoſe things by the help of their *twofold puzling inconſiſtent Scale*, than I am with the help of my *Twelve equally natural Notes.*

'Tis likely the Keys of the Harpſicord have occaſioned the inconſiſtent Scale.

Probably, the diviſion of Notes upon the *Harpſicord*, the inſtrument of greateſt compaſs, and the diſpoſition of the *Keys* upon it, gave occaſion to Muſicians of making their *twofold abſurd Scale*: tho' it's pretty plain, as we ſhall ſoon ſee, that the very inventor of that curious diſpoſition had no notion of that Scale. A misfortune indeed; for ſuch an autority would have been a great ſupport to that erroneous doctrine.

Here

Here the reader muſt take particular notice of a diſtinction between *argument* and *autority*. That diſtinction is not made by the majority; a few indeed make it, but when they have made *a* difference, they have not found *the* difference. When they have done, they do not know the nature of argument, nor that of autority. In a word, they prefer *autority* to *argument*.

The diſpoſition of the Keys upon the Harpſicord, is ſuch, that beginning at C, which, by the way, is odd enough; for it would naturally be expected, that the progreſſion of their Natural Notes ſhould begin at A the firſt: that Diſpoſition, I ſay, is ſuch, that beginning at C, we have ſeven flat contiguous pieces of wood, which give us what they call the ſeven Natural Notes: and the five other pieces, riſing above the ſaid ſeven, give us what they call the Flats and Sharps, or Semi-notes: 'tis likely that Muſicians ſeeing the ſeven flat pieces of wood, call'd Keys, lying contiguouſly,

ouſly, and, as it were, more naturally than the other five pieces, likewiſe called Keys; 'tis likely, I ſay, that from thence, they have called the ſeven contiguous Keys, ſeven natural Notes, and the other five Keys flat and ſharp, or artificial Notes. And here it is odd enough again, that Muſicians having *Twelve Keys*, every one of which, they themſelves call a Note, could never think they had *Twelve Notes*. But They'll ſay, the Flats and Sharps are not properly Notes; they are but Semi-notes. But again, if it be ſo, they had much better not call them Notes.

The inſide of the Harpſicord proves the truth of Twelve Note.

As for the firſt diſpoſer of the Keys of the Harpſicord, it is not likely he had any notion of this *ſtrange unaccountable Scale*; for if we do but open the lid of that inſtrument, we ſhall find he has laid on the ſtrings, and tuned them according to ſuch a gradation as nature requires, that's to ſay, according to the truth of *Twelve Notes*; tho' in this there's a defect, which, as has been already obſerved, no body has hitherto been able to remedy.

Again,

Again, that diſpoſition of the Keys, tho' very curious; and the judgment of the diſpoſer, ſuppoſing his notion of the Scale in diſpute had been the ſame with the notion univerſally received; I ſay, that diſpoſition and the judgment of the diſpoſer, are no arguments of the truth of that Scale.

But They'll ſay, I ſeem in ſome meaſure to approve what I condemn, when I call the diſpoſition of the Keys upon the Harpſicord a very curious diſpoſition. I'll tell them what I mean: that curious diſpoſition does not conſiſt in its ſhowing which Notes are Natural, and which are not; for that it cannot do, as we have ſeen: but the ſame appears very happy, 1. As the Keys are proportioned to the fingers, and ſo bring the *Twelve Notes*, with the thirteenth or *Tredecime*, which hitherto has been call'd the Octave, (which indeed is in a manner the whole inſtrument) within the reach or compaſs of the hand; for if the Keys were narrower, the hand would

The diſpoſition of the Keys of a Harpſicord very curious.

indeed have a greater compaſs; but it would be impoſſible to play clean. 2. As it fixes or takes the eye of the player. The Notes which they call Flats and Sharps being diſpoſed in two cluſters, two together, and three together, are like two land-marks, or way-wiſers; in ſo much that if in each vacancy, that's to ſay, between B and C natural, and E and F natural, as call'd, there was placed a Sham-key of the figure of their Flats and Sharps, I queſtion whether the brighteſt performer would not be confounded. And what is very particular, a blind player, in this caſe, does greater things than a clear-ſighted one: for we know that blind performers, without the aſſiſtance of the ſaid way-wiſer, which cannot be ſo to them, find out all their Notes with more readineſs than clear-ſighted players could do, if they were in the dark. Again, if the Keys of Flats and Sharps, as call'd, were to be lengthned out, and made flat and contiguous, as the Keys of Natural Notes, call'd, not only the ſight would be confounded, but the running part of playing would be ren-

der'd

der'd more difficult, tho' ſomething were contriv'd to help the eye.

The diſpoſition of the Keys upon the Harpſicord, is, as we have ſeen, very commodious: but the notion of ſeven Natural Notes, and of flat and ſharp Notes, is moſt incommodious. The incommodiouſneſs of it is proved by the miſtakes it throws Scholars into; for, experience ſhows that Scholars have a confuſed idea of *the made three ſorts of Notes, viz. naturals flats*, and *ſharps*. They fancy the flats and ſharps are as diſtinct from one another, as both of them are from the Natural Notes; whereas it is not ſo, even according to the Autors of this *ambiguous miſty ſcale*; for their flats are ſharps, and their ſharps are flats. Again, Scholars being told, that two of the ſeven Natural Notes, are but Semi-notes; and hearing of five Semi-notes beſide, they naturally imagine, that five of the ſeven Natural Notes are each of them divided in two, which afford *ten Natural Semi-notes*; ſo that they take them

for *one ſet of Notes* : the other five Semi-notes having nothing to do with naturalneſs, Scholars know not what to call them ; but they may ſafely call them *artificial Notes*, for ſo they are really called by Autors. This makes a *ſecond ſet of Notes*. And as for the *odd two Notes*, they having neither naturalneſs enough, nor any thing of artificialneſs, it will be very difficult to find a proper name for them, they being improper either way ; tho', I think, they might be called *unnatural and artleſs, I know not what's* not deſerving the names of Notes, ſo conſequently unfit to make a third ſet. If ſo, we ſhall have in all, *fifteen Notes* ; that's to ſay, eight more than we ſhould, according to the received doctrine. But if the *odd two* Notes muſt be received as good Notes, notwithſtanding all their unſeemlineſs ; we ſhall have in all *ſeventeen Notes* ; that is to ſay, ten more than we ſhould, according to the ſame doctrine. Again, there are, they ſay, *two ſets of Notes* ; the one conſiſts of natural or whole Notes, and the other of Semi-Notes.

Notes. Here, a Scholar ſuppoſes that the two ſets afford *nineteen Notes* ; for each of the ſeven natural whole Notes being divided in two, give no fewer than *fourteen Notes*, to which, the five half Notes being added, the whole number is juſt *nineteen* ; upon which, Scholars miſtake only by twelve, according to the fam'd doctrine of Notes. Again, Scholars hearing of ſeven Natural, or whole Notes, and of Semi-notes, they ſuppoſe, and indeed very rationally, that the Semi-notes are the natural or whole Notes, each divided in two ; ſo they imagine they have *fourteen Notes* : but we have ſeen it is not ſo. There are but *Twelve Notes* in all ; two of their ſeven Natural Notes being unnatural and indiviſible. Again, there are two ſets of Semi-notes ; the firſt contains two Semi-notes ; and the ſecond contains five Semi-notes : but it will be thought abſurd to diſtinguiſh between Semi-notes and Semi-notes, as long as the word Semi-note is not taken in two different ſenſes ; and if it was, the improperty would be intolerable. There being

being then no difference between a Semi-note and a Semi-note, as Semi-notes; the two ſets of Semi-notes ſhould be made but one, and then there would be one compleat ſet of Semi-notes, ſeven in number: But then it muſt not be ſo; for the ſet of two Semi-notes is a ſet of Natural, proper, and whole Notes; whereas the ſet of five Semi-notes is a ſet of but Semi-notes ſtill; that's to ſay, a ſet of unnatural, improper, and but half Notes.

Animadverſions upon the diviſibility of Notes.

But, here I expect to be taken up by ſome *mathematical muſicians*, if any ſuch can be, for preſuming to ſay that ſome Notes are not diviſible. What! they'll ſay, is not a Note diviſible *ad infinitum*? That queſtion, I own, is difficult; for, if they mean a whole Note; then a Semi-note is diviſible but to half infinity: if they mean a Semi-note, then a whole Note is diviſible to more than *infinitum*; 'tis diviſible to two infinities exactly. And if they mean only a Note undeterminate, and undiſtinguiſhed, their own *undiſtinguiſhed diſtinction*, ſtill ſubſiſting,

ſiſting, then it's impoſſible to ſay any thing to it. But ſuppoſing all their Notes to be alike, and each of them diviſible *ad infinitum*, as the ſtring upon which they are all taken is ſuppoſed to be diviſible; then we ſhall have as many infinities as we pleaſe, in one infinity.

Again, ſuppoſing the Notes to be diviſible *ad finitum*, or *ad infinitum*, I don't ſee of what uſe that diviſibility can be. If we can expect any uſe from it, it muſt be either for taking the *pitch*, or for *tuning*; both which are done at once by the *ear*, without ſuch puzzling minute diviſions, which, at laſt, depend upon the *ear* for the proof of their juſtneſs.

The unaptneſs of this Scale farther appears by the dark notion which even great Players have of it: and indeed, 'tis no great wonder, no wonder at all, that the brighteſt Performers ſhould have no clear idea of *three non-entities*; for ſuch the *naturalneſs*, *flatneſs*, and *ſharpneſs* of Notes are. Some of the beſt Players, even

even of the Harpſicord, where all the Notes are plainly ſeen and felt, which feeling, by the way, is the only guide blind Players can have; ſome very good Players, I ſay, have ſuch a confuſed notion of their Notes, that they cannot readily tell how many their naturals, flats and ſharps make in all.

But here, I ſhall be taken up for calling the *naturalneſs*, *flatneſs*, and *ſharpneſs* of Notes, *three non-entities*. They'll ſay, tho' I don't allow the flatneſs and ſharpneſs of Notes, I muſt allow the naturalneſs of them; or elſe, what muſt my Notes be? If I don't allow the naturalneſs of Notes, I ſeem to allow no Notes at all: But the anſwer is very plain. The Notes are very natural, and ſo are all things in nature; but there is no ſuch thing in *Muſic* as Natural Notes, with relation to thoſe *two non-entities*, call'd flatneſs and ſharpneſs: but thoſe two imaginary things oblige me to make a kind of digreſſion.

I hope I have fully prov'd the terms flatneſs and ſharpneſs are abſolutely improper, when apply'd to Notes. But they may be uſed leſs improperly, when we talk of *Keys*, now becauſe the word *Key* is taken in three very different ſenſes; and becauſe I have promiſed never to uſe any term ſo much as in two never ſo little different ſignifications; I am obliged to have recourſe to two other words, or even to make new words, if I can find none ready made that will anſwer my end.

There are no ſuch things as flat and ſharp Notes, but there is a flat and a ſharp Key.

The word *Key* is uſed to ſignify, 1. The pieces of wood or ivory, by which the ſtrings of a Harpſicord are ſtruck, and which might for that reaſon be called more properly *Strikers*: but becauſe it is not convenient to change names without ſome great reaſon, we may as well retain the word *Key*, but uſe it in this ſenſe only. 2. The word *Key* is uſed likewiſe to ſignify *the Note in which a piece of* Muſic *ends*. Now becauſe I would teach the unlearned as well as talk to the learned, it is

The term Key is moſt improperly uſed in three very different Senſes.

is very proper farther to explain the word *Key*, in this ſecond ſenſe. Such is the nature of any piece of *Muſic*, ſimple or compound, that all, and the whole ſtrains of it, retain ſomething of the laſt Note of that ſame piece. The relation of that laſt Note to the whole piece is ſo great, that if that Note only was play'd, and held out to the whole, that Note would be a tolerable concord to it. The *Drone* of a *Bag-pipe* explains this perfectly well, ſo perfectly, that I hope the reader will excuſe the meanneſs of the example, which however is ſo much the better, as that inſtrument is very well known. But here is another example taken from another inſtrument, which is known to very few, ſo that the bringing of it in, will not only illuſtrate this point farther, but will likewiſe be an agreeable information. The better ſort of *Trumpet Marines*, are ſo contrived, that the ſometimes 12, ſometimes 15, and ſometimes 18 wire-ſtrings drawn length-ways within that inſtrument, are all tuned *uniſon*, or higher *Tredecime*, to the great *Monochord*, that's to ſay, ſingle ſtring,

ſtring, drawn length-ways likewiſe upon the inſtrument; which contrivance of ſtrings within, is called *organiſing* the inſtrument. The *Drone* ſounds but one and the ſame Note to all that is played upon the ſmall pipe; it is a concord and kind of Baſs to it: and the laſt Note of the tune is to it a *Tredecime*, the ſame with the firſt or uniſon. In almoſt the ſame manner, the ſtrings within the *Trumpet Marine* make up one concord to all that is played upon the Monochord on the out-ſide; but beſide, they are concords one to another. And by the way, theſe examples, as mean or ſtrange as they may ſeem, are followed ſometimes, by many great Compoſers, who make no other Baſs to ſome ſtrains, than one long continued Note, which exactly anſwers the *Drone* of the Bag-pipe.

And here I'll obſerve, for the ſake of thoſe whoſe ſinging or playing is often diſturb'd by bells, that, according to the nature of the *Key*, in this ſecond ſignification, they may make that great diſadvantage

vantage a very conſiderable advantage; which will be by ſinging or playing in the *Key* which the bell ſounds: and if a number of bells is ringing at the ſame time, they muſt play in the *Key* of the loweſt. 3. The word *Key* in its third acceptation ſignifies *the general humor or mode of an air*. There are only two ſorts of this general humor, conſequently but *two ſorts of Keys*, in this third ſenſe; and theſe *Keys* are called either *flat*, or *ſharp*.

Here the terms *flat* and *ſharp*, which are uſed very impertinently in Notes, are uſed more pertinently, or rather leſs impertinently in *Keys*; for there are really two remarkable accidents belonging to them, call'd *flatneſs* and *ſharpneſs*, whereas there is nothing like it in Notes.

To explain this farther, we muſt conſider, that this flatneſs and ſharpneſs in an air, is not owing to the flatneſs or ſharpneſs of any Note; for, as we have ſeen, there is no ſuch thing in *Muſic*: but this no-

notable difference in the *mode* or *humor* of a tune, which is the third ſignification of the term *Key*, is nam'd *Flatneſs or Sharpneſs, from the flatneſs or ſharpneſs of the Third*, which occaſions this great difference. When the Third is flat, the air is ſoft, ſerious, and bordering a little upon melancholy: and when the Third is ſharp, the air is gay, lively and joyful.

The terms Soft and Gay, properer terms than flat and ſharp, as apply'd to Keys.

Here, I think it proper to introduce two properer terms than what we have now. The term *flatneſs*, which is apply'd to the firſt ſort of *Key*, in the third ſignification of that word, naturally gives us an idea of a thing which really does not belong to that *Key*. The word *flatneſs* expreſſes ſomething diſagreeable, which certainly cannot be meant of the flat Key, for there is nothing diſagreeable in it, if the air it ſelf is good; and if it is not, it cannot be the fault of the *Key*. Beſides, there's nothing of flatneſs in this *Key*, in any ſignification of the word *flat*, except this in diſpute, and if this term was tolerable in this caſe, the ſignificati-

on of it would not be reſtrained enough to this *Key*, or at leaſt would give us a very imperfect idea of it. That which diſtinguiſhes the *flat Key* from the *ſharp Key*, is certainly the *ſoftneſs* of it, which *ſoftneſs* is oppoſed to the livelineſs or vivacity of the *ſharp Key*. Now *ſoftneſs* being the characteriſtic of the *flat Key*, or in a manner, the *flat Key* it ſelf; and that word expreſſing nothing more than what really belongs to that *Key*, I think it moſt proper to call the *flat Key* the *Soft Key*. The term *ſharpneſs*, apply'd to the other *Key*, is not ſo improper as that of *flatneſs*, apply'd to the firſt. Some will wonder, perhaps, I don't think it a very proper term, ſince it conveys no diſagreeable idea, and ſignifies no more than really belongs to the Key to which it is apply'd. But, the improperty I find in that term, is, that the ſignification of it is not enough reſtrained to *Muſic*, and that we have other words even in *Engliſh* that will better expreſs the very nature of this Key. We have ſeen that airs in the ſharp *Key*, are gay, lively,

lively, and joyful: if ſo, I think that *Key* might moſt properly be called the *Gay Key*, and the more ſo, becauſe *gayety* will here be oppoſed to *ſoftneſs*, two qualities which the *Poets*, who indeed are *a kind of Muſicians*, take care ſhould meet in the *Fair*, their known wonted theme, and certainly a very agreeable fruitful ſubject.

Some will ſay, perhaps, the difference here made between *Keys*, is not always the difference; for many airs are as gay, as they can be, notwithſtanding the flatneſs of the Third, and *contra*. And indeed, the flatneſs or ſharpneſs of it has nothing to do with the *ſoftneſs* or *gayety* of the air. But I think it is very hard to ſay what can be, and what cannot be, in this caſe particularly: for who can be ſure that the ſprightlieſt air he has heard in the *Soft Key* cannot be exceeded by another in ſprightlineſs, by the power of the *Gay Key* only? and *contra* again? In other words, the ſprightlineſs of an air in the *Gay Key*, is not altogether ow-

ing to the gayety of the *Key*, but to the fancy of the air it ſelf, and *contra*. But perhaps, I have contradicted my ſelf, when I talked of the flatneſs and ſharpneſs of the Third: it would be ſo indeed, if then I had talk'd my own language. In that caſe, I have only uſed the words hitherto received, which indeed, make a very hard phraſe, not at all conſtruable by the rules of *Muſic*. But according to the truth of *Twelve Notes*, and the property of terms, we muſt expreſs our ſelves thus, *the Soft Key is known by the progreſſion of its Notes, which is by one, three, four. The Gay Key is known by the progreſſion of its Notes, which is by one, three, five*: nor would this be my language quite, for I have a great exception againſt the term *Key*, as uſed in its two laſt ſenſes.

Something might be ſaid upon the now *ſixth* and *ſeventh*, and their flatneſs and ſharpneſs (as call'd) as they may relate to *Keys* in the third ſenſe; but what is already ſaid, I think may ſuffice; but before

before I return, I muſt give reaſons for excepting againſt the term *Key*, in the two laſt ſignifications.

It is very ſtrange, that in *ſo copious, and ſo ſignificant a Language as the Engliſh is*, any two the leaſt different, much more three vaſtly different ideas ſhould be fixed to one and the ſame word; eſpecially in ſuch a Science as this; a Science noble and delightful indeed, but ſuch as will be difficult enough ſtill, after all endeavors uſed to make it eaſy. I have ſaid already, that the word *Key* may be uſed ſtill in its firſt ſignification. But I muſt repeat this too, that I would have that to be its only ſignification. As for two other proper and diſtinct names for the two other ſorts of Keys, methinks they offer themſelves.

A new term inſtead of Key in the ſecond ſenſe.

We have ſeen that the word *Key*, in the ſecond ſenſe, ſignifies *the Note in which an air ends*, and that the ſame Note is very aptly compared to the *Drone* of a *Bag-pipe*: I muſt own, I think the

word *Drone* would do very well, were it not for the mean notion we have of a Bag-pipe; an Inſtrument, however likely to be very ancient, if ancienty, which is a wonderful great recommendation to many things, even to broken ſtones and defaced pictures and coin, can be any recommendation to this. But if this term muſt not be received, let us look into the Nature of the thing, and try if we cannot find a proper name for it, more likely to be received. If we attend to the nature of a *Key* in the ſecond ſenſe, we ſhall find it is a Note that has a relation to all, or at leaſt, to moſt of the other Notes of an air: If ſo, that Note muſt be a main Note; if ſo again, I don't ſee why it may not be called *the main Note*. The only objection, if any at all can be made, is, that the name is too long: but if that be an objection, it will be ſoon removed, by calling this main Note *Nota*. And here it may not be improper to remark, that upon ſome, if not upon all inſtruments, one *Nota* ſhall be pleaſanter than another, in airs of

of the ſame humor or mode, even in the ſame air, tho' the ſtrings, and the manner of playing are the very ſame; in other words, the ſame air ſhall be more or leſs pleaſant as play'd in one or another *Nota*, by the ſame player, upon the ſame inſtrument, upon the ſame ſtrings, and in the very ſame manner; whereas there is no ſuch thing in the voice, ſuppoſing however, that the air be of a ſmall compaſs, and taken within the commodious reach of the voice.

A new term inſtead of Key in the third ſenſe.

The word *Key* in the third ſenſe ſignifies, as we have ſeen, *the general humor or mode of an air*. If ſo, I ſee no inconvenience in calling the *Key* in this third ſignification, *the Mode*; but They'll ſay, I fall into the very ſame improperty I pretend to avoid; for the word *Mode* is already uſed in *Muſic* in another ſenſe, and it ſignifies an indeterminate kind of *Time* or *Movement*: That's very true; but then, that word does not ſignify a particular ſort of *Time* or *Movement*. When we talk of *Time*, the words *Mode* and *Move-*

ment are perfectly ſynonimous. If ſo, I don't ſee why the word *Mode* in that ſignification ſhould not be diſuſed, and the word *Movement* uſed only: and if not ſo, I think we are at full liberty of ſettling thoſe words as juſt explain'd. But here follows another piece of puzzle, and that is,

A remarkable piece of puzzle. The *naturalneſs*, *flatneſs*, *ſharpneſs*, and *artificialneſs* of *Modes*.

What the Autors of theſe four ſtrange things mean, I am very ſure very few Readers underſtand; and indeed, I queſtion whether the very Writers of them underſtand themſelves. I am very ſure, this obſcure and moſt improper way of writing makes the ſtudy of *Muſic* moſt diſagreeable. This is, in ſhort, talking of a new ſet of *Non-entities*. But They'll ſay, I am ſo very fond of this term, that I uſe it even to contradict my ſelf; for I have allowed the flatneſs and ſharpneſs of *Modes*, but only have exchanged theſe terms for thoſe of, *Softneſs* and *Gayety*. 'Tis true, the *ſoftneſs* and *gayety* of *Modes*

Modes are real (the difference in terms making no difference in things) and we have ſeen what they are: but there are no ſuch things as *ſoftneſs* or *gayety* of *Modes*, as oppoſed to the *naturalneſs* of them. The *naturalneſs* of *Modes* is real likewiſe, but ſo far only, as it ſignifies there are two ſuch things in Nature as *ſoft* and *gay Modes*, and not as oppoſed to the *ſoftneſs* and *gayety* of thoſe *Modes*; for this would be oppoſing abſolutely thoſe two things to themſelves. As ridiculous as the thing is, it is done here; for, *naturalneſs* in this caſe, is oppoſed to *naturalneſs*, and made very different from it ſelf. I would not have the Reader think this is a miſtake either of the Autor or Printer. *Naturalneſs* is made as different from *naturalneſs*, as *ſoftneſs* is really different from *gayety*. And as to the *artificialneſs* of *Modes*, nothing hardly can be ſaid more extravagant, except indeed we ſuppoſe that *Nature* and *Art* are the ſame thing, or at leaſt two ſynonimous terms; but even then the *Tautology* would be intolerable.

That

That which in a manner forces thoſe Autors into theſe inconſiſtencies and abſurdities, is their own *ſelf-inconſiſtent Scale*, or their *undiſtinguiſhed diſtinction* of Notes, and ſo one abſurdity begets another. And it is no great pity, none at all indeed, that the Autors of ſo much confuſion, ſhould be thrown into their own confuſion. As they have ordered their Notes upon the paper, they have but two Notes from which, if they are made *Notas*, they can write an air upon the plain lines and ſpaces, without uſing any of the marks for their Flats and Sharps. Theſe two Notes are their A natural, and C natural. They look upon it, that theſe two *Notas* are the only two Natural *Notas*, becauſe the airs wrote in them appear without any of the marks for Flats and Sharps, tho' it is ſeldom or never ſo in A; and is often otherwiſe in C. But,

Here

Here is a knot of improperties: a knot leſs difficult to untie, indeed, than the fam'd *Gordian Knot* was, becauſe, truly, it is not ſo skilfully contrived: but then, if it does not puzzle *Alexanders*, it perplexes Scholars of a genius not at all deſpiſable,

Not only the *Nota* is confounded with the *Mode*, but the two plain and diſtinct ſorts of *Modes* are made but one. To make this plain, we muſt conſider, that according to their notion of the naturalneſs, flatneſs and ſharpneſs of Notes, A natural, and C natural, as they call them, appear to be *Keys naturally alike*, becauſe no flats nor ſharps are ſeen in them; tho', as has been already ſaid, this does not always hold good. Now, this puzzle is wrapt up in the word *Key*; for this word ſtands here both for *Nota* and *Mode*, and the *Mode* it ſelf is left undiſtinguiſhed: for an air in A natural, as call'd, is in the *ſoft Mode*; and an air in C natural, as call'd, is in the *gay Mode*, notwithſtanding,

That puzzle is wrapt up in the word Key.

ſtanding, they both look natural alike upon the paper, or at leaſt, as they pretend they do. And as if this heap of confuſion was not great enough, the *artificialneſs of Modes* is added. But I ſhall not ſpend any time in exploding a notion ſo very ridiculous, for the taking no notice of it, will be the ſtrongeſt confutation. But here, I muſt deſire the Reader to remember, there is no ſuch thing as a *natural Key* diſtinctly from any thing elſe, not even in any of the three ſignifications of the word. For, 1. There is but one ſort of Strikers. 2. There can be but one ſort of *Notas*. And, 3. There are two ſorts of *Modes*, the one *ſoft*, the other *gay*, both natural alike.

I would go on now with proving the truth of *Twelve Notes*, by the very Nature of Notes, or at leaſt by their mutual relations. But *Muſic*, as it is treated, abounds with ſo many improperties and inconſiſtencies, that one cannot go far without being ſtopp'd by them. The clearing the way of all thoſe encumbrances

ces cannot but be very pleaſing. And I dwell the longer upon it, becauſe in ſhowing the incongruity of the ſeven Notes, *&c.* I ſtill keep to my buſineſs; and I not only make the truth of the *Twelve Notes* appear the brighter, but make the Reader more ſenſible of the great want of that great truth.

They acknowledge and they deny their flats and ſharps to be as good Notes as their naturals.

The Autors of the ſeven Natural Notes, and all their appertainances, are forced very often by the unnatural ordering of their Notes, to conſider their Semi-notes, I mean their unnatural, or at leaſt, non-natural Semi-notes, in the ſame view as they do their Natural Notes. This happens, 1. When they tranſpoſe an air from one *Nota* to another, as from C natural, as call'd, in the *gay Mode*, to D natural, as call'd, likewiſe in the *gay Mode*. For then, their third of the firſt *Nota*, which is *E*, one of their Natural Notes, becomes *F ſharp*, one of their Semi-notes, in the ſecond *Nota*. And this is reciprocal in theſe two *Notas*; for their third in both being the ſame, their *F ſharp* a Semi-note in the latter,

ter, is the ſame as their *E natural* in the former. The ſame equivocation holds good, if it may be call'd good, thro'-out their whole Scale. And indeed, the thing being rightly conſider'd, we find, equivocations are of very great uſe: for it is abſolutely impoſſible to account for this unaccountableneſs, without the repeated uſe of equivocations: perhaps I ſhould have ſaid ambiguities, for fear of being ambiguous my ſelf.

Again, the Autors of the ſeven Notes, *&c.* are obliged to look upon their Semi-notes as Natural Notes, in another reſpect from that juſt mentioned. They even acknowledge every one of their five Semi-notes to be right Natural Notes. This happens, 2. When the *Nota* is one of the Semi-notes. The *Nota* is, as we have ſeen, the Note in which a tune ends. So, if the tune ends in one of their Semi-notes, that Seminote is there a Note, and a main Note too, as has been explained. 'Tis very frequent to find their *B flat* and *E flat*, as *Notas*, and there are pretty many

many pieces, whoſe *Notas* are their *A flat*, *C ſharp*, and *F ſharp*.

Now, when a doctrine ſeems very odd and ſtrange, we have great reaſon to doubt the truth of it: but when the ſame is ſo very unaccountable, that the Teachers of it cannot account for it themſelves, then we have as great a reaſon to reject it as a downright falſhood, or, at leaſt, as an intolerable improperty, as bad as down-right falſhood it ſelf. This is the caſe of the ſeven natural Notes and their appertainances: for, ſeven natural Notes may be ſung from any *pitch*; and ſeven natural Notes may be ſung beginning from any of the ſeven Natural Notes, and the Notes ſo ſung, are ſaid, or at leaſt, ſuppoſed to be ſtill natural, even beginning at any Note, natural, flat, or ſharp, and ſinging half natural, as they muſt, and half flat and ſharp Notes: but what is moſt ſurpriſing, the inſtruments, notwithſtanding their compaſs is greater than that of the voice, cannot play Notes ſo naturally as the voice ſings them; nor can

The ſame Notes are made natural, and unnatural, or non-natural.

can the Notes appear ſo natural upon the paper (as the writing of them is order'd, and as it is ſuppoſed) as they ſound from the voice. The Notes both upon the inſtrument and paper, are *natural* and *unnatural*, or *artificial*, and this interchangeably, any how at random, when taken from the voice; whereas the ſame Notes in the voice are always *all natural alike*. And what is greatly to be lamented, when we make any of the ſeven Natural Notes a *Nota*; *Nature* or *Naturalneſs*, is not ſure of appearing but once in the ſeven times without her contrary *Unnaturalneſs*; for not one of the Natural Notes being made a *Nota*, can afford a ſet of all Natural Notes. They'll ſay, the *Nota C natural*, in the *gay Mode*, muſt be excepted, but ſo very hard is this caſe, that there is an exception to this exception; unnatural Notes being often brought into this *Nota*. Again, if we make a *Nota* of any of the natural, flat and ſharp Notes, as certainly we may, and indeed is actually done of moſt: and if every *Nota* muſt be ſuppoſed natural, as indeed it is, even ac-

cording to the received notions, no Muſician having ever been heard to talk of *artificial Keys* in the ſecond ſignification of that word, as explain'd above; I ſay, if we make a *Nota* of any of the natural, flat and ſharp Notes, and we ſuppoſe every *Nota* natural; then, *Nature* and *Artifice* will, and muſt ever be confounded, even in both the *Modes*. Or to take the thing in another view, the *naturalneſs* and *artificialneſs* which they give us as two very diſtinct things, are undiſtinguiſh'd eleven times in twelve, in the *gay Mode*, and often indeed altogether ſo: and they are always undiſtinguiſh'd in the *ſoft Mode*.

That puzzle is occaſion'd by their method of writing Notes, &c.

All this puzzle is occaſion'd by their method of writing the Notes, and by the diſpoſition of them upon the Harpſicord, tho' that diſpoſition is a very innocent cauſe of this difficulty. They have, as we have ſeen, no ſet of all natural Notes, either upon the inſtrument or the paper, except that in the *Nota*, *C natural*, as they call it, *gay Mode*, which ſet

is not always all natural neither. They indeed pretend that their *A natural, ſoft Mode*, and *D natural, ſoft Mode*, are *Notas*, affording each of them a ſet of natural Notes, the ſame as C natural, *gay Mode*: but that is a pretence indeed; for they are never ſo as they would have us take them, they never appearing to be ſo natural upon the paper, and conſequently upon the inſtrument, as *C natural, gay Mode* does.

Here we muſt obſerve, that according to the doctrine of *Twelve Notes*; and even according to the notion of ſeven Notes, *&c.* there are *Twelve Notas*; for an air may be made to end in any of the *Twelve Notes*. Each *Nota* affords *two Modes*; yet there are not twenty four *Modes*: there are but two of them, but each of them is repeated twelve times, and this repetition is a meer repetition without any diminution or augmentation; for the *ſoft Mode* is always equally *ſoft*, and the *gay Mode* equally gay, and this at any *Nota*. They'll ſay, it is not only certain,

There are Twelve Keys, here called Notas, and two Keys, here called Modes.

certain, but it is plain that ſome airs are ſofter than others, even according to the definition I have given of flatneſs, which I now call *ſoftneſs*. I anſwer, is it both certain and plain, that ſome airs are ſofter than others; but then, is it not owing to the *Modes* being ſofter, but to the very nature or run of that air. The ſame muſt be obſerved of the oppoſite ſide, the *gay Mode*. All theſe things are very plain; but they do not appear ſo upon the paper, nor upon the inſtrument. The notion of natural, flat and ſharp Notes, and the marks uſed for them, make a great confuſion, and conſequently throw Scholars into great miſtakes, particularly as to *Modes*; and indeed they are taught to judge of the flatneſs or ſharpneſs of the Key, that's to ſay, the *ſoftneſs* or *gayety* of the *Mode*, by the marks of flats and ſharps prefix'd to the five lines. I might now make a regular progreſſion thro' the *Twelve Notas*, in both the *Modes*, and in both the miſty views, as they have been expoſed in the Introduction, and then take particular notice

The notion of flats and ſharps makes Scholars confound their Modes.

of the many falſe lights the *two Modes* appear in; but the following examples will ſuffice.

Examples of it. An air in the *Nota*, which they call *C natural*, or *B natural ſharp*, appearing without any mark of flatneſs or ſharpneſs, at the head of the five lines. Scholars cannot ſay whether it be in a *flat* or *ſharp Mode*; they have ſome notion of its being in a *natural* one. This throws them into a great improperty; for as we have ſeen, there is no ſuch thing in *Muſic* as a *natural Mode*, oppoſed to a *flat* or *ſharp Mode*. There are *two Modes*, the one *flat*, the other *ſharp*, both natural alike; and this air in their *C natural*, or *B natural ſharp*, is in the *ſharp Mode*.

Again, a tune in the *Nota*, which they call *C flat*, meaning their *C natural*, with their flat Third, not their *C natural flat*, or *B natural*; that tune appearing with many marks of flatneſs, Scholars ſuppoſe that tune to be in a *flat Mode*, and

and it is ſo. An example of the oppoſite ſide might be brought in likewiſe, where the appearance agrees with the truth it ſelf. But the marks of flatneſs and ſharpneſs ſhowing right ſometimes, deceive Scholars very often, as will ſoon appear.

Again, a piece in the *Nota* which they call *A flat*, meaning their *A flat* or *G ſharp*, a Semi-note, not their *A natural* with their flat Third: this piece appearing with more marks of flatneſs than the tune above mentioned does, Scholars ſuppoſe that piece to be in a *flatter Mode*, in a *Mode* exceeding flat indeed, the *Nota* it ſelf being called flat; but it is more than quite the contrary, for, this laſt piece is in the *ſharp Mode*.

Again, an air in the *Nota*, which they call *F natural*, or *E natural ſharp*, appearing with one mark of flatneſs, it is taken by Scholars to be in the *flat Mode*.

Another air in the *Nota E flat*, meaning their *E flat*, or *D sharp*, *Semi-note*, not *E natural* with a flat Third; that air appearing with more marks of flatneſs than the preceeding one, and the *Nota* it ſelf being called flat; that air is ſuppoſed to be in *a Mode abundantly flatter.*

Another air in the *Nota D ſharp*, meaning their *D natural*, with a ſharp Third, not *D ſharp*, or *E flat*, that air appearing with two marks of ſharpneſs, and ſometimes with three, is ſuppoſed to be in a very *ſharp Mode.*

Another air in the *Nota E ſharp*, meaning their *E natural*, or *F natural flat*, with a ſharp Third, not *E natural ſharp*, or *F natural*; that air appearing with more marks of ſharpneſs than the preceeding one, it is ſuppoſed to be in a ſharper *Mode* ſtill. Now, all theſe four airs ſuppoſed to be in four different *Modes* are in the very ſame, *viz.* the *ſharp Mode.* Some indeed will have it, that

that there are degrees of flatneſs and ſharpneſs in each *Mode*; but if there be any, they are very trifling, and yet not according to theſe appearances.

Again, a tune in the *Nota E natural*, or *F natural flat*: that tune appearing with one mark of ſharpneſs, it is ſuppoſed to be in the *ſharp Mode.*

Another tune in the *Nota*, *B natural*, or *C natural flat*, not *B natural ſharp*, or *C natural*; that tune appearing with two marks of ſharpneſs is ſuppoſed to be in a *ſharper Mode* than the preceeding one is. But the misfortune is, as to the firſt it is juſt the contrary; and as to the ſecond, it is more than juſt the contrary; for both theſe tunes are in the *flat Mode.*

Again, a piece in the *Nota B flat*, meaning *B flat*, or *A ſharp*, a Semi-note, not *B natural* with a flat Third; that piece appearing with marks of flatneſs; and the *Nota* it ſelf being called flat, it is ſuppoſed to be in a *flat Mode.*

Another piece in the *Nota E flat*, meaning *E flat*, or *D ſharp*, a Semi-note, not *E natural*, or *F natural flat*, with a flat Third; that piece appearing with more marks of flatneſs than the preceeding one does, and the *Nota* it ſelf being alſo call'd flat, the piece is ſuppoſed to be in a much *flatter Mode*. But, here the *Modes* labour under the ſame misfortune as above; for, as to the firſt, it is quite the contrary; and as to the ſecond, it is more than quite the contrary; for both theſe pieces are in the *ſharp Mode*.

I was going to end this here; but the ſubject being odd and curious enough, I'll add the following examples.

An air in the *Nota, F natural*, or *E natural ſharp*, with a flat Third appearing with three marks of flatneſs, it is ſuppoſed to be in the *flat Mode*; and it is ſo.

Anc-

Another air in the *Nota B flat*, meaning the ſame as above, *viz. B flat*, or *A ſharp*, a Semi-note, not *B natural*, with a flat Third; that air appearing with two marks of flatneſs, and the *Nota* it ſelf being called flat, it is ſuppoſed to be likewiſe in the *flat Mode*: but it is quite the contrary; for, this laſt air is in the *ſharp Mode*.

Again, a piece in the *Nota B natural*, meaning plain *B natural*, or *C natural flat*, with a ſharp Third, not *B natural ſharp*, or *C natural*: that piece appearing with five marks of ſharpneſs, it is ſuppoſed to be in the *ſharp Mode*; and it is ſo.

Another piece in the *Nota C ſharp*, meaning *C ſharp*, or *D flat*, a Semi-note, not *C natural* with a ſharp Third: that piece appearing with as many marks of ſharpneſs as the preceeding one does, and the *Nota* it ſelf being call'd ſharp, it is ſuppoſed to be in a *ſharper Mode*. But

it

it is more than quite the contrary, for this laſt piece is in the *flat Mode*.

Again, another piece in the *Nota G ſharp*, meaning *G ſharp* or *A flat*, a Semi-note, not *G natural* with a ſharp Third: that piece appearing with all the marks of ſharpneſs which the preceeding one appears with, it is judged to be likewiſe in the *ſharp Mode*. The miſtake is the ſame; for, this laſt piece is in the *flat Mode*.

They'll ſay, this is ſtraining the matter; for, whoever ſaw a piece of *Muſic* in the *Nota, C ſharp, or G ſharp*, as explained? Indeed there are but few; but there may be as many as a Compoſer ſhall pleaſe. But I believe, I grant my adverſaries a great deal more than I ſhould; for, in *Da Capo Songs*, the *Nota* of the ſecond part is generally one of their flats or ſharps, and often this very *C ſharp* and *G ſharp*, as explained above. The very ſame is found in many *Solos*, *Sonatas*, and *Concertos*, tho' the Player is not directed to begin *Da Capo*. But what a miſt is all this! what a labyrinth! all theſe improperties, and the non-diſtinguiſhing between *Key*, *Key* and *Key*, weave up a *Veil*, next to impenetrable to the eyes of Scholars.

Another Veil upon Muſic.

All theſe examples make it evidently appear, that the great improperty of the flatneſs and ſharpneſs of their Notes, throws Scholars into confuſion. And to repeat it briefly, when they tell us, ſuch an air is in *A ſharp*, or ſuch another is in *E flat*, the words cannot inform us whether the ſharpneſs or the flatneſs belongs to the *Nota*, or to the *Mode*, whereas if the terms flatneſs and ſharpneſs did belong to *Modes* only, the ambiguity would be removed: and not only ſo, but uſing the terms *Softneſs* and *Gayety* for *Modes*, inſtead of thoſe *flatneſs* and *ſharpneſs* is better on two accounts. 1. Not only as they are moſt proper in themſelves. 2. But as they can make no room for miſtakes, tho' we ſtill uſe the preſent improper way of writing Notes.

Now,

Now, I hope none will dare to ſay, that this great unaccountable part of *Muſic*, is accountable by *Mathematics*. There's no fear of any one's ſaying ſo, in thoſe very terms at leaſt, becauſe of the contradiction implied in them. But let them expreſs them ſelves in the choiceſt terms that Eloquence can furniſh them with, I am moſt ſure, that *Mathematics* with all its great powers can never account for that huge heap of improperties, and abſurdities. And if *Mathematics* will not do it, I do not know what other art or ſcience will or can. But They'll ſay, all theſe unaccountable things, as I will have them, cannot be called parts of *Muſic*. *Muſic* is certainly very accountable, tho' the manner of accounting for it may be very unaccountable. But again, if the animadverſion is not altogether juſt, it is incumbent on them to ſhow the accountableneſs of this unaccountableneſs.

Again,

Again, *mathematical Muſicians* ſeem to be obliged to account for this unaccountableneſs. All Scholars are not ſo ignorant, but ſome of them know very well, that two of their ſeven Natural full and proper Notes, are no more than Semi-notes. But they dare not ſo much as think there is any thing wrong in it. They frequently hearing that *Muſic* is part of *Mathematics*, they have a confuſed notion that a *whole*, and a *half* can be proved *mathematically* to be the ſame.

The Twelve Notes are farther proved by their analogy or reſemblance.

The truth of the *Twelve Notes* is farther proved, or at leaſt illuſtrated by the great and perfectly equal *analogy* which they bear to each other. There is no equal analogy or reſemblance, in the ſeven Natural Notes, and the five Semi-notes. 'Tis ſo far from it, that they do not reſemble themſelves: for, ſome of their natural and full Notes are no more than Semi-notes, and ſome of their Semi-notes are natural, full and proper Notes. Indeed,

if

if they had divided their double Scale a little more naturally, they would have given us but *five natural, full and whole Notes*, and *ſeven unnatural, empty, and but half Notes*: and ſo there would have been ſome tolerable analogy among them.

That great and perfectly equal analogy or relation among the *Twelve Notes*, which indeed, amounts next to a direct proof, and I think is a real proof, is demonſtrated in a *general*, tho' ſhort *prelude*, which the *Twelve Notes* themſelves have in a manner compoſed.

The term modulation improperly apply'd.

The idea of that prelude aroſe, from what is called by ſome, the *modulation* in the works of our great Compoſers. And by the way, the term modulation is very improper here, and is uſed only for want of a better. This term ſignifies ſinging and playing in general, and is derived from *mode* or *modus*, which in the *Latin* ſignifies ſometimes *Muſic* it ſelf, or rather a piece of *Muſic*. The term modulation

tion is improper here on two accounts. 1. As ſignifying the thing which is not ſignified, and next, as it is or ſeems derived from the term *mode*, as explained above, with which the term modulation has no relation, at leaſt, not the relation ſuppoſed by a Scholar at firſt hearing; for a Scholar hearing the term modulation after he has learn'd the term *mode*, he muſt naturally think that modulation is ſinging or playing in either of the *modes*; whereas it is not ſo. What is here call'd modulation by ſome, is a particular beauty in *Compoſition*, which beauty conſiſts in paſſing or ſliding gracefully, tho' almoſt imperceptibly, out of one *Nota* into another, and back again to the firſt, or only out of one *Nota* into another, either aſcending or deſcending, without going back to the firſt. And that is done when the *Nota* we go over to is allyed, as it were, to the firſt *Nota* in concordance, and ſometimes in progreſſion, I mean the progreſſion of the voice and inſtrument, in ſinging or playing a ſtrain, particularly as to the now *ſharp ſecond*, which I call the third,

third, either aſcending or deſcending. In other words, by progreſſion, I mean the paſſing out of any Note or *Nota* into the next *ſharp ſecond*, (which according to truth is the third) intended to be made *Nota*, either aſcending or deſcending. What is done here, and has no Name at all with moſt, and a very improper one with a few, may properly be called *notation*, naturally derived from the term *Nota* already eſtabliſhed; for this great beauty in Compoſition, conſiſts in moving out of one *Nota* into another. Only this term *notation* does not ſound ſo muſical perhaps as the term *modulation* does. But if that be all, notation may be called *Notulation*, the derivation being ſtill preſerved. See Plate I.

Notulation better than modulation.

The prelude is not given here for the curiouſneſs of its air or humor; but as plain as it is, it anſwers two great ends, beſides that of a prelude. 1. It illuſtrates the truth of the *Twelve Notes*, plainly ſhowing there are ſo many as *Twelve*, and no more. 2. It gives Scholars a notion of

of the art of *Notulation*. It *notulates* by fifths or *quints*, that's to ſay, according to the *Twelve Notes*, by Eights or *Octaves*, the moſt harmonious of all concords; and the player is thrown out of one Note or *Nota* into another, the *Twelve Notes* or *Notas* offering themſelves undiſtinguiſh'd from naturalneſs, flatneſs, or ſharpneſs; and plainly ſhowing, that Nature has made no ſuch diſtinction, which wants all the diſtinguiſhing we have ſeen.

The example begins with *A natural*, with a ſharp third. It is ſuppoſed either that I have played ſometime in that *Nota*, and want to ſtrike into *E natural* with a ſharp third; or that I only prelude from A, intending to play a piece in the ſame E, into which I am brought moſt naturally. 'Tis the ſame with all the reſt. This E brings me into B natural with a ſharp third: this B brings me into F ſharp or G flat: this F ſharp brings me into C ſharp or D flat: this C ſharp brings me into G ſharp or A flat: this G ſharp brings me into D ſharp or E

G flat:

flat: this E flat brings me into B flat: this B flat brings me into F natural: this F natural brings me into C natural: this C natural brings me into G natural: this G natural brings me into D natural, with a ſharp third: this D natural brings me into A natural, with a ſharp third, the very place where I began, the very ſame Note or *Nota* with the firſt.

This new truth of *Twelve Notes*, (if the oldeſt thing in being may be called new) and the great importance of it well deſerve a farther illuſtration.

Here is another prelude or rather example, which ſhows more ſtill than the firſt; as it not only *notulates* into the fifth, now *Octave*, (as the foregoing one does) by the mediation of the flat ſeventh, now the *eleventh* or *Undecime*, which mediation carries a particular beauty with it; but as it *notulates* by deſcending progreſſion into the *Undecime*, which progreſſive *Notulation* is of particnlar ſervice to the Voice or ſingle Inſtrument. See Plate II.

It

It is ſuppoſed, I have play'd ſometime upon the Harpſicord, in C natural, and I want to come into F natural; when I end my ſtrain in C natural, I ſtrike that Note it ſelf, and the common Concords to it, the third, fifth, and eighth, now the *Quint*, *Octave* and *Tredecime*: and the way of coming into F natural, is ſtriking B flat, which is the flat ſeventh, now *Undecime*, from the lower C natural, while I ſtill hold the ſaid Concords. Now, if I want to *notulate* out of F natural into B flat, I do it by ſtriking E flat, which is another flat ſeventh or *Undecime*, from the lower F natural, while I ſtill hold the common Concords to F natural; and ſo, going on with ſtriking an *Undecime*, I am forced to run over *Twelve Notes*; and repeating the ſame never ſo often, I cannot go any farther. B flat will throw me into E flat: E flat will throw me into G ſharp: G ſharp into C ſharp: C ſharp into F ſharp: F ſharp into B natural: B natural into E natural: E natural into A natural: A natural into D natural: D natu-

 ral

ral into G natural: and G natural into A natural, the very Note from which I began, and beyond which there's no going, without doing the ſame over again. The firſt prelude ſhows the truth of the *Twelve Notes*, in a ſimple ſtrain aſcending. The ſecond proves the ſame truth in a compound ſtrain deſcending, and is ſo contriv'd, that the upper Notes of it make a ſingle ſtrain, which may ſerve for the voice and ſingle inſtruments to *notulate* with.

Doubtleſs, ſome will ask, where is this new and proper way of writing Notes? The preſent method is ſufficiently exploded indeed, but where is there a better? But again, I have not promiſed in the Propoſals a new method of writing Notes, but only the proof of *Twelve Notes* with two great advantages attending them. I ſhall before I leave this Article ſhow ſeveral more advantages accruing to us from the ſaid truth. But becauſe I perform a great deal more than I have promiſed, ſurely I am not obliged to do more ſtill.

Not that I am without ſuch a method of writing *Muſic*, for I have two of them, and both free from all the inconveniences complain'd of above, and indeed any other, but I'll reſerve them for another opportunity. For as bold a Reformer as I am, I don't think it adviſable to attempt a tho' reformation, well knowing that the way of bringing it about at laſt, is not to try at it at firſt. But as to the *Clefs*, they ſhall be removed in the next Article.

OBJECTIONS.

I. They'll ſay, this notion of *Twelve Notes*, *muſt make the practice more confuſe*, far from rendring it eaſier; for theſe *Twelve Notes* are neither ſingable nor playable gradually, whereas the ſeven Natural Notes are. I anſwer, the Objection is not direct. If it avails any thing, it only ſhows that ſometimes we had better be in the wrong than in the right; for it does not prove the falſity of the doctrine of *Twelve Notes*, but only begs the

queſtion, that this doctrine, ſuppoſing it to be true, is attended with an ill conſequence. But I ſhall make it appear in another place, that this doctrine is not only free from any confuſion in its conſequences, but that it is of many ſingular uſes. And for the preſent it will ſuffice, to remark, that it would be as ridiculous to object againſt the truth or the uſe of the *Alphabeth*, that the Letters are not legible in the order we ſee them. For, as the *Alphabeth* gives us the whole number of Letters uſed in a *Language*, ſo the *Scale* gives us the whole number of Notes uſed in *Muſic*. This, I think, is a very ſufficient anſwer to the Objection. But if it ſhould not be thought ſo, I'll tell them the *Twelve Notes* are ſingable and playable both. They'll ſay, they may be play'd indeed, but without any grace; but as for the ſinging of them, 'tis not to be done. But again, I ſay, they are to be ſung as well as play'd, tho' indeed not by Scholars of indifferent ears: and as for the gracefulneſs of their ſinging or playing, I don't think it matters any thing at all: for

A parallel between the Scale and the Alphabeth.

for the ſong or play which their ſeven Natural Notes afford, never entertained any company, or any ſingle perſon only.

The *Twelve Notes*, I ſay, are ſingable, and we have a very fine proof of it in what is call'd *Chromatic Muſic*. And as I have undertaken to teach the unlearned, as well as argue with the learned, I muſt take notice, that by *Chromatic Muſic* is underſtood, ſtrains proceeding by what has hitherto been called half Notes, the ancient *Greeks* and *Romans* having had no better notion of Notes, than the *Moderns* have had hitherto: and indeed it is a great queſtion, whether their notion of them was not more imperfect ſtill. And as for the term *Chromatic*, it is derived from the Greek *Chroma*, which ſignified a particular color, by which the Semi-notes were diſtinguiſhed from the whole Notes. This kind of *Muſic* proceeded and proceeds now ſtill by their Semi-notes, which is exactly the progreſſion of the *Twelve Notes*. That *Muſic* is both ſing-

What Chromatic Muſic is.

able and playable, or elſe it is no *Muſic*. It is not only ſingable and playable, but it is and ever was acknowledged to be more delicate and more paſſionate, particularly in *ſlow Time*, than that which proceeds by their whole Notes, or indeed, skipping Notes. So that this Objection that the *Twelve Notes* are neither ſingable nor playable, is more than fully anſwered: for they are not only ſingable and playable, but they ſing and play ſweeter than the ſeven natural *unequal* Notes do. And which is more ſtill, if the *Twelve Notes* were neither ſingable nor playable at all, they would ſtill be perfect Notes: for here the parallel between the *Scale* and the *Alphabeth* is a parallel ſtill. The *Twelve Notes* would be as true Notes, tho' they were not ſingable gradually, as the *five and twenty Letters* of our Alphabeth are or can be true Letters, tho' they are not legible in the order we ſee them. For as the Letters are very legible, and make both very good Grammar and very good ſenſe, when put in another combination or order, ſo the Notes are very ſingable and

and very muſical when differently combin'd. But ſome will ſay, perhaps, that parallel is not exact; for, the Letters are not legible in the order we ſee them, whereas the *Twelve Notes* are both ſingable and playable gradually, as has juſt been demonſtrated. But again, if the compariſon is not juſt, the unjuſtneſs of it is on my ſide. Beſide all this, the Autors of the ſeven natural *uneven* Notes ſhould demonſtrate that gradual ſinging is an inſeparable property of a Note, which I believe they will hardly attempt; for as they have contrived it, their ſeven Natural Notes are not, as we have ſeen, of an equal gradation. Another thing again, when they tell us, that their ſeven Notes are ſingable, one would imagine they throw their five half Notes quite out; for upon ſuch a great occaſion as that is, they take no manner of notice of them.

Now, becauſe it ſhall not be thought that I make only a few objections that can eaſily be anſwer'd, ſtill leaving out the

the moſt formidable ones: here is a grand double objection, the grandeſt, I believe, that can be raiſed. And if there be any more powerful ones, I ſhould be glad to hear them, that I might either anſwer them, or correct my miſtake. The objection is this;

I ſhould be glad to hear ſtronger objections, if any ſuch there be.

II. *The voice naturally ſings an Octave or eight Notes* (not that there be eight Notes, for there are but ſeven; but the eighth Note, which is generally, if not always added, is the ſame with the firſt) *two of which are no more than Semi-notes*, let the ſong be either in the *ſoft* or *gay Mode*: ſo it appears, 1. That there are no more than ſeven natural Notes; And, 2. That 'tis very juſt and proper that two of them (the eighth being taken in) ſhould be but Semi-notes, for the ſeven natural Notes indeed divide themſelves, in five full or whole Notes, and two Semi-notes, or half Notes. This objection being double, it muſt have two anſwers, which are as follows. 1. As to the firſt part of it, *viz.* that the voice naturally ſings eight

eight Notes; the moſt that can be made of it, is, that the ſeven pretended Notes, with the addition of the eighth, make ſomething of a ſong or a tune, which, as has been obſerved a little higher, has no particular beauty in it, but may indeed pleaſe vulgar ears, as the ring of eight Bells does: and if this be an advantage, the *Twelve Notes* may boaſt of it too: for eight Notes of their body will anſwer the ſame end. The objectors might perhaps have made this objection ſtronger ſtill, if they had ſaid that not only the voice ſings, but likewiſe the inſtrument (which imitates the voice, and which in this caſe of Notes muſt be conſider'd as the voice) naturally plays ſeven Notes. They might have added this, with the ſame reaſon indeed. But 'tis well they have not; for, this addition would have ſtrangely expoſed the ridicule of their notion: for, as has been obſerved in the beginning of this article, the ſeven Notes, taken upon any inſtrument, or view'd upon the paper, are, according to them, natural only in one *No-*

ta,

ta, gay Mode, and not always neither. So that there remain in the ſame *Mode* Eleven, and ſometimes Twelve *Notas*; that's to ſay, in this caſe, eleven or twelve ſets of Notes made up of an unaccountable mixture of naturalneſs, flatneſs and ſharpneſs. 2. As to the ſecond part of the objection, which, to ſet it in a ſtronger light, I'll put in theſe words. The voice cannot ſing the eight Notes without making two Semi-notes or half Notes, therefore thoſe two half Notes are Natural Notes. I own, that little bit of a ſong or tune, which they mean cannot be ſung or play'd without making what they call two Semi-notes. But what of this? what has been obſerved upon the *Chromatic* plainly ſhows the vainneſs of that remark, except we ſuppoſe that a voice ſinging a *Chromatic* air is not natural, or that it does not ſing that air naturally. But if theſe anſwers ſhould not be thought ſufficient; here is another which I'll be bold to pronounce unanſwerable, and it ſhall be a queſtion too. What if the voice ſings in the *ſoft Mode*?

Mode? Then the voice is made to contradict it ſelf, and that contradiction in the voice occaſions another in the inſtrument. For, in this caſe, even, according to them, both the voice and inſtrument make the flats and ſharps Natural Notes; and if ſo, when the voice ſings in the *gay Mode*, the Natural Notes are made flats and ſharps. Both theſe contraries are done by the ſame rule and autority; for the voice is certainly voice ſtill, and ſings naturally ſtill, whether it be in the *ſoft* or in the *gay Mode*. The voice is voice ſtill, and is very natural, and indeed the moſt natural of all inſtruments, if it may be called an inſtrument. But as nature is not unnatural, neither does ſhe diſtinguiſh things undiſtinguiſhable: ſhe indeed makes no diſtinction at all in this caſe. They try all they can to make Nature artful, but they cannot ſucceed in it: ſhe will ſtill be her ſelf, plain, honeſt Nature. But here is an objection upon an objection.

An unanſwerable anſwer to this objection.

They'll

They'll ſay, I have raiſed a great objection indeed, but I have made it greater than I needed, on purpoſe to triumph over it the more vainly; for, the voice does not naturally ſing eight Notes, but ſeven only, it being impoſſible to ſing more than there are: ſo, if there is any improperty or contradiction in the *Scale*, as to the naturalneſs, flatneſs, or ſharpneſs of Notes, that improperty, or contradiction, is not ſo great as I make it; for *there is but one Semi-note, in the ſeven natural Notes.* But I ſay, I have put the objection as it ſhould be put. For, it is a fam'd remark that the voice cannot ſing eight Notes without two of them be but Semi-notes. But ſuppoſing they did ſay, the voice naturally ſings ſeven Notes, it would be much the ſame, as if they ſaid, the voice naturally ſings eight Notes. It's true, there is but one Semi-note in the ſeven Natural Notes. If for example, we begin at *C natural, gay Mode*, which is the only place upon the paper, conſequently upon the inſtrument,

ment, that affords a ſet of all Natural Notes; I ſay, if we begin at *C natural, gay Mode*, and proceed to B natural inclusive, there comes in but one Semi-note. But if we go on, and repeat the ſame ſeven Natural Notes, in the ſame *gay Mode*, as indeed we muſt, there being but few airs within the compaſs of their ſeven Natural Notes; then we have not only two, but three Semi-notes. But if we ſtill ſuppoſe there is but one Semi-note among the ſeven Natural Notes, *gay Mode*, the improperty and confuſion is ſtill the ſame within a ſmall matter; for, in twice ſeven Notes, there are three Semi-notes, in thrice ſeven Notes, there are five, and ſo on. Again, ſuppoſing they did ſay, the voice naturally ſings ſeven Notes: the objection would be both as ridiculous and more ridiculous, and that in two different reſpects. For, 1. It would be as bad with reſpect to the naturalneſs oppoſed to flatneſs and ſharpneſs, as has already been ſeen. 2. It would be worſe as to the number of Semi-notes; for, there would be no knowing

ing what ſet of ſeven Notes they mean; whether it is that ſet in the *ſoft Mode*, which contains two Semi-notes, or whether it be the other ſet in the *gay Mode*, which contains but one Semi-note; and what will bring them into ſuch ſtreights as they will find it impoſſible to extricate themſelves from, is, that if they take their Notes from the voice ſinging in the *ſoft Mode*, they muſt either ſtrike out one of their Natural Notes, as it is made to be upon the inſtrument, that Note being in it ſelf very dubious, as it may juſtly be call'd an *unnatural Natural* Note, and ſo own there is one Natural Note too many upon the inſtrument, which however is repeated as often as the compaſs of the inſtrument will allow; or elſe they muſt have more Notes than they will acknowledge, that is *eight*, and not ſeven only.

Hard conſequences of the ſeven Notes, &c.

Here it may not be improper to take notice that this objection in both its parts is ſeemingly ſo very ſtrong, that in all probability the notion of it has made room for that ſtupendous heap of improperties and abſurdities exploded above.

To put an end to this diſpute, I muſt obſerve two things. 1. That if we would talk pertinently upon the nature of *Muſic*; we muſt ſay, the voice, or rather *the Singer naturally ſings whatever air he conceives*, provided the ſame be within the compaſs of his voice. 2. As to the number of Notes, that *the whole controverſy depends upon the definition of a Note*.

The diſpute decided.

It is an *Axiom* in Philoſophy, that's to ſay, a certain rule in the nature of things, that *obſcure objections*, or *any objections at all ſtand for nothing againſt a plain truth*. I define *a Note, each of thoſe ſounds that come into the conſtitution of an air*. This definition muſt either be confuted with powerful and irreſiſtible arguments: or elſe, it muſt be allowed as proper and juſt. If any one can juſtly explode it, I ſhall ſtand corrected: but if the truth of it is allowed, I have

gain'd my point; that is, I have proved *Nature has made Twelve Notes in* Muſic.

But, here follows an objection of a different kind, ſuch as, perhaps, will be thought very inſignificant, but ſuch really as has more truth in it than any yet made, and indeed, a great deal of truth. The objection is this,

An unanſwerable Objection.

III. *There are more than Twelve Notes in* Muſic. For, if the thirteenth, or *Tredecime* was the ſame with the firſt, or *Prime*, as is pretended, it would not be diſtinguiſhable from it. It would be no more than an *uniſon* to it, or not ſo much, whereas it is not ſo, the *Tredicime* being eaſier diſtinguiſh'd from the *Prime* than *uniſons* are from one another So, there are more than Twelve Notes in *Muſic*. The number of them indeed is *infinite*, for there is no end of either enlarging or leſſening inſtruments, which enlarging or leſſening affords the deepeſt or higheſt Notes. The objection, I own, is very ſtrong.

'Tis even unanſwerable, ſaving a little improperty in the latter part of it. I think the Objectors had better ſay, the number of Notes is *indefinite*; for we can hardly ſuppoſe that the Notes produced upon inſtruments, millions of millions of times larger or leſs than thoſe we have now (ſuppoſing however, that ſuch could be made) I ſay, we can hardly ſuppoſe that the Notes produced upon ſuch inſtruments could fall, as they term it, under the ſenſe of hearing; we ſhould then ſuppoſe great alterations in our *ears* as well as in our inſtruments; and as for the voice, I am ſure we cannot ſuppoſe it capable of producing an infinity, or rather two infinities of notes, except we were to ſuppoſe likewiſe, not only throats, but bodies alſo enlarged or leſſened *ad infinitum*. Here I would not be miſtaken as if I ridiculed the objection. I am very ſerious, when I ſay the objection is very great, and indeed unanſwerable. There are certainly more than Twelve Notes in *Muſic*, even according to my own definition: but then we muſt take

particular notice, that there is no manner of inconvenience in ſuppoſing there are but *Twelve*; and that there would be a great deal in ſuppoſing more. It would indeed be impoſſible to fix the number of them, if we only ſuppoſe what, no doubt, will eaſily be granted, *viz.* that *the number of Notes is indefinite.*

This ſhort anſwer will, I hope, be thought long and full enough by the learned; but perhaps, the unlearned will not be thoro'ly ſatisfied with it. And as I chiefly write for theſe, it will be proper to add theſe two obſervations. 1. The *Tredecime* (I mean aſcending) being ſtruck with the *Prime*, is next to undiſcernable from it, which is a certain ſign it is very like it. And what muſt be taken notice of here, that undiſcernableneſs is peculiar to the *Tredecime*; for, any other Note, ſtruck with the *Prime*, is at once plainly diſcerned from it. 2. As we may pitch the *Prime* any where, we'll take it upon the Violin, at A natural, upon the fourth ſtring. That Note being ſtruck, the *Tre-*

Tredecime, which is produced by the ſecond ſtring open, will ſound untouch'd, and the ſtring it ſelf ſtir viſibly, in the ſame manner as two ſtrings at *Uniſon* ſound and ſtir viſibly when one of them only is touch'd. I might produce more proofs of this kind, ſuch as the conſonance of the *Tredecime* taken deſcending, as the other is taken aſcending: but I think that after two ſuch palpable proofs, there is no occaſion for any other.

It will perhaps be expected I ſhould account for theſe conſonances, and explain how they happen: but that is not my buſineſs, nor indeed that of any Muſician; that is the province of a natural Philoſopher. Some of them tell us, thoſe things are done by *ſympathy*; but I think we had better ſay, they are done by *ſameneſs*. But here follows another great objection.

Some perhaps, tho' very few, I hope, after all this reading, will object, if there is any improperty in the ſcale of ſeven

Notes, we may as well keep to it, ſince we find no inconvenience in it; for notwithſtanding all that has been ſaid againſt it, we find, that performers are as ready at ſight as they can poſſibly be; and we don't find any particular uſe of theſe *Twelve Notes*, they appearing ſtill the ſame upon the paper, as the old ſeven Notes do with their flats and ſharps. Others, who are lovers of *Theory*, will be pleaſed with the Notion of *Twelve Notes*, if they were of no more uſe than the ſeven, *&c.* but they would be better pleaſed with that notion, if they could ſee the practice improved by it. To all this I anſwer, what has already been remark'd in the Introduction, *viz.* we have indeed a great many Performers very ready at ſight, and their performances are really very good: but I deny it with both my hands, that they are as ready at ſight, as they can poſſibly be, and that ſuch performances are as juſt and exact as they ſhould be. And what leſſens the wonder of their readineſs is the long time they have been about it; or the ſlaviſhneſs of a

Performers not ſo ready at ſight as they can be.

ſhorter time. But to come cloſer to the point. The notion of *Twelve Notes*, is uſeful in the ſeveral following reſpects.

The Uſe of the Twelve Notes, *and the ſeveral advantages of them over the ſeven, &c.*

The truly learned obſerve, that our miſtakes in arguments ariſe much oftner from dubious or downright falſe principles, than they do from wrong concluſions; and this may be added, that wrong concluſions from true principles are not ſo bad as the moſt juſt and neceſſary conſequences from a falſe one. So, if a traveller happens to go out of the right road, he is not likely to go ſo much out of his way as another is that keeps a wrong way never ſo true. If ſo, we muſt take great care what principles we take for granted, we cannot be too cautious in eſtabliſhing a principle. If ſo again, few or none, I hope, will think I have been prolix upon this one head of the number of Notes.

Our miſtakes oftner ariſe from falſe principles than from wrong concluſions

As a miſtake ſometimes, tho' very ſeldom, is more lucky than a true hit: ſome will imagine perhaps, that this is the Caſe of the *Seven* and *Twelve Notes*: but it will ſoon appear it is not. And as to lucky miſtakes, there are ſo very few, we had not beſt rely upon them. But this phraſe I own is vulgar, and it is proper to exchange it for a philoſophical one, which will run thus, *It is not in the power of Man to miſtake.* As we cannot make miſtakes when we pleaſe, nor how we pleaſe, we are obliged to have recourſe to truth. And it is certain, in the general at leaſt, that a true principle being once laid down, we are likely to find more advantages ariſing from it, than we are from a dubious or downright falſe one: we are even likely to find more advantages than we could readily imagine. And as to the point in hand, the advantages now diſcovered, ariſing from the true notion and principle of *Twelve Notes*, are as follows.

'Tis not in the power of Man to miſtake.

Uſe

Uſe I. The very *theorical truth* of *Twelve Notes*, conſidered as *Theory* only, may I think be called one great Uſe: for the word Uſe does not ſignify juſt the uſe or uſing of any thing, but the benefit accruing to us from that uſe. This firſt Uſe, as fine ſpun, as ſome will think it, is as real as any at all can be. It's true, things are called uſeful, when the conſequences of them afford ſome pleaſure and convenience, tho' the things are not at all agreeable in themſelves, and are even very diſagreeable, as ſome tools and utenſils, and even the beſt medicines. But all the difference between a *theorical uſe* and a *practical* one is, that the former is preferable to the latter. 1. As it pleaſes ſooner, it pleaſing in it ſelf, and by it ſelf, not in its conſequences. And, 2. As the pleaſure it affords is free from any mixture of diſpleaſure; and what perhaps deſerves ſome notice, is, that the innocent pleaſure this clear theorical truth affords, is the greater, as it ſprings out of that dark abyſs, *the double, improper, abſurd Scale*,

A theorical uſe better than a practical one.

But

But if all this is not found ſatisfactory, I'll only ask what uſe a good tune is of? All this I would have meant of all the theorical parts, as diſperſed thro'-out this work.

Uſe II. Scholars having learn'd, there are *Twelve Notes*, They will *know at once, how many different ſounds their naturals, flats, and ſharps make in all*; a thing, as we have ſeen, that very few of them can readily tell. This is another *theorical uſe*, which may be accounted for the ſame way as the firſt.

Uſe III. *This new principle of Twelve Notes*, tho' this book contain'd nothing elſe, *muſt give a new turn to the ſtudy of* Muſic. If this be not a real ready uſe, it is ſomething more; for it is beſpeaking a good many uſes, which we are morally ſure will be performed.

Uſe IV. The whole number of Notes being known at once, *their mutual relations muſt be known ſooner* than they could be

be hitherto. Conſequently, a Scholar muſt come ſooner into the notion of *Concords* and *double Stops*. Conſequently again, a Scholar muſt ſooner be able *to compoſe*, ſo far at leaſt, as *to ſet a Baſs to a Treble*.

Uſe V. The grand fundamental truth of *Twelve Notes*, free from any puzzling appertainances, *enables us to figure the Concords of Compound Baſs*, ſo much more commodiouſly than is done now, that the playing of it will be render'd *eaſier by three quarters*, if not more. This muſt be acknowledged a great uſe; ſo much the greater indeed, that the playing of *Compound Baſs* is found very difficult by all. He that makes an eaſy thing eaſier ſtill, will be thought by ſome to have done ſomething, and by others to have been miſerably employed. But he that makes a very difficult thing vaſtly eaſier, will be thought by all to have done a good thing, and ſo much the better indeed, as the too great difficulty is attended with much the ſame bad conſequence, as the too great

great facility of it is; for if the one is deſpiſed, the other is neglected. I hope I have made it appear, in the Introduction, that figuring the Concords of *Compound Baſs*, without any regard to flats and ſharps, anſwers the end here propoſed. But for a fuller proof of it I'll add, that *the great improperty of the twofold Scale, begets another improperty in the denomination of Concords*, as will ſoon plainly appear.

The puzzling ſeven Notes, &c. puzzle the Concords.

Here beginning at their favorite place *C natural*, the 2d is either flat or ſharp, and interferes with no other Concord. The 3d is either flat or ſharp, and interferes with no other Concord. But we cannot ſay of the 4th, with property at leaſt, that it is either flat or ſharp, for if we ſay it is flat, we ſuppoſe it has a ſharpneſs, and it has none; if we ſay it is ſharp, we are equally miſtaken, for we ſuppoſe likewiſe it has a flatneſs, which it has not. Neither can we ſuppoſe a flat 4th, for that would be a ſharp 3d; we cannot ſuppoſe a ſharp 4th, for that would be a flat 5th:

Concords are made to interfere one with another.

5th: the 4th is look'd upon as a natural Concord, but this naturalneſs is a *non-entity*, and a groſs abſurdity; for it ſuppoſes a flatneſs and a ſharpneſs which it has not, even according to their own notions. Perhaps They'll ſay, it is I only, call it a natural Concord, for they ſay nothing of it. But they muſt ſay ſomething of it, and according to their own notions, it muſt be one of theſe three, natural, flat or ſharp, or elſe it is nothing at all. And it is certainly very ſtrange, that if any property belongs to a Concord, as a Concord the ſame ſhould not belong to every one of them equally. As to the plain 5th, there is a double oddneſs or oddity belongs to it, except we ſuppoſe there is a contradiction in thoſe terms, and that two things can't be odd becauſe of one another. To the plain 5th I ſay, belongs a double oddneſs; for, 1. To it belongs a *non-entity*, call'd a naturalneſs, in oppoſition to flatneſs and ſharpneſs. And, 2. This naturalneſs does not belong to any other Concord. The plain or natural 5th is that Concord which, according to the true notion of *Twelve Notes*,

The Concords ſhould be all natural, flat and ſharp alike, but which is better, Concords need not have any flatneſs or ſharpneſs.

Notes, muſt be called the *Octave*. The flat 5th according to the ſame notion muſt be called the 7th, and the ſharp 5th muſt be called the 9th. And here indeed, the want of the truth of *Twelve Notes* fully appears; for there's no knowing what the Concords are to be called, without the help of them. The 6th is both flat and ſharp, the ſame as the 3d is, it being looked upon, as the 3d inverſed: but then the flatneſs of the 6th interferes with the ſharpneſs of the 5th, for it is the very ſame Concord. The 7th is both flat and ſharp. The 8th or *Octave* is juſt what you pleaſe, natural, flat and ſharp. The 9th is both flat and ſharp, the ſame as the 7th.

They do not figure their Concords according to their own Notions.

And what ſtill adds to theſe improperties, is, that the Concords are not always figur'd, I won't ſay according to their nature, for very little regard is had to that; but they are not always figur'd even according to the notion they give us of them: for very often they appear with that they have not. For example, the 2d ſome-

ſometimes appears as a natural, yet there is no naturalneſs belonging to it, nor even that *non-exiſtent naturalneſs* already exploded. The 3d likewiſe often appears with that naturalneſs it has not, even according to them. The 4th appearing with that it has not, I mean their own naturalneſs, is ſometimes the ſharp 3d, and ſometimes the flat 5th, and what is moſt improper, the ſame 4th mark'd flat, is ſometimes the ſame as mark'd natural; that's to ſay, the ſharp 3d. And the ſame 4th again, mark'd ſharp, is ſometimes the ſame as mark'd natural, that's to ſay, the flat 5th. In the ſame manner the 5th appearing with the odd artificial naturalneſs we have ſeen, is ſometimes the flat 5th, and ſometimes the ſharp 5th. The 6th often appears as the 2d and the 3d, that's to ſay, with the imaginary naturalneſs it cannot have. The 7th appears often with that thing not to be had, that is (if I may uſe the word *is* for what *is not*) the *non-exiſtent naturalneſs* it cannot have, not only by reaſon of the nonentity of it, but even according to their own

own moſt improper denomination of Concords. The 8th or *Octave* always appears very plain and natural; but then its naturalneſs is never anſwered by any flatneſs or ſharpneſs. The 9th, tho' it is deſtitute of naturalneſs, yet it very often appears with it.

I am afraid it would be endleſs to enumerate all the ambiguous aſpects of Concords, as they are figured; ſo I ſhall content my ſelf with taking notice only of two more very remarkable ones. A *Third* unfigur'd appearing as *plain* as plain can be, conſequently very natural, is ſometimes flat, and ſometimes ſharp. Again a *Third* figur'd natural, is ſometimes flat and ſometimes ſharp. The caſe is the ſame with *Sixes*. And as for examples of them, Scholars may find them ſo readily, there is no occaſion to quote them.

But what a Maze is this! What can be the fruits of ſuch inconſiſtencies and abſurdities but puzzle and confuſion?

This

Another great Veil upon a fine part of Muſic.

This is another *Veil* thrown upon *Muſic*; this *Veil* is ſo thick indeed, that it is no wonder the playing of *Compound Baſs* is found ſo difficult.

Now, the true doctrine of *Twelve Notes*, and the figuring of Concords as Nature directs, at once clears this great part of *Muſic* of all encumbrances.

That great Veil is removed, and that great part of Muſic appears wonderful clear and bright.

Nature teaches us to call the firſt or uniſon, the *Uniſon*, the flat 2d the 2d, the ſharp 2d the 3d, the flat 3d the 4th, the ſharp 3d the 5th, the 4th the 6th, the flat 5th the 7th, the natural 5th the 8th, the ſharp 5th or flat 6th the 9th, the ſharp 6th the 10th, the flat 7th the 11th, the ſharp 7th the 12th, the 8th, which according to their notions ſhould be either natural flat or ſharp, or ſometimes one of them, and ſometimes another; the 8th, I ſay, is the 13th, the flat 9th the 14th, and the ſharp 9th the 15th, all which I mark thus, 1, 2, 3, 4, 5, 6, 7, 8, 9, o, u, d, t, q, Q, uſing letters for the five laſt,

laſt, not only for the ſake of keeping to one figure only, but becauſe thoſe letters are the initials of the proper names of thoſe Concords; and I make the laſt a capital, to diſtinguiſh it from the laſt but one. The Concords I think proper to call by the *Latin* names, as being more muſical than the *Engliſh* ones. And theſe terms I write here at length, for the ſake of the Non-Latiniſts, *Uniſon* or *Prime*, *Second*, *Terce*, *Quart*, *Quint*, *Sexte*, *Septime*, *Octave*, *None*, *Decime*, *Undecime*, *Duodecime*, *Tredecime*, *Quatuordecime* and *Quindecime*. Nor can this be thought a great innovation, for three of thoſe names are received already.

All theſe denominations are plain, ſelf-conſiſtent and free from the very ſhadow of ambiguity. The Scholar counting his Concords from the *Baſs Note*, as is now done, and minding his plain figures, without troubling himſelf about the naturalneſs, flatneſs, or ſharpneſs of any Note, will at once find all his Concords, let the *Mode* be *ſoft* or *gay*, or the

the piece run over all their flats and ſharps.

A ſecond and beſt method of figuring Compound Baſs.

But what is vaſtly eaſier ſtill, and will in a manner make *Compound Baſs*, play it ſelf, is *tying down the Concords to the Notes*. It's plain that the Concords are Notes, and that every Note is a Concord in its turn. If ſo, it cannot be amiſs to make one name ſerve both for Note and Concord, nor will this make room for any confuſion, as will ſoon appear. And as for the place of fixing or beginning the enumeration of Notes and Concords, I think *middle C natural*, upon the Harpſicord, is the moſt natural place, not only as the *Treble* and *Baſs* both begin there; but, as from that Note to its *Tredecime* upwards, the Concords muſt generally be taken. Nor can any one ſay, that if the Concords reach, or are to be taken lower than that C natural, there will be any inconvenience in this method: for, as the *Tredecime* is in a manner the whole inſtrument, and indeed more than the whole inſtrument, it containing one Note more than all, that's to ſay, than *Twelve*, the

whole number; ſo it cannot fail of comprehending all the Concords. The next below C is the *Duodecime*, the next below that the *Undecime*, &c.

They'll ſay, tho' my *Tredecime* comprehends more than the whole inſtrument, I cannot find room for the *Quatuordecime* and *Quindecime* without deviating from my method of *tying down the Concords to the Notes*; for according to my notion, the *Quatuordecime* is the *Second*, and the *Quindecime* the *Terce*: ſo, I ſhall run into an inconvenience complain'd of above, that is an inconvenient variety of names, making room for miſtakes. But this difficulty is eaſily removed, by calling the *Quatuordecime upper Second*, and marking it thus *u* 2: and the *Quindecime upper Terce*, and marking it thus *u* 3. They'll ſay again, this may hold good, reckoning from *middle C natural*, but it will not anſwer, when the *Quatuordecime* and *Quindecime* muſt be taken below that C. But again, that Caſe very ſeldom happens: and which is more, if it happened never ſo

ſo often, there would be no difficulty at all in it; for, as *Tredecimes* are alike, and the Keys of them perfectly ſo, the player muſt find his account perfectly true in any *Tredecime*, if there were millions of them.

They'll ſay, again, according to this new method of figuring *Compound Baſs*, what we now call *common Concords* muſt every one of them be figur'd? whereas there is no occaſion for it now: and which is a great deal worſe ſtill, we ſhall be obliged to figure our Fifth and Octave all the way, which there is no occaſion of doing now. This Objection I am ſure I have raiſed in all its force; I ſhould have ſaid ſeeming force, for, it is very weak and trifling, as will appear if we conſider, 1. That the Compoſers themſelves miſtake ſometimes in the marking of their Concords. They'll ſay, a miſtake may be made in any caſe. But thoſe miſtakes are occaſioned by their own method of figuring; for, as there are two ſorts of *Thirds* and of *Sixes*, &c. they eaſily take

the flat for the ſharp, and *contra*. 2. When they figure right, there's room for Scholar's miſtaking, which room again is made by their method of marking: for, as we have ſeen their *Fifth* is not always the *Fifth*, and this without pretending to reckon differently, from the reſt of the World. 3. This ſecond new method does not oblige me to mark the *Octave* (*Tredecime*) all the way. They don't do it themſelves; and of the two, I have leſs occaſion to do it than they have; for according to the notions they give us of Concords, we might expect, as has been remark'd above, a naturalneſs, a flatneſs, and a ſharpneſs belonging to the *Tredecime*, whereas no ſuch thing can be expected in that Concord from my uniform and ſelf-conſiſtent notion of them all, or rather from the very nature of them. 4. Suppoſing I was obliged to mark the *Tredecime* all the way, this would be no ſuch heavy burden; and I don't find they think themſelves aggrieved at all, when they are forced ſometimes, even in their own way, to uſe four figures, which are the 2d, the 4th, the 5th and the 7th: ſo that up-

upon the whole, if I am obliged to uſe a few more figures, I do but chooſe the leaſt evil of the two; the trouble of writing now and then a figure extraordinary not being comparable to the confuſion of miſtakes. And beſide all this, I always avoid the marks of their naturalneſs, flatneſs and ſharpneſs.

But here follows an Objection more rational than the laſt, but ſuch however, as I ſhall anſwer with the ſame eaſe.

They'll ask, How ſhall Compoſers be able to figure *Baſſes* at all, the Concords being tyed down to the Notes? this tying of the Notes down to the Concords, is deſtroying the Idea of Concords. The anſwer is very plain. This method is not here propoſed as a help to that part of Compoſition, the *figuring of Baſſes*; but only as a method for Compoſers to facilitate the reading of their *Compound Baſſes*.

But this I muſt not omit, that the true notion of *Twelve Notes*, and the figuring of *Compound Baſs* according to that great truth, without tying down the Concords to the Notes, which is the firſt method I have propoſed; I ſay, the notion of *Twelve Notes*, and that way of figuring will both enable young Compoſers to figure *Compound Baſs*, and Scholars to read that figuring a vaſt deal eaſier than is now done, the latter particularly. But the laſt Method of figuring, renders that reading abundantly eaſier ſtill. It's true, Compoſition is not at all help'd by it, but then Compoſers ſtand in need of the leaſt help.

8 ſooner counted than 5, and 12 ſooner told than 7.

Some will object perhaps, ſeven Notes are ſooner counted than Twelve, and a 5th is ſooner counted than an 8th. But I'll ask them, what Notes they mean, and what 5th. The number 7 is plain enough, as indeed all numbers are, but it unfortunately happens in this caſe that this number is very doubtful; and I am ſure

ſure that an 8th is ſooner counted in the buſineſs of Concords than a 5th can be. For, as we have ſeen, the 5th is not always the 5th, that is to ſay, the *Octave*, according to the unexceptionable doctrine of *Twelve Notes*; the 5th is not always the 5th according to them; for, as we have ſeen likewiſe, the plain natural 5th, is not always the plain natural 5th, it being ſometimes the flat 5th, and ſometimes the ſharp 5th, that's to ſay, according to truth and property the *Septime* and the *None*; whereas the *Octave*, according to the ſame truth, is always the *Octave*. Beſide, as we do not always find out our Concords by counting, but ſometimes by their mutual relations, and by their ſituation; theſe two other ways of finding them remain ſtill.

We ſometimes find our Concords without counting.

Something of Diſcords

But here, ſome will wonder, no doubt, I take no notice of *Diſcords* among the Concords. They'll ſay, I make Concords of Diſcords: but I ſhall in a more proper place take a more particular notice of Concords, and of what is call'd

call'd Diſcord. And ſuppoſing thoſe two things were here confounded, this method of figuring *Compound Baſs*, would ſtill be as proper and as convenient as deſcribed above.

Cuſtom a mortal enemy to new doctrines.

But here, I expect to be oppoſed by a ridiculous thing, which, however, is more powerful than either autority or argument. That thing is call'd *Cuſtom*; that untoward, untractable, and ſenſeleſs cuſtom, the mortal enemy to new doctrines, new methods, new improvements, and in ſhort, to moſt new things, is like to hinder the greateſt uſe, the true notion of *Twelve Notes* can afford. But I am not diſcouraged by this; for cuſtom, I know, has a great antagoniſt, which tho' it be but little better, may ſtill do ſomething for me; and this enemy of cuſtom is called *Faſhion*. Moſt, if not all of us, are fond of new things, but the misfortune very often is, that when they are offer'd, we don't know what to think of them, and we ſtill hanker after the old ones. I wiſh I was not almoſt ſure of meeting with

Faſhion the antagoniſt of Cuſtom.

with an unaccountable reluctance, even in a conſiderable number of true lovers, to the figuring of Concords, as nature directs. But if that reluctance ſhould unfortunately happen to be next to inſuperable, abſolutely inſuperable, I won't ſuppoſe; then I would adviſe them to take out of that huge heap of improperties we have ſeen, ſomething leſs improper than what is now uſed. If I cannot, at preſent at leaſt, fully convince the lovers of the inconſiſtency of the double unaccountable ſcale (which however is a hard ſuppoſition) I hope, and indeed I am ſure, they want no farther arguments of the improper denomination of Concords. If the lovers would be brought into a better method, as no doubt they would, provided that method be not too new, or too caſy; I would recommend to them the following manner of figuring and denominating their Concords.

If Practicers muſt ſtill keep to improperties, becauſe they are cuſtomary; let them retain the confuſe notion of the two-

twofold puzzling Scale, but *mark their Concords by the letters and figures hitherto uſed to ſignify the ſeven Notes with their flats and ſharps.*

They may do this, and yet avoid the great improperty in the denomination of Concords.

A third and only half right method of figuring compound Baſs.

According to this *half right method*, no Concord need be call'd or mark'd by any numerical figure; but every one of the Concords (without the care of counting from the Baſs) muſt be call'd and mark'd by the letters and figures which the Notes are call'd by in the fam'd dark ſcale. So, for example, the flat 2d, beginning from their *A natural*, muſt not be mark'd ♭ 2, as is now done, but ♯ A. The ſharp 2d muſt not be mark'd plain 2d, but plain B, called B natural. The flat 3d muſt not be mark'd ♭ 3, nor ♭, nor 3 only, but plain C, call'd C natural. The ſharp 3d muſt not be mark'd ♯ 3, nor ♯, nor 3 only, but ♯ C. The 4th muſt not be mark'd 4, but plain D, call'd D natural. The

The flat 5th muſt be mark'd ♭ E. The plain 5th muſt be mark'd plain E. The ſharp 5th, or flat 6th, muſt be mark'd plain F. The ſharp 6th muſt be mark'd ♯ F. The flat 7th muſt be mark'd plain G. The ſharp 7th muſt be mark'd ♯ G. And the 8th plain A.

And as a writer cannot be too clear, particularly in doctrinal points; here is another example.

The flat 2d beginning from their *C natural*, muſt be mark'd ♯ C, or as they themſelves will chooſe ♭ D. The ſharp 2d muſt be mark'd plain D. The flat 3d muſt be mark'd ♭ E. The ſharp 3d muſt be mark'd plain E. The 4th muſt be mark'd plain F. The flat 5th muſt be mark'd ♯ F, or ♭ G. The plain 5th muſt be mark'd plain G. The ſharp 5th, or flat 6th muſt be mark'd ♯ G, or ♭ A. The ſharp 6th muſt be mark'd plain A. The flat 7th muſt be mark'd ♯ A, or ♭ B. The ſharp 7th muſt be mark'd plain B. And the 8th plain C. In ſhort, we muſt

must uſe the mark of flats, when the piece it ſelf appears with them, and the mark of ſharps when the air appears with them.

According to either of the two laſt methods, whoever knows but his Notes, muſt likewiſe know his Concords.

Now, according to either of theſe two laſt methods, it evidently appears that whoever knows but his Notes upon the paper and inſtrument, muſt, at once, find all his Concords in either *Mode*, and *over all the flats and ſharps*, as well as over the Naturals. So that all the difficulty left in playing *Compound Baſs*, is laying on the hand, or finding out the moſt commodious way of fingering the Concords. And what deſerves ſome notice, this latter method, as imperfect as it really is, ſaves us the inconſiſtent puzzling denomination of Concords, as expoſed above; and both theſe methods fix the Concords as unmovable as the very Notes themſelves, and what deſerves particular notice, both the methods of figuring Concords hold as good for the *Theorbo*, or *Arch-Lute*, as they do for the *Harpſicord*.

Uſe

Uſe VI. The true doctrine of *Twelve Notes*, will make *the tranſpoſing of any piece of* Muſic *perfectly eaſy*. This indeed is pretty eaſy to ſome; but I am ſure it is very difficult to moſt. A Scholar only attending to the diſtances between the Notes of any piece before him, ſhall at once tranſpoſe that piece from any *Nota* to any other. This, They'll ſay, is no more than we knew before: ſome indeed will ſay ſo, but I am ſure the majority will not: but to thoſe that ſhall ſay ſo, I'll ſay again, there are degrees in the knowledge of moſt things. Some have a clear notion of ſome things, while others have but a dark one of the ſame things, or indeed none at all. I hope it is paſt all contradiction, that a dark notion of a ſet of really dark Notes cannot but give us a very dark knowledge of the reciprocal diſtances of the ſame Notes; and that a clear notion of a ſet of really clear Notes muſt give us a very clear knowledge of their reciprocal diſtances.

But

But to be more particular, and yet not trifling, I obſerve, that as inſignificant as the notion of *Twelve Notes* may ſeem to be with reſpect to the facilitating of *tranſpoſition*, that notion will remove a conſiderable difficulty in it. A Maſter bids a Scholar to tranſpoſe a piece, one, two three, or four Notes higher, or lower. There ſeems to be no difficulty in this, but there is certainly a very great one; for if the Maſter ſays only one Note; the Scholar cannot know what his Maſter means. This will ſeem ſtrange; but it will ſeem more ſtrange that the Maſter ſhould not know what he means himſelf. Indeed, if he pauſes to conſider, what ſorts his Notes are of, that's to ſay, if he looks into my *Scale of Notes*, or rather into *Muſic's own Scale*, he will certainly know what he means; but at the moment of his bidding ſo, he did not rightly know what he meant. All this puzzle is occaſion'd by the puzzling ſcale; for what can the Crab-tree bring forth but Crabs? As two of their whole

According to the ſeven Notes, &c. no knowing what one Note is.

whole Notes are no more than half Notes, the Scholar cannot know whether the one Note be a whole Note, or only half a one.

Uſe VII. The ſame clear notion of *Twelve Notes* will *help Singers in finding out their diſtances.* The finding of theſe diſtances is acknowledged even by the beſt Singers to be one of the greateſt difficulties in ſinging, particularly from the paper. And here I muſt beg leave briefly to repeat the remark upon the Vth *Uſe*, *viz.* An uſe is ſo much the greater, as it does not only make an eaſy thing eaſier, but as it makes a very difficult thing much eaſier. This great difficulty in the moſt noble branch of *Muſic*, is chiefly occaſion'd by the moſt difficult twofold Scale; and indeed, what has been obſerved in the foregoing *Uſe*, muſt be repeated in this: a ſet of clear Notes muſt give us a clearer notion of their reciprocal diſtances, than a ſet of confuſe Notes can give us of theirs. They'll ſay, this *Uſe* muſt be a meer pretence: for, how can the notion of

Twelve Notes give Scholars a clearer idea of the diſtances of Notes, without a more compleat method of writing them, if any ſuch can be? But what has been juſt obſerved about the clearneſs and confuſeneſs of Notes holds good ſtill. For, we find that Scholars are ſtrangely confounded with the naturalneſs, flatneſs and ſharpneſs of their Notes. They indeed expect to find what they never do, nor can find. They expect that every natural Note ſhould be the ſame; and that every one of them ſhould be different from the Semi-notes; but it is not ſo, they expect the ſame equal diſtances between the ſeven Notes as they find between the lines and ſpaces: but it is otherwiſe. Nor do the marks of flatneſs help this defect: they are ſeldom ſeen before C and F, tho' we ſhould expect them there very often, if not always, thoſe Notes being but Semi-notes. But the right caſe is, thoſe two Notes are made to be at once natural, flat and ſharp, tho' they really have nothing of naturalneſs, flatneſs, or ſharpneſs. And when thoſe marks are apply'd to thoſe unaccountable Notes, they

they occaſion that contradiction exploded in the Introduction, which contradiction is indeed above imply'd in the terms naturalneſs, flatneſs and ſharpneſs. Now, Scholars being ſure they have *Twelve equal Notes*, They'll be ſure likewiſe to look how they are placed upon the paper. But They'll ſay again, this difficulty is not ſo very great as I would make them believe. The difficult twofold Scale, as I call it, is not ſo very difficult, in this particular reſpect of ſinging at leaſt; for, it is plain that each of the five full Notes is divided in two half Notes, and that the two other Notes are each of them but half Notes: and Scholars being once told this, the difficulty of diſtances is remov'd. But again, let Scholars be told this or not, experience ſhows they do not know it; and this I don't mean of meer beginners, but even of tolerable proficients. But ſuppoſing that Scholars did remember very well, that two of their Natural Notes are no more than Semi-notes, ſtill there remains the difficulty of finding out which two Notes, among the ſeven, are no

more than Semi-notes. Indeed, if the two Natural Notes Semi-notes did always appear upon the paper with the ſhape and figure of naturalneſs, this difficulty would be removed; but the marks of flatneſs and ſharpneſs are incident to each of the two Natural Notes Semi-notes, as well as to each of the five whole Notes. I hope no body will deny that the mark of *ſharpneſs* is as often incident to either of the Natural Notes Semi-notes, as it is to any of the five full Notes; but very few or none will allow that the mark of *flatneſs* is as often incident to thoſe two half Natural Notes, as it is to any of the five wholly Natural ones: 'tis moſt likely they will allow no incidence of flatneſs at all in the two difficult Semi-notes; for, They'll cry, whoever ſaw C natural, or F natural mark'd flat in a ſong? 'Tis very true, thoſe two unnatural Natural Notes, are very ſeldom ſeen mark'd flat in ſongs; but they are oftner mark'd ſo in inſtrumental pieces. But ſuppoſing thoſe two ambiguous Notes had never to this day been ſeen mark'd flat in any ſong, ſtill

ſtill we may expect to ſee them mark'd ſo as ſoon as a compoſer ſhall think it convenient, or only take a fancy for it.

But They'll ſtill urge and ſay, it does not appear that I remove the difficulty of finding out which of the ſeven Notes are but Semi-notes, for I ſtill keep writing the Notes in the very ſame way as I call very improper. All I have to ſay at preſent is to call Scholars to their *Twelve Notes*, and deſire them to remember them well, and I have taken care to make them ſenſible of that difficulty, becauſe they ſhould know the want of a better method of writing Notes, which, as I have ſaid above; I intend, God willing, to give them at a proper opportunity.

Uſe VIII. Scholars having learn'd there are *Twelve Notes*, and hearing it excepted againſt them, that they are not ſingable gradually, that will put them upon trying to ſing them in their truly natural order, which cannot fail of *improving their ears*,

Uſe IX. Scholars thus exerciſing themſelves in ſinging the *Twelve Notes* gradually, will be led inſenſibly into the nature of *Chromatic Muſic*, which is acknowledged by the greateſt Maſters to be the moſt delicate kind; and this, perhaps, will tempt them to compoſe in that ſame kind.

Uſe X. The plain ſelf-conſiſtent notion of *Twelve Notes will prevent Scholars miſtaking their Modes.* We have ſeen that Scholars are apt to judge of the flatneſs and ſharpneſs of the *Mode* by the marks of flatneſs or ſharpneſs prefixed to each *Staff*, that's to ſay, the five lines; and no wonder of it, for they are taught ſo to do. We have ſeen likewiſe, that the miſtake Scholars are thrown into, as to this particular of *Modes*, is occaſion'd by the ambiguity in words, which I promiſed in the Introduction to take particular care of. The ambiguity lies here in the terms *flatneſs* and *ſharpneſs*, which things are made to belong both to *Notes* and

Modes. I have ſufficiently proved that thoſe terms have nothing to do with *Notes* than to confound them; in proving of which, I have not only eſtabliſh'd the truth of *Twelve Notes*, but I have alſo cured thoſe terms of their ambiguity; applying them only to *Modes*, in which caſe they are but juſt tolerable neither. A Scholar knowing he has *Twelve Notes*, and the compaſs they take upon the paper; he knowing likewiſe that the marks of flatneſs and ſharpneſs are marks of improperties made to belong to Notes; a Scholar once knowing theſe plain things, will be upon his gard, and then will eaſily obſerve the gradual progreſſion of his *Twelve Notes*: and this will give him the notion of the *two Modes*, as explain'd above.

One thing more about the *Modes*, which muſt not be overlook'd, but carefully look'd over, is, that ſubſtituting the terms *ſoft* and *gay*, to thoſe *flat* and *ſharp*, as I have done with reſpect to *Modes*, anſwers here the ſame end as the

truth of the *Twelve Notes* does. This 10th, I won't ſay laſt, uſe of *Twelve Notes* prevents Scholars miſtaking their *Modes*; and ſo do the terms *ſoftneſs* and *gayety* apply'd to *Modes*, as has been explain'd above; tho' we ſtill keep writing Notes in the preſent improper way. This, They'll ſay, is a repetition; but then, it is a thing worth repeating.

I have promiſed but two things in the propoſals, and I perform ten.

Now, it is a great pleaſure to me as well as to the lovers of *ſweet ſounds*, that whereas in the propoſals I promiſed them but *two Uſes* of the doctrine of *Twelve Notes*, I have ſhow'd them *Ten*: which indeed gives me hopes that, in a ſhort time, I ſhall be able to ſhow them more, if they don't find them before I do.

ARTI-

ARTICLE III.

Of Clefs.

BEfore I enter upon this Article, it will not be amiſs to introduce a term, which I think is very much wanted in *Muſic*. We have no one word to expreſs all the figures uſed in the writing of *Muſic*. The *French* uſe the word *Tablature*, and as we have already borrowed many words from them, and I ſee no exception againſt this, I ſhall make uſe of it all along.

A new term introduced into Muſic.

And

And before I come to the thing it ſelf, I muſt obſerve ſomething more material ſtill, *viz.* that this *Tablature* is an invention which deſerves greater notice than is generally taken of it,

The Tablature more admirable than the Alphabeth.

The *Alphabeth* has often been admired by many. It is very admirable indeed: but I think that as the *Tablature*, particularly the *Notes* with their proportions, is not only more exact than the *Letters*, but is abſolutely exact; it is more admirable than the ſo much admired *Alphabeth*. To make this ſenſible, I remark, 1. That the number of Notes is fixed, whereas that of Letters is not. 2. The number of Notes is ſufficient in it ſelf, whereas we want many Letters. 3. The *Notes* and their proportion'd lengths are always the ſame, whereas the *Letters* are often confounded, and uſed one for the other, as appears by the unfixed pronunciation of them. 4. We have no ſuperfluous *Notes* in airs, not even in any one; but we have many ſuperfluous *Letters*, not only in words,

words, but even in the Alphabeth it ſelf. Indeed it muſt be own'd that ſome airs are ſo careleſly writ, that they can hardly be read; and that ſome Autors ſometimes affect to be odd, in chooſing long Notes to expreſs ſhort ſounds, and ſhort Notes to expreſs long ſounds: but theſe are faults of Autors, not of the *Tablature*. It muſt be own'd likewiſe that the Notes with all their exactneſs do not expreſs the ſeveral *Tones*; but then it may be ſaid of the *Letters* with as much truth, that they do not expreſs the ſeveral accents proper to ſpeech; and, which is more, that the very accents apply'd to Letters come very ſhort of expreſſing the accents of words or ſpeech. But then again, we muſt not expect more of things than they are capable of.

Some will object perhaps, notwithſtanding the great and abſolute juſtneſs of the *Tablature*, that Singer or Player would be a very bald one, that did not add ſomething to it. This is very true in the general at leaſt, but then the ſame objection may be made againſt the *Grammar*.

But

But more of this in the Article of GRACING.

The *Tablature* is, as we have ſeen, a wonderful contrivance. But as many excellent things unfortunately labor under great difficulties, ſo this fine invention in particular, labors under a very great one.

At my firſt ſetting out, I have complained of a *Veil*, that has for many ages hung before the noble ſcience of *Muſic*. This complaint I have repeated ſince. But this is the place where it ought to be repeated with the moſt paſſionate *Tone*. For indeed the buſineſs of *Clefs* is the thickeſt part of that thick *Veil*. This *Veil*, or rather this worſt part of it, is ſo much the more intolerable, as it ſeems to have been wilfully made. We have ſeen that the Autors of the ſeven pretended Notes, *&c.* have probably been miſled into that abſurd notion by their idle remark, that the voice naturally ſings eight Notes. But I think it impoſſible to aſſign any cauſe of mi-

Another Veil, larger and thicker than any yet ſeen.

miſtake in the introducing of the *Clefs* into the *Tablature*. They indeed pretend two neceſſities for it. But thoſe have already been exploded in the Introduction.

But here, I expect to be taken up as guilty of an egregious contradiction.

They'll ask, how can the *Tablature* be ſo abſolutely exact, and more admirable than the ſo much admired *Alphabeth*, if it labors under that load of inconſiſtencies exploded in the Article of *Twelve Notes*? and if the *Tablature* is ſo very right, why ſhould the *Clefs* be thrown out of it? They'll ſay, our preſent *Tablature* cannot be meant here: and it is very ſtrange to talk of another before it is propoſed. But here we muſt diſtinguiſh two things very diſtinguiſhable, even without the help of that great diſtinguiſher called *Sophiſtry*. There is certainly a great difference between a long, tedious and puzzling method, which at laſt brings one to the

the desired end; and a short, plain and easy method, which brings one in a quarter of the time to that same desired end. Our present *Tablature*, with all its inconsistency and improperty, answers the end better than the Alphabeth does: but we must remember this is not done before Scholars have penetrated thro' the darkness of those improperties and inconsistencies. Our present *Tablature* answers very well at last; but then, 'tis only at last, and very late too: in other words, a great beauty is no less so for being *veiled*. The *Tablature* which is here introduced, or rather, the Reformation of it, will answer the same end, if not more, in a quarter of the time; so that if a new Scholar devotes as much time to the *theory* and *practice* of *Music*, as another did before, supposing however capacities, *&c.* the same, that Scholar shall perform and compose abundantly better, three to four and above, than could be done before. And if so, what can't we expect of a new and perfect *Tablature?*

Many

Many have all along been very sensible how miserably the *Clefs* perplex the reading of *Music*: but they at the same time imagining there was no help for it, they, having been used so many Ages, endeavoured to make themselves easy in doubling their diligence. Many again, having no thoughts at all about either the facility or difficulty of the *Tablature*, admired it just so much the more as they were longer in seeing it plain. I am very sensible I shall do those a great injury, for I have undertaken to tear of that great *Veil*, the only object of their admiration. But indeed, I should not be so ill-natur'd, were not the admirers of plain things more numerous. And if I am mistaken, 'tis an error on the right side.

There is yet another set of Men that will be displeased at the removing of this *Veil*. They are those who, I think, might be call'd *Self-learned*, not that they are supposed to know themselves thoro'ly, but as they would keep all the learning to them-

themſelves. This work, and what is to follow, will certainly be moſt diſagreeable to them, not only becauſe the number of knowing Men will be encreaſed by it, but becauſe knowledge will be attainable with leſs pains than they were at. This muſt be a great heart-break to them: but as they have no compaſſion for others, I don't ſee why others ſhould have any for them. But to the thing it ſelf.

No power in the Clefs to fix the Scale.

To ſhow the idleneſs of the contrivance of *Clefs*, or of any other ſign that ſhould be uſed for the ſame purpoſe, I'll ask this one grand queſtion. Is there any particular virtue or power in the figure of any one of their *Clefs*, or in any other figure they ſhall pleaſe to make, to ſhow that ſuch a Note belongs to, or is to be taken at that particular place upon which their *Clef* is fixed? No, I believe not. Indeed, if the *Clefs* were like the letters, by the names of which the Notes are call'd, ſomething perhaps might be ſaid in favor of them. But thoſe *Clefs* are as like the letters by which

which they are call'd, as a circle is like a ſquare. And if each of their *three Clefs* was repreſented by the very letter by which it is named, that practice would ſtill be *more than moſt trifling*, and a great deal *worſe than nothing at all to the purpoſe*, as I am going to demonſtrate.

It is not the Clef but the common agreement that fixes the Notes.

It is evident, that no ſign at all called by any name, has of it ſelf the virtue or power of fixing any Note, any where upon the *Staff*. *It is not the Clef that makes Notes be called ſo or ſo, but it is the common agreement*, that where-ever the *Clef* is placed, the Note in that place ſhall be call'd by ſuch or ſuch a name. If ſo, we have no more to do, than agree that a Note placed upon ſuch a line or ſpace, without the encumbrance of what is call'd a *Clef* or any other figure, ſhall conſtantly be called by one and the ſame name, and by no other, which, by the way, is more than is done by the *Clefs*, as will ſoon appear. There will be as much reaſon for the denomination of Notes, as

there can be for the eſtabliſhing of the *Clefs* themſelves. And there is no manner of advantage in taking things at ſecond hand, when we can have them at the firſt. In ſhort, pretending to fix the Notes by this fine contrivance, is what is call'd in Schools *non cauſa pro cauſa*, and in plain Engliſh *the blind.*

Things at the firſt hand better than at the ſecond.

Now becauſe I would not be new, only for the ſake of newneſs, without any regard to convenience, I call the Note upon the ſecond line G (as it is now call'd in the Trebles) not only in the *Treble*, but likewiſe in the *Tenor*, and in the *Baſs*. I fix the Notes there, not only becauſe I am neceſſitated to fix them ſomewhere, and this place is as good as another; but becauſe of a great advantage gain'd by it. I muſt alter the poſition of the Notes in two of the three parts; but it is not indifferent in which two parts I make the alteration. In ſhort, I reduce both the *Tenor* and the *Baſs* to the *Treble*, becauſe there are a great many more *Trebles* play'd, than there are *Tenors* and *Baſſes*

The Notes are fixed, without the Clefs, as they are now in Trebles, for all inſtruments.

ſes both put together, and ſo the majority of Players will be kept where they were.

But what an abſurdity is this? They'll cry; Shall there be no difference between the three grand parts of Compoſition, the *Treble*, the *Tenor* and the *Baſs*? Yes certainly, there ſhall be a diſtinction between them, and a very good one too. But then, I hope one very good diſtinction will be ſufficient; for, certainly there can be no occaſion for two, much leſs for more. Here I want no other diſtinction, than one of thoſe which theſe very objectors daily make; and that is, to write over the Treble *Treble*, over the Tenor *Tenor*, and over the Baſs *Baſs*. I am ſure that ſign is as plain as can be deſired. Again, uſing two ſigns for one thing, is making thoſe ſigns deſtroy one another: and as is done in this caſe, adding the term *Treble* to the Treble *Clef*, is in fact declaring that *Clef* ſtands for juſt nothing at all, as it really does; at leaſt for no good at all. Thus it happens that theſe *Clefs* are render'd and declared uſeleſs, e-

One good diſtinction or ſign ſufficient for one thing.

Two ſigns for one thing deſtroy one another.

Clefs are declared uſeleſs by the very ſticklers for them.

ven by the Autors, and the greateſt advocates of them: tho' it muſt be own'd there is no malice in the caſe, for the thing is done undeſignedly.

They'll ſay, reducing both *Tenor* and *Baſs*, to the *Treble*, as above explained, is in fact keeping *G Clef*. But I ſay, it is the ſame; and it is not the ſame. 'Tis the ſame in one reſpect, and not the ſame in another. As they have made two ſigns for the ſame thing, I may uſe one of them only, and that, as we have ſeen, will anſwer the ſame end, not only full as well, but a great deal better. Uſing the *G Clef* upon ſuch a line, and leaving it out, ſtill playing the Notes as if it was there, is the very ſame thing, barring the trouble of writing a *Clef*. But playing the Notes without the *Clef*, the ſame as if it was there, is not the ſame thing, becauſe of the conſequence. In ſhort, if when I reduce all to the *Treble*, I ſhould ſtill retain the *G Clef*, I ſhould have no fewer than eleven *Clefs*; for according to their known practice of tran-

Keeping one Clef would be keeping eleven Clefs.

tranſpoſing *Clefs*, one *Clef* may be tranſpoſed ten times from the place where it was firſt placed, that's to ſay, it may be placed upon each of the five lines, and upon each of the ſix ſpaces. Indeed, I never ſaw a *Clef* placed upon a ſpace: but we may expect to ſee it there as ſoon as a Compoſer ſhall only take a fancy for it. So, if there's no *Clef* left, the *Staff* will at once be freed from the *puzzle of ſhifted Clefs*.

But They'll ſay, we cannot do without one *Clef*, for it is very proper, and indeed neceſſary to *ſhift the Scale*, and it can be done no way ſo conveniently, no way at all indeed, but by ſhifting a *Clef* higher or lower. But I ſay, there's no occaſion either for one *Clef*, or the tranſpoſing of it. Indeed, in the way they are now, they are obliged either to draw lines below or above the *Staff*, or elſe to ſhift the *Clef* to prevent it, which difficulty moſtly happens in the *Baſs*. But here 'tis unaccountable we ſhould not remember a maxim in *moral Philoſophy*, which is in every

Of two evils the greateſt is choſen.

body's mouth, *Of two evils chooſe the leaſt.* Here they chooſe to render the *Tablature* almoſt unlegible, becauſe truly they won't run the hazard, of now and then drawing a line or two extraordinary: but if a few drawn lines are ſuch frightful things, it is very ſtrange that no care at all is taken to keep them out of the *Tablature* for the *Flute*: there they are obliged conſtantly to draw three or four lines above the *Staff*, while the firſt line of the ſame is altogether uſeleſs, as never having any Note upon it. And it is a wonder they never make an advantage of it; for according to their notion of the uſefulneſs of *ſhifting Clefs*, if they would place G *Clef* upon that line, they would ſave drawing one above. Again, if according to the moſt incommodious commodiouſneſs of *ſhifting Clefs*, the *Baſs Clef* F was placed upon the middle line, they would indeed be obliged to draw one line above the *Staff*, but then they would ſave drawing two above it. Drawn lines it ſeems and drawn lines are look'd upon to be very different, tho' the ſharpeſt eye never could ſee the leaſt difference

They don't make the pretended advantage of their Clefs.

Drawn lines and drawn lines look'd upon to be very different.

rence between them. But They'll ſay, theſe two expedients would make the *Flute Tablature* very different from the *Violin Tablature*; and ſo, thoſe that know their Notes for the *Violin*, would not know them for the *Flute*, and *contra*, as far as the Notes run parallel. This objection is good, it is excellent. By this they own the *great puzzle of Clefs*, and come over to my notions.

They are forced to own the puzzle of Clefs.

Again, by their *unskilful tranſpoſitions of Clefs*, they not only chooſe the greateſt evil of the two, but they force themſelves to draw ſome of thoſe terrible lines of which they ſtand in ſo great an awe. This is done in the *Baſs*, where the *tranſpoſing of Clefs* is thought abſolutely neceſſary. There when the *Baſs* runs high, C *Clef* is generally placed upon the fourth line, where F *Clef* was before, and ſo the *Baſs* is raiſed a *Quint*, that's to ſay, an *Octave*, without drawing one line. This is look'd upon as a mighty feat: only it confounds the Reader, for the ſake only of confounding him. For, even according

cording to their own notions, if upon ſuch an occaſion, G *Clef* was placed upon the ſecond line of the *Baſs Staff*, as it is upon the ſecond of the *Treble Staff*, then, not only the *Baſs* would be raiſed by one *Sexte*, that's to ſay, by a *Decime*, and ſo we ſhould often ſave drawing one line when the *Baſs* runs higheſt: as in *Corelli*, SOLO II. *Allegro* I. *Barr* 18. But which is more, G *Clef* being more generally known than the others, the Player would not be ſcared at the ſight of it, as he is by that of C *Clef*: and if they ſay, this would confound the *Treble* with the *Baſs*, I'll tell them, the *Treble* and the *Baſs* would be no more confounded by it, than the *Tenor* and *Baſs*, are now; and as the *Treble* is generally ſeen above the *Baſs*, G *Clef*, appearing ſometimes in the *Baſs*, would never make any one miſtake it for the *Treble*.

And here truly they tell us that ſome *Clefs* are more proper than others for ſome Inſtruments. G *Clef* they ſay, muſt not be uſed in the *Tablature* for the *Tenor*, but

but C *Clef*. And in ſome countries, G *Clef* is thought very improper in the *Tablature* for the *Baſs Viol*, for which C *Clef* only can do, tho' at the ſame time they bring F *Clef* into it. Now, all the property I can ſee in this, is that partly mentioned above, *viz. doing worſe than chooſing the greateſt evil of the two.* For, 1. Obliging Scholars to learn a new Scale, is certainly a greater evil than being forced to reckon one ſpace extraordinary, and this is the caſe of the *Tablature* for the *Tenor and Baſs Viol*, where C *Clef* is placed upon the third line, inſtead of G *Clef* upon the ſecond, as it is placed for *Trebles*. And, 2. Uſing *Clefs* when there is no manner of occaſion for them, is ſurely a great encreaſe of evil.

They do a great deal worſe than chooſing the greateſt evil of the two.

Here ſome will think perhaps, I betray my ignorance of the general Scale, commonly call'd the *Score*: but now they have read this objection, they'll acknowledge their miſtake. But they'll ſtill imagine I have a wrong notion of the *general Scale* in particular, and of *Clefs* in general; for

Remarks upon the general Scale called the Score.

as

as *the general Scale conſiſts only of eleven lines*, in which the three great parts of *Compoſition* muſt be comprehended, *Clefs* are not only very neceſſary to diſtinguiſh thoſe great parts, but there muſt be three of them, and they muſt be placed in the manner they are now. This objection, I think, is not worth making, and I would not have made it, had I not been pretty ſure it would be made by many. It's very true, that if the general Scale muſt conſiſt of eleven lines, and no more, and if the three great parts of *Compoſition* muſt be diſtinguiſh'd by no other ſigns but three *Clefs*; if theſe things muſt be ſo, then there is no help for the uſe of *Clefs*, nor no pretending to uſe G *Clef* inſtead of C *Clef*, in either the *Tenor* or *Baſs-Viol Tablature*. But what is all this but trifling and taking every thing for granted? I have proved already there is no neceſſity or uſefulneſs only, neither for *ſhifting of Clefs*, nor for the *Clefs* themſelves. And as to the general Scale's conſiſting of eleven lines only, I think theſe *eleven lines* are a greater burden upon young Compoſers than

Eleven lines a greater burden than fifteen.

than *fifteen lines* would be (meaning five lines for each of the three great parts) for, as it is now contriv'd, there is *but one line for the Tenor* part, and ſo the *Tenor* is forced to encroach both upon the *Treble* and the *Baſs*; an inconvenience, which in other caſes they ſeem very cautious of running into. But as compoſers, either young or old, are pretty well able to ſhift for themſelves, I ſhall leave it to their choice what method they will uſe in their general Scale.

But, here is a method of drawing fewer lines than are now drawn, without the inconvenience of chooſing the greateſt evil of the two, and doing worſe ſtill, as we have ſeen is done.

I propoſe that we all agree to call the Note upon the ſecond line G, without uſing G *Clef* upon that line; becauſe there ſhall be no room for tranſpoſing that *Clef*, and giving new denominations to Notes. The *Tablature* ſhall be the ſame, in this reſpect, for the *Treble*, the *Tenor*, and the

The method without Clefs.

the *Baſs*; and theſe three parts ſhall diſtinguiſh themſelves by their own names. The term *Treble* ſhall be writ over the Treble, *Tenor* over the Tenor, and *Baſs* over the Baſs.

The places of Treble, Tenor and Baſs upon the Harpſicord.

And as to the taking or placing the *Scales* of theſe three parts upon the inſtrument; for example, the *Harpſicord*, which is the moſt comprehenſive of all theſe three parts or *Scales*, place themſelves; and we ſhall find their places, if we only attend to the nature of them. The *Treble*, however improper the term is, takes place in the upper part of that inſtrument: the *Tenor*, whether a proper term or no, places it ſelf in the middle part; and the *Baſs*, a very proper term, takes place in the lower part. But, to be more particular, we muſt attend more particularly to the nature of theſe three parts; and in order to it, 'tis proper to take them upon one of the compleateſt Harpſicords that have been made of late years, I mean ſuch a one as reaches up to G a *Quint*, that's to ſay an *Octave* above

above C, the higheſt Note of old *Harpſicords*, and down to what they call double double C, an *Octave*, that's to ſay, a *Tredecime* below double C, the loweſt Note of *Harpſicords* of the ſame date. We all agree the *Treble* is taken in the upper part, the *Tenor* in the middle, and the *Baſs* in the lower part of this inſtrument; but, what is very ſtrange, the *Treble* and *Baſs* are made to divide the whole inſtrument between them, not the leaſt room imaginable being left for the *Tenor*; for the *Treble* begins aſcending at the very point where the *Baſs* begins deſcending. 'Tis true, the *Treble* and the *Baſs* are each of them more conſiderable parts than the *Tenor*: but becauſe the *Tenor* is leſs conſiderable than either of the two other parts, it does not follow it ſhould have no room at all. The *Treble* being the moſt extenſive part of the three, is very properly begun, or placed at the middle C, I mean upon common *Harpſicords*, and to it belongs all above it, as high as the inſtrument can reach. The *Tenor* may be compre-

hended

Room made for the Tenor upon the Harpſicord.

hended within the next *Tredecime* from the middle C, which is the leaſt room that part can be allow'd. And ſo, all from the *Tenor* down as far as the inſtrument reaches, or indeed can be made to reach, is the place for the *Baſs*.

But as to placing the Notes upon the paper, which is here the great buſineſs, it will be ſaid, if we make no other diſtinction between the parts, than juſt writing their Names over them, we ſhall be forced to draw a great many lines above the *Baſs-ſtaff*, which is a great inconvenience; and this inconvenience will be greater ſtill, when a *Compound Baſs* is join'd to a Song, for then, there will be no room for either the *cyphers*, or the *words*: If theſe things muſt be ſo, we ſhall labor under an inconvenience indeed; but if we are bad, I really think we need not make our ſelves a great deal worſe; and this we ſhall do if we have recourſe to *Clefs*. But however, I don't ſee the caſe needs to ſtand as they tell us; for, if we will have a *Compound Baſs* under

der a ſong, we are at full liberty to place the words above the air, and the Cyphers under the Baſs.

The Expedient to prevent drawing lines above the Baſs-ſtaff, and to gain room for figures and words.

But to make this perfectly eaſy, we need but look into the nature of a *Baſs*, or the original and primary ſignification of the word *Baſs*. The word is *French*, and ſignifies *low*. Now, if *I lower the Baſs by a Tredecime*; I ſhall, in a manner, make it more *Baſs*, or more it ſelf: And if ſo, it will be more diſtinct from the other two parts; but what is vaſtly more conſiderable ſtill, I ſhall do more good without the *Clefs*, than any one can do with them: for, the notes will always be call'd by the ſame names, one *Tredecime* being like another; and inſtead of drawing more lines, I ſhall draw fewer than are now drawn, and ſo we ſhall have more room for the words of ſongs and the figures of *Compound Baſs*.

Here, the *Baſs* is lower'd by a *Tredecime*, not only upon the paper, but upon the

the inſtrument; and if I am obliged to keep drawing two lines under the *Staff*, thoſe lines are the very ſame as are very often drawn for *Trebles*, particularly for *Violins*. [So, 1. I draw no more lines below than are often drawn. 2. I remove that great ſtumbling block C *Clef*. And, 3. I have more room about the upper ſide of the *Staff* for the words of ſongs, and the figures of *Compound Baſs*: for, without the help of C *Clef*, upon the fourth line, I have room for *one*, that's to ſay, two Notes more than I could have with the hindring help of it.

No body can diſpute the reality of theſe advantages, for they are ſelf-plain. And, which is a great deal more ſtill, this contrivance affords two other advantages, which, tho' they are very obvious, I cannot forbear mentioning. Thoſe are, 1. *The Notes for any one inſtrument will always be the ſame.* 2. *Whoever knows his Notes for one Inſtrument, will know them for all.*

I remember I have promiſed in the *Title-page*, to render the learning of *Muſic* leſs troubleſome by above one half; and I believe I have not only fulfill'd my promiſe, but I have done a great deal more. I believe it is now granted I have made that grand article of *Compound Baſs* as eaſy as poſſibly can be. And as to this great difficulty of *Clefs*, it is removed intirely. In ſhort, theſe two methods are as eaſy, and indeed the very ſame as nature has made them.

Some perhaps will hardly yet be ſatisfied with all this. They'll ſay, all this is pretty enough; but then They'll cry, *Is this all? Why, really it is all.* But if this *all* be ſuch a little *all*, why could none of them think of it? I think this *all* is greater by much, for appearing little. This good ſet of People muſt know, that *truth is ſhort and plain*, ſo it looks but little: and that *falſhood is long and intricate*, there being indeed no end of it, and ſo looks very great. Juſt ſo, a true

contrivance looks but little, whereas an awkward one looks vastly great. But They'll say again, we had a notion of a greater *all*, or a greater truth. That I won't pretend to disprove. Very likely. They expected a labirinth of contrivance. But I'll only tell them, *the Countryman could not see* London *for the houses*. But if neither argument nor story can satisfy them, I must refer them to my future *grand body of difficult rules*, &c. as promised in the Introduction.

But there are others more considerable both in number and understanding, who will say, this contrivance looks pretty well, but at the same time will think it is liable to many exceptions. And as these deserve a thoro' satisfaction, I shall take particular care to answer all the greatest objections I can think of. And if any imagine I have either ignorantly, or designedly, or for partly both, pass'd by the most considerable ones, I desire them to object for me, that I may have the pleasure, either of answering or learning better things.

The Critics are invited to make the strongest objections.

OB-

OBJECTIONS.

I. They'll say, 'tis obvious to any one that the *Bass* when join'd to the *Treble* will be too distant from it. It will be difficult to keep the Eyes upon both. But if so, the remedy is very easy. 'Tis only bringing the *Bass-Staff*, a little nearer the *Treble-Staff*. And if they urge there will not then be room enough for the *words of songs* and the *figures of Compound Bass*, I'll answer them, that if it was really so, that inconvenience would be nothing, if compared to the present puzzle. And if they are not satisfied yet; we are still at liberty to write the words above the Notes, as before observed.

II. Players of *Tenors* only, and Players of *Basses* only will be obliged to learn their Notes over again. This contrivance will be a *new Clef* to them; and so I throw them into the very inconvenience I so heavily complain of. This objection,

as great as it ſeems to be, is very inſignificant: for, as to the only *Tenoriſts*, their number is very inconſiderable, if there be any at all, if compared to that of *Trebliſts* and *Baſſiſts*. Beſide, if this objection were never ſo ſtrong, it affects the preſent *Tenoriſts* only: and they had better learn one ſet of Notes once for all, than be actually puzzled with the *ſhiftings of their Clefs*, or only be liable to be ſo, as ſoon as a Compoſer ſhall only take a fancy for it.

As to the only *Baſſiſts*, altho' their number is ſuperior to that of only *Tenoriſts*, ſtill it is inferior to that of only *Trebliſts*. And as ready as they are, they are often put to a ſtand by the *C Clef*, and ſometimes by the ſhifting of their *F Clef*. Beſide, as *two Clefs* are made to belong to their *Staff*, they have a greater chance for being puzzled than the *Tenoriſts* have. And again, the trouble of once learning a new ſet of Notes will be the ſhare only of the preſent only *Baſſiſts*.

III.

III. Some will ſay, we cannot take our Notes upon *Spinnets*, nor even upon *Harpſicords* ſo low as they are here ſunk. As to the *Spinnets*, 'tis very true we cannot take the *Baſs* ſo low upon it. But then, what can be eaſier than to take it a *Tredecime* higher? As to the *Harpſicord*, I have already obſerved there are a few very compleat ones that reach down to a *Tredecime* lower than double C below, the ſame with the loweſt Note upon the *Baſs-Violin*. And, by the way, I muſt obſerve, that extending the *Harpſicord* downward, is doing more than extending it upward; for, *the Baſs-part* of that inſtrument is *the glory of it*. Its Treble part indeed is very good, but *Violins* and *Flutes* are much better ſtill. When we beſpeak a new *Harpſicord*, we may beſpeak ſuch a one, and as to our preſent ones, it will be only making that eaſy ſhift as aboveſaid of the *Spinnet*; that is, tranſpoſing the *Baſs* a *Tredecime* higher: and ſuppoſing that tranſpoſition could never be avoided, there

would not be the leaſt inconvenience in it, the *Tredecimes* being perfectly alike upon the *Harpſicord*, both as to ſight and fingering.

IV. They'll ſay, If *I ſink the Baſs a Tredecime*, I ſhall not have room for the Notes of the loweſt ſtring of the *Baſs Violin*, without drawing more lines than are now drawn. But ſuppoſing I was obliged conſtantly to draw two or three lines more than is uſual; what man in his ſenſes, would think this a difficulty comparable to the *puzzle of Clefs*, and their concomitants the *ſhiftings of them?* Beſide, drawing thoſe lines below the *Staff*, would not be near ſo bad as drawing them above it; for then, they would take up the room of the words of ſongs and the Cyphers of *Compound Baſs*. Beſide again, the very conſtant drawing of thoſe lines would make the reading of the Notes eaſy. But this method will appear unexceptionable, if we obſerve, that the very nature or compaſs of *Baſſes* does not require drawing more lines under the *Staff* than are now drawn.

As much room as they now have under the *Baſs-Staff*, which room is made by the *Baſſes* being ſo high, they have no Notes lower than G, which is upon the firſt or loweſt line, excepting F, which ſtands juſt under it. Indeed we ſometimes ſee E ſtanding upon a drawn line under the *Baſs-Staff*; ſometimes we ſee D under the ſaid drawn line, and ſometimes we ſee even C ſtanding upon a ſecond drawn line, under the ſaid *Staff*; but theſe Notes are never running Notes; that's to ſay, they never make any contiguous ſtrain; they are only *Tredecimes* to the ſame above. F it ſelf, as juſt mentioned, comes in very ſeldom but as a *Tredecime* likewiſe. Now theſe *diving Tredecimes* may very conveniently be mark'd each by T, uſed in figuring of *Compound Baſs* for the *Tredecime*; or, as is already practiced, theſe *Tredecimes* may be writ *Uniſons*, the nature or the air of the *Baſs* being ſufficient to direct the Player to take them a *Tredecime* low-

lower; and for an example of this preſent practice; ſee *Corelli*, Solo XI. *Adagio* I. laſt Bar but two. But, They'll ſay, there's no room for this method, when F, now juſt below the *Staff*, comes into a contiguous ſtrain. But, in that caſe 'tis only marking that Note with its *numerical name*, which is 6, or with the Letter F it ſelf: and if this expedient is not thought commodious enough, the worſt we can be put to, will be but drawing one line extraordinary to place that F upon, which line will make room for E the next Note below, without drawing another line. Nor ſhall I, by drawing this line, break the promiſe I made in the Introduction, when I ſaid I would draw fewer lines than are now drawn: for, by *ſinking the Baſs a Tredecime*, we avoid drawing one line above the *Staff*: and drawing this line extraordinary below it, is only a ſeeming extraordinary; for that ſame line is often ſeen in Scholar's manuſcripts.

V.

V. Some will ſay perhaps, *I have ſunk the* Baſs *ſo low, that it will be impoſſible to run it above the* Treble, as is done ſometimes, without drawing many more lines. But I'll ask them, what neceſſity, or what beauty only is there in running the *Baſs* higher than the *Treble?* neceſſity there is none; beauty, it is very fantaſtical. But if that beauty was real and great, we need not purchaſe it at the extravagant price of *Clefs*; for, as has been obſerved before, the trouble of a few lines is nothing in compariſon of the puzzle of *Clefs*. And which is more, there is no occaſion, in ſuch a caſe, to draw lines extraordinary; for, who ſhall hinder us from uſing the letters *T*, *h*, to ſhow that ſuch ſtrains muſt be played a *Tredecime higher?*

VI. Some tell us that *Clefs are very uſeful*, if not neceſſary, *to facilitate Tranſpoſition*: but I think theſe would do very well to tell us likewiſe how they do facilitate. The caſe ſtands here much the ſame as in the foregoing objection.

jection. Supposing *Clefs* did facilitate *Transposition*, it would be a help very dear bought. I think it would be giving a pound for a penny; the advantage of transposing being to the crabbidness of *Clefs* what a penny is to a pound. And we have no reason to be anxious about the getting of this penny, since the true doctrine of *Twelve Notes* gives us *Transposition* in a manner ready made to our hands. By this facilitating of Transposition they perhaps mean practicing Transposition, practice rendering every thing easier; but if so, their Language is very improper, and what is worse, practicing Transposition with *Clefs*, when 'tis done fully as well without, is puzzling the case for the sake only of puzzling it.

Their strongest objection perfectly trifling.

VII. They'll say, *Clefs are necessary for transposing Songs to the several pitches of Singers, without transcribing any Notes.* This objection will be thought very weighty, and here the contrivance of *Clefs* will seem very admirable indeed; for, what can be prettier, than

transposing Notes without displacing them? This objection will appear more considerable still if we observe, that according to the same Objectors notion, this kind of *resting motion* is of great service to the instruments as well as to the voice. The objection thus set off in all its lustre seems almost unanswerable, if not altogether so. But we shall soon find it is really most trifling. And before I answer it directly, I must observe it is not direct; for, it is not levell'd against my method of fixing the Scale without the *Clef*. The Objectors seem to approve that method, they saying nothing against it; for, they only tell us that *Clefs*, or at least, *one Clef* is necessary for transposing without transcribing. To this I answer, 1. There is very seldom any occasion for such Transpositions; for, as to the voice, Scholars singing oftner alone than in *Concert*, they pitch their voices as they please; and as to the instruments, Scholars either alone, or in *Concert*, content themselves with playing as it is set. They'll urge, there is occasion for such Transpositions, when

Singers

Singers muſt ſing in *Concert* ſuch Songs as are pitch'd either too high or too low for their voices; then, the Tranſpoſition, by the help of a *Clef*, will be neceſſary both for the voice and the inſtrument accompanying the voice. But 2. We have ſeen already, that *it is not the* Clef, *but the common agreement that fixes the Scale*, and that the addition of the *Clef* to the common agreement is not a help, but a *blind* to it only: if ſo, why cannot a Singer or Player take his Scale where he pleaſes, and ſay, I'll ſing, or play one, two, or three Notes higher or lower all the way. The thing is ſo very plain, that I am afraid I ſhall be cenſured for taking Performers for fools, in telling them they may walk in a plain road that lies juſt before them. Beſide, as there is no occaſion for a common agreement in this, any farther than between a few parties concerned for the time being, ſo there is no occaſion for any *Clef*, or any other ſtanding ſign to communicate the degree of Tranſpoſition to all Performers. There is no room for a com-

common or general agreement in this caſe, without a contradiction implied; for this caſe being particular, we cannot require a general rule.

Nor can any one ſay we ſhall want a *Clef* at the head of the *Staff* to communicate our Tranſpoſition to our company, it being abundantly eaſier and properer in that caſe, to write at the head of the *Staff* ſo many Notes higher or lower: but here is an objection upon an objection.

They'll ſay, I cut my ſelf with my own tools; for, I have made it appear, that, as the Scale is now order'd, if a Maſter bids a Scholar to tranſpoſe an Air only one Note higher or lower; the Scholar will not know what he means, nor hardly the Maſter himſelf. If ſo, it is much properer in that caſe to prefix a *Clef* to the *Staff*, than only to write at the head of it ſo many Notes higher or lower; for when we ſee a *Clef* upon ſuch a line, we certainly know what the Note

Note upon that line must be. To this I answer, 1. It's true, the *Clef* exactly shows what the Note is upon the line, which the *Clef* it self stands upon. But as the *Clef* has not power to show the gradation of Notes; in other words, as the *Clefs* do not correct the inconsistency of the seven Notes, &c. the advantage gained by them, in this only, seldom known case, is very small indeed: and if we compare it to the many and great disadvantages of them, it will appear most ridiculous. 2. This most ridiculous advantage of *Clefs* will appear more ridiculous still, if we suppose, as we may now, that Scholars have learn'd their *Twelve Notes*: for, as we have seen, that great truth makes Transposition either written or not written perfectly easy; and there will be no bearing with this so strange an advantage that I want a proper epithet for it, if we remember that tho' a Scholar can read, the *Clefs* won't tell him how far he must transpose: for, as we have seen, the *Clefs* are nothing like the letters they stand for.

VIII.

VIII. Here follows another objection seemingly very strong, but such as will soon appear very trifling, as it really is. They'll say, *all our present Tenor and Bass-Tablature will not be legible by the next set of Performers.* The answer is very plain and ready. Those two parts must be transposed. But this very transposing they will make an objection. But again, they should consider, that if such objections in such cases avail any thing, there will never be any room for any inventions and improvements. And as to this particular case, the doctrine of *Twelve Notes* makes Transposition as easy as it can be to *Practicers*: the same Transposition will make great work for *Writers and Engravers of Musick*, as indeed the facilitating of this art will highly advance the interest of all *musical Instrument-makers and Sellers*. And what is more considerable still, I may say, keeping still within the bounds of modesty, that this Treatise, even so far as this article only, cannot fail of having a be-

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nign influence upon *Music* in general, and upon all its parts in particular, our great *Composers* and that noble performance the *Opera* not excepted. For, *Music* being render'd intelligible and easy will make Lovers: and the writing of it being clear'd of all encumbrances and blinds will make Performers.

Another thing, as we now and then must have new editions of musical works, the transposing of them upon such occasions will make the matter very easy.

This objection was doubtless made to the introducer of the present *Tablature*: it is not very long since *Music* was written with letters and other marks much resembling rules of *Algebra*; and there are yet many Lovers that have *Music* by them, written upon *four* and upon *six lines*. So, as our present *Tablature* is our present *Tablature*, that's to say, as it has made its way thro', it is not doubted, but the present reformation will take place.

Here

Here it is proper to observe that these new methods render the practice of *Music*, as easy for the *Ladies* as for the *Gentlemen*, within a very small matter at least; and that, as there are more Ladies players of the *Harpsicord*, the playing of which, I chiefly facilitate; I say, as there are more Ladies players of the *Harpsicord* than there are Gentlemen, the service here done to the former, is the more considerable. But I would have none imagine I cast a reflection upon the *fair sex*: for, when I suppose the study of *Music* more difficult to the Ladies, I do not think at the same time, that they are naturally less capable of that science, or indeed any other, than the Gentlemen are; but I only remark, that the Ladies, on account of their education, are not so well prepared for reading a Treatise of *Music*, or going thro' with other sciences as the Gentlemen are.

Another thing, by rendering the playing of *Compound Bass* perfectly easy, I

facilitate one of the moſt conſiderable parts of *Muſic*; *Compound Baſs* being to the playing of the *Harpſicord*, what the *Baſs part* of that inſtrument is to the inſtrument it ſelf, that's to ſay, the glory of it.

One thing more very conſiderable I muſt not omit; that is, ſuppoſing I was to make as hard a ſuppoſition as I could well make; which is, that the muſical world would come into none of the *three new methods of figuring Compound-Baſs*, nor into that of writing *Muſic* without *Clefs*; ſtill, I ſtand a better chance than the introducer of the preſent *Tablature* did. The preſent *Tablature* would have done no good without the general concurrence; whereas now, Scholars need not wait for any concurrence at all, I mean as to the other *Ten benefits*, which are the ſweet fruits of the doctrine of *Twelve Notes*. Any Scholar will find thoſe real advantages in it, tho' he were the only one that did approve that doctrine.

But

But here the Reader muſt remember I do not ſuppoſe that Maſters will not come into the new methods of *Compound Baſs* and *No Clefs*. And if they ſhould not, theſe methods will ſtill make their own way; for, thoſe Gentlemen and Ladies that have ſurmounted the great difficulty of *Compound Baſs* will readily oblige their friends with altering the figures, the alteration being perfectly eaſy. And as to *lowering the Baſs a Tredecime*, and *throwing out the Clefs*, the meaneſt capacity is enabled to do it, ſince hardly any thing can be eaſier than tranſpoſing from one *Tredecime* to another, or indeed tranſpoſition in general, as above explaned.

On the contrary, it is to be ſuppos'd that every Maſter will for his own intereſt teach according to theſe new methods. Each individual Maſter will teach according to them, not only becauſe he would take the advantage of others that ſhould not come into them; but likewiſe for fear others ſhould take the ſame advantage over him.

And

And if our great Compoſers miſtaking their own intereſt, or miſled by any other conſideration, will not write their *Muſic* according to theſe new methods, there are very few capacities ſo mean among our preſent Performers, but could eaſily tranſpoſe their works without any help at all: but as to the next ſet of Performers and thoſe very few preſent ones, if any there be, that are not ſuppoſed capable of tranſpoſing, it will be the eaſy buſineſs of Maſters to tranſpoſe for them.

Now, it is a great comfort to me that I can bid my grand enemy defiance. Here, *Cuſtom it ſelf, that Tyrant even of Tyrants, becomes abſolutely impotent.*

The End of the Firſt VOLUM.

ADDITIONS.

IN the Introduction, *Page* 56. firſt line 3 after Iland add, of this we had a very ſubſtantial proof towards the end of the laſt Reign, when it appeared that this City, notwithſtanding it is the largeſt and wealthieſt upon the Globe, could not keep up one *Opera*.

In the Body of the Book, *Page* 18. line 21. add, and again, the way of ſinging in any *Key* is always the ſame, whereas the fingering of Inſtruments is more or leſs difficult according to the ſame *Key*.

Page 100. line 17. add, Briefly to recapitulate this article; the *Concords*, which, as well as the *Notes*, are certainly very natural, have nothing of naturalneſs, one of their *Fifths*, and their *Octave* excepted. But however, we might expect that natural-

neſs even from their made flatneſs and ſharpneſs.

Page 116. line 10. after *Notes*, add, which method indeed is not practicable; there being more *Concords* than *Notes*: and according to my notion, &c.

Page 117. line 6. add, Beſide, this objection is very trifling; for, it begs the queſtion whether there are more *Concords* than *Notes*.

Page 118. line 7. add, 3. My method does not oblige me to mark the Fifth all the way. As by the Fifth, I always mean their natural Fifth, that's to ſay, the *Octave* according to the Scale of *Muſic*; I have leſs occaſion to mark it than they have. 4. This ſecond, &c. 5. Suppoſing, &c.

Page 122. after Faſhion, add, Beſide, *Cuſtom* is not an endleſs thing, neither *à priori*, nor *à poſteriori*. *Cuſtoms* muſt have their beginning, and I don't know of any particular point of time, when we ſhould begin one *Cuſtom* more than another. So, if they will begin now to make a *Cuſtom* of my new method, they will ſtill keep to

their dear *Cuſtom*, and I ſhall not have one word to ſay.

Page 136. at the end of the Uſes, add, It is well I did not call this Xth Uſe the laſt Uſe; for here occur *two more* very conſiderable.

I. The truth of *Twelve Notes enables Compoſers to figure the Concords truer.* I have obſerved in the Vth Uſe, that in their method of figuring *Concords*, there is room for miſtakes as to the naturalneſs, flatneſs and ſharpneſs of them, which room is made by their very method; whereas in my method of figuring no ſuch room can be made, the *Concords* being freed from the imaginary and puzzling appertainances, called flatneſs and ſharpneſs. Nor can any one ſay that this pretended new Uſe is the very ſame with the Vth, ſince that enables us to figure *Compound Baſs* more commodiouſly, and this does no more. No body can ſay this, that is attentive to the nature of the caſe: for, ſuppoſing their method of figuring ſtill more imperfect than it is; yet, they might keep tru to their fals way, if they were not baulked in it by their own way. This XIth Uſe is not the Vth Uſe; but this ſame XIth Uſe is begot by the Vth Uſe.

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II. The ſelf conſiſtent notion of *Twelve Notes, enables us to write our Notes and our Muſic in general more juſtly,* and conſequently more commodiouſly. That method I have ready by me fully examplified in *Corelli*'s VIIIth Concerto; which if I find encouragement, I ſhall give to the public.

Page 139. firſt line, add, as the *w* in our own A, B, C, and particularly in the very word *own* juſt uſed; nay, in this very word *word*, where the ſingle *u* would do as well.

Page 159. line 22. add, See *Corolli*'s VIth Sonata, IVth work, as fitted to theſe new methods.

Page 160. line 14. add, But if any ſhould heſitate about the pitching of the *Baſs* upon the *Harpſicord*, they muſt know, that as it is moſt proper to play the *Baſs* double, that's to ſay, with thumb and little finger; they cannot miſs the tru pitch. And as to pitching the *Baſs* upon other Inſtruments, the *Octaves*, that's to ſay *Tredecimes*, being all alike thro'out, they may pitch where they pleaſe. The caſe is ſo plane, there is no room for miſtakes. As

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As to ſeveral other alterations in *Words.*

I think they will account for themſelves, to critical Readers however; and as for the other ſort of Readers, if they cannot ſee the juſtneſs of thoſe alterations, I would have them ſuſpend their judgment, for fear they ſhould ſhow they have no judgment at all. But notwithſtanding, theſe will cry perhaps, who can bear with *Tung*? What can the Autor mean. We can excuſe his *Autor*. But *Tung*! But then I muſt tell them this is one of the very beſt alterations in ſpelling. They will have the word to be *Tongue*; but neither the *o* nor the *u*, nor the *e* is pronounced in it: nor do theſe letters ſhow a derivation. The *o* is ſo far from this, that it obſcures it. In ſhort, the word is *Teutonic*, or *High Dutch*, and it is ſpelled in that *Tung* the ſame as I ſpell it, the *ſ* excepted *(Tſung)* which *ſ* we are all agreed to leave out. In like manner the word *young* ſhould be ſpelled *iung*, &c.

As to their *Clefs*.

If any, after all that has been ſaid, will ſtill ſtand up for *Clefs*, I would adviſe them

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to go thro' ſtitch with their contrivance and ſo tune their Inſtruments ſometimes one way, and ſometimes another. For example, their *Semitone* (upon the *Harpſicord*) next after their C natural ſhould be tuned F ſharp; their D natural ſhould be tuned B natural; their E flat ſhould be tuned G ſharp, *&c.* and if they ſhould anſwer, that then the Contiguity would be broke; ſtill they ſhould direct Scholars to take the Naturals upon the paper, at the flats and ſharps upon the Inſtrument; and I *contra.*

As to figuring *Compound Baſs.*

If any find it difficult to reckon their *Concords* according to the firſt method I have propoſed; it is only ſtriking their natural Fifth (now the *Octave*) and that will be as a ſtanding *land mark*, from which they muſt eaſily find all the reſt.

Take notice likewiſe, that the *Tredecimes* being all alike, I ſometimes reckon the *Concords* from a *Tredecime* above the Baſs Note.

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