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THE  
*Elements of Musick*

D I S P L A Y ' D :

O-R, ITS

GRAMMAR, or GROUND-WORK  
M A D E E A S Y :

*Rudimental, Practical, Philosophical, Historical, and Technical.*

IN FIVE BOOKS.

CONTAINING,

I. An universal INTRODUCTION to all the *Rudiments* of MUSICK ;  
Shewing the GAMUT-*Scale*, in its *antient*, and *present*, State: And of  
CHARACTERS, KEYS, and of TRANSPOSITION, &c.

II. OF TIME, in all its various *Moods*: With *Directions* to Performance :  
And some *Remarks* on the several *Ornaments* of MUSICK ; Both

VOCAL, and INSTRUMENTAL.

III. The *Structure* of Musical INSTRUMENTS : With the *Scale* of MUSICK  
applicable to each ; and *Directions* thereunto. *Viz.* The *Pitch-Pipe*, and  
its Use : The *Organ*, or *Harpsichord* : The *Bassoon*, and *Hautboy* : The  
*Basi-Viol*, *Violin*, and *Guittar* : The *German*, and *Common Flutes* : The  
*Trumpet*, and *French-Horn* : The *Fife*, and the *Clarinet* : The *Drum*,  
and the *Tabor-and-Pipe* : And of *Bells*, *Peals* and *Musical-Clocks*, &c. With  
Sacred Lessons ; SONGS in Parts ; and TUNES for Instruments.

IV. The *Theory* of SOUND, *Philosophically* considered ; shewing the *Rea-*  
*sons* of *Concords*, and *Discords* : With the

PRINCIPLES of COMPOSITION, in all its Branches:

V. A New Musical-DICTIONARY : Explaining, in one *View*,  
The *Technical TERMS* used in MUSICK, &c.

The Whole is faithfully collected from the *Greatest Masters*, both *Antient* and *Modern* ; and  
methodically laid down for *Improvement* of present, and future Ages.

By WILLIAM TANS'UR, Senior.—*Musico-Theorico.*

Professor, Corrector, and Teacher of CHURCH-MUSIC, above 50 Years.

LONDON : Printed for Stanley Crowder, at No. 12. in *Pater-noster Row* ;  
and sold by the AUTHOR, and his SON, (sometime *Chorister* of *Trinity*  
*College, Cambridge*) and by most Booksellers, &c. M.DCC.LXX.II.

# Elements of Arithmetic

BY JOHN H. COLEMAN

OF THE UNIVERSITY OF CALIFORNIA

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T H E

P R E F A C E.

Of MUSICK in general : *Shewing, Its Power, Efficacy, and wonderful Effects : and of its Divine, and Civil Use : And how both Master and Scholar ought to be qualified, &c. &c. &c.*

**M**USICK, (*the Subject of this Discourse*) is, A Science of Sound : or, An ART that guideth all Sounds to the Ear, so as to please and affect ; by moving the Passions with agreeable Sounds, &c.

MUSICK is formed of *Musa*, signifying *Muse* : the Invention of which being, by some, attributed to the Nine Muses : But *Hesychius* says, that the Athenians called every ART by the Name of Musick : Hence, says the Poet,

*The ART of HEAV'N, the Order of this Frame,  
Is all but MUSICK, in another Name, &c.*

BUT, to lay aside all other Definitions, MUSICK is the Gift of GOD, and bestow'd on Man, to edulcorate, and beighten the Pleasures of human Life ; and to alleviate, and dispel its Cares in this World : and is the principal Entertainment of GOD, and the Souls of the Blessed hereafter.

MUSICK has been in the highest Esteem in all past Ages, and amongst all People, so that Authors could not express their Opinions strong enough about it, for its wonderful Effects here on Earth ; but that it was certainly used in Heaven ; for which Reason the venerable Bede says, " That no Science is admitted into the Service of GOD, only MUSICK : " and Scimus says, " That MUSICK is intolerable unto Devils. "

ATHENÆUS assures us, that all Laws, Divine and Civil ; all Exhortations to Virtue ; divine and human Knowledge of Things ; and all Actions of Illustrious Persons, were formerly



*merly written in Verse, and set to MUSICK ; and were publickly sung in Chorus, with Instruments, as an effectual Means to impress Morality, and a right Sense of Duty on the Minds of the People. (This very Instance induced me to Translate the Books of Proverbs and Canticles into Verse, and set the same to Musick ; which I caused to be printed in the Year 1740, intitled, The Beauty of Holiness.)*

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

1. THE Theoretick, or Mathematick-Part, is the Grammar, or Natural Ground-work ; and greatly employs the Thought, to find out all the Ratios and Proportions of Sounds, in all their curious Branches. This lies very deep in Natural-Philosophy, and requires great Research to unfold it, before such Sounds can be well modelled, to make Harmony complete.

2. THE Practicall-Part, is the well disposing of Sounds, which compose and contrive them into so many curious and pleasing Varieties ; this proceeding from well taken Concords, and intervening Discords, &c. in a regular Composition.

3. THE Mechanick, or Active-Part, is that which readily performs, and gives a Production of such Sounds to the Ear, and Understanding : either from the soft Modulation of a natural Voice, or from the curious Dexterity of Hand, on an artificial Instrument, &c. &c.

THE ancient Musick Writers were very mysterious in their Writings, and greatly perplexed before our Scale was brought into the good Order as it now is, whose Names will never be forgotten by the Ingenious, to whom we are beholden for all we know, viz. Lasus Hermionensis, Aristoxenus, Aristotle, and Euclid, who wrote about 303 Years before CHRIST. After them were Aristides Quintilianus, Alipius, Gaudentius, Pythagoras, Nicomachus, Bacchius, Boëtius, Theodrik, and Cassiodorus, about 505 Years after CHRIST : Martianus Capella, and St. Augustin being a little after, &c.

THE

THE modern Writers *were* Zarlin, Salinus, Galileo, Doni, Kercher, Mercennus, Paran, De Caux, Petrault, Des Cartes, Wallis; Sir Isaac Newton, Malcolm, Morley, Sympfon; Douland, Allifon, Ravenscroft, Playford; Blow, Purcel, Holder, Galiard, Eccles, Tans'ur, Green, Holdroyd, Knap, &c. *whose Characters are sufficiently known by their laborious Works, and undeniable Compositions: All of which, in some Measure, have been consulted in compiling the following Treatise; as well as many other ingenious Authors, too tedious here to mention. But, this List is only inserted to perpetuate their Names, in as just an Order as can be gather'd, down to this present Time.*

MUSICK has not only been admired, and recommended by all noble and virtuous Persons, in all Ages, but has also, in some Measure, been practised by them; whose Examples are worthy of our Imitation. And the better Arts and Sciences are known, the more they are esteemed by the Ingenious.

TRISMEGISTUS says, "That the Thanks, and Praises of Men are the noblest Incense that can be offered up to God." Constantine the Great, Theodosius, Justinian, and many others, composed Church-Hymns, and sung them in Congregations, &c.

ALFRED, the Saxon King's only Delight was Musick. And Mr. Owen Feltham, in his Book of Resolves, speaking of Divine-Musick, bath these Words: "We find, saith he, that in Heaven there is Musick, and Hallelujahs sung; and I believe it is here an Helper both unto Good, and Evil: Therefore I will honour it when it moves to Virtue, and will beware of it whenever it shall flatter into Vice." A noble Resolution for us to follow!

HENRY the 8th invited the best Masters from Italy to perform the Services he had composed in five and six Parts; and Edward the 6th caused Dr. Tye's Acts of the Apostles, in Verse, to be printed to Musick, in four Parts, and to be sung in his Chapel Royal.

QUEEN Elizabeth was a great Practitioner on the Poliphant, a Wire Instrument like a Lute; and also promoted

Instruments in the Worship of GOD, as appears by her 49th Injunction : And James the First, granted his Letters Patent to the Musicians in London for a Corporation.

CHARLES the First, of blessed Memory, greatly encouraged, and promoted Divine-Musick, by composing many Services himself ; and could play his Part well on the Bass-Viol, Organ, &c. And Charles the Second not only loved the Art, but also augmented all the Musicians Salaries in his Royal Chapel, &c. that they might be the more studious in the Praises of GOD ; and not be scorned for their Meanness, and Poverty.—A worthy Example for Men of the High Rank to follow ! But, alas ! — (Vide my Preface to my New Royal Melody, Pag. 10.)

THESE, and many more were great Promoters, and Lovers of MUSICK ; tho' in this profligate Age there are too many that shamefully despise it, having a far different Bent of Inclination ; whom the learned *Shakespear* justly describes, in these Lines :

The Man that hath no MUSICK in his Soul,  
And is not mov'd with Concord of sweet Sounds,  
Is fit for Treason, Stratagems, and Spoils ;  
The Motions of his Spirit are dull as Night,  
And his Affection dark as Erebus ; \*  
Let no such Man be trusted.—

Which I Rhyme thus ;

Trust not the Man whom Musick do'nt delight,  
For why ? his Soul is as the gloomy Night :  
He's only fit for Treason, Plot, and Rage,  
And, as dark Er'bus, with the damn'd engage.

THE Power of Musick is very surprising, from its strange and wonderful Effects ; whereby Timotheus could, by the Phrygian Sound of his Flute, excite Alexander's Fury, and sooth him again into Indolence, with his Lydian-Mood.

(\* The Father of Night and Hell.)



WE have also an Account, that Bonus, King of Denmark, was so excited to Rage, by his Musician Ericus, that he killed the best of his Servants ; and then softened him into Temper again. And Dr. Newentiet tells us of an Italian, who by varying from brisk, to solemn Sounds, could so move the Soul as he pleased, either to Meekness, or Distraction.

DR. South confirms the Possibility of these, and the like Powers of Musick : and Mr. Derham, in his Physico-Theology, mentions many more Things of the like Nature, equally surprising ; such as the Bite of a Tarantula cured only by Musick, &c. &c. (Of this more by and by.)

THE ingenious Mr. Boyle, mentions a Glascon Knight that could not hold his Water on hearing a Bag-pipe ; and another Woman, that always burst out in Tears at hearing one certain Tune. — We are told, in the French Academy, of a Musician, that was cured of a violent Fever, by a Concert play'd in his Room : and Kircher tells us, “ That the Minds and “ Bodies of living Creatures are not only affected with Sounds, “ but also Things inanimate ; for that he knew a large Stone “ that would tremble at the Sound of a particular Pipe in an “ Organ.”

MR. Morhoff mentions one Petter, a Dutchman, that could break a Drinking-Glass with the Tone of his Voice, or Whistle : and Mersenne tells us of a particular Pavement that would shake and tremble, as if the Earth would open, whenever the Organ play'd.

THE before-mention'd Mr. Boyle adds also, that the Seats will tremble at the Sound of Organs : and that he felt his Hat shake under his Hand at certain Notes, both of Organs, and loud speaking ; from which we may be well inform'd, that every well-built Vault will answer to some determinate Tone, &c. &c. —

MUSICK doth not only delight and recreate the Minds of Men, but also of Birds ; for these little Aërial winged Choristers, confin'd, will learn Tunes from Men ; and those unconfin'd, at the Approach of the Day, by a natural Instinct, will sound forth their Maker's Praise. The pretty Lark

*will mount as high as his Wings will bear him, and warble forth his Melody ; and then descend to his Flock, and send up another Christer to Supply that Divine Service, &c.*

*BABES are also charm'd asleep by their singing Nurses ; and the poor labouring Beasts, at Plough or Cart, are pleas'd and animated with Musick, tho' it be but with the Driver's Whistle.*

*THE valiant Soldier is animated, in the Fight, with the Trumpet, the Fife, and the Drum ; and the Labourer, and Mechanick is cheer'd with Musick, tho' it be but with that of his own Voice, when in his daily Business. The Student is also cheer'd by Musick ; it gives Wings to Fancy, and whets off all Dulness from his Mind : And Solomon, says, " Wine " and Musick rejoyceth the Heart." Eccl. xl. 20.*

*MUSICK also conduceth to bodily Health, by the Exercise of the Voice ; for it clears, and strengthens, the Lungs, and helps the Defects of Speech, stammering, and bad Utterance : It gently breathes and vents the Mourner's Grief ; it abateth Spleen and Hatred, and heightens the Joys of such as are cheerful.*

*SCALIGER says, that all these Effects proceed from the Spirits of the Heart's taking in the trembling and dancing Air into the Body ; which are moved together, and stirred up, with it : or, that the Mind, harmoniously composed, is roused up, at the Tunes of the Musick, &c.*

*Musick the coldest Heart can warm,  
The Hardest melt, the Fiercest charm,  
Disarm the Savage of his Rage,  
Dispel our Cares, and Pains assuage,  
With Joy it can our Souls inspire,  
And tune our Tempers to the Lyre.  
Our Passions like the Tones agree,  
And stand subdu'd by HARMONY.  
When DAVID tun'd the trembling String,  
It cheer'd the melancholy King.  
His MUSICK chas'd his Spleen away,  
And made his Soul serenely gay.*

When

When Musick sounds in *martial* *Airs*,  
 The Coward then forgets his *Fears*;  
 Or, if the *Notes* to *Pity* Sound,  
*Revenge*, and *Envy*, cease to wound.

The Pow'r of Musick has been known,  
 To raise, or tumble *Cities* down ;  
 The *Theban* Turrets, Authors say,  
 Were rais'd by Musick's magick *Lay* ;  
 And *Jericho's* Heav'n-hated *Wall*,  
 From SACRED Musick had its Fall.

IF GOD then hath granted such great Benefits to Mankind,  
 by the Exercise of Musick, surely the Divine and Heavenly  
 Use must redound much more to our Eternal Comfort, when  
 we join our Hearts with our Voices, in his holy Place ; which  
 gives us a Taste of Heaven, whilst on Earth, and lifts up our  
 Hearts on Heavenly Things : Hoping for the full Fruition  
 of Joy, after the Troubles of this Life are ended. Which  
 the Poet thus describes ; as Rewards to the Righteous.

Then crown'd again, their golden Harps they took,  
 Harps ever tun'd, that glitt'ring by their Sides  
 Like Quivers hung, and with PREAMBLE sweet  
 Of charming Sympathy they introduce  
 The sacred Song ; and waken Raptures high :  
 No one exempt, no Voice but well could join  
 Melodious Part : such CONCORD is in HEAVEN.

—Milton, Lib. 3.

Which I rhyme thus :

When Blessed Souls the earthly Orb forsook,  
 And wing'd for HEAV'N, their golden Harps they took,  
 For ever tun'd, like glitt'ring Quivers hung,  
 And Sympathy prepared this glorious SONG, :

HOLY, HOLY !—their never ceasing Cry,  
 To praise their LORD they raise in Raptures High !  
 To every Tongue both Voice, and Heart, is giv'n,  
 To join in Concert with the Host of HEAV'N.



As Speculation, and Contemplation, is the Life of every Scholar, even so his Books are his Oracles ; which he consults on every Occasion. And as no true Son of Learning can long absent himself from the Art or Science he is born to, even so, in a little Measure, it fares with me ; for Musick has been my darling, and daily Exercise, from my Youth, even to this Day, especially that Sort as redounds to the Praise and Glory of the Almighty : having made it my constant Practice above forty Years, from the Place of my Birth (which was Dunchurch, in the County of Warwick, 1700) thro' divers Counties in this Kingdom, to instruct others in the Art of Psalmody ; in the Execution of which, my Days have been as a continual Wayfare. But, alas ! what Oppositions have I met with from the Conceited, whose Tempers have been their own Tormentors ! and what Variety of Humours have I been concern'd with ! How have I been despis'd by the Ignorant, who knew nothing of Art ? and how have I been carels'd by those of a more ingenious Understanding ?—I have been both honoured, and abused ; I have pass'd under the Denomination of a Master of Musick ; when, alas ! I well knew, I was a long Way short of it : Nor is it ever in the Power of one Man to be worthy of such a Title, was he to labour in it for 500 Years. Nevertheless, Fools will be the Authors of Contentions ; and every conceited one thinks his own Wit the best, &c. Prov. xviii. 6.—xii. 15.

ANY Person that is qualified for such a Title, must not only be a Grammarian, but must also be a Master of Letters, and Languages, in order to unfold what is lock'd up in the Closets of the Learned.—

HE must be an Arithmetician, and able to explain Numbers, and even the Mysteries of Algebra ; and also a Geometrician, to evince, in great Variety, the Original of Intervals, Consonant, and Dissonant ; by the Mechanical Division of a Monochord.—

HE must be a Poet, to conform his Thoughts, and Words to the Laws of precise Numbers ; and distinguish the Euphony of Vowels, and Syllables, &c.—

HE must be a Mechanick, in order to know the exquisite Structure of all Instruments; whether Wind, Stringed, or Pulsatile. A Metalist, to explore or find out the different Contemperations of grave, and acute, Toned Metals, for casting Bells, for Peals, Chimes, &c.—

HE must be an Anatomist, to shew the Manner, and Organs of the Sense of Hearing.—An Harmonian, to lay down the Demonstrative RULES for Composing, &c. and he must be so far a Magician, as to excite Wonder, by bringing into Practice all the admirable Secrets of Musick: such as Sympathies, and Antipathies, between Concords and Discords; together with the Artifice of Tubës, for the strengthening and continuing of weak remote Sounds, and meliorating those that are strong, &c.—But, stop here,—What a Field of Learning must I pass through, to be justly called MASTER of Musick?—A Title, that no one could ever justly claim, nor yet attain to.

EVERY good MASTER, that undertakes to instruct others, must not only consult his Scholar's Genius, but must also guard well his Morals; and if he is qualified with Judgment, Invention, Time, Art, Taste, a good Ear, a dexterous Hand, and a willing Mind, no Doubt but he'll soon become a good Proficient, to his own Credit, and his Tutor's Honour: But if either of these are wanting, on Occasion, it is as impossible for him to make any great Proficiency therein as it is for a Person to pour a Case of Printers Letters on the Ground to fall into Words, Paragraphs, and Pages, without other manual Assistance: Let those conceited in their own Abilities think as they please, &c.

THE kind Reception my several Books have met with from the World, is sufficiently known from the Sale of many Thousands, by many former Impressions; the Success of which greatly encouraged me to make such large Additions in This; and (in Conjunction with the Bookseller) to oblige the World with it; not in the least doubting but it will, in Time, make Amends for My Trouble, and the Publisher's Charge, by a Continuance of the same candid Favours.

AND as the Terms of every Science, or Art, are generally  
more

*more perplexing than the Science or Art itself, I have very much enlarg'd on that Head ; by adding a New Musical Dictionary of Terms, and Instruments ; with their several Explanations ; even from the earliest Times down to these present ; with their several Inventors, as near as can be gather'd from the ancient and modern Writers, worthy of Note.*

*I HAVE likewise enlarg'd on every Article throughout the whole WORK ; and have put every Point relating to Musick in a more clear Light than I possibly could in former Impressions, for want of room.—But now, you have ocular Examples, in Notes, as well as in SCALES Mathematical ; whether they relate to Tune, Time, Concord, Theory, Composition, Terms, Instruments, or Practice ; all standing in their proper Order : which WORK will be of general Use to all such as shall either study, or practise Musick, whether Vocal, or Instrumental ; and even as long as there are any to use it : It being design'd as a portable Pocket Companion ; and cheap, for such whose Circumstances will not admit of buying a large Number of Books. Here is Multum in Parvo, for all Lovers of Musick.*

*As I have here wrote at my own Peril, so I leave all to judge at their own Pleasure ; not having the Vanity to think I am without Error, nor yet so weak as to assert it : neither do I imagine it will escape the Penetration of some Critic's Eyes : But let him that never Err'd, cast the first Stone : Nevertheless, men of Large Fortunes too often err, which wise Men dare not correct, by reason of their Poverty ; for in this flattering Age*

*Real Merit's now taken, be't better or worse,  
From the Specifick-Gravity of a Man's Purse :  
And, rich Men by poor Men will not be advis'd,  
For a poor Man's wife Counsel is mostly despis'd.*

*And as Pope says,*

*“ Great Wits, sometimes, may gloriously offend,  
“ And rise to Faults, true Critics dare not mend :”*

*Whilst*



Whilst peaceful Men do rather silent sit,  
Than strive to mend the Errors they commit.  
Attempts are vain, the Cause has oft been try'd,  
The flatt'ring World will be o'th Strongest Side.

AND tho' some Readers may take this WORK to be a little satyrical, in some particular Places, and point maliciously at some Persons; let me assure such, that there is no Malice in the Case; only I write from Experience, from the ill Treatment I have met with, from the Ignorant, Conceited, and Captious; whose Tempers are not only their own Tormentors, but of all whom they approach; and are not fit for Human Society, &c.

AND tho' this Book is written purely to INSTRUCT, yet, I know, it will not please all Men; being well assur'd, that none will take it Harsh, or spurn against it, but such as are Guilty of such Mistakes as are herein pointed at. BUT, if what I have here endeavour'd doth not comport with the Dictates of some Person's Judgment, I hope they will pardon my Honest well-meaning Intentions; having, thro' the Whole, endeavour'd by Matter of Fact, more to Inform, and Instruct, than to tickle the Ears of the Chimerical and Captious, with Flowers of Rhetorick, &c.

FINALLY, I heartily recommend this WORK to all Persons in general; both High and Low, Rich and Poor, one with another; hoping it may have a candid Reception, and be an Assistant even to All; to the Furtherance of Musick, and the Glory of God: which are the sincere Wishes of your most Laborious, Harmonious, and Humble Servant,

{ London,  
June 25,  
A. D. 1766. }

WILLIAM TANS'UR, Senior.

# POETICAL ENCOMIUM,

ON

The several *PIECES*, lately *written* and published by

*Mr. WILLIAM TAN'SUR, Senior.*

*But more particularly on His New Royal MELODY,  
and This New HARMONICAL SPEC-  
TATOR, DICTIONARY, &c. &c.*

“ **O**F all the various *ARTS* by Man design'd  
“ To vie with Nature, and *improve* the Mind?  
“ *Thy* Labours, *TAN'SUR* ! merit greatest Praise,  
“ And claim the Tribute of my Friendly *Lays* :  
“ For, what *Invention* since the World began,  
“ To ripen Science in the Breast of Man,  
“ Can stand in Competition with *Thy Plan* ?

“ By *Thy* *INSTRUCTIONS*, we are taught to raise  
“ Our Minds, to *SING* our dear *Redeemer's Praise* ;  
“ *Thy Harmony* ! the godly *Swains* invite,  
“ To make *Thy Sacred SONGS* their sole *Delight*.  
“ Tho' *Orpheus* once the mute *Creation* drew,  
“ *Thy NOTES* attract the *Mute*, and *Speaking* too.

{ *Leicester,*  
*Sept. 29.* }  
A. D. 1766.



THE





T H E

# *Elements* of Musick

M A D E E A S Y : &c.

B O O K I.

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By WILLIAM TANS'UR, Senior.

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C H A P. I.

*Of the GAMUT, or Scale of Musick : And of the Semitones contained in an Octave : And of Cliffs.*

THE GAMUT, or Scale of *MUSICK*, is a peculiar TABLE, and so necessary to be learnt and known well by heart, that no Person can attain to any Knowledge in that ART without being well acquainted with it : Though too many, in this conceited Age, flatter themselves on the contrary.——

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

*The*

*The GAMUT, or SCALE of MUSICK.*

G— <i>solreut</i> in alt,		sol	} Treble, or Tenor.	(See the Word Diagrama, in the DICTIONARY.)
F— <i>faut</i> —————		fa		
E— <i>la</i> —————		la		
D— <i>lasol</i> —————		sol		
C— <i>solfa</i> —————		fa		
B— <i>fabemi</i> —————		Mi	} Contra-Tenor.	
A— <i>lamire</i> —————		la		
G— <i>solreut</i> ————	Cliff —	sol		
F— <i>faut</i> ————		fa		
E— <i>lami</i> —————		la		
D— <i>lasolre</i> ————		sol	} Bass.	
C— <i>solfaut</i> ————	Cliff —	fa		
B— <i>fabemi</i> ————		Mi		
A— <i>lamire</i> —————		la		
G— <i>solreut</i> ————		sol		
F— <i>faut</i> ————	Cliff —	fa	} Bass.	
E— <i>lami</i> —————		la		
D— <i>solre</i> —————		sol		
C— <i>faut</i> —————		fa		
B— <i>mi</i> —————		Mi		
A— <i>re</i> —————		la	} Bass.	
Gamut—Γ—————		sol		

By the GAMUT, or *Scale of Musick*, we distinguish all *Sounds* or *Tones*, whether *Grave* or *Acute* ; for which Reason it must perfectly be learnt by Heart ; which Names are very easy to what they were in the old *Greek Scales* ; (of which I shall say more by and by) for then, they were ten Times harder, and more perplexing : And as these now used, appear, somewhat difficult to learn by Heart, it will be more useful to reduce them into *shorter Terms*, according to the 7 *Letters* of the *Alphabet* ; as G—*sol*, A—*la*, B—*mi*, &c. which *Abbreviations* are sufficient for the Understanding of any *Lesson* of *Musick* whatsoever ; by Reason, those difficult *Terms* are only set to shew their *Antiquity*, and not to express the several *Degrees* of *Sound*.

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

Another G A M U T -Scale, shewing *the Natural, and Artificial Order of the Tones, and Semitones* in an *Octave*; both *Diatonick, and Semitonick*.

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

N. B. The Word *Diatonick*, is an Epithet, or Name given to the *Scale of Musick*, when it moves by *Tones*, and *Semitones*, as the plain and natural *Scale of Musick*.—The Word *Semi*, signifies the *Half*, or when a *whole Tone* is divided into two ; which *Natural Notes* are either raised or falled half a *Tone* from their *Natural Order*, by adding a *Flat* or a *Sharp* before the *Note* : and as this *Scale* takes 12 *Semitones* to complete the *Octave*, it is call'd the *Semitonick*, or *Chromotick Scale* ; which being used with the *Diatonick*, enables us to express all the practical Degrees of *Harmony*.

*The Diatonic, or Practical Scale of Musick, on the Five Lines.*

BASS.

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

COUNTER-TENOR.

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

TENOR, or TREBLE.

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

N. B. This Mark \* sheweth the Place of the Semitones.

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

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

But, the better to explain these Scales, you have it more Mathematical, in the foregoing Page, by Lines, and Spaces, of the Tones and Semitones in every Octave.



Mark well,—That in the old Scale or Gamut, C hath three different Terms, as C-faut, C-solfaut, and C-solfa, &c. set only to distinguish the *three* several Systems or Parts of the Scale; as Bass, Tenor, and Treble; all being in Effect as one and the same, and Octaves, or Eighths to each other.

Moreover, Every Composition of Musick is understood from the Letters, be it ever so artfully disguis'd by Transposition; which Letters are mostly used for Instrumental Performance; nevertheless, though the Syllables *sol, la, mi, fa, &c.* are appropriated to Vocal Musick, yet I think it not amiss for any young Beginners to call their Notes as well by one, as the other; it being most instructive to the Art of Musick in general, Composition, &c.

Observe also, That B-MI is the Master-Note, and guides all the other Notes, both above and below it; and when the Mi is transpos'd, all other Tones are transpos'd with it; still lying in their Natural Order according to the Diatonic Scale, &c.

Again. All Lines above 5 in Number are called Supernumerary, or Ledger Lines; all above G in the Treble are called Notes in Alt; and all Notes below Gamut in the Bass, are called Doubles; as Alamire in Alt; Double Elami, &c. &c.

Observe also, that,

*What Tone soe'er you please to name,  
An Eighth to that is just the same.*

*Above Mi, twice sing fa, sol, la,  
Below Mi, twice sing la, sol, fa.*

*Which Rule observ'd, in ev'ry Strain,  
B-mi, in Course, comes in again.*


*Thus stands the SCALE, in every Part,  
Which must be truly learnt by Heart:  
Then, knowing well each Line and Space,  
You'll rightly read them in their Place!*

## § 2.    Of CLIFFS.

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

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

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

F.  
  
 and thus made :  
 Fa.

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

above and below it, and thus made :

C.  
  
 Fa.

This *Cliff*, in the *ancient Musick*, was generally used to the *Tenor*. It was moveable, and uncertain, and difficult for every Practitioner ; by being set on any *Line* the Composer pleased, to keep his *Notes* in the *Compass* of five *Lines* ; for, in those Days, they changed the *Cliff*, to change the *Key* ; but our *Keys* are regulated by shifting the *B-Mi* (or *Master-Note*) by the Help of *Flats*, or *Sharps*, and therefore we have no Necessity to change the *Cliff* but rather use the *G-Cliff* for the *Tenor*, by reason it is of more Certainty to the Performer ; for in those Times, I imagine,

that

that *shifting* the *Mi* by *Sharps* was not invented, neither was any *Transposition*, by them, so nicely understood as it is at this present Time. — It is now mostly applied to *Counter*, or *Inner Parts*, when above three.

The *G-Cliff* is usually set on the *second Line* from the Bottom, and now mostly used to the *Treble*, or *Tenor*; (or may be used to any *Upper Part* whatsoever) and gives to its *Place* the Name *G*, and when sung, called *sol*; and guideth all other *Notes* in *Regular Order*, both above and be-

G.

low it, and thus made :



Were no *Cliffs* to be set on the 5 *Lines*, you could neither distinguish one *Part* from another, nor give a *Name* to any one *Note*: But, put at the Beginning, a proper *Cliff*, and that *Cliff* will give a *Name* to that *Line* whereon it stands; and then you, with Ease, may find a *Name* for all other *Notes* both above and below it. — To prick down *Musick* without a *Cliff*, is a Thing too much practised in our Kingdom at this Time to the great Ruin and Confusion of many a good *Composition*, by many conceited Coxcombs, who lead others in the dark, (being blindfold themselves with Conceit and Ignorance) and scorn to be contradicted from their own Way. Thus, they lead others into *Error*, and render *Musick* contemptible enough, to the great Grief of such as know the *Beauty* and *Excellency* thereof.

I have read, that some ancient Writers used to sign seven *Cliffs* at the Beginning of their *Musick*, according to the seven Letters of the Alphabet; and called every Letter a *Cliff*, thus :

Seven Cliffs.	F	_____	fa
	E	_____	la
	D	_____	sol
	C	_____	fa
	B	_____	Mi
	A	_____	la
	G	_____	sol

N. B. That in those Days they used but four Lines, the *Octave* not being then found out: But we use five Lines.



8     *The Elements of MUSICK made Easy, &c.*

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

Mr. Kelper took great Pains, to shew that the *Signatures* of the three *Cliffs* were nothing but Corruptions of the *Letters* they represented; and that they made the Practice of *Musick* much more difficult and perplexing: whereby Mr. Salmon proposed to reduce all *Parts* of *Musick* to one *Cliff*: but this was look'd on, by some, as merely whimsical.

And though I may be counted singular, I cannot omit giving my Opinion concerning our *present Cliffs*, knowing how inconvenient it is to every *Practitioner* to be daily perplex'd with the moving of them, sometimes on one *Line*, and then again on another; not only so, but I think it would be more easy to every *Practitioner*, did our *Cliffs* represent such *Letters* as they are assigned for; which I would have stand on the *middle Line* of each *Part*, each in their own *Character*, Thus:

Bass.	Tenor.	Counter.	Treble.
D.	C.	C.	B.
DS: ○	Cf: ○	Cf: ○	Bm: ○
Sol.	Fa.	Fa.	Mi.

In this New-cliff method the two Letters of each shew both the *Instrumental* and *Vocal* Name given to the *middle Line* they stand on: All other *Notes* being in *Regular-Order* both above and below each *Cliff*, through the whole *Octave*, &c. N. B. Any *Tenor* may be set in the B-mi-*Cliff* as well as the *Treble*, by reason, all *Octaves* are the same as before both Above and Below, &c. without being daily perplex'd with changing of *Cliffs*. — From hence it appears, That

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



## C H A P. II.

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

**T**HE Length of TONES, or Continuance of Sounds, is expressed by several Characters, call'd NOTES; each having a different Name, and Shape.

A Cessation, or leaving off sounding, is express'd by various Characters, call'd RESTS, (or Notes of Silence;) which Marks import, that you must rest, or cease from singing, or playing, just as long as if you are sounding any of the respective Notes, &c.—When these Characters are perfectly understood, then you will be able to know, what is call'd, Time and Measure.

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

	1.	2.	3.	4.	5.	6.
	A Semibreve.	A Minim.	A Crotchet.	A Quarter.	A Semiquar.	A Demiquar.
Proport.	1.	$\frac{1}{2}$ .	$\frac{1}{4}$ .	$\frac{1}{8}$ .	$\frac{1}{16}$ .	$\frac{1}{32}$ .
Notes.						
Rests.						

## EXPLANATION.

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

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

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

10 *The Elements of MUSICK made Easy, &c.*

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

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

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

But, the better to explain, the above, observe this

### *Scale of Notes.*

1 Semibreve

contains

2 Minims

&c.




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


Before the Year 1330, the several Degrees of Sound were all express'd of an equal Length of Time ; when *Johannes de*


*de Maris*, Doctor of *Paris*, invented our different *Figures*, called *Notes* and *Rests*, and gave them the foregoing Names, &c. &c.

### Of 3 Old Notes, and Rests.

When *Notes* were first invented, they used *three* other *Sorts* of *Notes*, i. e. a *Breve*, a *Long*, and a *Large*.

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

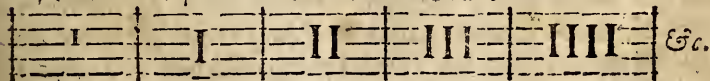
2. The *Long*, was a large square *Note*, as long as two *Breves*, with a Tail on one Side; and its *Rest* was drawn a-cross two Spaces, thus : 

3. A *Large*, was a larger square *Note*, with a Tail on each Side of it, and was as long as two *Longs*; and its *Rest* was as two *Long Rests*, &c. and made thus : 

But, these *Notes* are seldom used, but in *old Musick*, being too long for any *Voice* or *Instrument*, except the *Organ*; or in *Chants*, &c. to express the *Reading-Tone*: So that the *Semibreve*, which is now our *longest Note*, was formerly their *shortest*.

N. B. That although we do not now use the *Breve*, *Long*, nor *Large*, yet we use their *Rests*, in *Anthems* not prickt or printed in *Score*, to express how many *Bars* each Part is to *Rest*, or keep *silent*, before that Part *sings*, or *plays* again; which are set with *Figures* over them, Thus :

R, 2 Bars. R. 4. Bars. R. 8. Bars. R. 12 Bars. R. 16 Bars.



(N. B. R stands for Rest.)

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

## EXPLANATION.

1.	2.	3.	4.	5.	6.	7.	8.
A Flat.	A Sharp.	A Slur.	A Point.	A Direct.	A Divider.	A Repeat.	A Bar.
9.	10.	11.	12.	13.	14.		
A Double Bar.	A Natural.	A Trill.	A Hold.	A Rest or Hold.	A Close.		

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

2.  $\sharp$  A *Sharp*, is a Mark of *Extension*, contrary in Nature to a *Flat*, and is used to *raise* or *sharpen* any *Note* it is set before, *half a Tone higher*. Suppose a *Note* should fall a *whole Tone*, and I place a *Sharp* before it, then it must fall but *half a Tone*; the same as from *Mi* to *fa*, or from *fa* to *la*, &c. Observe, that all *Sharps* that are fixed at the *Beginning* of the *five Lines*, serve to *sharpen*, or *raise*, all such *Notes* that happen on that *Line* or *Space*, through the *Strain* or *Stanza*; which *Sharps* (as well as *Flats*) serve to regulate the *Tones* to the *Diatonick Order*, when the *Key* is *transpos'd*, &c.

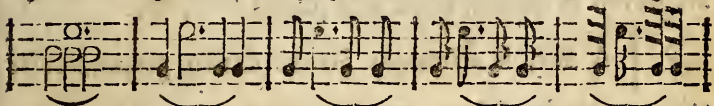


3. — A *Slur*, or *Bow*, is drawn under, or over the Heads of any Number of *Notes*, when they are sung but to one *Syllable*, one *Breath*, or one draw with the *Bow*. Oftentimes you'll meet with *Notes* tied together with *Strokes* drawn thro' the *Tails*, which are done for more Ease to the Sight. If they have single *Strokes*, they are *Quavers*; if double *Strokes*, they are *Semiquavers*; and if treble *Strokes*, they are *Demisemiquavers*, &c.

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

### An EXAMPLE of Pointed Notes.

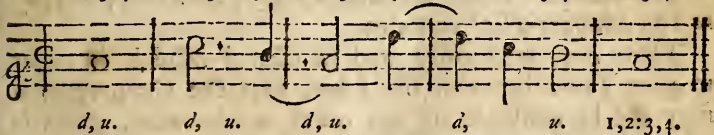
3 Minims.    3 Crotchets.    3 Quavers.    3 Semiquavers.    3 Demi-Quavers.



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

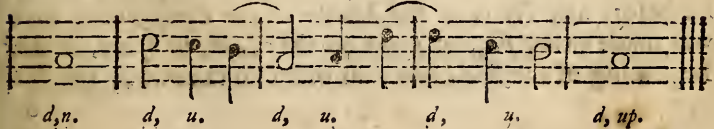
### E X A M P L E.


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





### The same by Notes.

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






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

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


7.  A *Repeat*, or a *Return*, denotes a *Repetition*, or that such a *Strain* of the *Composition* must be *repeated* over again from the *Note* the *Character* is set over, under, or after.

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

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

9.  A *double Bar*, is used to *divide* the several *Strains* of *Musick*; and if it be *dotted* on each *Side*, thus,  it then denotes a *Repetition*, or that such a *Part* or *Strain* is to be *repeated*. It also signifies a *Pause*, or to *rest*, so long as the *Measure-Note* contains.

These *Bars* are mostly used in *Church-Musick*, in order to give *Time* between the *Lines*, that the *Congregation* may not be confus'd by too quick a *Movement*, that the whole *Congregation* may stop together between the several *Lines* of the *Psalms*, &c.

10.  A *Natural*, is a *Mark* of *Restoration*, and usually set before any *Note*, in the *Middle* of the *Composition*, that was made either *flat*, or *sharp* on that *Line*, or *Space*, at the *Beginning* of the *five Lines*; in order to take away the *flat*, or

or *sharp* Quality given to such *Notes* by the *Flats*, or *Sharps* so placed; causing such *Notes* to be sung or play'd in their *Natural primitive Sound*. Some call this a *Proper*.

Hence it is to be noted, that every *Letter* in the *Scale* of *Musick* hath three several Terms or Denominations, according to the Sound given, i. e. *Natural*, *Flat*, and *Sharp*; the *Natural* being a Medium between the other two Extremes.—(See the *Notes* on Page 4.)

II. *tr.* The *Trill*, or *Shake*, is the principal *Grace* used in *Musick*; that is, to move, or shake your *Voice*, or *Instrument*, distinctly on one *Note*, or *Syllable*, the Distance of a *whole Tone*, as thus:

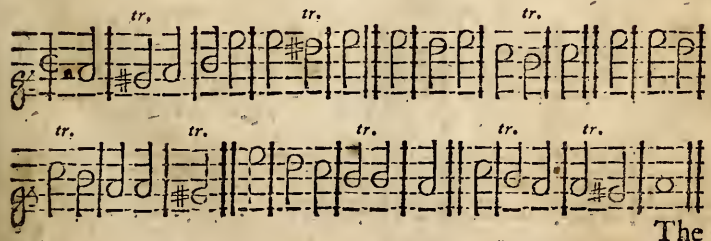
## E X A M P L E.



First, move slow, then faster by Degrees; (as you see in every *Bar* of this *Example*) and by observing this Method, you'll certainly gain the Perfection of it by *Practice*.

I do not mean, that you should hold your *Shake* so long as this *Example*; but that you should move as quick as possible while the Length of the *Note* is performing. But I will add another *Example*, and place a (*tr.*) over the *Notes* you are to *shake*.

## As for E X A M P L E.



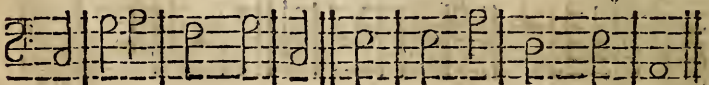
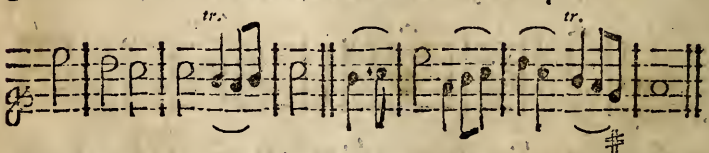
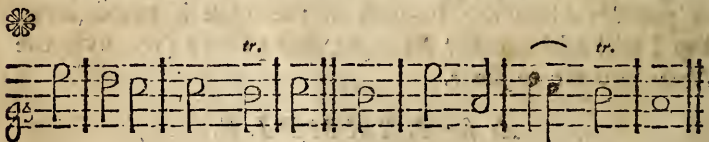
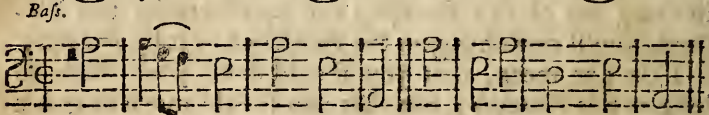
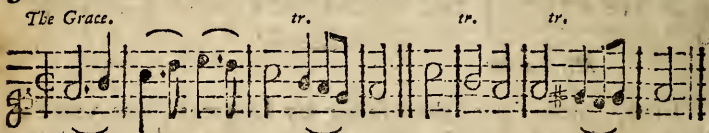
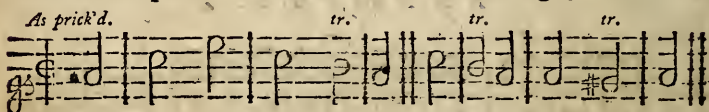
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The *Trilloe*, or *Shake*, may be used in all descending *Prick'd Notes*, and always before a *Close*; also on all descending *sharp'd Notes*, and all descending *Semitones*; but none shorter than *Crotchets*.

There is another *Grace* used in *Musick* that requires much Judgment, called *the Grace of Transition*; that is, to slur, or break a *Note* to sweeten the Roughness of a *Leap*; and in *Instrumental Musick*, *Transition* is often used on the *Note* before a *Close*. But let me give you an *Example* of this, first as it is usually *prick'd*, with the *Grace* under it, and the *Bass* plac'd at the Bottom; which is called

*An Example of TRANSITION, or Breaking of Notes.*

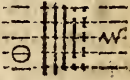




By this *Example*, you see how you may make *Transitions*; which are often prick'd down in very *small Notes*, supernumerary to the *Time*, in every *Bar*; which, by the *Italians*, are called *Appoggiatura-Notes*, they being, as it were, to *bear*, or *lean on*, as you skip over *Intervals*, to *soften* the Roughness of a *Leap*, &c. which is the Perfection of a *Singer*, be it Man or Woman.

12.  $\frown$  A *Hold*, is usually placed over any *Note*, importing, that it may be held *longer* than its usual Length of *Time*: And in *Chanting-Tunes*, it is commonly placed over the *Note* of the *Reading-Tone*, &c.—

When any *Rest* is placed just under any *Hold*, that stands over any *Note*, it then denotes, that you may either *rest*, or *continue the Sound* of the said *Note* as long as the *Rest* contains: It being never used but on *Words* of great *Importance*, to express the real *Passion* of the *Subject*; or, in order that all *Performers* may *listen* if they are in true *Order*. By some, this *Character* is called a *Surprize*; and may be used at *Pleasure*, though not mark'd down; our *double-Bars*, between the *Lines* of our *Psalms-Tunes*, signifying much the same.

13. A *Close*, or *Conclusion*, is three, four, five, or more *Bars* drawn across the *five Lines*, after the *last Note* of a Piece of *Musick*, in a conical Form, each diminishing in Length, till it ends in a *Point* towards the right; which signifies the *Conclusion* of the *Composition*; or a *Final Close* of all the *Parts*, in the *Principal Key*, &c. thus: 

—The Whole in Verse.—

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

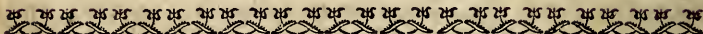
*A Flat, (or Feint,) doth press a Sound down low'r,  
Just half a Tone, to what it was before:  
And what if so? if Tune should then require,  
A Natural will raise't a half Tone high'r.*

*If Natural Tones should be too flat, and dull,  
A Sharp will raise your Tones more high and full  
By half a Tone, than what they were before ;  
Which if too high, a Natural will bring low'r,  
And rectify both Flat, and Sharp, in Score.*

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

*As the Divider keeps the Score in Bounds,  
E'en so the Close includes the latest Sounds.*

*Learn first by Cliffs to call your Notes  
Both Lines and Spaces right :  
Then Tune in Time, to ground your Skill  
In Musick's sweet Delight.*



### C H A P. III.

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

**T**O give you *Directions* for Tuning your Voice : First, you must regularly ascend and descend the Eight Notes, according to the *Diatonick Order* of the Scale ; and then 3ds, 4ths, 5ths, 6ths, 7ths, and 8ths ; (proving the true Distance by the interposing Degrees) and then descend again ; always having true Regard to the two Natural Semitones, to sing every Fa Flat, (or feint) according to the Three following LESSONS : A Star being placed to shew the Semitones \*.—

### LESSON

# LESSON I.

*The Eight Notes, Ascending and Descending, in the Three usual Cliffs.*

Treble,  
Tenor,  
or

G A B C D E F G : G F E D C B A G.  
Sol la Mee fa fol la fa Sol : Sol fa la fol fa Mee la fol.

Counter.  
Tenor.

G A B C D E F G : G F E D C B A G.  
Sol la Mee fa fol la fa Sol : Sol fa la fol fa Mee la fol.

Bass.

G A B C D E F G : G F E D C B A G.  
Sol la Mee fa fol la fa Sol : Sol fa la fol fa Mee la fol.

N. B. That I have here set Mee for Mi, it being more agreeable to the Voice.

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

## LESSON II.

### Ascending Intervals.

### Descending Intervals.

[illegible]



The same Examples by Notes Practically, in Three Cliffs.

Ascending.

<p>Thirds. gab:gb.</p>	<p>Fourths. gab:c:g.c.</p>	<p>Fifths. gab:c:d:g.d.</p>	<p>Sixths. gab:cde:g.e.</p>	<p>Sevenths. gab:cdef:g.f.</p>	<p>Eighths. gab:cdefg:g.g.</p>
<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>
<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>
<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>
<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>	<p>Sollm:s.m.</p>

C

Descending

## Descending.

Thirds.

Fourths.

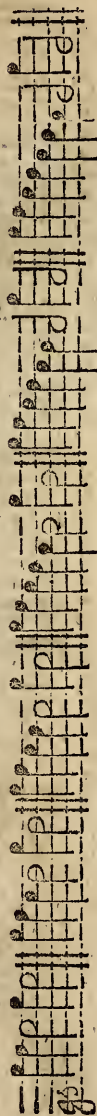
Fifths.

Sixths.

Sevenths.

Eighths.

gfe:ge. | gfe:d:gd. | gfe:d:c:gc. | gfe:dc:b:gb. | gfe:dcba:ga. | gfe:dcba:gg.



Solfl:s.l. | sfls:s.s. | sfls:f:s.f. | flsm:sm. | sflsfl:s.l. | sflsfl:s:sol.

gfe:ge. | gfe:d:gd. | gfe:d:c:gc. | gfe:dc:b:gb. | gfe:dcba:ga. | gfe:dcba:gg.



Solfl:s.l. | sfls:s.s. | fls:f:s.f. | sflsfl:sm. | sflsfl:s.l. | sflsfl:s:sol.

gfe:ge. | gfe:d:gd. | gfe:d:c:gc. | gfe:dc:b:ga. | gfe:dcba:ga. | gfe:dcba:gg.



Solfl:s.l. | sfls:s.s. | sfls:f:s.f. | sflsfl:sm. | sflsfl:s.l. | sflsfl:s:sol.

Then,

Then, (if you please,) *sing* the same Sounds again by *Letters*, which will be a Means to make you thoroughly acquainted with the *Gamut*; remembering always their *Places* on the *five Lines*, &c. and then sound the several *Intervals*, without proving, by *Degrees*, till you can do the Whole perfectly, both by way of *sol-fa*, and by way of *Letters*.

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

### LESSON III.

*Two Sounds in one Tone.*

*Octave.*

1—G G sol sol—G G sol sol—1

2—F F fa fa—F F fa fa—2

3—E E la la—E E la la—3

4—D D sol sol—D D sol sol—4

5—C C fa fa—C C fa fa—5

6—B B mi mi—B B mi mi—6

7—A A la la—A A la la—7

8—G G sol sol—G G sol sol—8

*Octave.*

Tenor or Treble.

g g a a b b c c d e e f f g g : g g f f e e d d c c b b a a g g.

Sol s l l m m f f s s l l f f s sol : Sol s f f l l s s f f m m l l s sol.

Counter-Tenor.

g g a a b b c c d d e e f f g g : g g f f e e d d c c b b a a g g.

Sol s l l m m f f s s l l f f s sol : Sol s f f l l s s f f m m l l s sol.

Bass.

g g a a b b c c d d e e f f g g : g g f f e e d d c c b b a a g g.

Sol s l l m m f f s s l l f f s sol : Sol s f f l l s s f f m m l l s sol.



By this Method you may sound as many *Notes* on one *Tone*, as you please, &c. But, next proceed to some *plain Tune*, which will be as easy as any *Example* that can be given, &c. always observing to *tune your Voice* as often in the *Flat Key*, as you do in the *Sharp Key*: But of this you'll know more, when I come to treat of *Transposition*.

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

Thus much for *Tuning the Voice*.

## § 2: Of the Accents in Musick.

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

An *Accent*, is a Sort of *wavering* or *Shaking* of the *Voice*, or *Instrument*, on certain *Notes*, with a *stronger* or *weaker Tone* than the rest, &c. to express the *Passion* thereof; which renders *Musick* (especially *Vocal*) so very agreeable to the *Ear*, it being chiefly intended to *move* and *affect*; and on this the very *Soul* and *Spirit* of *Musick* depends, by reason it touches and causes *Emotions* in the *Mind*, either of *Love*, *Sorrow*, *Pity*, or any other *Passion* whatsoever, &c.—This is what is called the *Accented*, and *Unaccented Parts* of the *Measure*; which the *Italians* call *Tempo Buono*, or *Time-Good*; and *Tempo-Cattivo*, or *Time*, or *Measure-Bad*; that is to say, the *good*, and *bad*, *Parts* of the *Measure*. &c.

In *Common Time*, the *first Notes* of the *Beginning* of a *Bar*, and the *first Notes* of the *last Half* of the *Bar* is the *Accented*

*Part*; that is, the *first* and *third Crotchet* of every *Bar*, the rest being the *Unaccented Parts*: But, in *Tripla-Time* (where *Notes* go by *three* and *three*) the *first* of the *three* is the *Accented Part*, and the rest the *Unaccented*.

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

{	In Common Time, remember well by Heart, The First and Third is the Accented Part; And if your Musick Tripla-Time should be, Your Accent is the first of ev'ry three.	}
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### § 3. *Of Intonation; and of the Use of the Pitch-Pipe, and its Original.*

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

Cast but your Eye into the Writings of *primitive Authors*, you'll find, that *Anastasius*, *Pope Leo*, and *St. Hilary* (Bishop of *Poitiers*, who is said to be the very first that compos'd *Hymns* to be sung in *Churches*, and was follow'd by *St. Ambrose*) and several others, erected several *Musick Schools*, called *Schola Cantorum*; and that such *Tunes* as were anciently sung, were called *Chants*; as, the *Ambrosian Chant*, the *Gregorian Chant*, &c. from the *Authors* who compos'd them; which *Tunes* were sung in *Unison* by the whole *Congregation*; and that some of which might the better begin,  
and

and keep up the *Key* or *Tone* (which they call *Tonos*, in *Greek*; *Tonus*, in *Latin*; or *Tone* in *English*) they thought it convenient, to have a *Bell*, or a large *Organ-Pipe*, whet-  
on a *Person*, for that Purpose, used to found the *Tone* of the *Key* to the *Congregation*, always *beginning*, and *ending* the *Tune*; and often sounding in the *Middle*, if it was thought fit, in order to keep up the *Choir* to the true and regular *Pitch*; which *Key* or *Tone*, is a certain *Determinate*, *Dominant*, and *principal Degree* of *Sound*, which regulates every *Tone*, proportioned to the *Voices*. The *Practice* of this, was greatly recommended by the learned *Benedictine*, in a Treatise wrote by him, in the Year 1673; who also charged the *Organist* often to *sound* the *Key* in many Places, to keep the *Tone* thereof always in the *Peoples Memory*: which Mr. *Bossard* says, is the very best Method that ever appear'd in the *Practice* of *Divine Musick*.

Thus you see, that a *Pitch-Pipe*, in Likeness, is a very *ancient Instrument*, and greatly approv'd of by the *Learned*, though it has been but little in *Vogue* with us, till within these thirty Years; for, I remember, I went several Miles to see the first I heard talk'd of; which *Instrument* is greatly improv'd to what it was in former Days, and is of *singular Use* in all Kinds of *Musick*, *i. e.* for setting of many unfix'd *Instruments* in *Tune*, as well as in *Vocal Musick*; we having it now so as to carry in a *Pocket*, and on whose *Register* or *Stop*, is mark'd the several *Letters* of the *Scale* of *Musick*; which *Tones*, either *Flat*, *Sharp*, or *Natural*, being given by drawing the *Register*, which enlarges the *Tube*, or *Cavity*, so as to contain such a Quantity of *Air*, as will produce any *Degree* of *Sound*, whether *Grave* or *Acute*, &c. But I shall say more of *Air*, when I come to treat of the *Nature* of *Sound*. (See Book 3d. p. 72.)

If you would *Key* a *Composition* of various *Parts* for any *Choir* or *Company* of *Singers*, and have not a *Pitch-Pipe*, nor any *Instrument* depending; First, take a View thro' the whole *Composition*, and try if you can *sound* the *highest Notes* of the *upper Parts* above the *Key Note*, and also the *lowest*



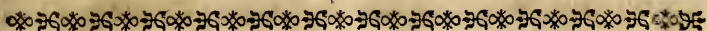
*Notes of the Bass Bellow*; which if you can do without squeaking or grumbling, and all other *Voices* perform *clear* and *smooth*; then may your *Song* be said to be pitch'd in a *proper Key*; for it is a general Maxim among *Musicians*, that; “*A Tune well Key’d, is half sung* :” But, oh! how intolerable is some *Psalmody* performed in many Places, for want of Judgment in this Point! whose *Leaders* are so stupidly conceited, as not to use a *Pitch-Pipe*! For it is daily found, by Experience, that *Psalmody* is very rarely well perform’d without it, unless by mere blind Chance; and on the contrary, very compleat, where they always make use of it, to use it with Judgment.

But it was always my *Method*, first to found my *Musick* on such *Keys* as best suited the *Compass* of all *Voices*, both above and below; and then, if I found the *Parts* would move *smoother*, half a *Tone* higher, or lower than the Letter of the *Key*, I then set a *Direction* to the *Composition*, in order to direct the *Choir* how to set the *Register* of the *Pipe* accordingly: But our *new Consort-Pitch* is more fit for *Vocal-Performance* than the *old Consort-Pitch*, which is half a *Tone* lower. (See my *New Royal Melody Compleat*, being, *A New BOOK of PSALMODY*, all newly set, in *Four Parts*, with Variety of *New Anthems*, &c.)

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

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





## C H A P. V.

*Of the KEYS in Musick, Natural, and Artificial :  
and of Transposition.*

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

On this *Key* or *Tone* (I say) depends the *Air* and *Judgment* of the whole *Song* or *Composition*; and this is the *PRINCIPAL TONE* that *governs* all the rest; and from which *Sound*, every *Distance*, above or below it, may be *Tunably* regulated, so long as this *Key*, *Tone*, or *Sound* is kept in *Memory*:—But when once the *Sound* of your *Key* is lost, and confusedly put out of *Mind*, then the *Whole* becomes nothing but a *Piece* of noisy *Jargon* and *Confusion*. Like, as (in *Geometry*) the *Bounds* of a *Circle* depend on its *Point* or *Center*, even so (in *Musick*) does every *Member* of a *Composition* depend on its *Proper-Tone* or *Key*.

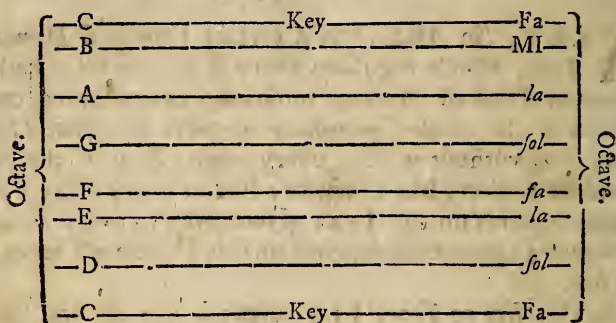
The *Key-Note*, is the *last Note* of the *Bass*, (which is the *Foundation* of all other *Parts*, be they ever so many;) all *Octaves* or *Eighths*, in the *upper Parts*, being counted the same in *Effect*, &c. This *Key Note* ending the *Song*, like a *Period* at the *End* of a *Sentence*; for when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

There are but *Two*, which are call'd *Natural* or *Primitive-Keys*, viz. *C faut*, the *Natural-sharp* and chearful *Key*; and *A re*, the *Natural Flat* and melancholy *Key*: So that no

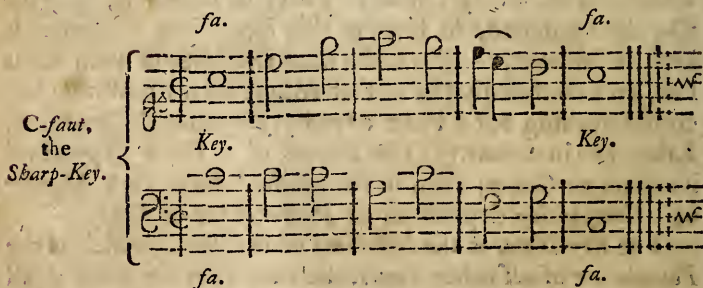
*Tune*

*Tune* can be prick'd down on any other *Key* whatsoever, but on these *Two*, without the placing of either *Flats*, or *Sharps* at the Beginning of the *Five Lines*, in order to change the B-MI, and regulate the *Natural-semitones*.

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

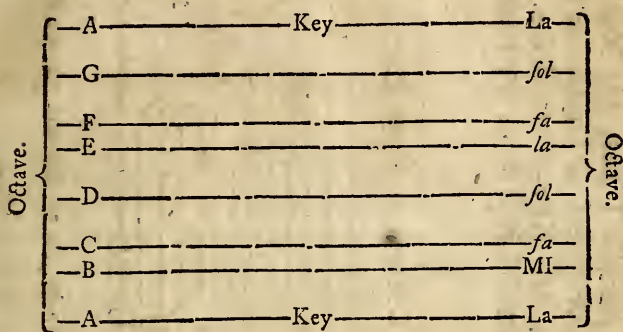


*The same by Notes.*

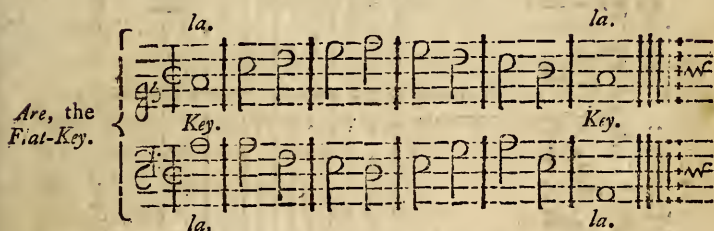


Suppose your *Key* be C, as the above *Example*, count the Number of *Semitones* in the *First 3d*, above the *Key-Note*, saying, C, D, E; or *Fa, sol, la*; which is a *Major* or *Sharp-Third*, containing *Four Semitones*; and also the *Major 6th* of *Nine Semitones*; and the *Major 7th*, of *Eleven Semitones*.

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



*The same by Notes.*



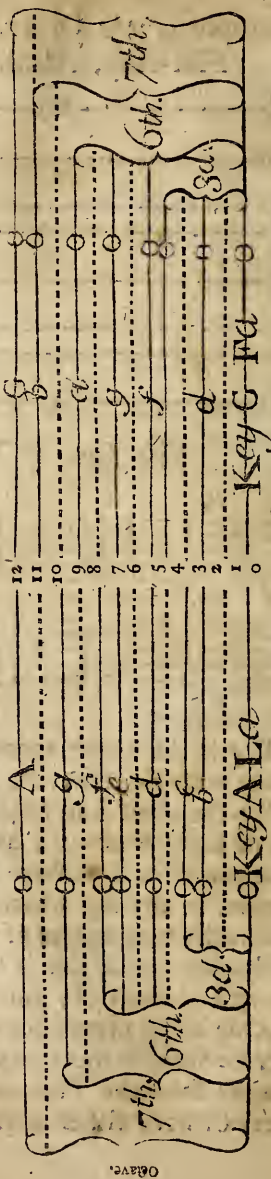
If your Key is A, as the above *Example*, then is your *First* 3d above your Key-Note, A, B, C; or *La, mi, fa*; a *Minor* or *Flat-Third*, of but *Three Semitones*; and also the *Minor 6th*, of *Eight Semitones*; and the *Minor 7th*, of but *Ten Semitones* above the Key-Note: But the *Octave* is always the same again, in any Key whatsoever: You being *half a Tone* higher in the very *first 3d* of the *Sharp-Key*, than you are in the *Flat-Key*; and, this is the very Reason, one Key is called *Sharp* and chearful; and the other *flat*, soft, and mournful: One being proper for solid and *grave* Subjects, and the other for Subjects more *chearful*, merry and sprightly: which *Examples* shew the *Places* of the two *Natural-semi-tones*, in every *Octave*; either in the *Sharp*, or *Flat*, Key, &c.

An exact SCALE of Practical Musick: Shewing, by parallel Lines, the Number of Semitones included in every Interval; as they progressively ascend, in Diatonick Order, thro' the Two Primitive Keys, flat, or sharp; from the Key-Note below, to its Octave, of the same, above, &c. &c.—N. B. The dotted Lines serve for both Flats or Sharps.

Semitones.

A-re, the Flat Key.

C-faut, the Sharp-Key.



In the Flat-key, the 3d, 6th, and 7th, are Minor.

In the Sharp-key, the 3d, 6th, and 7th, are Major.



§ 2. Of Transposition, of B-M I, &c.

Of B-M I, Transposed by Flats.

**T**O Transpose, or remove a Piece of *Musick* from off one Key, and to set it on another, *First*, you are to consider that B-M I is the *Master Note*, and governeth all other Notes in *Regular-Order*, both *above*, and *below* it, and cometh but once in every *Octave*; your Natural *Sharp Key-Note*, being the very next Degree above it, and your Natural *Flat-Key Note* the next Tone *below* it.—And secondly, that the *Quality* of B-M I-Note, is always *sharp* and chearful, and may be made *Flat*, by placing a *Flat* thereon, at the Beginning of the five Lines, which *Flat* changes the Place of B-Mi, to the *Quality* of *la*: Then, if *la* be there fixed, B-Mi must of Necessity be Transposed four Notes higher (or five lower) to E, that the *natural Semitones* may be kept in *Regular Diatonick-Order*. (This being called the *First Remove* by a Flat.)

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

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

{	From the last Flat, on Line or Space,	}	And that,
{	Four Notes above, B-MI, hath Place.	}	
{	Below each Flat the Half-Tone lies,	}	
{	And o'er each Sharp the Half does rise.	}	

EXAMPLE

## EXAMPLE of B-mi, Transposed by Flats.

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

mi mi mi mi mi mi mi mi.

## Of B-mi, Transposed by Sharps.

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

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

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

{ When that by Sharps the B-Mi doth remove, }  
 { Last Sharp, and B-Mi are five Notes above. }

## EXAMPLE of B-mi, &amp;c. Transposed by Sharps.

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

mi mi mi mi mi mi mi mi.

☞ N. B. That in the *Natural-Scale*, B is the *Sharpest Note*, E the next, and A the next, &c. for which Reason, B is *flatted* first, E next, and A next, &c. so that if B be *flatted*, E must not; but, if E be *flatted*, B must.—Also, F is the *flattest Note*, C the next, and G the next, &c. for which Reason, F is *sharped* first, C next, and G next, &c. so that if F be *sharped*, C must not; but, if C be *sharped*, then F must; to bring the *Scale* into its *Natural-Diatonick-Order*. Mark-well this *Secret*.

By the two foregoing *Examples* of *Bmi*, (transpos'd on all the seven *Letters* of the *Scale*, by the regular placing of *Flats* and *Sharps*,) you see that all other *Notes*, in their *Regular-Diatonick-Order*, are transposed along with it; which, like so many *Attendants*, stand in their *Order*, and are governed by *Bmi*, both above and below; and take their *Respective Names* in *Artificial-Order*; as they do in their *first Natural-Order*; varying only with respect to *Line* and *Space*; and must be strictly *solsa'd* accordingly, in every *Change*, and *Cliff*, &c.

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

Many there are, who greatly object against the last Remove of Sharps (where E is sharp'd, and becomes, B-Mi;) and say, That Remove is farther than the Rule will bear; and that there



36 *The Elements of MUSICK made Easy, &c.*  
*are no Places for the two Semitones, by Reason E should not be sharp'd.*

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

### § 3. Of Artificial-Keys.

**A**LL *Artificial-Keys* must be formed to be the same in Effect, as the *Two Natural ones*, by placing the *Bmi*, (or *Master-Note*,) the very next Sound either *above* or *below* the *Key-Note* you fix upon; whether your *Key* be *flat*, or *sharp*.

EXAMPLES of the Seven Sharp Keys; as C-Natural.



EXAMPLES of the Seven Flat Keys; as A-Natural.





By these two *Examples* you see how every *Artificial-Key* is Founded, according to the *Two* original *Natural-Keys*; which when rightly *sol-fa'd*, according to the *Transposition*, will be the very same in Effect. The Note herein printed, signifies the Key-note, which is the last Note of the Bass, &c. of every Composition: All *Octaves* being the same.

*Querey, You say, that every change of Key must be sol-fa'd, when sung, according to the Transposition; pray must the Letters be changed in like Manner?*

Indeed they certainly ought, else you only Transpose the Note *B-mi*: And altho' in *Instrumental-Musick*, the Practitioners play by *Letters*, and play such Notes *Flat*, or *Sharp*, as they are mark'd, yet all Persons of *Judgment* know they are all changed in Effect as the *Natural-Key*, and place their *Flats*, or *Sharps* to bring their *Keys* into the same Order. It has always been my *Practice* to teach my Scholars in the *Natural-Keys*, by *Letters*, as well as by *sol-fa*, that they may the better understand the *Artificial* ones, when they approach'd them. And, tho' to sing by *Artificial-Letters*, is uncommon amongst young Beginners, by Reason, they generally find it difficult enough to *Sol-fa*; yet it is very practicable if Care be taken; and, the best Way in learning *Vocal-Musick*; tho' the conceited and Ignorant despise *Sol-fa*ing, thinking it too mean a Thing to be practised in this polite Indolent Age. But alas!

*The Fox complain'd the Grapes were sower,  
Because they hung above his Power.*

{ *Tho' Fourteen Keys I've placed here in View,* }  
{ *All, (in Effect,) are but the same as Two.* }

Moreover, and to be more critical Concerning KEYS, I shall next give my Readers a *View* of the several *Flat*, and *Sharp*, KEYS founded on every *Semitone* of the *Octave*; both *Diatonick*, and *Chromatick*: i. e. *Natural*, *Flat*, or *Sharp*.

D

Flat

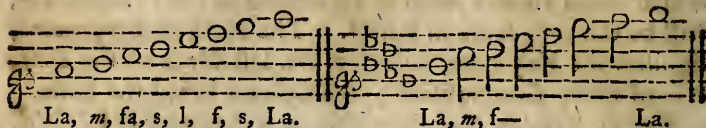
Flat-keys : Natural, and Artificial.

*A-re*, Natural.

A.

*B-mi*, Flat.

B.

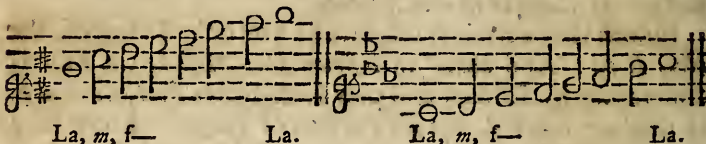


*B-mi*, Natural.

B.

*C-fa*, Natural.

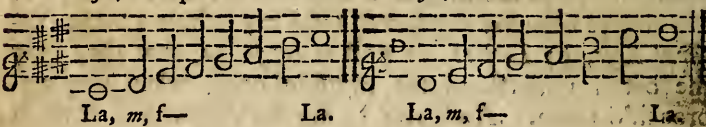
C.



*C-fa*, Sharp.

*D-fol*, Natural.

D.

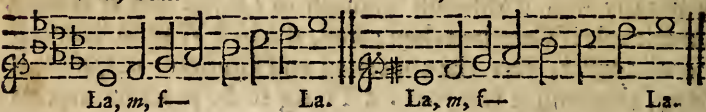


*E-la*, Flat.

E.

*E-la*, Natural.

E.

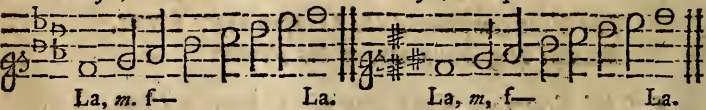


*F-fa*, Natural.

F.

*F-fa*, Sharp.

F.

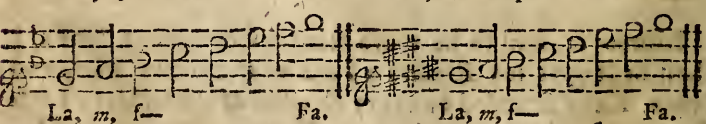


*G-fol*, Natural.

G.

*G-fol*, Sharp.

G.



Sharp-

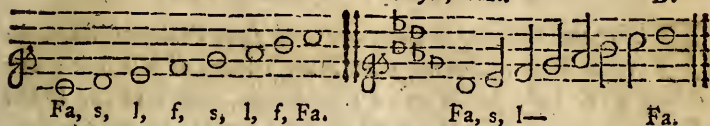
## Sharp-Keys, Natural, and Artificial.

C-fa, Natural.

C.

D-fol, Flat.

D.

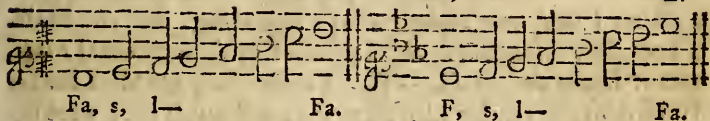


D-fol, Natural.

D.

E-la, Flat.

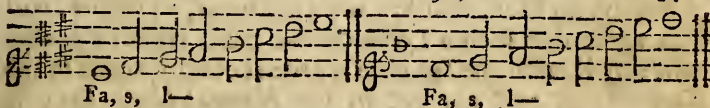
E.



E-la, Natural.

F-fa, Natural.

F.

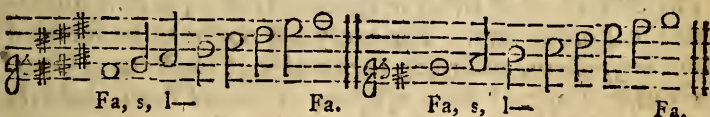


F-fa, Sharp.

F.

G-fol, Natural.

G.

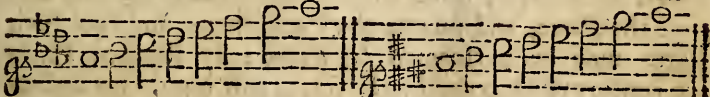


A-re, Flat.

A.

A-re.

A.

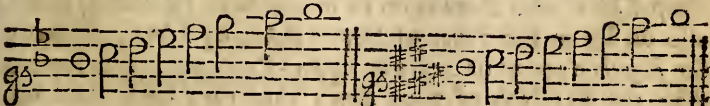


B-mi, Flat.

B.

B-mi, Natural.

B.



By these Examples you see how to transpose any Piece of Musick out of one Key into another, so as to make your Key either Diatonical, or Chromatick, to the true Order of the Two Natural-Keys, &c. &c.

See the SCALE of Semitones, in Book I, Page 32.



§ 4. *Of Keys Disguis'd, &c.*

**B**Eing one Evening in Company with some Psalmodists, who were Busy in looking over New Pieces of Musick; one amongst the rest, pull'd out a new Book, wherein the Word Anonymous adorn'd the Head of many Pages; on one particularly, I saw an old Tune strangely disguis'd, its Key being G, with no Flats, nor Sharps at the Beginning; but the Half-Tones were reconciled to the Natural-Key by accidental Flats, and it Ended Sol, or G.—This Teacher they extoll'd for his Judgment, to render him Famous; although they were ignorant in the matter.

Surely, no Man, that has any Judgment, in *Musick*, will ever agree that such a Lesson can be either right or practicable; by Reason, the last Note is neither conformable to the Natural-Flat-Key, nor yet to the Natural-Sharp-Key; it ending neither in A, nor yet in C: i. e. Neither *Fa*, nor *La*. Therefore, it must either be ignorantly done, or only to puzzle the Practitioners. For every Key ought to be founded by Transposition, according to one of the Two Natural Ones.

Other Tunes I have also seen, in several Parts, wherein *B-mi*, in one Part was Transposed by Flats, and in other Parts, by Sharps; done for Curiosity Sake, only to disguise the Piece, and puzzle the Performer; and tho' such Parts may be performed by Voices; by Reason, Voices are conformable to one Pitch, yet, it will not do for Instruments; — For Instance,—Suppose your Key is E, with a sharp-Third, and *B-mi* is on D in the Bass, by Sharps; and also on D, in the Tenor or Upper-Part, by Flats; Then is the Key-Note of your Tenor or Upper-Part, a Semitone lower, than the Key-Note of your Bass; tho' they both End on one Letter: By Reason, E in the Tenor or Upper-Part, must be play'd Flat, and E in the Bass is play'd natural.—But, such Pieces will never do for Instruments, unless all Parts are Transposed one Way, by either Flats, or Sharps, as I before hinted.



## § 5. Of Objections against Sol-fa-ing, &amp;c.

UNSKILFUL Singers, badly trained, and also untutor'd Instrumental-men, say, I give my Pupils unnecessary Trouble, by obliging them severally to Sol-fa every individual Note, according to the Transposition of B-mi; and that I need only Sol-fa all by the natural Names, and call all slur'd Notes only by the Name of the First, &c. from which I well know how Idleness prevails, as well as Ignorance: And that all such will ever so remain as long as they continue in that conceited Opinion.

Can any Sound ever be so well understood as by its proper Name? No, such false Names turn the Scale of Musick Top-sy Turvey, and confound the very First Rudiments. Besides, when any Person thoroughly knows the Natural-Order of the Scale, how easy is it to keep the regular Course of Notes according to it, altho' they stand on contrary Lines and Spaces; by which Method, every Person learns every Piece of Musick Note by Note, and by the very same Names as if they were always set in the Natural Key, Flat, or Sharp.

As to Instrumental-Men, they call their Lessons F sharp, or B flat, &c. meaning only that such Letters were flatted or sharp'd at the Beginning of the five Lines; and that they always observ'd to play such Letters flat or sharp, &c. and that they thought that was enough for them to Observe; and that all other Methods were useless: without having any Regard to either Key, or 3d; nor had some even so much Judgment as to know one Key from another.—But this we must excuse, by Reason, now a Days, very few take any more Pains only just to know their 7 Letters, on their Instruments.

Thus, for want of a true Knowledge of Keys, Sol-fa-ing, Transposition, &c. Conceit leads thousands into Error; by not regarding the first Rudiments of Musick, viz. Sol-fa-ing;

which is *The CHIEF REMINDER of the first Principles of Song, &c.* [N. B. That *Sol-fa*ing is prudently used to *Psalmody*, that the *Sacred WORD* may not be prophan'd, by careless *Repetitions.*]

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§ 6. *Tones most to be regarded, in Singing.*

**D**ILIGENT *Study, Practice, and Experience*, daily teacheth, that, in *singing*, there are some particular *Tones*, which being well regarded, serve in a great Measure as a *Guide* to keep *Singers* in *Tune* on all the rest, *viz.* The *Principal-Tone* is the *Key-Note*, and *B-mi*, which causes it to be either *Flat*, or *Sharp*, &c.—Some there are who have only regard to *B-mi*, but as that comes but once in an *Octave*, I think it requires not so much *Attention* as *Fa*, which comes twice in an *Octave*, which *Tones* must always be *fresh* or *Feinted*, whensoever you hit upon them, or else you immediately lose the *Air* of your *Composition*; for *Fa* is to be regarded in your *Flat-Third*, to keep you in the *Air* of the *Flat-Key*: and in like Manner must you regard *la* in the *Sharp-Third*; which keeps you in the *Air* of the *Sharp-Key* also; for which Reason, such *Tones* ought always to be kept in Memory, &c.

*First, have in Mind your Proper-Key,  
And B-mi, that doth all Notes sway;  
And sharply sound each Sharp-Third's La,  
And softly Tone each Flat-Third's Fa:  
Tone right each sixth, and (I presume)  
They'll keep all other Sounds in Tune.*

Your's W. TANS'UR, Senior.

End of the First Book.

THE

THE  
*Elements* of MUSIC  
MADE EASY:

OR,  
An Universal INTRODUCTION  
To the Whole

**Art of Musick.**

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BOOK II.

---

CONTAINING,

All the different *Moods*, and *Measures* of TIME, both *Common* and *Tripla*; and how to *Beat* any of them: With *Critical Remarks* thereon; and the *Doctrine* of *Pendulums* applicable thereunto. And some curious *Observations* on the ORNAMENTS of MUSIC, both *Vocal* and *Instrumental*.

---

By WILLIAM TANSU'R, Senior, *Musico-Theorico*.

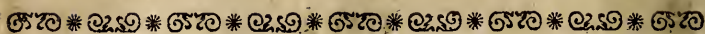
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{ *The TIME, in Musick, here is well survey'd,*  
*Each MOOD and MEASURE fairly here display'd:*  
*RULES how to sing, or play, both weak and strong,*  
*T'express the Sense, and ORNAMENT the Song.* }

L O N D O N :

Printed for S. Crowder, in *Pater-noster-row*. Also sold by the  
AUTHOR; and by his SON, some Time *Chorister* of *Trinity-*  
*College*, in the *University* of *Cambridge*. M.DCC.LXVII.





## C H A P. I.

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

**T**HIS *Part of Musick* is called *TIME*, and is as necessary to be understood as *Tune*, by Reason no one can *sing*, nor *play*, without having the true Notion of it, neither in *Concert*, nor *alone*, to give any Delight to a Musical Ear; for by *Time*, kept by *true Motion*, every *Note* is justly regulated, so as all move in a true *Decorum*, be the *Parts* ever so many.

And as the *Tones* are represented to us by certain *Characters*, on parallel *Lines* and *Spaces*, *Cliffs*, *Flats*, *Sharps*, &c. even so is the *Prolation* or *Length* distinguished by certain *Characters* called *Notes*, with their respective *Rests*, when divided by *Bars*, to regulate the *Movement*; ascertaining the Number of *Beats* contained in every *Bar*, by a pendulous Instrument: with *Moods* or *Marks* directing thereunto, &c.

Of *Time*, our *Musicians* make *Two Sorts*, or *Measures*, viz. *Binary-Measure*, and *Trenary-Measure*, i. e. *Common-Time*, and *Tripla-Time*: (though in Effect both are but as one, with Regard to a pendulous *Motion*) differing only in velocity.

*Binary Measure*, or *Common-Time*, is so called from its *Rise* being equal to its *Fall*, when you measure the Length of your *Bars*, by the Motion of your Hand or Foot, &c. which Motions are called *Time* and *Measure*, by the regular Motions of a Pendulum: *Four* of which *Beats* or *Pulses* are the Length of a *Semibreve*, *Two* the Length of a *Minim*, and *One* the Length of a *Crotchet*; (A *Quaver* being reckoned, in *Time*, as the Pulse or *Beat* of a common *Watch*.) So that *One* Pulse of the *Royal-Pendulum*, of a Clock is the *Time* of 2 *Quavers*, 4 *Semiquavers*, or 8 *Demi-semiquavers*; or their respective *Rests*, &c.—See *Pendulum*, in the *Dictionary* Part.



## § 1. Of Common-Time.

**A**S TIME is regulated by *Motion*, so *Common-Time*, is measured by even Numbers, 1, 2, 4, 8, 16, &c. when one Bar includes such a Quantity of Notes as amount to one *Semibreve*; which is called the *Measure-Note*, the *Time-Note*, or a *Whole-Time*.

And, as the *Semibreve* is held so long as you may leisurely tell 1, 2, 3, 4; you may keep your Hand or Foot down while you tell, in Thought, 1, 2: and up while you say, 3, 4; you having *once down*, and *once up* in every Bar: But in doing this, your Thought must guide the *Motion*, and not the *Motion* drive the Thought into Hurry and Confusion; this being the most *Curious Branch* of *Musical Performance*, &c.

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

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

In *Common-Time*, there are three *Moods*, viz. The *Adagio-Mood*: The *Largo-Mood*: And the *Allegro-Mood*.

1st, The *Adagio-Mood*, denotes a very slow Movement, and is mark'd thus :



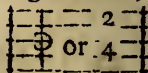
2d, The *Largo-Mood*, is half as quick again as the *Adagio-Mood*, mark'd thus :



3d, The

3d, The *Allegro-Mood*, is half as quick again as the *Largo-Mood* (and as quick again as the *Adagio-Mood*)

and is thus mark'd :



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

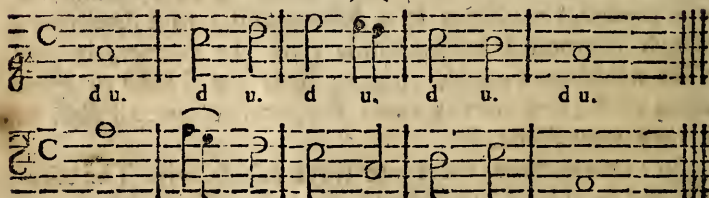
N.B. Sometimes, in this *Mood*, you have but 2 *Crotchets* in a *Bar*, mark'd thus  $\frac{2}{4}$ , being perform'd as 2 diminish'd *Minims*: which, I think, are the most proper *Notes* for this *Mood*, by reason it is as quick again as *Adagio*, and ought to consist of *Crotchets* in their primitive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

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

### *Example of Common-Time Moods.*

#### 1. *Adagio-Mood. Very slow, Binary-Measure.*

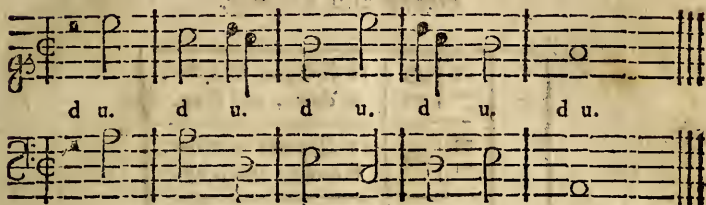
1, 2 : 3, 4. 1, 2 : 3 4. 1, 2 : 3, 4. 1, 2 : 3, 4. 1, 2 : 3, 4.



#### 2. *Largo*

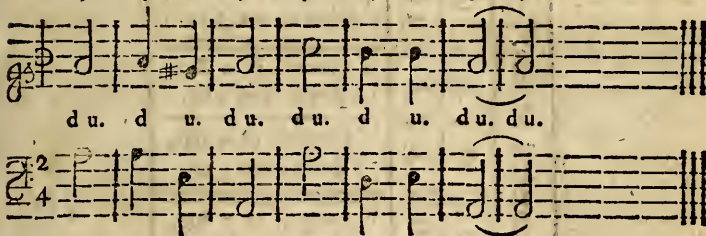
2. Largo-Mood. *One half quicker than Adagio.*

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



3. Allegro-Mood. *As quick again as Adagio.*

1, 2. 1, 2. 1, 2. 1, 2. 1, 2. 1, 2. 1, 2.



§ 2. Of Tripla-Time.

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

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

The Moods that we now use in Tripla-Time, are 12 in Number; of which observe the following Table.

A Table

*A Table of Tripla-Time Moods.**Binary and Trenary.*

Vocal Moods.	Instrumental Moods.			
$\frac{3}{2}$	$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{2}$	3 <i>Minims</i> in a Bar, 2 down, and 1 up.
$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{3}{4}$	3 <i>Crotchets</i> in a Bar, 2 down, and 1 up.
	$\frac{6}{4}$	$\frac{6}{8}$	$\frac{6}{4}$	6 <i>Crotchets</i> in a Bar, 3 down, and 3 up.
	$\frac{6}{8}$	$\frac{6}{16}$	$\frac{6}{8}$	6 <i>Quavers</i> in a Bar, 3 down, and 3 up.
	$\frac{9}{4}$	$\frac{9}{8}$	$\frac{9}{4}$	9 <i>Crotchets</i> in a Bar, 6 down, and 3 up.
	$\frac{9}{8}$	$\frac{9}{16}$	$\frac{9}{8}$	9 <i>Quavers</i> in a Bar, 6 down, and 3 up.
	$\frac{12}{4}$	$\frac{12}{8}$	$\frac{12}{4}$	12 <i>Crotchets</i> in a Bar, 6 down, and 6 up.
	$\frac{12}{8}$	$\frac{12}{16}$	$\frac{12}{8}$	12 <i>Quavers</i> in a Bar, 6 down, and 6 up.
	$\frac{12}{16}$	$\frac{12}{32}$	$\frac{12}{16}$	12 <i>Semiqua.</i> in a Bar, 6 down, and 6 up.

By this *Table* you see the *Mood*, or *Mark*, for every Degree of *Time*, and also how to *bar*, and *beat*, any of them;



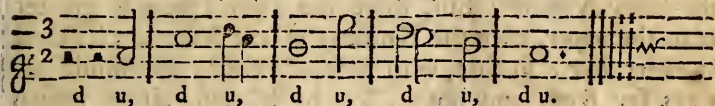
them : which *Table* will be of general Use to every *Practitioner*, whether *Vocal*, or *Instrumental*.

It is to be noted, that all *Sorts* of *Time* are deducted from *Common-Time*, for which Reason, the *lower Figures* have Recourse thereunto, in order to denote what kind of *Notes* the *Triple* doth consist of.—*Ex. gr.* Suppose the *Mood* be mark'd thus :  $\frac{3}{2}$ , then the 2 underneath imports, that the *Triple* must consist of *Minims* ; and as 2 *Minims* make one *Bar*, in *Common-Time*, the 3 over the 2 directs, that you must sing 3 *Minims* (in *Triple-Time*) to 2 in *Common-Time* : So the 4 hath Regard to *Crotchets*, and 8 to *Quavers*, &c.—But, to set the whole in a clearer Light, I shall illustrate each *Mood* separately, as follows :

1. The *first*, and generally the *slowest Mood* in *Tripla-Time* is *Sesquialtera Proportion* (or *Double Triple*) being a *Triple-Measure* of 3 *Minims* to 2, such-like *Notes* in *Common-Time*, and perform'd in the same Time ; which is half as quick again, or *one third quicker* than *Common-Time*, in every *Bar* : *Two* to be perform'd down, and *one up*, mark'd thus :  $\frac{3}{2}$ . So that each *Minim*, in every *Bar*, is *one third diminish'd* from those in *Common-Time*.

### Three to Two.

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



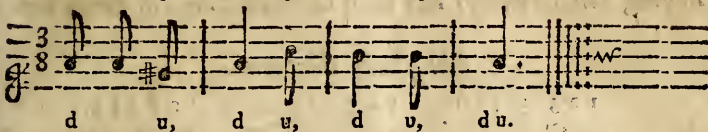
This *Mood* is mostly used in *Church*, and other grave *Musick*, and generally perform'd slower than the *Rule*, by reason of the Solemnity of the *Words*, to which such *Musick* is usually adapted, &c. and to other grave Parts of *Sonatas*, &c.

2. The second Sort of *Time*, is, *single Tripla*, and vulgarly, (or rather ignorantly) call'd *Three to Four* ; but rather



*Three from Eight.*

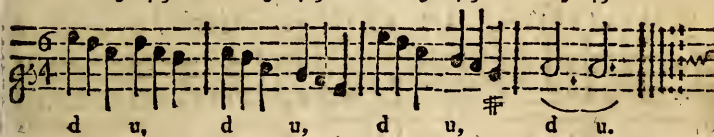
1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

N. B. This Sort is mostly used for *Minuets*, &c.

4. The next Species, is *Sextuple*, (or *Compound-Tripla*, or *Binary-Tripla-Time*, by reason, the *Fall* is equal to the *Rise* :) and call'd *Six to Four* : each *Bar* containing 6 *Crotchets*, 3 *down*, and 3 *up* ; mark'd thus,  $\frac{6}{4}$  ; each having *one third* diminish'd from those in *Common-Time* : and two *Fourths* more in every *Bar*.

*Six to Four.*

1 2 3 : 4 5 6. 1 2 3 : 4 5 6. 1 2 3 : 4 5 6. 1 2 3 : 4 5 6.



5. The second Sort of *Sextuple*, is also *Compound-Tripla*, or *Binary-Tripla*, and call'd *Six from Eight* ; each *Bar* containing 6 *Quavers*, 3 *down*, and 3 *up* ; mark'd thus :  $\frac{6}{8}$ , being as quick again as  $\frac{6}{4}$  ; each *Bar* having *Two Eighths* less than those in *Common-Time*.

*Six from Eight.*

1 2 3 : 4 5 6. 1 2 3 : 4 5 6. 1 2 3 : 4 5 6.



6. The



6. The *third Sort of Sextuple*, is a *Compound-Tripla*, or *Binary-Tripla*, called *Six from Sixteen*; each *Bar* containing 6 *Semiquavers*, 3 *down*, and 3 *up*; being as quick again as  $\frac{6}{8}$ : having *Ten Sixteenths* less than *Common-Time*, in every *Bar*.

*Six from Sixteen.*

1 2 3 : 4 5 6    1 2 3 : 4 5 6 :    1 2 3:4 5 6.

d,    u.    d,    u.    d,    u.

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

*Nine to Four.*

1 2 3 4 5 6: 7 8 9.    1 2 3 4 5 6: 7 8 9.    1 2 3 4 5 6: 7 8 9.

d    #    u,    d    u,    #    d    u.

8. The second Sort of *Compound-Tripla*, in *Trenary Measure*, is call'd *Nine to Eight*; each *Bar* including nine *Quavers*, 6 *down*, and 3 *up*, mark'd thus:  $\frac{9}{8}$ , being as quick again as  $\frac{9}{4}$ , each having  $\frac{1}{8}$  more than those in *Common-Time*.

*Nine to Eight.*

1 2 3 4 5 6: 7 8 9.    1 2 3 4 5 6: 7 8 9.    1 2 3 4 5 6: 7 8 9.

d    u,    d    u,    d    u.



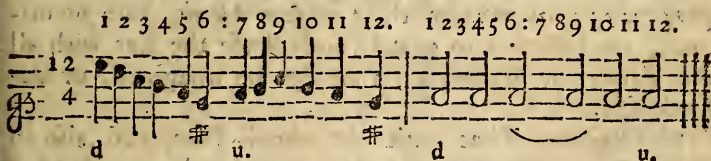
9. The third Sort of *Compound Triple*, in *Trenary Measure* is called *Nine from Sixteen*, each *Bar* containing *Nine Semiquavers*, 6 down, and 3 up, mark'd thus :  $\frac{7}{16}$ , less than those in *Common-Time*.

*Nine to Six.*



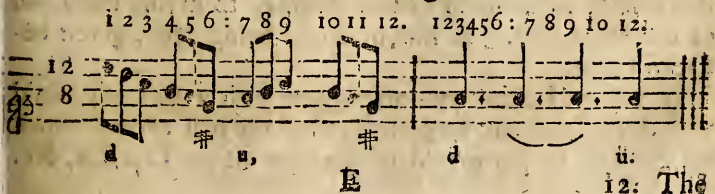
10. The third Sort of *Sextuple*, is *Binary Tripla*, and call'd *Twelve to Four*; each *Bar* including twelve *Crotchets*, 6 down, and 6 up, mark'd thus :  $\frac{12}{4}$ , being as quick again as  $\frac{6}{4}$ , having *Six Fourths* more than those in *Common-Time*.

*Twelve to Four.*



11. The third Sort of *Sextuple*, is also *Binary Measure*, and call'd *Twelve to Eight*; each *Bar* containing twelve *Quavers*, 6 down, and 6 up, mark'd thus :  $\frac{12}{8}$ , each having *Four Eighths* more than those in *Common-Time*.

*Twelve to Eight.*



12. The fourth Sort of *Sextuple* is *Binary-Measure*, called *Twelve from Sixteen*; each *Bar* including 12 *Semiquavers*, 6 beat down, and 6 up, marked thus:  $\frac{12}{16}$ , being as fast again as  $\frac{12}{8}$ ; and *Four Sixteenths* less than in one *Bar* of *Common-Time*.

*Twelve to Sixteen.*



These *Twelve* are all the various *Moods*, both *Binary*, and *Trenary*, that are now generally used in *Musick*, whether *Vocal*, or *Instrumental*: Though many more were used formerly, which we now count as needless as they were then perplexing; by Reason these *modern Moods*, here mentioned, are sufficient to gratify and please the Ear with all the Variety of *Movements*, that can be imagined, or desired, &c.

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

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

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

† *Mark well also*, That in many *Compositions*, that *Repeat*, in the *last Part*, from one *Part* of the *Bar*; that you must *End* the first *Time* but with *Two Beats*, tho' *Three* are prick'd down; in *Order* that your *first Ending* of *Two Beats*, and the first *Note* of your *Repeated Part*, may both make but *one Bar of Time*; and that you may *End* with *Three Beats* the last *Time*: For which Reason, all such *Compositions* ought to have *Double-Endings*; with 1, and 2, set over the *Notes*, in *Order* to shew their *Difference* in *Length of Time*. But these are often omitted for *Want of Room*.

N. B. That nothing is more mis-understood than the several *Marks* or *Moods* of *Musick*, by reason the *Slow Tunes* are generally prickt with the *shortest Notes*; and the *quickest* with the *longest*, &c.—Our *slowest Mood*  $\frac{3}{4}$ , should never have but 3 *Minims* in a *Bar*, or else be laid quite aside; or be changed for  $\frac{3}{4}$ , of 3 *Crotchets*.—The next of  $\frac{3}{8}$ , is *gently slow*: And  $\frac{6}{8}$ , for moderate lively *Minuets*, or *Dancing-casts*, equal *down* and *up*; being both lively gentle *Sicilian Movements*.

The  $\frac{6}{4}$  has no Meaning for *Jiggs*, unless for very *slow* ones: and the  $\frac{9}{8}$ , and  $\frac{12}{8}$  is only for very *brisk Jiggs*, &c.

☞ And, tho' the foregoing *Directions* import that your *Hand*, or *Foot*, must always be *Down* at the *First Note* in every *Bar*, it is now become a *Practice*, with many, to *beat* every *Beat Down*, in all *Sorts of Time*: And, I think, it is not very material how a *Person beats*, or what *Motion* he makes *Use of*, so it be but *secret* and *modest*, and, that he keeps a true and regular *Movement*, so as to answer both *Notes*, and *Rests*; For, as all *Time* is measured from the regular *Motions* of a *pendulous Instrument*, which may be alter'd *Quick* or *Slow*, yet it depends on the *Truth* of its *Movement*; from which it appears to me, that, in *Effect*, there is but *one Sort of Time*, only made more *Quick* or *Slow*, at *Pleasure*, and *Bar'd* in *Threes* or *Fours*, just as the *Author* pleases: For, the Word *TIME*, in *Musick*, does not only signify the *whole Measure* of every *Bar*, be it *Quick*,



or *Slow*, but it also signifies every *Aliquot Part* or *Member* therein, as 2, 3, 4 *Times*, &c. by Reason, in *beating Time*; you may imagine, or make so many different *Motions*, as the *Musick* has *Strikings*; some of which are the *Accented Parts* of each Measure or *Bar*, and others, the *unaccented*; as I mentioned in Page 25.

From what has been said on this *Part* of *Musick*, it appears, that *Time* is govern'd by a Person's own *Thoughts*, and not by another's *false* antick *Motions*; for unless a Person can *Count his Time* in his *Thoughts* as he sees it, it is impossible for him either to *beat* it, or perform in *Consort*; as he ought to do; let the conceited, chimerical, and captious think what they will.

{ In Beating Time, tho' Motion helps the Sight, }  
 { Yet, Thought's the Prime, to move all Parts aright. }

I think, (with Submission to better Judgment) that all *Triples* may be compared with any of the *three Binary-Moods*, whether the *Adagio*, *Largo*, or *Allegro*, and vary in *Velocity* accordingly; but still to move in such a *Degree of Quickness* as best becomes the main *Subject* of the *Words*, or *Passion* intended: Having observed that all Persons differ in *Time*, one from another, tho' taught by one and the same *Master*; and cannot perform so well together, as if they had been regularly train'd up, and practised one with another —

A Person may be said to *sing*, or *play Good Time*, and yet, perhaps *quicker* or *slower* than another; by Reason he makes a true Distinction of *Notes* and *Rests*; and gives each its *Proper Length*, if he performs ever so *quick* or *slow*: But it is best to keep in a *Medium*, between the two *Extremes*.

Better would it be, if our *Tripla-Time-Moods* had the *Common-Time-Moods* always assigned just before them thus: C  $\frac{3}{2}$ , &c. or at least, the Terms *Adagio*, *Largo*, or *Allegro*, set over the *Cliff*, at the Beginning of a Piece of *Musick*, or when the *Time* differs; for then, you might at one View know

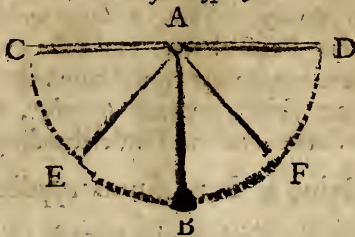


know what Sort of *Binary Movement* your *Trenary* is compared unto; and how *quick*, or *slow* the Movement was intended by the *Author*. This, I say, would make *Time* very easy to every Practitioner, and take away many Obscurities that have heretofore confounded the Ignorant; for when Things are *falsly compared together*, the Absurdity thereof greatly darkeneth the Understanding, &c. &c.

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

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

I am told by *Des Cartes*, *Kercher*, *Morely*, *Bacon*, *Digby*, *Malcolm*, *Holder*, *Sir Isaac Newton*, *Mr. Derham*, *Martin*, and several others, too tedious here to mention, that *Pendulums*, were first observed, and brought in Use by the ingenious *Galileo*; and in this *Form*:

*Point of Suspension.**Center of Gravity.*

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

First, Take a *Wire* or *String*, of any Length you please, and fasten a *Weight* or *Plummet* at one End; then make a *Hole* or *Noose* at the other End, and hang it on a *Nail*, *Point* or *Center*; and it will hang *perpendicular*, as from A to B.—Then draw up the *Ball* or *Plummet* (so high from the *Center of Gravity*, as the *Length* between the *Point of Suspension*, and the *Center of the Ball*) towards the *Point of the Semicircle C*, and let it fall, and it will oscillate or swing towards D; and then come back again towards C, and move both *Course* and *Recourse*, i. e. forwards and backwards 'till it rests *perpendicular* at the *Center of Rest* or *Gravity*, B: Its *Point of Suspension* being A.

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

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

Now,

Now, to know of *what Length must I make a Pendulum, in order to beat the true Time of the several Notes of Musick ; as the Semibreve, the Minim, the Crotchet, &c.* I here suppose the *Pendulum* to be about 30 Inches long, which *Pulses* are said to be almost the 60th Part of a *Minute*, or nearly the Space between the *Beat* of the *Pulse* and *Heart* ; (the *Systole* or *Contraction* answering to the *Elevation* or *Lifting up* of the *Hand*, and its *Diastrale* or *Dilatation*, to the *Letting it down*, &c.) The like being understood of the *Pendulum* both *Course*, and *Recourse*, in such a certain Space of *Time*.

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

of the Length of the Pendulum to the Time of the Note. Semibreve.  
 Length of the Pendulum 480 Inches. E. 4  
 Time of the Note 1 Minute.  
 Length of the Pendulum 120 Inches. Minim.  
 Time of the Note 15 Seconds.  
 Length of the Pendulum 30 Inches. Crotchet.  
 Time of the Note 7 1/2 Seconds.  
 Length of the Pendulum 7 1/2 Inches. Quaver.  
 Time of the Note 3 3/4 Seconds.

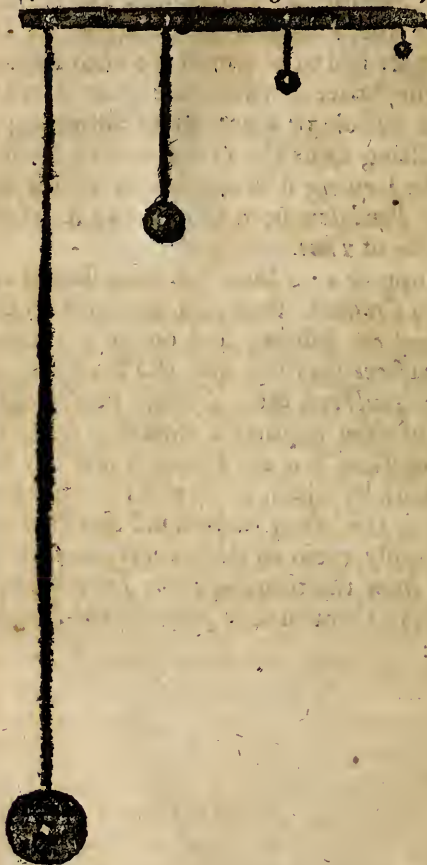
*Semibreve. Minim. Crotchet. Quaver.*

480

120

30

7½,



Had you these 4 *Plummets* compleatly fixed, so as to move freely without any Obstacle, and in *Proportion* both in *Length*, *Weight*, and *Bigness*, according to the *Scale* before-mention'd; and could you possibly put all in *Motion* together with one Touch (as before taught) what a sweet Agreement would there be in their *Vibrations*, could you hear



hear, as well as see them! each meeting or uniting in their Courses according as they are in *Proportion* one to another: The *Minim* being as 2 is to 1, to the *Semibreve*, beating twice to once of the *Semibreve*; the *Crotchet*, twice to once of the *Minim*; and the *Quaver*, twice to once of the *Crotchet*, &c.

From this very *Doctrine*, is comprehended *Concord* and *Discord*, from the *Uniformity*, or *Deformity*, of the *Uniting* of the *Vibrations* of the several *Tones* sounding together at one and the same *Time*, &c. (But more of this by and by.)

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

{ *What Secrets have been kept as hidden Treasure,*  
*Thou here mayst see, and read them at thy Leisure;*  
*These RULES will be of general Use to all,*  
*And shew what we do Time and Measure call.* }

## CHAP.



## C H A P. VII.

*Containing some general Observations on the Embellishments, or Ornaments of Florid Song.*

AS the Light of every ART and SCIENCE is convey'd unto us, by laborious *Writers*, for our Improvement, how much the more ought we to consult such good *AUTHORS* as are gone before us! to whom we are beholden, in some Measure, for all we know; whose *Names* not only shone in their Days, in past Ages, but will, in those to come, never lose their Lustre! and whose *Works* are their lasting *Monuments* to all Posterity.

I could mention a great Number of *Authors*, who took vast Pains in the ART of MUSICK, and made great *Improvements* thereunto, whose Bodies have laid many Years moldering in the Dust, yet their Names will never be forgotten by the *Ingenious*, who daily converse with both the *Living* and the *Dead*; and improve from the latter, as well as from the former.

The ingenious Mr. *Morley*, in his TREATISE, (wrote by him, above 160 Years ago) in Page 179, greatly complains of *Ill Performers* of Church MUSICK, who (like some of ours, now-a-days) loved always to be heard above their *Fellows*, without having the least Regard to know the Excellency of *Divine-Musick*, who ought as well to study the *Beauty* of the WORDS, as the Knowledge of the *Musick*; so as to draw the Ears of the Hearers (as it were) with Chains of Gold to the Consideration of HOLY Things, &c. &c.

And as no *Reader* can well understand what he reads, until he knows the *spirit* of his *Author*, and can (as it were) *personate* him, to know his real *Gesture*, *Temper*, and *Disposition*, at every Turn; even so, no *Singer* can perform as he

he ought, unless he knows the Beauty of his *Words*, so as to give them that *Emphasis* as becomes the Subject; and to deliver them in such a manner as to *strike* the *Audience*; without which he never can *sing* either to delight himself, or his Hearers; unless he is a very conceited Coxcomb, and rejects all manner of *Instructions*.

The first, and principal *Embellishment* of a good *Singer*, or Performer, is to *Read well*, speak in a good *Dialect*, and express his *Vowels* very distinct; always pronouncing *ty*, or *cy*, as *tee*, or *cee*, unless it be where the Strictness of the *Poetry* obliges to the contrary: and always to perform in *good Time*, without Affectation. Great Care must always be taken, that you make not yourself the Object of the Hearers Ridicule, by *bad Gestures* of Body, and *ill Grimaces*; (a Thing much *now* in Vogue among the Conceited;) but, that you always use a *free* and *open Expression*, and *act* in such a manner as is suitable to the *Air* and *Passion* of the *Subject*, whether it be *grave*, *chaste*, or *merry*, &c.

Let all young Beginners *Sol-fa* all Things well at first, and that *slow*, *strong*, and *steady*; and not *sound* thro' the *Nose*, with their *Teeth* shut; nor yet with a *fainting Voice*; for a *Falsetto* will soon spoil a good Voice, especially a *Treble*: and always take Care to sing *STANDING*, lest you spoil the *Organization* of the Voice; whereby you may sing *Forte*, or *Piano*; i. e. hold out the *Swell* of any *Note*: and *embellish* all *Sounds* at Pleasure, with *Trilloes*, *Appoggiaturas*, or *Transitions*, &c. See *Pages* 18, 29. And, as it is a *Master's* Business to *Invent*, it must, in like manner, be the *Scholar's* Business to *Copy*, and follow the best *Authors*; and to extract Honey from all Flowers; for Persons of good *Spirits* will always endeavour for the best Company, and strive to imitate them in what they do; in order to *improve* in Performance, and to gain an universal Esteem of their Superiors.

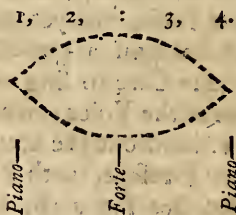
Another good Caution I would give to the *Performer*, is, that he always so manage his *Respiration*, that he never wants *Breath*, when he has the most Occasion for it, nor be perceiv'd to take in *Breath* in the middle of a *Word*; and that



that he never holds any Thing before his Mouth to stop the *Tone* of his *Voice*; for no good *Singing* ever was heard, from any Person of ever so much Skill, that did not, in some measure, conform to the before written *Precepts, &c. &c.*

There are *Five* proper *Embellishments*, that every good-voiced *Performer* ought to observe, *viz.* The putting forth the *Voice* in good Order: The *Appoggutaria*: The *Shake*; The *Gliding*, or *Slur*: and the *Dragg*, which is rather a very *slow Shake*, than a *Division*. (See Book I. Page 14.

From what has been before hinted, concerning the *Ornaments* of *FLORID SONG*, it is to be noted, by every *Practitioner*, whether *Vocal* or *Instrumental*, that all *Sounds* have their *Shape*, tho' they differ in *Tone*, with respect to their *Acuteness* and *Gravity*: and that every *Sound* (especially such as are of long Continuance) may consist of *Three Terms*, from its being *first* put forth, to its *last* Degree of being heard; *viz.* Its *Piano*, its *Forte*, and then its *Piano* again, when it *terminates*; as thus:



But, to explain myself in plainer *Terms*: Suppose the *Sound* of the above *Note* consists of 4 *Beats*, the *first* is begun very *soft*, and swelled to its *extream* Degree of *Loudness*, 'till it passeth by 2, its second *Beat*; and then the other half of its *Time*, 3, 4, *decreases* in its *Loudness*, 'till it ends its *Time* at 4, as *soft* as it *first* began. The like may be observ'd of all *Sounds* or *Notes* whatsoever, let their *Number* of *Beats*, or *Lengths* of *Sound*, be as they will: So that any *Sound* is made *stronger*, or *weaker*, according as the *Moving-Force* of the *Air*, is more or less, on the *sonorous Body*.



*Body*; this being according to Sir *Isaac Newton's* 2d *Law* of *Nature*, &c. The Reason why I have discover'd this *Secret* to the World, proceeds from that abominable, and *new-fangled* Practice of some of our ignorant and conceited *Psalmodists*, which greatly offends all good *Masters* in our Age, and renders their *Compositions* as ridiculous as the Performers do themselves; who, with many antick *Gestures* of *Body*, and wry *Faces*, end their *Notes* as harsh, stunt, and as loud, as if they cough'd their *Notes* out of their *Throats*; and end with no more *Tone* of *Musick* than if they had struck them out of a *Stone*; which is as contrary to the Nature and *Laws* of *Harmony*, as *Darkness* is from *Light*; or, as if they had dropt themselves instantly from an high *Precipice*, instead of sliding down easy.

On the contrary, a good *Organist* never will touch in this manner, on any long *Note*; but presseth his *Key* gently down, till he has open'd the *Palate* to its full *Width* and *Loudness*, and then raises up his *Finger* gently again, and ends his *Sound* as soft as a natural *Eccho*, &c. &c.

From what has been said on this elegant *Branch* of *Musick*, every skilful *Performer* may, with Diligence, easily perform with *Grace*, *Spirit*, and *GRANDEUR*; and express the several *Passions* of every *Subject*, whether it be grave, or merry, according to the true Intent and Meaning of the *Authors* who compos'd it; which is the greatest *Accomplishment* that a good *Singer* can be endow'd with.—And here I conclude my *Discourse* on the *First Rudiments, Principles, or Elements* of practical *Musick*.

—Yours, W. TANS'UR, Senior.—

End of the Second BOOK.

THE  
*Elements* of MUSIC  
MADE EASY:

OR,  
An Universal INTRODUCTION  
To the Whole

Art of Musick.

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BOOK III.

---

CONTAINING,

The *Structure* of Musical INSTRUMENTS: With the *Scale* of MUSIC applicable to each; and *Directions* thereunto. *Viz.* The *Pitch-Pipe*, and its Use: The *Organ*, or *Harpsichord*: The *Bassoon* and *Haut-boy*: The *Bass-Viol*, *Violin*, and *Guitar*: The *German* and *Common Flutes*: The *Trumpet*, and *French-Horn*: The *Fife*, and the *Clarinet*: The *Drum*, and the *Tabor-and-Pipe*: And of *Bells*, *Peals*, and *Musical-Clocks*:

WITH

Sacred Lessons; SONGS in Parts; and TUNES for Instruments.

{ *The Organ's Structure's here set forth in View,*  
*The Viol, Haut-boy, Flute; with Scales most new:*  
*How Peals are Tun'd, and how the chimes do play;*  
*Psalm-Tunes:—and SONGS to drive dull Cares away.* }

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The Whole is faithfully collected from the *Greatest Masters*, both *Antient* and *Modern*; and methodically laid down for the *Improvement* of the present Age.

By WILLIAM TANSU'R, Senior, *Musico-Theorico*.

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## C H A P. I.

## Of the ORGAN, and its Antiquity, &amp;c.

**T**HE ORGAN, is the largest, and most *Harmonious* Wind Instrument of any other; it being a *Collection*, or *Imitation* of all other Instruments whatsoever; such as *Trumpets, Hautboys, Flutes, Cornets, &c.* and differs as to *Largeness, Number of Stops, and Ornament*, according to the *Art of the Builder, and Charge* laid out upon them: viz. from 50, to 10,000 Pounds.

A very Grand ORGAN contains (or mimicks) these following Instruments, whose Names are usually written or printed on Scraps of Paper, and pasted on the Organ, just by the *Handle* of their respective Stops; which the Organist opens or shuts at Pleasure, by drawing the several Registers in, or out; appearing thus:

## Names of STOPS.

*Ch.* Vox Humana.  
*Ch.* St. Diapason.  
*Gr.* Violoncello.  
*Gr.* Flute.  
*Gr.* Bassoon.  
*Gr.* Mixture, or Furniture.  
*Gr.* Sackbut.  
*Gr.* Larigot.  
*Gr.* Twelfth.  
*Tremblant.*  
*Ch.* Mixture.  
*Ec.* Hautboy.  
*Ec.* Fifteenth.  
*Gr.* Trumpet.  
*Gr.* Sesquialtra.  
*Gr.* Tierce.

*Ch.* German-Flute.  
*Ch.* Flute.  
*Ec.* Clarion.  
*Ch.* French-Horn.  
*Ec.* Flageolet.  
*Ch.* Crombhorn.  
*Gr.* Principal.  
*Gr.* Cornet.  
*Ch.* Principal, or Flute.  
*Quintadena.*  
*Gr.* St. Diapason.  
*Gr.* Tenth.  
*Ch.* Trumpet.  
*Gr.* St. Diapason.  
*Op.* Diapason.  
*Gr.* D. D. Diapason.—&c. &c.

## ABBREVIATIONS.

*Ch.* for Chair.—*Gr.* for Great.—*Op.* for Open.—*St.* for Stopt.—*Ec.* for Echo, or Swell.—*D.* for Double.

To



To give an exact *Description* of every individual *Instrument* before-mentioned, would make a Volume of itself, which I shall now omit; and shall only observe, that whensoever a *Full Organ* is play'd, many *Instruments* speak together, and that from one single *Finger*, or *Key*, &c.

The *Organ*, is a very *ancient Instrument*, even before the *Flood*, as is recorded in *Gen. iv. 27.* where *Jubal* the 6th (*Noah's Brother*) is said to be "The Father of all such as handled the (*Harp*) or *Organ*": Yet it is agreed, that it was but little used 'till the *Eighth Century*; and seems to be borrowed from the *Greeks*.

*Ctesbes*, of *Alexandria*, in the *Reign of Ptolemy Evergetes*, about the 3782d Year of the World, (or 166 Years before *CHRIST*, being about 1920 Years ago) is said to be the very first that *invented* such *Organs* that play'd by compressing the *Air* with *Water*, which is still practised in many Places; which were greatly improved by *Archimedes* and *Vitruvius*; *Vitruvius* describing an *Hydraulick-Organ*, in his 10th Book of *Architecture*, or an *Organ* that play'd by *Water*.—The Emperor *Julian* having an *Epigram* in Praise of it.—There are several *Hydraulick-Organs* in *Italy*, in the *Grotto's* of their *Vineyards*, &c.

*St. Jerome* mentions an *Organ* that had 12 Pair of *Bel-lows*, which might, with Ease, be heard 1000 Paces, or near one *English Mile*; and another at *Jerusalem*, which might be heard from thence to the *Mount of Olives*.

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

There is also an *Organ* in the Cathedral of *Ulm* in *Germany*, that is 93 Feet high, and 28 broad; the largest *Pipe* being



being 13 Inches Diameter, and has 16 Pairs of Bellows.—  
*The above Account I have copied from many curious and credible Writers.*

As to the *Structure* of an *Organ*, it is best described by such as build them; nevertheless, I will give you the best Account I am able; not only by *reading* such *Authors* as have wrote entirely on this Subject, but by being a Party concern'd in such-like *Erections*, and by knowing there-in every individual Movement.

## § 2. A Description of the Structure of an Organ, &c.

OUR Modern Organ is greatly improv'd to those in former Ages, it now consisting of a *Buffet*, containing various Rows of Pipes: The Size of an Organ being always from the Length of the largest Pipe; whether it be of 32 Feet, 16 Feet, 8 Feet, 4 Feet, or of 2 Feet, &c. And the Quality of Sound depends on the Widths and Lengths of the Tubes or Pipes, Tongues and Reeds, &c. whether the Tone be more or less Grave, or Acute.

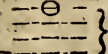
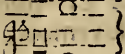
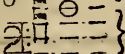
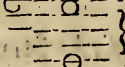
Our great Church-Organ hath generally Two-Parts, viz. The Main-Body, or Great-Organ; and the Positive-Organ, or Little-Organ; which is generally placed before the Great-Organ, behind the Organist, or, commonly call'd the Chair-Organ.

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

The several Keys of an Organ are generally divided into four Octaves, (or four times Eight) the first Octave taking 3 Pipes, or Keys, to compleat the 12 Semitones of the

*Octave*: but the *inner Octaves* take but 12 *Pipes*, to each; by reason, that *Pipe*, or *Key*, which endeth one *Octave* be-  
 ginneth the next, &c.

#### Four Octaves on the ORGAN.

First Octave	— — {		} — 8,	Forty-nine Pipes and Keys for all the Semitones in four Octaves
Middle Octave	— — {		} — 15,	
First Sub-Octave	— — {		} — 22,	
Second Sub-Octave	— — {		} — 29, &c.	

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

Thus every *Octave* is divided into 12 *Semitones*, 7 of which *Keys* being *Black*, which give the *Natural* Tones; and 5 *White*, for the *Artificial* Flats, or *Sharps*; so that the whole, in Four *Octaves*, contains 49 *Pipes* or *Keys*: But some *Organs*, *Harpsichords*, and *Spinnetts* have the *Natural*-*Keys* *White*, and the *Artificial* ones *Black*. Some *Organ Builders* have added a *Third* *Sub-Octave*, or *Pedals* of two or three *Octaves* lower; so the Number of *Stops*, and *Octaves* on an *Organ*, are uncertain.

Our *Organ-Builders*, or *Harpsichord-Makers*, have a *Scale* or *Diapason*, whereby they regulate the *Lengths*, *Thickness*, *Tension*, &c. Having a large *C* at the End of a *Line*, and by looking into the *Table* or *Scale* for such a *C*, they find that the *Line* so mark'd, is the *Measure* of the *Pipe* or *Chord* destined to sound the *ut*, or *C*, of the lower *Octave*; but if a small *c*, it is the 2d *Octave*; if <sup>c</sup>, the 3d *Octave*;

and if <sup>c</sup>, it is the Sound of the 4th *Octave*, &c. and from this *Scale*, *Rule*, or *Diapason*, our *Musical Instrument* Ma-  
 kers,

kers adjust the *Pipes* of their *Organs*, cut the *Holes* in their *Flutes*, *Hautboys*, &c. in a due *Proportion*; in order to perform any *Tone* or *Semitone*.

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

☞ To gratify my own Curiosity, concerning a true Concert Pitch, I have lately occasion'd a Pitch-Pipe to be made, (by an ingenious Workman, in Northamptonshire) whose Diameter is just one Inch, (both ways) and whose Mouth is, in Width, 2 Thirds of its Diameter, and its Depth, from the Lip to the Edge of Cutter, is  $\frac{1}{4}$ d of its Diameter; and find, by the said Experiment, that 4 Inches and  $\frac{1}{4}$ th of Cubic Air, contain'd in the Tube, between the Lip, or breaking out of the Air from the Language, to the End of the Stoper, or Register) sounds the Note C So faut, Concert, or Opera-Pitch, for a Vocal Performance, &c. from which all other Notes may be proportioned.—The Lombardy, and Venice Pitch, is a Tone higher than ours, or theirs at Rome.

To play on an Organ, is, to press down the several Keys with the Fingers, (or if Pedals, with the Feet) in order to open the several Valves or Plugs, which correspond lengthwise with as many Holes as there are Rows of Pipes on the Sound-Board; the Holes of each Row being opened and shut by a Register or Ruler, pierced with a Hole against each Pipe; and by drawing the Register, the Holes of one Row are all opened; because the Holes therein correspond with those of the Sound-Board; so by opening a Valve, or Pallet, the Wind brought into the Sound-Board, (by several Pairs of Bellows) finds a Passage into the Pipes, which correspond with the open Holes of the Sound-Board: But, by pushing the Register, the Holes thereof, (not answering to any of those of the Sound-Board, that Row of Pipes answering to the pushed Register) are shut, &c.

Hence it is, that by drawing several Registers, called Stops, various Rows of Pipes are opened; (or several Rows together,



ther, if the same *Register* corresponds thereunto;) from which the *Pipes* become either *Simple* or *Compound*.—*Simple*, is when *one Row* answers to *one Register*; and *Compound*, is when *one Register* answers to *several Rows*; Hence the *Organists* say, that *A Row is Compound*, when several *Pipes* sound or play together, by only pressing down one *Key*; according as the *Holes* and *Register* have Communication with each other, &c. *Rows* are several *Pipes* in *Unison*, &c.

The *Movements* of an *Organ*, from the *Key* to the *Wind-Chest*, are as follow.

A *Sticker*, is a little Piece of Wood about one Third of an Inch Square of any suitable Length, having a Piece of *Wire* stuck in at each End; which rests on any *Key* or *Lifter* in a little *Hole*; and lifts up the *Backwell* at the Top.

A *Backwell*, is a flat Piece of Wood hanging on a center like a *Beam*, in order to be lifted up by a *Sticker*, or to be pulled down by a *Tracker*.

A *Tracker*, is a thin Slip of Wood, with a *Hook* of *Wire* at each End, to pull down any other Movement; which if made only of *Wire*, it might probably have too much Vibration.—*Trackers* have sometimes a small *Screw* at one End, which runs thro' the End of a *Backwell*, and is fastened by a *Bur* of *Leather* as a *Screw Nut*, in order to give every *Key* a true *Bearing*, that one *Touch* may not be stronger than another.

A *Role-Board*, consists of many *Rolers* of various Lengths, in which two *Iron Triggers* are always struck, to hang the other *Movements* to, in a direct, and perpendicular Order from the *Keys* to the *Wind Chest*.

The *Wind-Chest*, contains a set of *Clacks* or *Valves*, according to the Number of *Notes*, of which the *Organ* consists; which are either pulled open by *Wires* or *Trackers*; or pushed down by *Stickers*, in order to let the *Wind* into the *Foot* of the *Pipe*; which *Clack* or *Pallet* shuts again as soon as the *Finger* is off the *Key*, by a *Wire Spring* that is fixed under it: The *Wind* being always confined in the *Chest*, either by little *Stoppers* of stiff *Leather* fixed to each  
Track-



*Tracker*, (from every *Pallet*) under the *Wind-Chest*; or by a little *Wind-Bag* of fine pliable *Leather*, round every *Tracker* within the *Wind-Chest*

A *Conduit*, is a small *Pipe* of *Lead* fastened into any *Hole* of the *Sound-Board*, over the *Wind-Chest*, in order to convey the *Wind* into the *Foot* of many *Pipes* at a *Distance*, when there is not *Room* for such *Pipes* to stand on the *Sound-Board*; for some being 3, 4, 5, 6, 7, 8, or more *Inches Diameter*, and 10 or 12 *Feet* long: For which Reason, many *Pipes* are doubled, like the *Tubes* of *Bassoons*, &c. and many laid *Lengthways* at a great *Distance*.—*Conduits* are also used to convey the *Wind* from the *Bellows* to the *Wind-Chest*, but then, such are commonly called *Wind-Pipes*.

The *Bellows* of an *Organ* are always double, having a *Clack* in the *middle Board*; the under folds are called *Pumpers*, and the upper, *Feeders*, which keep a *constant Blast*; having suitable *Weights* laid on the *Top*, as *Occasion* requires: Large *Organs* having many *Pairs* of *Bellows*, blown by a *Person* employ'd for the same *Purpose*; and some small ones are blown only by the *Foot* of the *Player*.

The *Swell* and *Eccho*, is a certain *Number* of *Stops*, or *Pipes* fixed in a close *Case*, which is opened by two *Doors*, or by a kind of *Sash*, which is opened more or less, as the *Organist* pleases, by setting his *Foot* on an *Iron Treadle*; whereby he can Play *Forte*, or *Piano* at *Pleasure*: For, the wider he opens his *Doors*, the more loud the *Organ* is heard; which being quite shut, it sounds like an *Eccho*, as if a great *Way* off, &c.

Of *Organ-Pipes*, there are two *Sorts*, viz. one *Sort*, whose *Mouths* are like *Flutes*; and the other *Sort* with *Reeds*. The first, are termed *Pipes of Mutation*, and consist of a *Foot*, or hollow *Cone*, which receives the *Wind*, to give the *Sound*; and to this *Foot* is fastened the *Body* of the *Pipe*; between which *Foot* and *Body* is a *Partition*, which hath a little long narrow *Aperture* or *Opening*, to let out the *Wind*; and over which *Aperture* is the *Mouth*, whose

upper *Lip* being cut level, cuts the *Wind* as it comes out ; which *Cutter* gives the *Sound*, by the *Wind's* striking against it.

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

The *Wooden Pipes* are generally made square, and stopped at their *Extremities* with a *Valve*, or *Tampion* of *Leather*; the *Tone* of the *Wood Pipes* being very soft, as also they that are made of *Lead*; the longest *Pipes* giving the gravest *Sound*, and those more short, are more acute; so that both their *Lengths* and *Widths*, are proportioned according to the *Ratios* of their *Sounds*; which are adjusted and regulated by their *Rule* and *Diapason*, as I before hinted; and those *Pipes* that are shut, have the same *Length* as they that are open; but the *Pedal-Tubes*, or *Pipes*, that are play'd by the *Feet*, are generally open, if of *Wood*, or of *Lead*; and the longest *Pipe* of a good *Church Organ* is commonly 16 Feet long, and in some very large *Organs*, 32; all the other *Pipes* being lessened in proportion to the largest, or *Grand-Pipe*, &c.

Such *Pipes* as are called *Reed-Pipes*, consist of a *Foot*, which conveys the *Wind* into the *Shallot* or *Reed*, which is a hollow half-Cylinder, and fitted at the *Extremity* thereof into a Kind of *Mould* by a wooden *Tampion*; the *Shallot* or *Reed* being covered with a thin Bit of *Copper* fitted at its *Extremity* into the *Mould* by the same wooden *Tampion*; its other *Extremity* being so at Liberty, that the *Air* entering the *Shallot* or *Reed*; so that that Part of the *Tongue* may have more Liberty, by making it longer; and the longer it is, the more Grave is the *Sound*: The *Mould*,  
which

which serves to fix the *Skallot* or *Reed*, the *Tongue*, and the *Tampion*, &c. serves also to stop the *Foot* of the *Pipe*, obliging the *Wind* entirely to pass through the *Reed*; into which *Mould* is soldered that *Part* called the *Tube*, whose inward *Opening* is a Continuation of the *Reed*; the Form of this *Tube* being different, according as the *Pipes* are in different Rows, &c. But the *Tongues* of these Kind of *Pipes* are made longer, or shorter, by a moveable *Wire* that slides very stiff over them, &c. to set them in *Tune*.

The several *Stops* contained in an *Organ* are known by their *Names* or *Signatures* written, or printed, on Pieces of *Paper*, and pasted on the *Front* of the *Organ* just by the *Handle* of the *Register* that draweth each *Stop* in the *Sound-Board*, two Ways: The *Basses* or lower Sounds of each *Stop* being on the *Left Hand*, and the *Trebles* of the same towards the *right*: Hence an *Organ* of THREE *Stops* standeth thus:

Left.	Right.
Bass * Fifteenth.	Treble * Fifteenth.
Bass * Principal.	Treble * Principal.
Bass * St. Diapason.	Treble * St. Diapason.

Those *Organs* of more *Stops* are fixed in the same Order, &c. A good common *Church-Organ* generally sounds from *Double-Gamut* to *E* in *Alt*; i. e. *Four Octaves* and a *Sixth*: And some, more large, down to *Double-Double-C-faut*, &c. &c.

### § 3. Of Tuning the Organ, &c.

**A**N *Organ* is put in *Tune* three Ways, viz. by opening the little *Ears* or *Tunets*, more or less on each Side of the *Mouth*; or by raising, or falling such *Tunets* as stand over the Top of the *Pipes*; which is a little *Plate* or *Bit* of *Tin*, *Brass*, or *Pipe-Metal*: But metal *Pipes* are usually put in *Tune* by an Instrument called a *Tuning-Horn*, being made of *Brass*, in a conic Form, one end of which



will *stretch* a Pipe wider, when screw'd into the Top; and the other End *closes* the Pipe narrower, when screw'd on the Top, &c.

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

*A TABLE for Tuning the ORGAN, Harpsichord, or Spinnet.*

A musical score for the song "The Rose Tree". The score is written on three staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The melody is in the first staff, and the accompaniment is in the second and third staves. The song ends with a double bar line and the text "&c.".

Observe,



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

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

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

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

A Scale

*A Scale of MUSIC, for either Voice, ORGAN, Virginals, Harpichord, or Spinet:  
In the Three usual Cliffs.*

(Leave A Keys)

(Middle Keys.)

(Highest Keys.)

*Semitones | Proper Keys.*

DEFEFGABCDDEFEFGABCDDEFEFGABCDDEFEFGABCDDEFEFGABCD

[illegible]

(Treble.)

(Terror)

[illegible]

Sol la Mi, fa sol la, fa sol la Mi, fa sol.

Sol la Mi, fa sol la fa

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*sol la, fa, sol la Mi, fa sol la, fa.*

Left-Hand.

Right Hand.

## EXPLANATION.

This *Scale* is drawn in a very *practical* Form, in the three usual *Cliffs*; The *Vocal-Scale* by Way of *Sol-Fa*, and the *Instrumental-Scale* by Way of *Letters*: The *Proper-Keys* are commonly *Black*, and *Tuned* according to the common *Scale* of Music; all 8ths or *Octaves* being the very same again both above and below. The *Short-Keys* are commonly *white*, and *Tuned Semi* or *Half-Tones*, fixed between the *Whole-Tones*: and used to make any *Tone* either *Flat*, or *Sharp*, &c. Observe, That in the *System* of every 8th, or *Octave*, there are two natural *Half-Tones*, viz. from *B* to *C*, and from *E* to *F*; all the rest being *Whole-Tones* (in every *Octave*) both above and below; unless they are *Transposed* to other Places by the Help of *Flats*, or *Sharps*: which the *Gamut*, and other *Rules* before-mentioned, will plainly demonstrate, &c.

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

In *Fingering*, no certain *Rule* can well be given; only you are to observe, That the *Thumb* is called the first *Finger*: and that those *Fingers* as are to *ascend*, on both *Hands*, are the 3d and 4th *Fingers*; and those to *descend* are the 3d and 2d; and so on of either *Hand*, as the *Figures* under the *Notes* in the *Scale* direct.

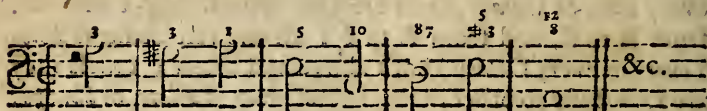
To *Play* well on the *Organ*, *Harpsichord* or *Spinnet*, is learnt from a diligent *Practice*, and by being thoroughly well acquainted with the *Gamut*, *Time*, and all other *Characters* belonging to *Musick*; and so well acquainted with *Concord*, and *Discord* as to see through the whole *Composition*, in order to strike all the *Parts* together; for which *Instruments*, all *Musick* in *Parts* ought to be set in *Score*; that is, all *Parts* one under another, and *Bar* against *Bar*.



§ 4. *Of the Thorough-Bass.*

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

*E X A M P L E.*



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

Observe, that in the *Diatonick-Scale*, B, E, and A, are *Sharp Notes*; and that F, C, and G, are *Flat Notes*; and that all *Sharp Notes* naturally require *Flat 3ds*; and all *Flat Notes* require *Sharp 3ds*.—Also, when the *Bass* rises a *Fourth*, or falls a *Fifth*, to make a *Close*, a *6th* is then generally left out.

And although many *Authors* do only mark their 3ds with single *Flats*, or *Sharps*; and also 4ths, 6ths, 7ths, &c. and omit the *Figuring* of the *Common-Concord*, (which are 5ths, 8ths, 12ths, 15ths,) yet it would be more ready for every young *Beginner* to have them *figured* over or under the *Notes*; which might probably prevent many *Mistakes*.

Observe,

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

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§ 5. Of a New-invented Musick TABLE, for such as are Blind.

AS it is the Pleasure of the ALMIGHTY, that some Persons are destitute of *Eye-sight*, in like manner, it is his infinite *Goodness* to make them a double Amends another way, by giving them a greater Share of *Memory*, &c. whereby they become very dexterous in *playing* on *Musical Instruments*, *Mathematicks*, &c. as we may observe by Dr. Stanley, Organist of St. Andrew's, Holborn, in London ; and Saunderson, the blind Professor of the *Mathematicks*, in the *University* of Cambridge : and many others, too tedious here to mention, who were born *Blind*, and never saw the least Glance of Light ; yet God gave them such a Light in *Knowledge*, that they became the Wonder of all such as had the Benefit of Seeing, &c.

And as *blind Persons*, at first, cannot possibly have so clear an Idea of *Notes*, and *Musical Characters*, as they that see them, until they are taught by a *Master* or *Tutor* ; I have (for the Good-will I bear to such unfortunate Persons) contrived the following TABLE ; that, by FEELING, they may understand *Notes*, and learn any *Tune* that shall be set them, in their *Master's* Absence.

*A New Musick TABLE, for such as are Blind.*

When Treble.

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

When Bass.

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

EXPLANATION.

Let A—B be a smooth *Board*, 3 or 4 Feet long, an Inch thick, and 9 Inches wide, with 5 square Ledges glew'd thereon, each being half an Inch asunder, half an Inch wide, and half an Inch high; which rising Ledges represent our 5 *Lines* of *Musick*, and their *Spaces*: and the two outward *Lines*, being made a little lower, may serve as *Ledger Lines*, on Occasion.—The *Cyphers* represent so many *Holes* bored into every *Line* and *Space*, half an Inch asunder; wherein *Peggs* of different *Shapes* are to be set, to represent the several Sorts of *Notes* and *Characters* of the *Tune*; which *Peggs* the blind Person must know by *Feeling*, as well as he does his *Keys* of the *Organ*, or *Harpsichord*: so that by keeping his *Fingers* on the 5 *Lines*, he *feels* the several *Peggs* as they come on, and are set to represent the several Sorts of *Notes*, on both *Line* and *Space*; whilst his right Hand strikes the respective *Key*, &c. he first knowing the *Names* of all his *Keys*, his *Lines*, *Spaces*, and the *Mark* of every *PEGG*. Let each *Pegg* be about half an Inch high, when set in very fast.

N. B. The blind Person must first be taught the *Names* of the above *Lines* and *Spaces* in both the *Treble* and *Bass* *Cliffs*;



*Cliffs*; and that he must *feel* his *Treble* with the right Hand, and his *Bass* with the left Hand; each being contrary as you may see by the *Letters* of the [above TABLE, A and B; and must learn each Part separate.

### Of Peggs, for Notes, &c.

Of *Peggs*, he must have a great Number of every Sort, to set his *Tune* with; which he may mark as follows:

For a *Semibreve*: 4 top *Notches*.

A *Minim*: 2 top *Notches*.

A *Crotchet*: one top *Notch*.

A *Quaver*: one Corner cut off.

A *Semiquaver*: 2 Corners cut off.

A *Demiquaver*: all 4 Corners cut off.

For *Rests*: a *Notch* in the Corner.

A *Flat*: one *Notch* on the Side.

A *Sharp*: 2 *Notches* on the Side.

A *Point*: 3 *Notches* on the Side.

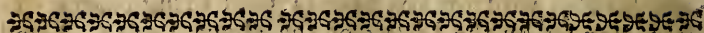
A *Bar*: A flat thin *Top*.

A *Repeat*: a Sharp-pointed *Top*, &c. &c. &c.

But it is best for every *Performer* to make, and mark his own *Peggs*; and deliver them one by one, as they are called for by the Person that sets his *Tune*.

{ Earth's pleasing Objects can't affect the Blind, }  
 { But Eyes turn'd inward glorious Objects find. }

Having thus gone through what I propos'd concerning the *ORGAN*, and describ'd every *Member* of it, from the *Sound-Board* to the *Fingers Ends*: I now refer you to the *first Book* for your Knowledge in *Time* and *Characters*; and to the *Psalms-Tunes* for your first *Lessons*; which are set in *Score* for the same Purpose.



## C H A P. II.

*Of the BASS-VIOL, Violin, &c.*

**O**F these Kind of *Instruments*, there are many Sorts, all of which differ as to Size, and some in Way of *Tuning*; though all struck with a *Bow*, or *Fiddle-stick*, made of stiff Hair dress'd with *Rosin*, which grating against the *Strings*, puts them into a vibrating *Motion*; which gives the *Tone* higher or lower, as regulated by touching them with the *Fingers*: Which Touchers are called *Frets*, &c.

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

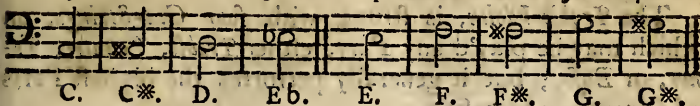
In former Days they used to have whole Chests full of these *Kinds of Instruments*, which they called *Setts*, such as *Trebles*, *Counters*, *Tenors*, *Basses*, and *Double-Basses*, all of which were mounted with 6 *Strings*, as *Viola-Tenor*, a *Tenor-Viola*,—*Viola-Basso*, a *Bass-Viol*, &c. &c. But as these *Kinds of Bass Instruments*, are almost out of Date, I shall only give you a *Sketch* of the *SCALE* of *MUSICK* on the 6 *Strings*, as follows:

Sixth String.					Fifth String.				
Open.	1st f.	2d f.	3d f.	4th f.	Op.	1st f.	2d f.	3d f.	4th f.
D D.	E D.	E.	F.	F#.	G.	G#.	A.	B D.	B.

*Fourth*

## Fourth String.

Op. 1st f. 2d f. 3d f. Op. 1st f. 2d f. 3d f. 4th f.



## Second String.

## First String.

Op. 1st f. 2d f. 3d f. 4th f. Op. 1st f. 2d f. 3d f. 4th f. 5th f.



Note, That Op. stands for *open*, (i. e. when no Finger is on the *String*; which open Notes shew how every *String* is put in tune :) and that *f.* stands for *fret*, as the 1st, 2d, 3d, 4th, &c. when the several *Fingers* are placed on the *Strings* to express the several Degrees of Sound, &c. &c.

For more LESSONS, see the PSALM-TUNES, in this Book: And a true Description of *Time*, *Characters*, &c. in the *First* and *Second Books*.

## § 2. Of the VIOLIN, &amp;c.

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

This curious and unfix'd *Instrument*, consists of *Three Parts*, viz. The *Neck*, the *Table*, and the *Sound-Board*; it having *four Strings* fasten'd to the two *Extremes*, with *four Screws* in the *Nut* or *Head*, in order to raise, or to lower the *Tension* of the *Strings* to any *Degree* or *Pitch* what.



whatsoever ; or according to any fixed *Instrument* that performs or plays along with it.

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

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

*The GAMUT on the Four Strings of the VIOLIN.*

Nati.	{	First String	—	E.	F.	G.	A.	B.	C.	&c.	} Bridge.
		Second String	—	A.	B.	C.	D.				
		Third String	—	D.	E.	F.	G.				
		Fourth String	—	G.	A.	B.	C.				

Open Hand

1st Finger

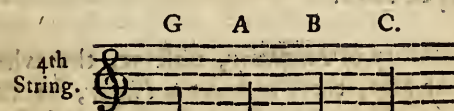
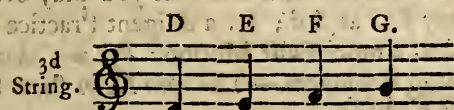
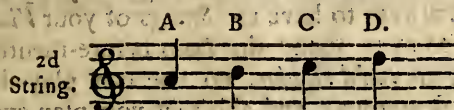
2d Finger

3d Finger

Little Finger

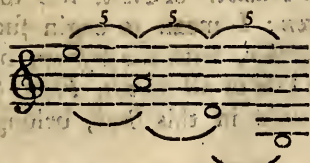
*The*

*The same by NOTES.*



Open — 1st Finger — 2d Finger — 3d Finger —

*Example of Tuning the open Strings.*



1. 2. 3. 4.

G 2

Thus

Thus you see what *Notes* are play'd by every *Finger*, on all the 4 *Strings*; but when any *Note* is play'd flat, you must lengthen the *String*, by sliding the *Finger* half a *Tone* lower, towards the *Nut*, than the *Natural Note*; and so, on the contrary, you must shorten the *String*, by sliding it half a *Tone* higher, towards the *Bridge*, to sharp a *Note*.

Observe always to have the *Strings* of your *Violin* in perfect *Tune*, so as to sound the *Tones* before-mention'd; for, unless they are tun'd regular, no one can play thereon, be he ever so dexterous; and also that you play every *Lesson*, or *Tune*, very slow at first; for a diligent Practice will bring your Hand to a more swift Motion: *Psalm-Tunes* being the best for young *Beginners*.—The open *Notes* shew how every *String* must be tun'd.

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

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

For your Knowledge in *Time*, *Characters*, and short LESSONS, I refer you to *BOOK I*, and *II*; and to the short *Psalm-Tunes*, and *Songs*, &c. easy for young *Beginners*, at the End of this *Book*.

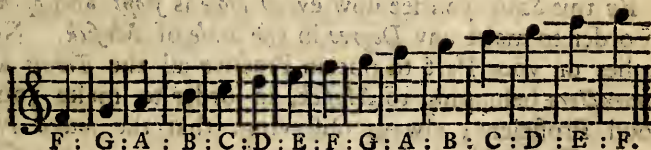


# C H A P. III.

## Of the Common FLUTE, or FLAGELET.

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

## The Scale of MUSICK for the FLUTE, &c.



F : G : A : B : C : D : E : F : G : A : B : C : D : E : F.

Thumb.



By this *Scale* you see that *A in alt* is the first *pinch'd Note* +, by placing your *Thumb-nail* in the *under Hole*, so as to *half cover* it, and blowing very hard. This being according to the *Diatonick-Scale* of *Musick*.

*The Chromatick SCALE of MUSICK for every Flat and Sharp on the Flute, &c.*

B $\flat$  : C $\sharp$  : D $\sharp$  : E $\flat$  : F $\sharp$  : G $\sharp$  : A $\flat$  : B $\flat$  : C $\sharp$  : D $\sharp$  : E $\flat$ .

Thumb. + + + +

Right

Left

Observe, that whatsoever *Holes* are *stopt* to make any *Note sharp*, that the same *Holes stopt* may *flat* any *Note* that lies the very next above it; as you may observe by the two last *Notes* in the above *Scale*, viz. D $\sharp$ , and E $\flat$ , &c.

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

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

For *INSTRUCTIONS* in *Characters*, *Time*, and *Transposition* of *Keys*, I refer you back to *Book I.* and *II.* and to the *End* of this *Book* for *TUNES*, ready *transposed*, to this *Instrument*, &c.

## C H A P. IV.

## Of the GERMAN-FLUTE, and BASSOON.

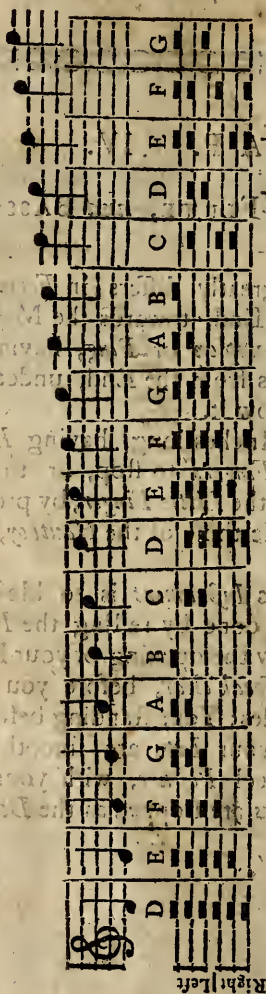
THE *German-Flute* greatly differs in *Form* from the *Common Flute*; its End, towards the Mouth, being quite stopped with a *Tampon* or *Plug*, having its *Hole* about two or three Inches from the End, under which the under *Lip* is placed to blow it.

It is usually about 18 Inches long, having *Holes* below the *Mouth-hole* for the *Fingers* to stop, or to open; the lowest being open'd with the *Little Finger*, by pressing down the *silver* or *brass Key*, like those of the *Hautboy*, or *Bassoon*, &c.

The first Trial on this *Instrument* is to blow so as to make it speak, which is done by resting the *Flute* against the under *Lip*, just below the opening of your Mouth, and blow it so as to make it *speak clear*, before you place your *Fingers* on any of the *Holes*: Your standing before a Looking-glass will shew if your *Lips* are smooth, and your *Body* in a becoming genteel *Posture*, with your *Left Hand* uppermost: Which *Holes* are stopped as the *Dots* direct, as follows:



*The Diatonic Scale of Musick on the German Flute.*



The Compass of this Scale is *Two Octaves* and a *Tbird*, in all 18 Notes, from D to double G in *Alt*: the *lower Notes* being *blown weak*, and the *higher* the more *strong*, which Practice must bring to Perfection. But next I will shew you how to sound the *Flats* and *Sharps*, as follows:

# The Chromatick SCALE of MUSICK on the German Flute.

The image displays a musical score for the Chromatic Scale on the German Flute. It consists of 12 staves, each representing a different instrument or voice part. The staves are arranged in a single system, with the German Flute part at the top. The scale is written in a chromatic fashion, moving up and down through all twelve notes of the scale. The instruments listed on the right side of the staves are: D or E, E, G or F, G or A, A or B, C or D, D or E, F, F or G, G or A, A or B, B, C or D, E, F or G. Each staff has a key signature of one flat (B-flat) and a time signature of common time (C). The scale is written in a chromatic fashion, moving up and down through all twelve notes of the scale. The instruments listed on the right side of the staves are: D or E, E, G or F, G or A, A or B, C or D, D or E, F, F or G, G or A, A or B, B, C or D, E, F or G. Each staff has a key signature of one flat (B-flat) and a time signature of common time (C). The scale is written in a chromatic fashion, moving up and down through all twelve notes of the scale.

Next proceed to some *easy* Tunes, as follow; but learn *first* to raise and fall all notes, (by an *Obave* at a time) for without knowing your GAMUT well it will be impossible ever to be a good *Proficient*; And for your Knowledge of *Characters, Time, &c.* I refer you to *Book I.*

N. B. That the ancient *Bass-Flutes*, which were *double* and *quadruple* in their Lengths, are now laid aside; and converted into *Bassoons, &c.*

*Fifes* are held, and played on as the *German-Flutes*; they being the same in Effect, only more small and shrill.

The Diatonic-Scale of Notes on the Bassoon.

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

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

For Flats or Sharps.

C F G Bb Eb

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

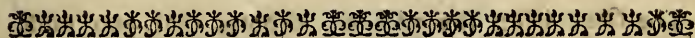
N. B. The Figures shew the several Holes descending from the Reed downwards. No. 7. opens a Hole; and No. 8. stops one; except when Shakes are made on the 7th; shaking two Fingers together, &c.

For CHARACTERS, &c. see Book I.



*The Grenadier's March.*

N. B. That the Management of the *Reed* for the *Bassoon*, is much the same as for the *Hautboy*; and that the *fingering* is, in some measure, much the same as the *Flute*: so that such as can play on both the *Flute* and *Hautboy*, may, with a little Practice, play on the *Bassoon*.



## C H A P. V.

*Of the HAUTBOY.*

THE HAUTBOY is a very loud *Wind-Instrument*, and blown by a *Reed*; and has, in all, *ten Holes*; two of which are cover'd by *Brass Keys*, so that 7 *Fingers* are sufficient to work them; for which take the following *Scale*:

*The SCALE of MUSICK for the HAUTBOY.*

P. P. P. P. P. P. P.



C : D : E : F : G : A : B : C : D : E : F : G : A : B : C.



Note

*Note, That the small Cross + denotes, that you must lay your little Finger on the Brass Key; the Reed being pinch'd almost close, blowing strong, &c.*

*The Chromatick SCALE of Flats, and Sharps, on the HAUTBOY.*

P. P. P. P. P. P.

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

The Cross + on the 3d Line, denotes that you must stop but one of the Brass Key-holes with your little Finger of your Left Hand, next your Hand; and *p*, is to pinch the Reed, &c. &c.—O stands for open,

*Heart of Oak.*

Come cheer up my Lads—

For Time, and Characters, see Book I. &c.

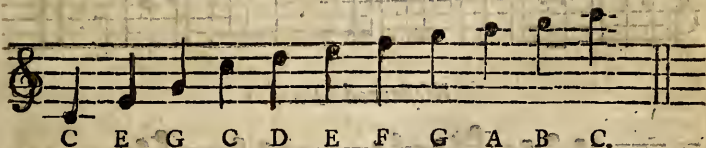
## C H A P. VII.

*Of the Trumpet, the French Horn, the Clarinet, &c.*

THE *Trumpet* is the loudest of all portable Instruments of the *wind* Kind, and is mostly used in *War* among the *Cavalry*, to excite the Men to *courage* and *cheerfulness*, as well as for *Ornament* to the Troops, and to *direct* the Men to *duty*, &c. it being made in the Form of a *conick Tube*, of *Silver* or *Brass*; and some made of *Iron*, or *Tin*, or of *Wood*.

The *Compass* of this *warlike* Instrument is not strictly determined, since it will probably reach as high as a Man's *Breath* can force it; which some will so manage as to reach *Four Octaves*, or the Bounds of common *Organs*, or *Harp-sichords*, &c. But, the common *SCALE* for the *Trumpet*, or *French-Horn* is generally prick'd down thus:

*The GAMUT SCALE for the Trumpet, or French Horn, &c.*



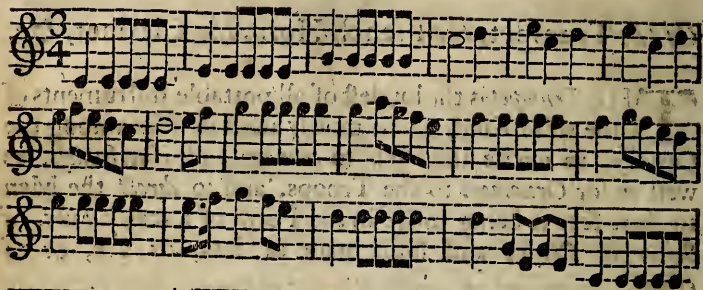
Herein D, F, A, and B are left out, by reason such *Notes* are not properly called *Trumpet* or *Horn Notes*; and when those Sounds are set in a Piece of *Musick* they generally rest at those *Notes*, or use others in their stead, so as to make *Harmony* in the *Concert*, &c. And such as sound the 2d *Trumpet* or *Horn*, often perform the lower *concording* Sounds by the same *Scale*, be their *Musick* in what *Key* soever prick'd down; but their most useful and common

Key



Key is C Natural, and the SCALE as above. But next I shall set you down *Three* well-known easy Tunes for the Trumpet, or French-Horn, as follow:

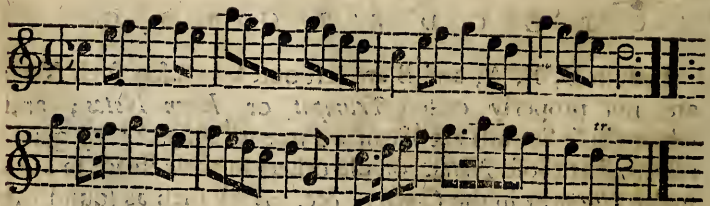
*Trumpet Tune.*



*Chilcock's Air.*



*Westwood Park.*



For Time, Characters, &c. read of them in the *First Part* of this Book.

We read in *Numbers*, that *Moses* made two silver *Trumpets* for the Use of the *Priests*; and in *Josephus*, Lib. 8. that *Solomon* made 200 more like those made by *Moses*. *Josephus* also, greatly shews the *Antiquity* of these Kinds of Instruments; the *Antients* having divers of these Kinds, which they called *Tubas*, *Cornuas*, and *Luttuis*, &c.

Our modern *Trumpets* have a *Mouth-piece* near an Inch diameter, tho' not above one-third of that Width at the Bottom. The Pieces that convey the Wind thro' the Whole are called *Branches*; the Places where they bend are called the *Potences*; and the Canal between the second *Bend*, and the *Extremity*, is called the *Pavilion*: The 5 *Branches* being foldered together, are cover'd with *Knots*, &c.

In War there are 8 several Ways of sounding. 1. The *Cavalquet*, when the Army approaches to a City, or are to march thro' it. 2. The *Boutefelle*, when they are to decamp, or march. 3. When they sound to horse, and then to standard. 4. To charge. 5. To watch. 6. The *Double-cavalquet*. 7. The *Chamade*; and 8. The *Retreat*: With various *Voluntaries* and *Flourishes* at Rejoicings, too tedious here to mention.

*Trumpet-makers* have a *Scale* or *Diapason* to cut their Lengths by, as a Standard to every Size.

As we call our *Trumpets* and *Horns*, *First*, *Second* and *Third*, so do the *Italians* and *Germans*, as the several Parts, viz. *Tromba-prima*, the 1st; *Tromba-secunda*, the 2d; *Tromba-terza*, the 3d; *Tromba* being what we call *Trumpet*.

*Mr. Roberts*, in the *Philosophical Transactions*, ingeniously accounts for the Defect in those Kinds of Instruments, as not properly performing such Sounds as are left out in the *Scale*; by reason they always sound them out of Tune; from which they are not called *Trumpet-notes*, &c. The *French Horn* being only a *Long Trumpet*, made circular, and portable for *Huntsmen*, &c.

And, tho' a *Trumpet* requires more Pains to blow than a *French Horn*; yet some are so dexterous as to blow either so very soft, as to be used in Church and Chamber Musick.

The *Clarion*, or *Clarinet*, is only a small *Trumpet* in Kind, and used as a *Treble* to larger ones, in Concerts, &c.

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§ 2. *Of the Trumpet-Marine, and Sackbut.*

A *Trumpet-Marine* is only a *Monochord* in Effect, by reason it has only one large String; which, when struck with a *Hair Bow*, and fretted with the Compression of the *Thumb* of the other Hand, it sounds like a *Trumpet*.

Its Body is like 3 *Tables*, in a triangular Form, with a very long *Neck*, whereon lies the String over the *Bridge*, which is made fast to the Body on one Side, and loose on the other; which makes the *Bridge* tremble when struck with the *Bow*, and causeth the Sound like a *tubical* Instrument.

It has the same Defect, in some Notes, as the *Trumpet*, and performs Notes much the same, being thereon either too flat or too sharp to make true Concords; by reason of its Vibrations being so very uncertain; and yields no true Sound, only when by its being stopped, the Vibrations of the upper Part of the String are an aliquot Part of the Remainder, and consequently to the Whole. If otherwise, the Vibration of the Parts do stop one another, and make confused Sounds according to the *cross Motions* of the Vibrations: These being the principal Reasons Mr. *Roberts*, before mentioned, gives of the Imperfection and Deficiency of these Instruments, &c.

The *Sackbut*, or *Trumpet-harmonious*, is mentioned in the Book of *Daniel*; it being a large *Trumpet* in Kind, tho' different in Form, and contrived to sound the *Basses* on; it being made longer or shorter, by drawing it out more or less, as the Tones require to be in *Acuteness* or *Gravity*, as we do our modern *Pitch-pipes*. It takes asunder in four Pieces or Branches, and has commonly a *Wreath* in the Middle, which is the same *Tube* only twice twisted; or  
making



making two *Circles* in the Middle of the Instrument; by which it may be brought down a *Fourth* lower than its *natural Tone*: Hence it is lengthened to hit any *Tone* you like, *Grave* or *Acute*, &c. It is generally 8 Feet long before drawn out; and will extend to 15 Feet long: And the *Wreath* is 2 Feet 9 Inches in Circumference; and serves for a *Bass* in *Concerts* of *Wind Musick*, &c. There are several *Sizes*, viz. *Trombone-maggiore*, for the *Tenor*.—*Trombone-secundo*, a 2d.—*Trombone-terza*, a 3d.—*Trombone-quarto*, a 4th; and the *Key* of each is generally *F-faut*; and to as many *Octaves* as its Length will admit; for which the *Sackbut* or *Serpent Makers* have a *SCALE*, which they fix thereon, to shew how far they must be lengthened or shortened to sound the *Tones*, as we do our *Pitch-pipes*, &c.

## C H A P. VIII.

### *Of the Guitarra Spaniola or Citeron.*

**T**HE Guitar is called a *Spanish* stringed Instrument; having generally 4 double Wire Strings, and 2 single Strings, from the Bridge to the Screws, in Form like the Violin; and pulled with the Fingers and Thumb of the Right Hand, and stopped or fretted at the same Time with the Fingers of the Left Hand; and mostly used by young Ladies to play in Concert, or sing with, &c. it being in Effect only a small Lute. The Names of the open Strings, and Frets on each stand thus:

	Nut										Bridge									
	A	B	C	D	E	F	G	A	B	C	D	E	F	G						
G																				
F																				
E																				
D																				
C																				
B																				
A																				
G																				
F																				
E																				
D																				
C																				

G-alt. o.  
 E-la. o.  
 C-fa. o.  
 G-sol. o.  
 E-lm. o.  
 C-ft. o.

The lowest open String soundeth *C-faut*, in the Bass.  
 The 5th open is *E-lami*, a 3d higher than C.  
 The 4th open is *G-solreut*, a 4th higher than C.  
 The 3d open is *C-solfaut*, a 4th higher than G.  
 The 2d open is *E-la*, a 4th higher than C.  
 The 1st open is *G-solreut in Alt*, a 3d higher than C.  
 Each of these Strings being stopped or fretted where the Lines cross them, will perform the Notes in this Scale:

*The Gamut on the Guitar.*

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

C H A P. IX.

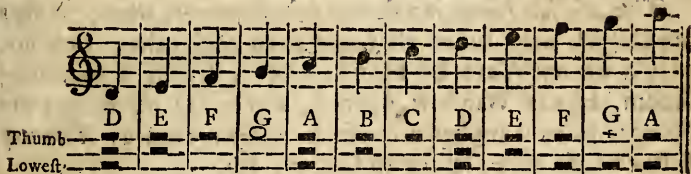
*Of the Fife, and the Tabor-and-Pipe; and of the Dulcimer, and Harps.*

**T**HE *Fife* or *Fifaro*, is a wind Instrument, very shrill, and held as the *German-Flute*, and play'd on much the same; so that the Scale of one will partly serve for the other; which see.—It is very much used in the *Army*, accompany'd with the *Drum*, &c.

The

The *Tabor-and-Pipe* are two musical Instruments that always accompany each other; and are mostly used at *Wakes* by Country People, and at their *Dancings* and innocent *Diversions*; and often with *Morris Dancers*; and sometimes in *Concerts*, if well perform'd by such as are skill'd in *Musick*. The *Pipe* is very shrill, having 3 *Holes*; but it mostly depends on the Management of the *Breath*, and by *pinching* to make the Sounds; which are play'd only by the *Left Hand*, on which Wrist hangs a small *Drum*, braced in *Tune* to the *Pipe*, and beat by the *Right Hand*, as a *Bass*, in *Time* to it: Both of which being well managed, make pretty *Harmony*. The *SCALE* on this *Pipe*, by some is prick'd down thus:

*The Gamut on the Pipe.*



O stands for *Open*; and + for the *Hole* half cover'd.

To know the *Rudiments* of *Musick*, see Book I.

§ 2. *Of the Dulcimer, and Bell-Harp.*

THE *Dulcimer* is made in a Kind of triangular Form, with *wire* Strings screwed over two *Bridges* at each end; and some Strings run *under* other *Bridges*; some Strings being single, and others double to strengthen the Sounds: All of which are shorter and shorter as they are more *Acute*; the shortest being about 18 Inches long, and the longest about 36; the *Brass* Strings are generally doubled.—When play'd on, it is generally laid on a Table



or Stand, and struck with both Hands, with one Rod in each Hand, made of *Wire* or *Cane*, whereon good Harmony is often made, if struck in Concord. It is a very portable Instrument, and much used at *Puppet-shews*, *Wakes*, and *Country Fairs*, &c. and may, with Judgment, be very regularly tun'd, according to the *SCALE* of *Musick*; nay, and even so as to sound both Flats and Sharps, &c.

The *Bell-Harp*, is another Instrument strung with *Wire*; its Form is like a *Bell*, and kept twinging whilst play'd on: Whose *Strings* are struck by each *Thumb*, being armed with a split *Quill*, *Whalebone*, or thin *Horn*, called a *Plectrum*: Which, when artfully managed, affords tolerable good Harmony, &c. and may be tuned according to the common *Scale* of *Musick*.

The *Æolian Harp*, is a stringed Instrument, whose *Strings* are *Catgut*, and tuned all *Concerds* to each other, but not play'd on no Ways by Hand; but is set in a sounding Room, by the Window, opened, where the *Air* moves the *Strings*, so as it makes a sweet *Harmony*; even as if many Instruments were playing in *Concert*, &c.

Concerning the *Welch*, and *Irish Harps*, see them in their Order, in the following *Dictionary*.



## C H A P. X.

*Of Tuning of BELLS, and Pricking of CHIME-BARRELS to Musical-Clocks, &c.*

THE many *Disputes* that have often been amongst *Lovers* of *RINGING*, hath caused me to insert this *Chapter*; and I know well, by *Experience*, that not one *Ringer*, amongst a *Thousand*, rightly understands the

SCALE

SCALE of *Musick*; which, if he did, he could immediately tell if a *Peal* of *Bells* were in right *Tune*, or not.

I appeal to all Gentlemen, *Masters* of *Bell-Founding*, whether it is not customary with them always to *Tune* their *Peals* in the *sharp* and *chearful Key*? To which they will answer, It really is, (unless desir'd to the contrary by some very whimsical Persons :) From which, it is clearly evident, that the *TENOR*, *lowest*, or *greatest Bell* must always be *C*, (whether in *Concert-Pitch*, or not) all the lesser *Bells* above that, being in a regular *Diatonick-Order*, according to the following *Lines*:

*A Mathematical TABLE of Tuneable PEALS, from  
Two to Ten BELLS.*

Peals, 2 : 3 : 4 : 5 : 6 : 7 : 8 : 9 : 10.										
E									1	E
D								1	2	D
C							1	2	3	C
B						1	2	3	4	B
A					1	2	3	4	5	A
G				1	2	3	4	5	6	G
F			1	2	3	4	5	6	7	F
E		1	2	3	4	5	6	7	8	E
D	1	2	3	4	5	6	7	8	9	D
C	2	3	4	5	6	7	8	9	10	C

By this TABLE you see how any *Peal* of *Bells* are *tuned* from 2 *Bells* to 10; your 2 last *Bells* always falling two *whole Tones*, according to the *Major-Third*, or *Sharp-Key*: and that from *E* to *F*, and *B* to *C*, (being but *Half-Tones*, in acuteness) rise but *half* as much as *C*, *D*, *E*, *G*, *A*, *B*, which are *Whole-Tones*.

To ring a *Peal* of *Bells* melodiously, is to strike them in true *Course* of *Time*, in regular *Order*, as they are tuned, as 1, 2, 3, 4, 5, 6, or more.—*Changing*, is, when two or more *Bells* change, and take each other's *Place*, (lying next to each other) as 6 *Bells* may thus: 213456, &c. which *Changes* may be double, triple, or quadruple. The *Changes* as may be made on any *Peal* or *Number* of *Bells* may easily be known; for two *Bells* can make but 2 *Changes*, thus: 1, 2—2, 1, &c.

Thus: or thus:

1, 2, 3.	1, 2, 3.
213	132
231	312
321	321
312	231
132	213
123	123
&c.	&c.

Three *Bells* give twice as many more *Changes* as two; by multiplying 2 by 3, (3 the additional Figure) every *Bell* having but one *Course*, and no particular *Bell* assign'd as an *Hunt* or *Lead*: So that on three *Bells* you may have 6 *Changes*, as

Thus:

1, 2, 3, 4. Hunt 1.

2134	3142	4123
2314	3412	4213
2341	3421	4231
3241	4321	2431
3214	4312	2413
3124	4132	2143
1324	1432	1243
1342	1423	1234

Four *Bells* afford three Times as many more *Changes* as three; by multiplying 6 by 4, the Product is 24; the *Treble Bell* being the *Hunt* or *Lead*; as

N. B. There are *Half-Hunts* made as well as whole ones; the *Hunt* being as the *Pilot* or *Lead*, &c.

Five *Bells* give 4 Times as many more *Changes* as 4 *Bells*; by multiplying 24 by 5, the Product is 120; in which is the *Whole Hunt*, and the *Half-Hunt*; the *Half-Hunt* making a *Change* one *Bell* higher, and the *Treble* hunting down again makes another *Change*, &c. The

Half-



*Half-Hunt* having finish'd its Course by hunting over all, an *Extream* is made by the 2 farthest *extream Bells* from the *Half-Hunt*, which is the 3d and 4th; so proceeding in the same Course till the next *Extream*, which happens every Time the Treble leads. An *Extream* is a distinct *Change* from the rest, and made by the 2 farthest *extream Bells* from the *Half-Hunt*.

*A plain Six-score on Five Bells.*

1, 2, 3, 4, 5.

Hunt 1. 2.

21345	41352	21453	51432	21534	31542
23145	43152	24153	54132	25134	35142
23415	43512	24513	54312	25314	35412
23451	43521	24531	54321	25341	35421
32451	43251	42531	54231	52341	35241
32415	43215	42513	54213	52314	35214
32145	43125	42153	54123	52134	35124
31245	41325	41253	51423	51234	31524
13245	14325	14253	15423	15234	13524
13425	14235	14523	15243	15324	13254
31425	41235	41523	51243	51324	31254
34125	42135	45123	52143	53124	32154
34215	42315	45213	52413	53214	32514
34251	42351	45231	52431	53241	32541
34521	24351	45321	25431	53421	23541
34512	24315	45312	25413	53412	23514
34152	24135	45132	24513	53142	23154
31452	21435	41532	21543	51342	21354
13452	12435	14532	12543	15342	12354
Extr.	Extr.	Extr.	Extr.	Extr.	Extr.
14352	12453	15432	12534	13542	12345

Much more might be said on this Art, had I room to insert it; but as the above is sufficient to shew the *Proceedings* therein (should the *Peals*, by *Bobs*, *Dodges*, &c.

single or double, rise to ever so large a Number o  
Changes) I shall say no more here on this Subject.

## § 2. Of CHIMES, &c.

**A**S many curious *Pieces of Clock-work* are made to perform various *Tunes*, at certain Hours, it is here necessary to say something concerning the moving *Cylinder*, called *Moduli-Campanarum*, or the *Chime-Barrel*: which if well divided, and *stumped* accordingly, and if every *Tail*, that lifts the *Hammers*, hath a true and regular *Bearing*, it exceeds all other *Performance of Musick* whatsoever, with Respect to TIME, even from the *first* to the *last*: By Reason, the whole *Machine* can readily be made more *quick*, or *slow*, by changing the *Fly* to a more obtuse, or a more acute *Angle*; which alters every Movement to a certain *Velocity*, in true Proportion, &c.

Suppose, one should desire me to prick a *Chime-Barrel* to a Tune which shall contain 20 Bars of *Common-Time*, with two *Minims*, or four *Beats* in every Bar: First, I shall take the Girt of my *Barrel* with a large Paper, and rule such a Number of *Lines* thereon, as I have Bars in my *Tune*, lengthways of the *Barrel*; and then rule so many *Lines* across them as I have *Hammers*; to range with the *Tails* or *Lifters*; which Lines will appear circular, when the Paper is put on, so as just to cover the *Barrel*.

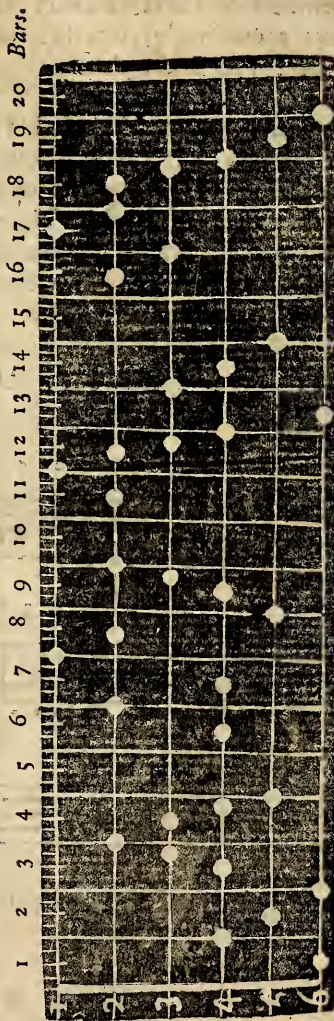
The Paper being now made fit, I take it off, then set *Dots* on the *Circular Lines* as the *Notes* come on, according as they are in *Length of Time*, till my Paper is finished: Which being fixed again on the *Chime-Barrel*, every *Dot* shews the Place of every *Stump* to draw the *Hammer*, &c. every *Revolution* of the *Barrel* compleating the *Tune*.

N. B. That whensoever any TUNE has two Notes together, on one Line, or Space, struck on the same Bell; such Bells require then two or more *Hammers*, &c. lest the *Tails* of the *Hammers*, &c. interrupt one another.

A PSALM-TUNE for Six BELLS.

6 4 5 6 4 3 2 3 4 5 : 4 2 4 1 2 5 4 3 2 : 2 1 2 3 4 5 3 4 5 : 2 4 1 2 2 3 4 5 6.

*The same Tune, prick'd on a Moduli-Campanarum, or Chime-Barrel.*



*Six Bells.*

*Note, That the White Lines at each End shew where the Paper meets, when wrapped round the Barrel; where you may allow what Time you please before the Tune begins again.*

In



In this manner you may *calculate* Numbers for *Chimes*, by dividing the *Barrel* into so many equal Parts, as you have Members or *Parts* in every *Bar* of *Musick*, and *prick* any *Tunes* accordingly, whether they be in *Common*, or *Tripla-Time*; which *Art* chiefly depends on the *exact Division* of the *Barrel*.

From what has been said on this *exact Time-keeping Machine*, it appears that there is but *one Sort* of *Time*, as I hinted in *Book I.* wherein I treated very largely concerning that *Part* of *Musick*: Nevertheless, *Musicians* are oblig'd to make various *Divisions* of it, by *Moods* or *Marks*, in order to convey the several different *Movements* to our *Understandings*, &c. &c.

### *A Loyal HEALTH: On Six Bells.*

(*Vivacissimo.*)

6 6 5 4 4 3 2 2 2 2 5 5 4 3 4 2 1 1 1 :

1 2 3 2 3 4 3 3 4 5 6 5 4 3 2 1 2

4 3 5 6.

:S: :S:

N. B. You may see this Tune in Score, with the *Bass* under it, on Page 119.

BRITONS, *strike* Home.

*Figured for Chimes, of Six Bells. With the Bass under it.*

Tenor.

6 6 5 4 2 6 5 4 5 4 3 2 1 2 3 4 5 :S:

*Britons, strike home, re-venge, re-venge your Coun-try's Wrongs:*

Bass.

5 5 5 4 5 4 4 4 3 4 3 2 3 4 4 3 5 4.

*Fight, fight and record, fight, fight and re-cord yourselves in Dru-id Songs:*

2 2 1 2 3 4 3 2 5 4 3 4 3 2 1 2 3

*Fight, fight and re-cord, fight, fight and re-cord, re-cord your-*

4 3 2 3 4 5 6. :S:

*—selves in Dru—id Songs.*

:S:

*Princess Royal, on Six Bells.*

2 6 6 6 5 4 5 5 5 4 3 4 5 6 4 3 2 5

2 6 6 6 5 4 5 5 5 4 3 4 5 6 5 4 5 6

:S: 4 3 2 2 2 1 2 3 3 3 2 3 4 5 6 4 3 2 5

4 3 2 2 2 1 2 3 3 3 2 3 4 5 6 5 4 5 6. :S:

1. 2

*God save the KING: On Seven Bells.**With the Bass under it.*

Tenor. 6 6 6 7 6 5 4 4 4 4 5 6 5 6 7 6

God blefs great, &c.

Bass.

2 2 2 2 3 4 3 3 3 3 4 5 4 5 6 4 3 2 1 4 5 6. :S:

Send him victorious,—&c.

Observe,



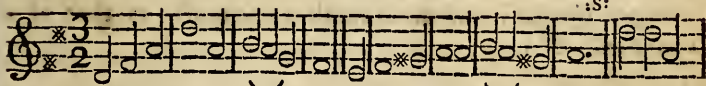
Observe, That in the foregoing Seven-Bell Tune, the 7th Bell is but half a Tone under the 6th Bell; and that the same Tune will go tolerable well on a Peal of Six, if the 7th be struck on the 6th, without any great Variation: (But then the *Bass* must not be concern'd.)

*The 125th Psalm-TUNE: On Eight Bells.*

*With the Bass under it. W. T.*

*Tenor.*

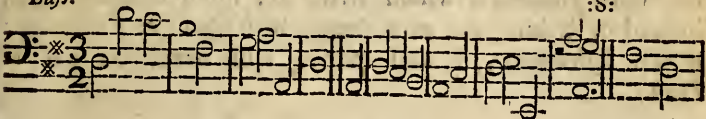
8 6 4 1 4 3 4 5 6 : 7 6 5 4 4 3 4 5 4 : 1 1 5



Those that do—

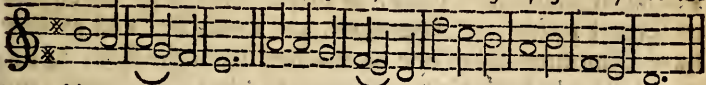
And fly—

*Bass.*



\*

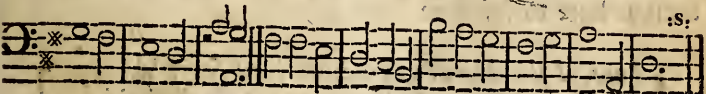
3 4 4 5 6 7 : 4 4 5 6 7 8 1 2 3 4 3 6 7 8. : S:



him—

In all—

In all, &c.



You may have great Variety of chearful *Psalm-Tunes* for *Chimes* of *Five*, *Six*, *Seven*, *Eight*, *Ten*, or *Twelve Bells*, in my *New Royal Melody*, lately publish'd, in *Four Parts*: and among the *Songs* and *Tunes* in this *Book*.

From

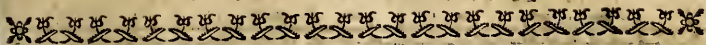
From the *Principles* before-mentioned, concerning the *Moduli-Campanarum*, or *Chime-Barrel*, many curious *Contrivances* may be made to perform *MUSICK*, without playing by *Finger*; such as *Hydraulick-Organs*, to play by *Water*, or by *Weights*, and *Clock-work*: Whereby the *Keys* of *Touches* are struck, in the same Manner as with *Fingers*; and the *Bellows* blown at the same Time, &c.

*Stringed-Harpsichords* also may be made to perform in the same Manner; and small *Box-Organs*, to play only by the *Turn* of one Hand, as you do the *Friction-Wheel* of the *Stringed-Cymbal*; and in so small a *Compass*, as that of a *Tea-chest*, &c.

*Bell-Harpsichords*, in the like Manner, may be play'd by small *Hammers*, which strike on small tunable *Bells*, instead of striking the wire *Strings* with *Quills* or *Plectrums*: which *Instruments*, if well made, will never be out of *Tune*.

*ORGANS* may also be made to perform *Tunes* either in *Two*, *Three*, or more *Parts* together; by opening several *Pallets* by one single *Touch*, as they are made to correspond to several *Valves*, by *Movements*, and *Conduits*; and as they have *Communication* one to another, from the *Key*, to the *Sound-Board*, &c. with a thousand other *Contrivances* too tedious here to mention.

Thus, I the Organ's Structure have survey'd,  
 { The Viol, Hautboy, Flute, and Bells display'd:  
 { The SCALE I've fix'd to ev'ry Hole, and Key,  
 But, Diligence must Teach ye how to play.



## C H A P. XI.

## Of DRUMS, MARCHES, &amp;c. and of TYMBALS.

THE common large *Drum* is made circular, of strong Oak *Scale-board*, and both *Head* and *Bottom* cover'd with strong *Parchment*; its *Height* is generally equal to its *Diameter*, but seldom above 30 Inches over, unless *Skins* can be got larger to cover them. They can be strained or braced to any *Tone* required; and are *beat* with 2 *Sticks* properly turned: which *Art* only consists to keep the *Time* of the *Tune*, in true *Movement* to the other *Instruments*: The *Rules* for which, not one *Drummer* among 10,000 rightly understands by musical *Notes*.

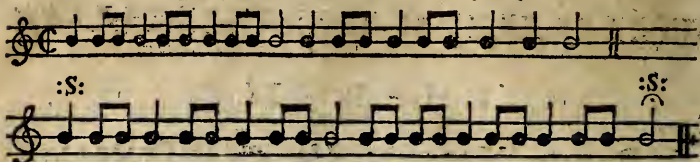
It is a *military Instrument* of the *pulsatile* Kind, and mostly used amongst the *Foot*, to direct them to duty, *viz.* to *march*, to *attack*, to *retreat*, also to *rise*, or to be in their *Quarters*, &c. which the *Soldiers* understand by the various *Beatings*, called the *March*, the *Double-march*, the *Assemble*, the *Charge*, to *arms*, the *Retreat*, and the *Chamade*, &c.

There are also *Drums* made of *Brass*, called *Tymbals*, or *Kettle-drums*, used among *Horse* *Soldiery*: Two of which are laid across the *Horse's* *Shoulders*, before the *Drummer*, richly clad; who *beats* them with two small *Iron Rods*, with *Balls* on their *Ends*, making very odd *Gestures* at the same *Time*. These *Tymbals* may be beat so soft as to be used in *Concerts*, *Tragedies*, *Oratorios*, and the like.

There are various *Ways* in *pricking* down *Notes* for the *Drum*, some have their *Tunes* set on but one *Line*; those above the *Line* to be struck with the *Right-Hand*, and those below the *Line* for the *Left*: but be that as it will, the *Time* is only prick'd down by reason they cannot alter in *Tone*; which may be set down thus:

*A New*



*A New March. W. T.*

See this March in Parts on Page 120.

*The Old English March in the Ancient Notes.*

*A Warrant of King Charles I. directing the Revival of the Old English March, as it is still in use with the Foot.*

**T**HIS Manuscript was found by the present Earl of *Huntingdon*, in an old Chest, and as the Parchment has at one Corner the Arms of his Lordship's Predecessor, then living, the Order was probably sent to all Lord Lieutenants of Counties.

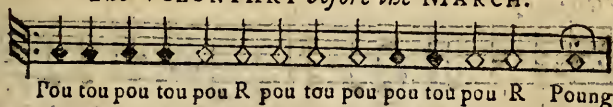
*“ Charles Rex.*

“ Whereas the ancient Custome of Nations hath ever bene to use one certaine and constant Marche in the Warres, whereby to be distinguished one from another. And the Marche of this our *English* Nation, so famous in all the honourable Atchievements and glorious Warres of this our Kingedome in forraigne Parts [being by the Approbation of Strangers themselves confest and acknowledged the best of all Marches] was thorough the Negligence and Carelesness of Drummers, and by long Discontinuance so altered and changed from the ancient Gravitie and Majestie thereof, as it was in Danger utterly to have bene lost and forgotten. It pleased our late deare Brother Prince *Henry* to revive and rectifie the same, by Ordayning and Establishment of one certaine Measure which was beaten in his Presence at *Greenwich*, Anno 1610. In Confirmation whereof, we are graciously pleased at the Instance and humble Suite of our right trusty and right well beloved Cousin and Counsellor Edward Viscount *Wimbleton*, to set down and ordaine this present Establishment hereunder expressed, willing and

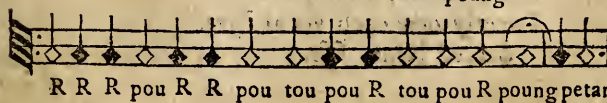
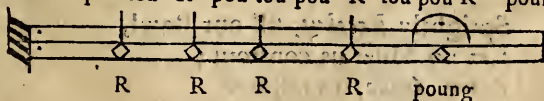
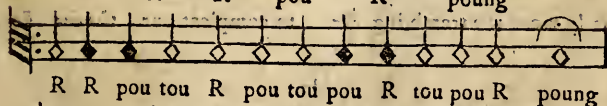
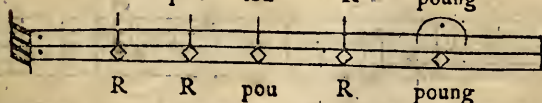
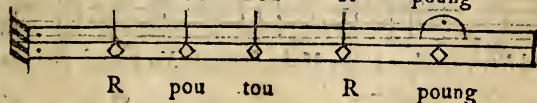
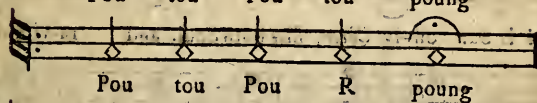
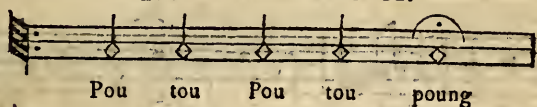
com-

commanding all Drummers within our Kingdome of *England* and *Principalitie of Wales* exactly and precisely to preserve the same as well in this our Kingdome, as abroad in the service of any forraigne Prince or State, without any Addition or Alteration whatsoever: To the End that so ancient, famous and commendable a Custome may be preserved as a Patterne and Precedent to all Posteritie. Given at our Palace at *Westminster* the Seventh Day of *February* in the Seventh Year of our Raigne of *England, Scotland, Francee, and Ireland.*"

*The VOLUNTARY before the MARCH.*

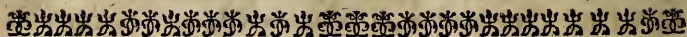


*The MARCH.*



Subscribed *Arundell, and Surry.*

This is a true Copie of the Originall signed by his Majestie--*E. Norgate, Windfor.*



## C H A P. XII.

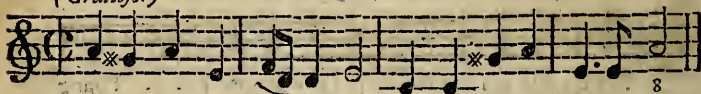
*A Set of short AIRS or SONGS, in Two, Three, and Four Parts; for Voices, or Instruments.*

### The INVITATION.

*A CANZONE: Set for Four Voices, by W. TANS'UR.*

*(Gratioso:)*

:S:



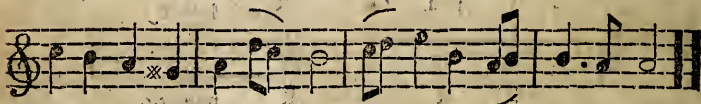
Welcome, welcome ev'-ry Guest, welcome to our *Mu-sic-Feast*,



*Mu-sick* is our on-ly Cbeer, fills both Soul, and ra-vish'd Ear.



Sa-cred *Nine*, teach us the *Mode*, sweetest *Notes* be now explor'd:



Soft-ly move the trembling *Air*, to compleat our *Consort Fare*.

## II.

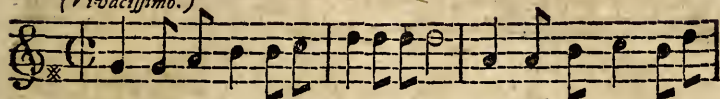
Sprightly *Bacchus*, fill our Bowl,  
Let no Miser us controul;  
Brave *Apollo*, us inspire,  
Sweetly tune each vocal *Lyre*.  
Sacred *Nine*, &c.

*A Loyal*

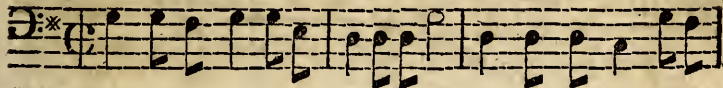


A Loyal HEALTH. W. T. Sen.

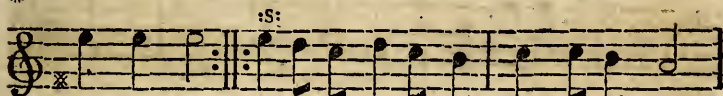
(Vivacissimo.)



Now we are met, let us merri-ly sing, and drink a *Health* to our



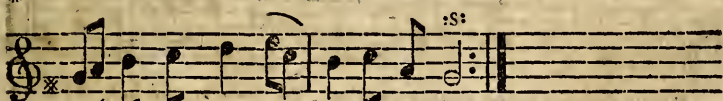
\*



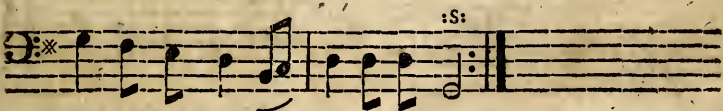
Church and King: With a full *Bumper* our Joys shall be crown'd,



\*



So let this *Health* go mer-ri-ly round,

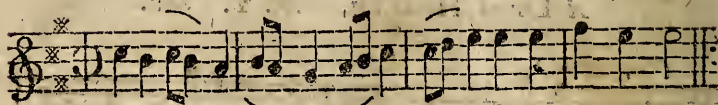


II.

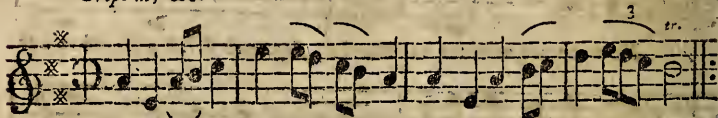
Drink, drink about, never hoard up your *Coin*,  
 All Men, ye know, unto *Fate* must resign:  
 Cherish your Souls, that true LOVE may abound,  
 So let this *Health* go merrily round.

Cherish your Souls, &c.

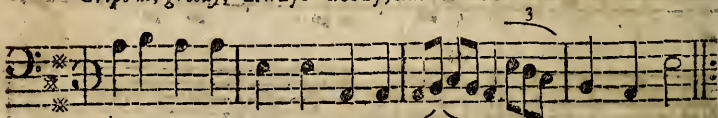
## A Three Part Song. Set by W. T. Senior.



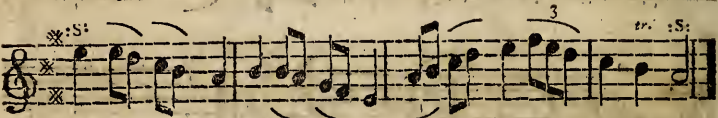
Gripe'm, &amp;c.



Gripe'm, greedy, always needy, starves himself in midst of Store :



While the—



While the gen'-rous, always stren'-ous, To re-lieve and help the Poor.



H.

Gripe'm's whining, always pineing, Always shifting, ne'er to pay ;  
 Good Men drinking, wisely thinking, Singing, drive dull Cares away.

III.

Gripping Cheaters, are Man eaters, Sneaking, daily suck Mens Blood :  
 Men of Merit have more Spirit, Daily strive for all Mens Good.

IV.

Mirth's delighting, Songs inviting, Gripe'm shifts, to pay no Score :  
 We'll be wiser, than the Miser, Kindly kick him out off Doors.

V.

We'll be merry, drinking Sherry, Always friendly, blithe and gay :  
 Free from Wrangling, Broils or Jangling, Joy and Mirth shall crown  
 each Day.

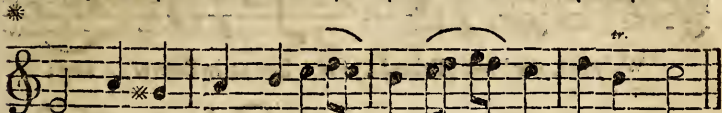
The

## The MUSICAL LOVERS. W. T. Junior.

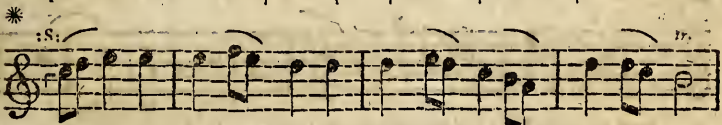
(Presto.)



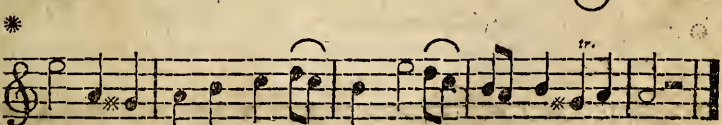
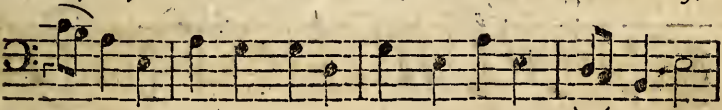
As I and Pol-ly May-ing went, a-long the green Woodside ;



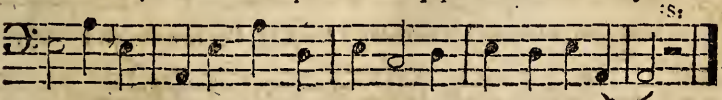
With some soft Words, we did con-sent, that she should be my Bride:



My In-stru-ment was well in Tune, and she in chear-ful Key,



And, frankly, we did then pre-sume to pipe a Roun-di-lay.



## II.

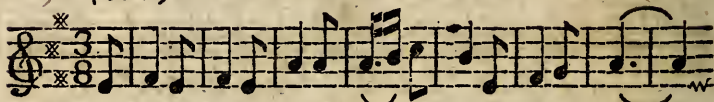
Each Part did well in Consort move,  
 How brisk the Time did beat !  
 Our Notes, such melting Strains of Love,  
 That she cry'd out, Repeat :  
 Our Musick was so charming sweet,  
 We play'd it three Times o'er ;  
 But when I could no more repeat,  
 She laugh'd, and cry'd, Encore.



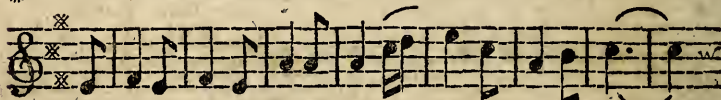
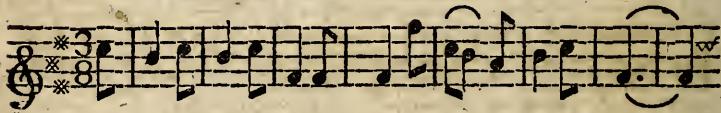
*The MUSICAL SOCIETY.*

*Set in a New Cliff Method. By W. T. Senior.*

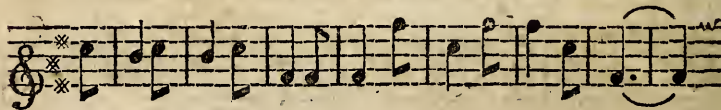
*(Slow.)*



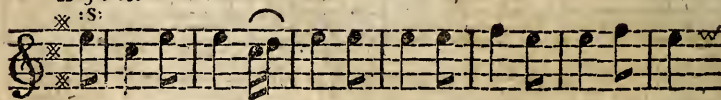
Well met, my loving Friends, of Art, Let us in Concert sing;



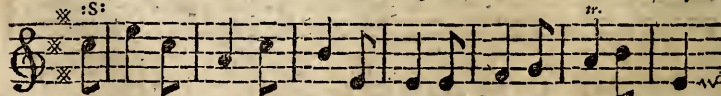
And let each bear his *Vocal Part*, And tune-ful Voices ring:



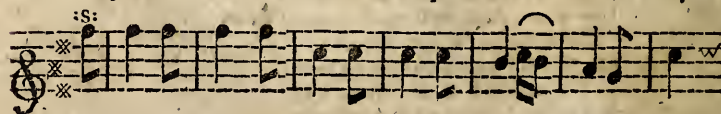
*A 3 Voc.*



Each join, with me, his well-tun'd Harp, In Con-cert sweet, I say,

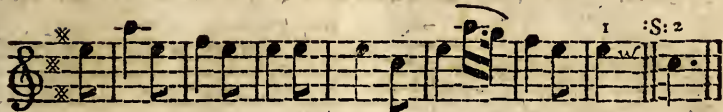


Each join, with me, his well-tun'd Harp, In Concert sweet, I say,

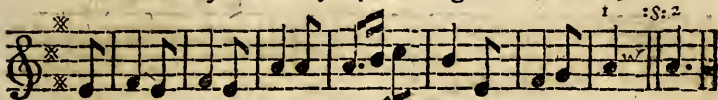


And

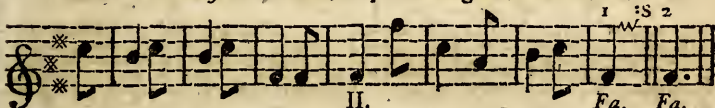
Continued.



And set our Key on *A-re-sharp*, and sing *Fa, La, Sol, Sol, La.*



And set our Key on *A-re-sharp*, and sing *Sol, La, Mi, Fa, Fa.*



II.

*Fa. Fa.*

Let *Will* and *John* the Tenor sound, And sing melod'usly;  
Whilst *Ben.* and *Jo.* the Bass does ground, To make sweet Harmony:  
Let *George.* and *James* sing Counter sweet, In Cords that softly play;  
To move all Parts soft and compleat, We'll sing *Sol, La, Mi, Fa.*

III.

Remember Holy DAVID, well In *Musick's Art* was vers'd;  
His Voice and Harp could Passions quell, For *Saul* he dispossest:  
Each join, with me, his well-tun'd Harp, In Concert sweet, I say,  
And set our Key on *A-re-sharp*, And sing *Sol, La, Mi, Fa.*

IV.

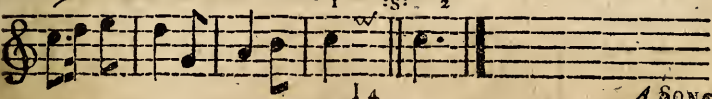
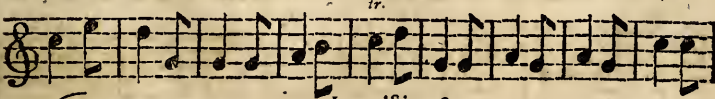
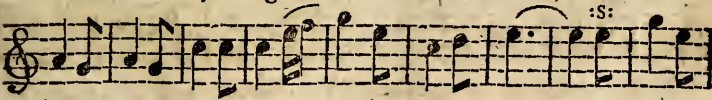
Within the Temple, Solomon, In *Musick* took Delight;  
He Voices had to join, as One, Two Hundred, Eighty-eight:  
Then may We ever take Delight In *Musick's Art* alway;  
And well unite, if Day or Night, To sing *Sol, La, Mi, Fa.*

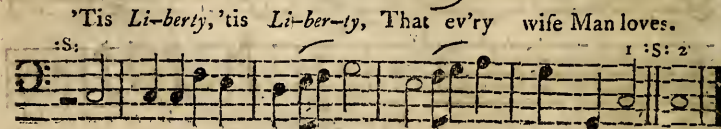
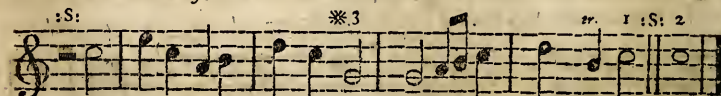
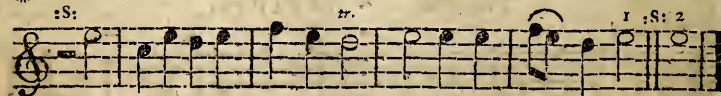
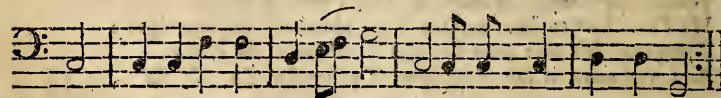
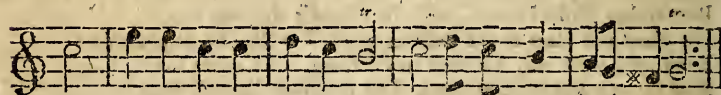
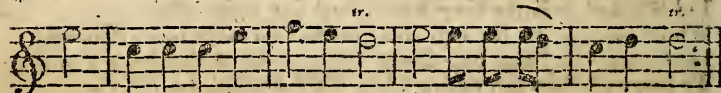
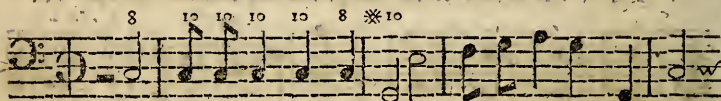
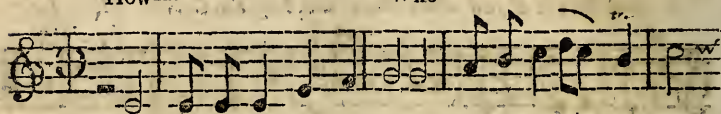
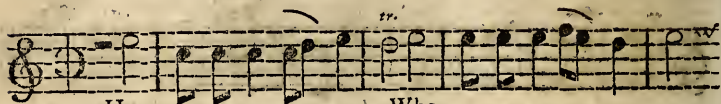
*Transpos'd for the FLUTE.*

(Slow.)



Wel-come; my loving Friends of Art—







II.

III.

I'll tie my whole Heart to none,  
Nor ever confine my Eyes;  
And yet I'll play my Game so well,  
As never to want a Prize:  
'Tis Liberty, 'tis Liberty,  
That makes a Man be wise.—S:

No, fie, out upon those Eyes,  
That strive to entangle me;  
And he's an Ass that loves a Lass,  
When she's not kind and free:  
There's nothing sweet, there's—  
Like Love, and Liberty.—S:

The Huntingdonshire GLEE. Four Parts, Round. W.T. Jun.

(Animato)



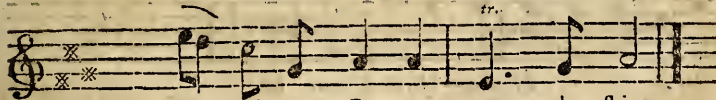
Ye that your Spi-rits would re-gale,



Toss off a Glas of Cow-LING's Ale:



En-core, re-peat, 'tis glo-r'ous fine!



'Till make your Fa-cies gay—ly shine.

II.

III.

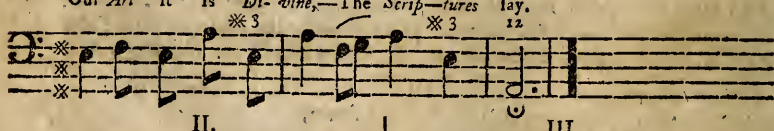
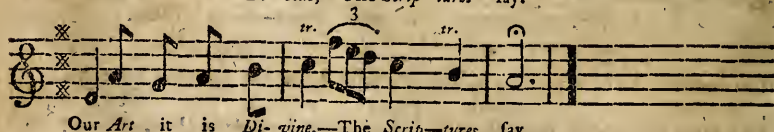
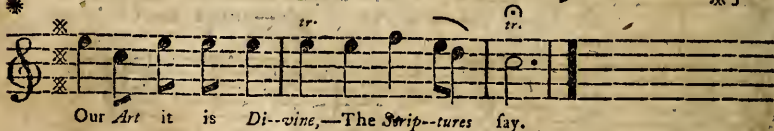
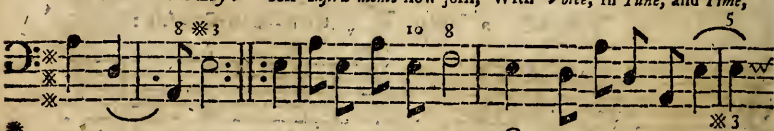
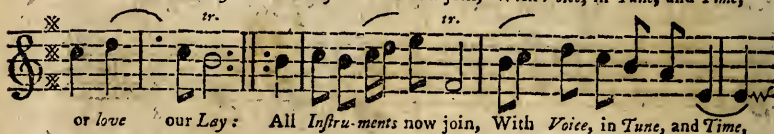
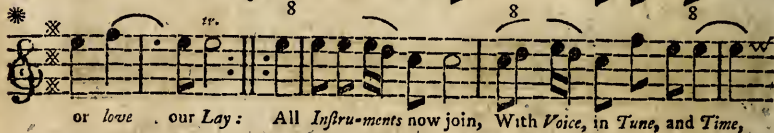
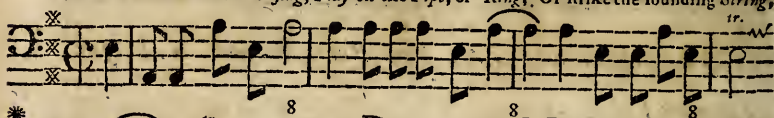
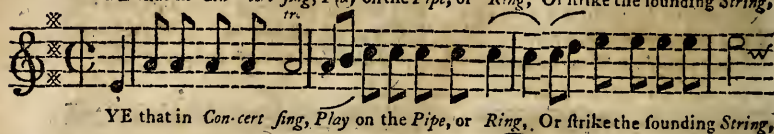
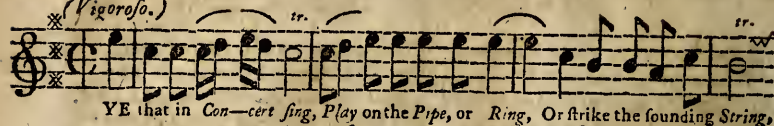
This makes the Coward fierce, and  
bold,  
And Miser change his Bags of Gold;  
'Twill cure the melancholly Mind,  
And make the hardest Lover kind

'Twill make the Songster tune his  
Voice,  
And make the dullest Drone rejoice:  
'Twill make the Poet chant his Tale,  
Such rare Effects has Cowling's Ale.

IV.

This Nectar ne'er disturbs your Brain,  
Nor filthy Dregs will e'er remain;  
Your Glass, with Moderation ply,  
Drink, and live well, you'll never die.

(Vigorofo.)



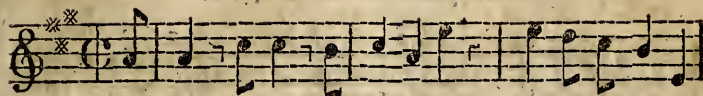
## II.

When DAVID, young and gay,  
Before King Saul did play,  
SAUL's Demon march'd away,  
— Great POW'R was nigh :  
Ev'n so we will oppose,  
Our great, and evil, Foes,  
And, with a thund'ring Close,  
— We'll make them fly.

## III.

Since many Men, of Might,  
Love Darkness more than Light,  
'Would hinder our Delight,  
— That's from ABOVE :  
Let Us here so agree,  
That We may happy be,  
And sing Eternally,  
— In Peace, and Love.

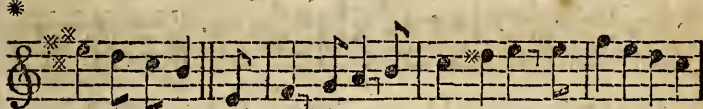
## A Two-Part SONG.



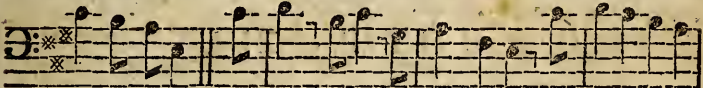
He comes, he comes, the He—ro comes, found, found your Trumpets,



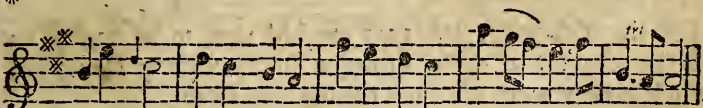
He comes, the He—ro comes, found, found your Trumpets,



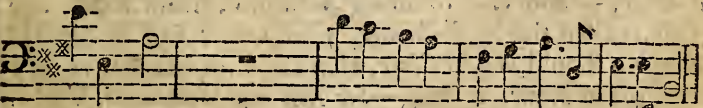
beat, beat your Drums; From Port to Port let Cannons roar, He's welcome to the



beat, beat your Drums; From Port to Port let Canons roar, He's welcome to the



British Shore; welcome, welcome, welcome, welcome, welcome, to the British Shore.



British Shore; welcome, welcome, welcome to the British Shore.

## II.

Prepare, prepare, your Songs prepare,  
Loud, loudly rend the echoing Air;  
From Pole to Pole your Joys resound,  
For Virtue is with GLORY crown'd;  
*Virtue, Virtue, Virtue,*  
*Virtue is with GLORY crown'd.*



*Transpos'd for the FLUTE.*

## C H A P. XIII.

*Concerning PSALMODY, &c.*

**I**N the Year 383, PSALMS are said then to be begun to be sung; and were brought in by Bishop *Damasius*; though they were not then turned into *Metre*.

*Benidictus*, an Abbot of the Monastery of *Peter and Paul*, at *War*, is also said to bring with him, from *Rome*, one *John*, called the *Arch-chanter*, who taught first in *England*, how we should sing in *Choir*, after the same Manner as they then did at *Rome*, in 724.—See *Acts and Monuments*, Vol. I. Page 164.

In King *Egbert's* Reign, 747, the Synod of *Bishops* greatly disputed on the *Profit* and *Excellency* of the Singing of PSALMS in *Churches*; and established a *Law* to promote the same to be sung, with a *modest Voice* and *Gesture*, in *Churches*, as was then so called.

In the Year 459, in the Time of *Gennadius*, the Church of *Constantinople* is said to be then so augmented by singing, that they built the grand *Structure*, called the *Accimentæ*,  
and

and dedicated it to *St. John the Baptist*: wherein the *Praises* of GOD were incessantly sung, both *Day* and *Night*, by *three* several *Choirs*, alternately; (who had fixed *Saleries* for the same) by which the *Citizens* enjoy'd an *HEAVEN* on *Earth*; according to *Holy DAVID's* Words, in *Psalms* lxxxiv. *Ver.* 4. viz. *Blessed are they who dwell in thy House, O LORD: they will always be praising Thee.* As this is a perfect *Symbol* of *Eternity*, hence, it is certainly good for us to be *There*. *Matt.* xvii. 4. (*Vide Drexelius on Eternity*, Page 50.)

*Beza* was also a great *Lover* of *PSALMODY* in his *Time*, and made it his greatest *Part* of *Devotion*; hence, (out of *Ridicule*) some malicious *Persons* then called the *Psalms*, *The Geneva-Figgs*, &c.

*King Erbelston* or *Atelston*, to encourage *PSALMODY*, made a *Law*, in 924, That 50 of the *Psalms* should be daily sung in the *Church*, for the *King*, as he called it; meaning for the *Good* of the *Common-wealth*, and for the *Praise* of *GOD*, &c.

In the *Reign* of *King Henry VI.* *Thomas Sternbold*, of *Barnat*, in the *County* of *Southampton*, translated 37 of the *Psalms* into *Metre*, for the *Use* of *Churches*.

In the *Reign* of *King Henry VIII.* *Sir Thomas Wiat* translated the seven *Penitential Psalms* into *Metre*: And,

In the *Reign* of *Queen Mary*, *John Hopkins* translated several other *Psalms* into *Metre*, all to be sung in *Churches*, &c.

*Queen Elizabeth*, of blessed *Memory*, in her *Injunction* to the *Clergy* and *Laity*, desired that the *Revenues* of the *Living*s of some *Collegiate*, and *Parish-Churches* might be restor'd to their ancient intended *Use*, viz. to maintain *Men*, and *Children*, to keep up the laudable *Science* of *Musick* in *Churches*; so as to be restor'd and kept up in a *modest*, good *Way*; and to be understood as *plain* as if the *Words* were not sung; and to be used between any *Parts* of the *Church-service*. She also permitted, and order'd, that such

as delighted in *Musick* should, for their godly Solace and Comfort, (before and after Service) sing the *Praises* of Almighty God in the *best Musick* that could be composed; whether to *Psalms*, or to *Hymns*, &c. rightly adapted: But not in *Playhouse* Tunes, as are used now, in too many *Churches*, which are as ridiculous as they are new; to the great Grief of all well-disposed Persons.

Since Church-*Musick* is then the *Gift* of God, let us all here endeavour to *instruct*, and *assist* one another, so far as we are able, in all good *Offices* as shall redound to His Praise and Glory; *Who hath enabled us to sing His Praise, for our godly Solace and Comfort; whereby we may imitate the very Angels that are in Heaven.*

(See more on this, in my *Psalm-Singer's Jewel*: or, A *New EXPOSITION* on the BOOK of PSALMS: And my *POEM* on the *Life* of Holy DAVID.)

Here follows a Set of PSALM-TUNES, as easy Lessons for young Beginners, &c. in various *Parts*, with *Figures* of the *Time*, and *Letters*, from the natural *Scale*, how to *Sol-fa* them.

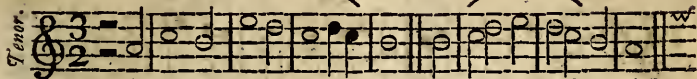


Workshop Tune. PSALM LXII. Old Version.

In Two Parts. W. T.

(A 2 Voc.)

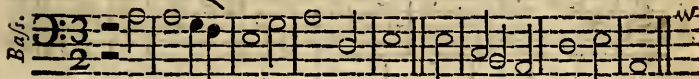
Beats. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2



l f m l s f s f m m f s l s f m l

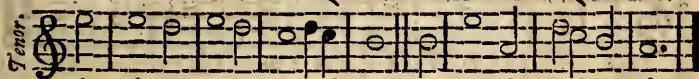
My Glory and—

Beats. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2



l l s f l s l s l l f m l s l l

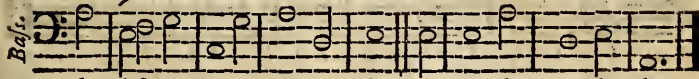
1 2 1 2 1 2 1 2 1 2 1 2 1 2, 3.



l l s l s f s f m m l l s f m l.

He is my—

1 2 1 2 1 2 1 2 1 2 1 2 1 3.



l l f s f s l s l l l l s l l.

7 MY Glory and SALVATION doth On GOD alone depend :  
HE is my Strength, my Wealth, and Stay, And still doth me defend.

8 O put your Trust in HIM alway, Ye Folk with one accord :  
Pour out your Hearts to HIM, and say, " Our Trust is in the LORD.

To Father, Son, and Holy Ghost,  
The undivided Three ;  
The One, sole Giver of all Life,  
Glory for ever be.

St. Edmond's Tune. PSALM LXXI. *Old Version.*  
In Two Parts. W. T.

(A 2 Voc.)

Beats. 2 2 1 1 2 2 1 1 2 1 1 2 2 1 1 1 1 2 2 2

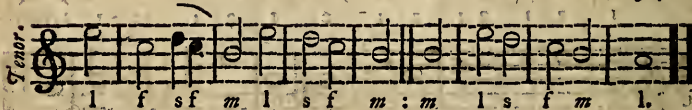


Thy Faithfulness—

Beats. 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

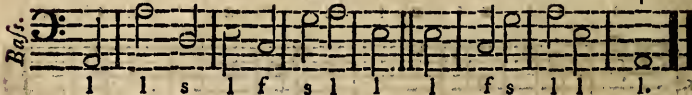


2 2 1 1 2 2 2 2 2 2 2 2 2 2 1, 2, 3, 4.



My Harp—

2 2 2 2 2 2 2 2 2 2 2 2 4.



- 23 **T**HY Faithfulness, O God, to praise, I will, with *Viol*, SING:  
My Harp shall sound thy *Laud* always, O *Isr'el's* holy KING!
- 22 For, Thou mine Honour dost increase, And Dignity maintain:  
Thou caufest all my Grief to cease, And Comfort'st me again.
- 24 My Mouth shall Joy, with pleasant Voice, When I do SING to Thee:  
Also my Heart shall much Rejoice, For Thou hast set me free.
- 25 My Tongue thy Righteousness shall sound, I daily speak it well:  
For Thou, with Shame, dost them confound, That strive to do me ill.

## DOXOLOGY.

To Father, Son, &amp;c.

St. Stephen's Tune. PSALM XLIII. *New Version.*  
In Four Parts. W. T.

10

tr.

1

5

Just Judge of—

tr.

15

12

8

O set me free—

ff.

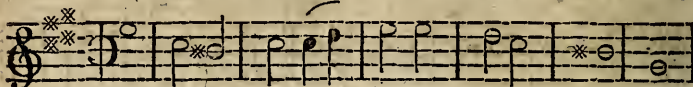
- 1 Just Judge of Heav'n, against my Foes, do thou assert my injur'd Right;  
O set me free, my God, from those That in Deceit and Wrong delight.
- 2 Since Thou art still my only Stay, O leave me not in deep Distress;  
Left I go mourning all the Day, Whilst my insulting Foes oppress.
- 3 Let me with Light and Truth be blest; be Thou my Guide, and lead  
[my Way;  
'Till on Thy Holy Hill I rest, And in Thy sacred Temple pray.
- 4 Then shall I there fresh Altars raise, to God, Who is my only Joy:  
And well-tun'd Harps, with Songs of Praise, Shall all my grateful  
[Hours employ.



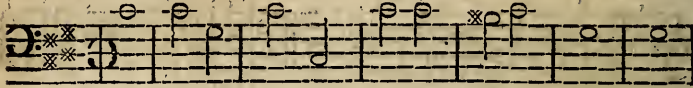
*An HYMN on the Day of JUDGMENT.*



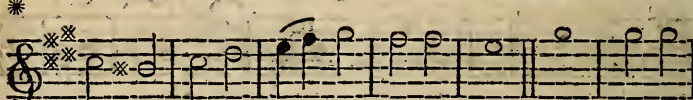
(Ver. 1.) The Day will come when that this lower World, Will



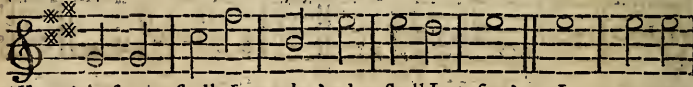
(Ver. 2.) Oh! how shall I ap—pear at that great Day? What



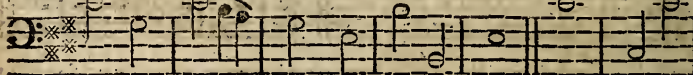
(Ver. 3.) I can do no-thing, but his righteouſneſs is



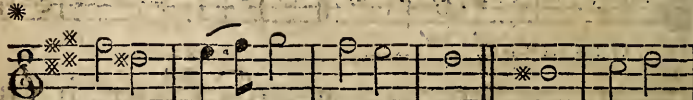
(Ver. 1.) be to ru-in and de-ſtruction hurl'd! And Chriſt will



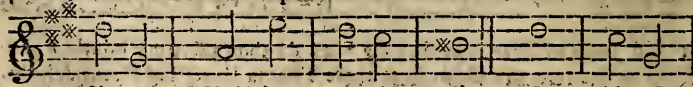
(Ver. 2.) Answer ſhall I make? what ſhall I ſay? I am a



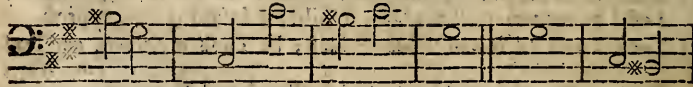
(Ver. 3.) more than I am a-ble to ex-preſs. Then, O, my



(V. 1.) ſeated be up-on this Throne; And Men and

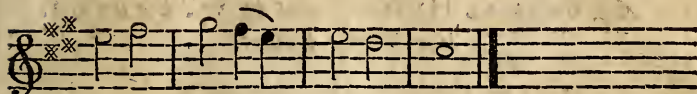


(V. 2.) Sin-ner, Chriſt for me did die: On this I

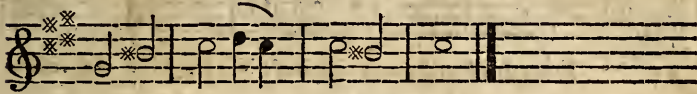


(V. 3.) Chriſt, let this my Comfort be, Not as I  
Continued.

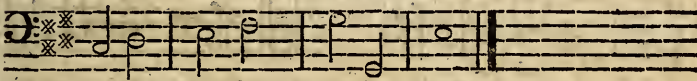
Continued.



(Ver. 1.) Angels shall his Justice own.



(Ver. 2.) trust, I this by Faith ap—ply;

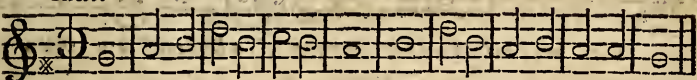


(Ver. 3.) am my—self, but as in Thee.

# A CANON, *Rele* and *Retro*.

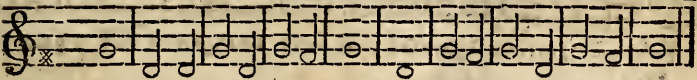
Composed by Mr. W. TANS'UR, in *Two Parts*.

*Rele.*



Praise thou the liv-ing LORD, my Soul, And all his glor'ous Praise proclaim :]

*Retro.*



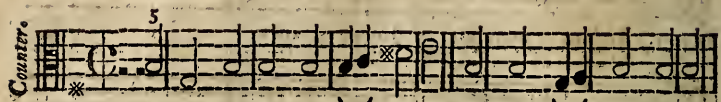
Let all my inward Pow'rs ex—tol, And bless and praise his sa—cred Name. ]

Who hath redeem'd and set thee free,  
From Death, and his infernal Place:  
With loving Kindness crowned thee,  
Ev'n with his aiding tender Grace.

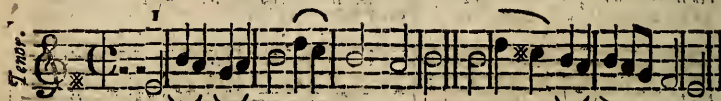
Hal—le—lu—jah, Hal—le—lu—jah,

Hal—le—lu—jah, Hal—le—lu—jah.

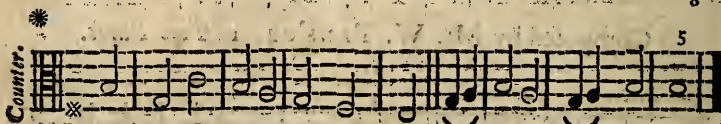
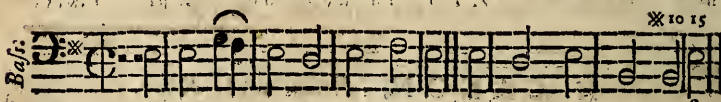
*A FUNERAL HYMN. Set by W. TANS'UR.  
For Three Voices.*



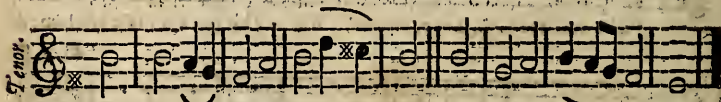
In-to this World we nothing bro't, Nor no-thing can retain:



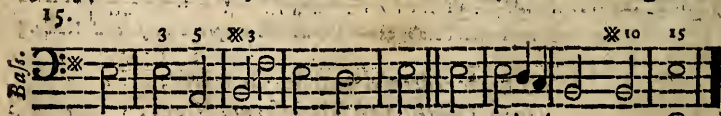
1 Tim. vi. 7. In-to this World we nothing bro't, Nor no-thing can re-tain:



But, as from *Dust* we first were wro't, To *Dust* must turn again



Job 34. But, as from *Dust* we first were wro't, To *Dust* must turn a-gain.



II.

Our *Life's* a *Journey* full of *Care*,  
No *Wealth* from *Death* can save:  
Each *Step* we take, more near we are  
To our dark silent *Grave*.

III.



III.

Nor is it only *Death* we dread,  
But, rather what's behind:

*Rom. xiv. 10.* For, tho' we in the *Grave* are laid,  
We sure shall *Judgment* find.

IV.

*John v. 25.* *Arise ye Dead, to Judgment come!*  
This *Sound* we All must hear:

*Mat. viii. 12.* How then will wicked dread their *Doom!*  
And quake for *Guilt*, and *Fear!*

V.

Whilst *godly Men*, of *Heav'n* possess'd,

*Psal. xxiv. 7.* Lift up their *Heads*, with *Joy*:

*Rev. xiv. 13.* Absolv'd, and blest'd, with *CHRIST*, in *Rest*,  
To all *Eternity*.

DOXOLOGY.

To *Father*, *Son*, and *Holy Ghost*,

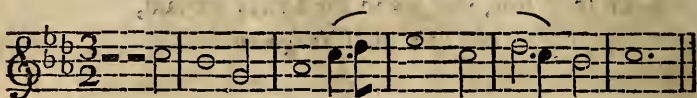
*The undivided Three*:

*The One Sole Giver of all Life*,

*GLORY for Ever be.*

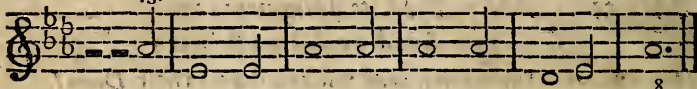
*An HYMN for EASTER DAY. By Mr. TANS'UR.*

*To a CANON, in six Parts, Round.*

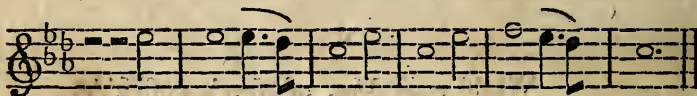


Hail! glor'ous Day! on which th'ALMIGHTY gave

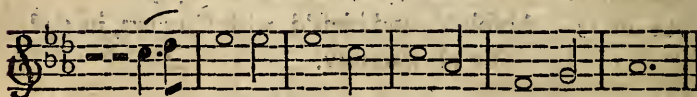
:S:



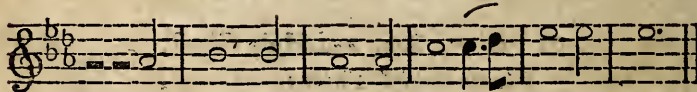
To this New World, the First Fruits of the Grave;



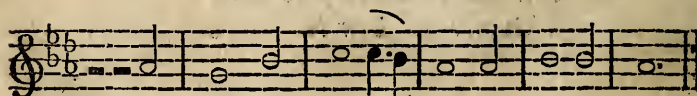
Hail! glor'ous Day! in thy il-lus-tr'ous Light,



What Faith could scarce be-lieve, ap-pear'd in fight:



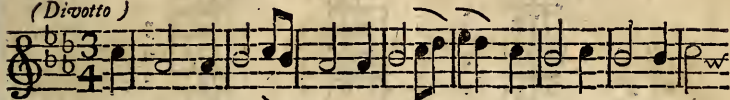
Hail! thou most glo-r'ous Day! It was on thee



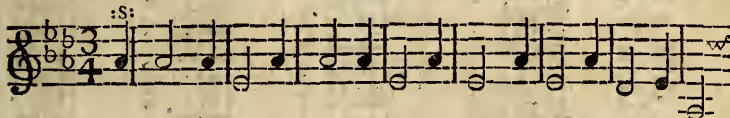
Death lost his Sting, and Grave its Vic-to-ry.

*The REQUEST. Set by Mr. W. TANS'UR.*  
*To a CANON Round: in seven Parts.*

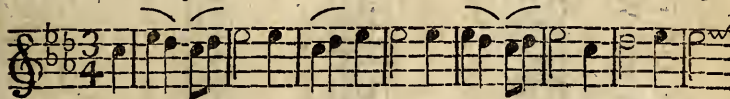
(Divotto)



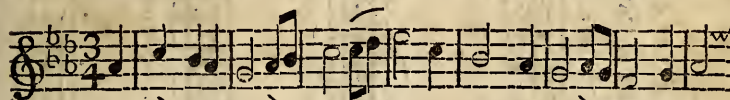
Give me, O LORD, a Soul so high, Whose vast Dimensions reach the Sky :



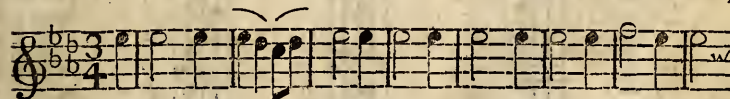
That comprehends with—its Thought, The whole Contents of Good and Nought ;



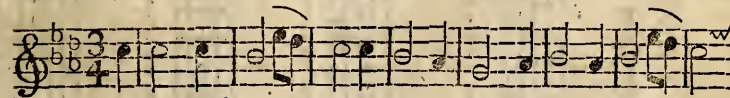
And let it be as good as great, Its high—est Throne a Mercy Seat ;



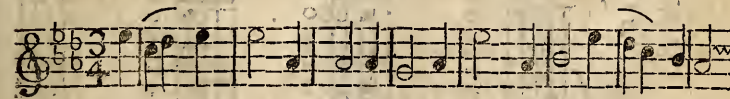
Dis—sol—ving like a Show'r on Earth, To give ten Thousand Seeds a Birth ;



Which hangs on Flow'rs and tender Plants, Sucks not their Sweets but feeds their Wants :



So let my Talent, in full flood, Pour forth in Streams for others good :



And at the last, O LORD, re—store, My Soul to Joy for e—vermore.

*A New*



## A New CHORAL-PIECE, to a GLORIA PATRI: Being

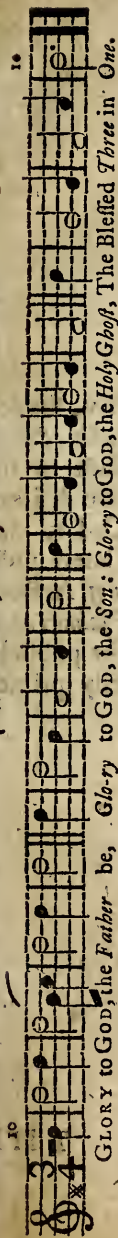
A Composition of EIGHT PARTS. Set by Mr. WILLIAM TANS'UR.

1st Treble.

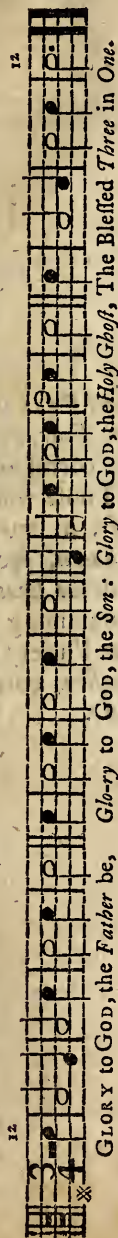


(Second Choir, alone.)

2d Treble.



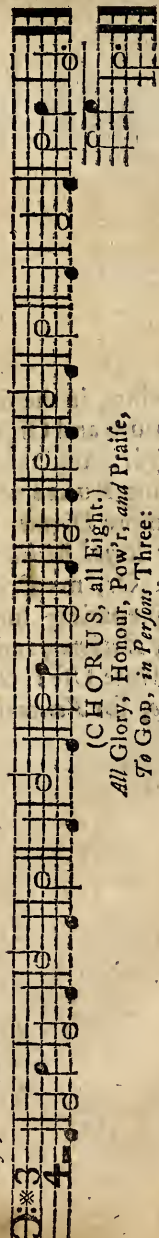
2d Counter.



2d Tenor.



GLORY to GOD, the Father be, Glo-ry to GOD, the Son: Glo-ry to GOD, the Holy Ghost, The Blessed Three in One.  
2d Bass, or Ground.



(CHORUS, all Eight.)

All Glory, Honour, Pow'r, and Praise,

To GOD, in Persons Three:

As at the first Beginning was,

Now, and for ever be.

Having, in the foregoing *Lessons* of PSALMODY, shewed the Nature and Order of *Two, Three, Four, Five, Six, Seven, and Eight*, musical *Parts, in Score*, correspondant to the following *RULES of Composition*:—Those who are desirous to see more *Divine, or Church-Music*, in true Order, may see my *Royal Melody*; my *Melodia Sacra, &c.* lately published: Or, my *Praises of GOD, in the Beauty of Holiness*, now preparing for the Press; containing *Psalm-Tunes, Hymns, Anthems, and Canons*, in great Variety; for publick, and private Use: *Old, and New Version*, correctly printed in *Score, for Voices or Organ, &c. &c.*



THE  
*Elements of Musick*

M A D E E A S Y :

OR, THE NEW  
HARMONICAL SPECTATOR.

B E I N G  
An Universal INTRODUCTION  
TO THE WHOLE

*Art of Musick.*

---

B O O K I V .

---

T E A C H I N G

The *Theory* of SOUND in general, from its *Natural Causes*; or, A *Philosophical*, and *Mathematical Dissertation* thereon; in a concise and easy Method, &c.—With the Principles of *Composition*; either in *two, three, four, five, six, seven, or eight Musical-Parts*: Shewing the *Allowed Passages* of all CONCORDS, and DISCORDS; and the Contrivance of *Fuge, or Canon*, in great Variety.

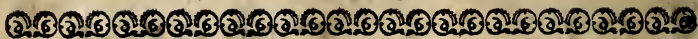
The Whole is faithfully collected from the *Greatest Masters*, both *Antient and Modern*; and methodically laid down for the Improvement of the present Age, &c.

---

By WILLIAM TANS'UR, Senior, *Musico-Theorico.*

---

{ SOUND's Natural Causes are herein display'd,  
Which shew from whence each different Cord is made.  
COMPOSING-RULES are plainly here laid down,  
That Musick's ART, in Splendor may be known. }



## C H A P. I.

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

**A**LL *Sound* is made by *Motion*: And that *Motion* is the Verberation, or Modulation of *Air*; being the *Object* of *Musick*.

*Air* is that *Fluid*, or *Element*, in which we move, breath and consist, composed of minute springy Particles, which give Way to the least Impression made on them; which Particles move freely one among another; for which Reason, it is known to be a *Fluid*; and every Force that presseth upon *Air*, presseth at the same Time, in all Manner of *Directions*:—And as the *Pressure* increaseth, so does its *Density*; as is evident, of *Air* forced into a Bladder; for the more it is forced, the more dense it is; and as it decreases, it expands itself again, in all Manner of *Directions*.—The Force that presseth common *Air*, is the Weight of the *Atmosphere* (that is, the *Clouds*, *Rain*, &c.) and the Spring of the *Air* is equal thereunto; by reason they always balance each other, and produce equal Effects, &c. &c.

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

All *Sound* is supported, and carried distant, by the *Medium* or *Air*, which is called, *The Sphere of Activity*, *The Element of Sound*; or *The Element of Musick*; and so far as the *Medium* passeth, so far passeth the *Motion* with it; and when the *Motion* ceaseth, then must the *Sound* cease also.—But, if it meets with any Hinderance in the Way which it passeth; it strikes and shakes at every Obstacle it meets, making *Echoes* and *Sounds* according to the Nature of the Obstacle: But, if it meets with no Hinderance as it passeth, then it passeth into the *Sphere* of the *Air* or *Medium*, cutting, dividing, or plowing the same, according to the Force of the *Sonorous*, *Sounding-Body*; (which Body is the *Center*) moving in a certain Degree of *Velocity* or *Quickness*; and from this very *Principle* all *Tones* are deduced.

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

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

Hence it is, that *Sound* (with regard to *Musick*) is to be considered *two Ways*, viz. *Simple*, and *Compound*.—A *simple* or *single Sound*, is the Effect of a *single Vibration*, or of so many *Vibrations* as are necessary to excite in us the Idea of *Sound*; that is, the Product of *one Voice*, or of *one Instrument*, &c.—A *Compound-Sound*, consists of *several Sounds*



proceeding from *several* distinct *Instruments*, or *Voices*, all uniting in the same individual Time, and Measure of Duration; that is, all striking on the *Ear* together, be their Differences as they will.

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

From what has been said, it appears, that the whole *Theory of Musick* proceeds from the *Vibrations*, *Oscillations*, or *Tremblings* of the *Sonorous-Bodies*, and also the *Proportion* of *Sound*; for what *Bodies*, or *Sounds* are more *Acute*, the more *swift* are their *Vibrations*; and those more *Grave*, their *Vibrations* are more *slow*, &c. Therefore, The *First Principal*, by which the Nature of *Harmonical Sounds* was found out, was by the *Measure*, and *Proportion* of the *Vibrations* of the *Sonorous-Body*; each *Tone* of *Tune* being made by a certain Measure of the Velocity of the *Vibrations*: I mean, That such a certain Measure of *Courses* and *Re-courses* doth, in such a certain Space of Time, constitute or appoint such a certain determinate *Tone*; and that the *Continuance* of *Sound*, even unto the last, dependeth only on the *Equality* of the *Time* of its *Vibrations*; as may be observed by a *Wire-string* after it is struck: Which was first observed by *Pythagoras*, &c. and this is said to be that which brings musical *Sounds* under *mathematical Proportions*.—(See *The Doctrine of Pendulums*, Page 57.)

To find out their *Proportions*, you must find out their *Numbers*, and then examine the Cause, why some are *pleasant*, and others *unpleasant*, (of which the *Ear* is the *Umpire*;) which shall be the Business of the next *Section*.

§ 2. Of Proportions of Concords, &c.

**F**IRST, take two *musical Strings*, of an equal Length, and stretch them to an equal *Tension* or Tightness, and then strike them both together, and they will *vibrate* in *equal Times*, both *Course* and *Recourse*, in the Nature of a *Pendulum* till they rest: For when *two Strings* are in exact *Unison* to each other, one will *vibrate* to the other, tho' untouch'd: Or, if you lay a Straw, or Scrap of Paper on one, and strike the other, if it be in *unison* to it, it will so *vibrate* as to shake it off; and also sound the *Tone* of the other String.—And because these two *sound* so perfect to each other, they are call'd *Unison*; the *Ratios* of their *Vibrations* being even, both *Course* and *Recourse*, and called 1 to 1; because each Motion, or Particle of Sound, strike on the *Ear* both together; Thus:

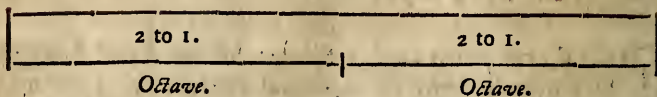
U N I S O N.

1 to 1.

(See Page 155.)

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

Thus :

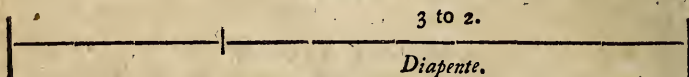


(See Page 155.)

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

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

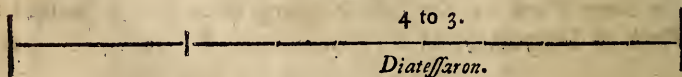
Thus :



(See Page 155.)

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

Thus :



(See Page 155.)

Then



Then take another *uniting String*, and divide that Part as was stopped off to make the *Diapente*, in two equal Parts, and it will give the *Ditone* to the open String, and its Motions will unite every *fifth Course*: Its *Ratio* is 5 to 4, by reason it vibrates *five Courses*, in the same Time as *Four* in the *Ratio* before it.—(See Page 158.)

By this you may easily conceive the *Semiditone*, whose *Ratio* is 6 to 5, its *Courses* uniting every *sixth Course* of its Vibrations; *i. e.* *Six Courses* in the Time of *Five*, of the *Ditone's* Motions.

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

The *Hexachord Major*, is within the Number of *Concording Ratios*, and in *Ratio* 5 to 3; and vibrates five *Courses* in the Time of three, meeting every 5th *Course* of its Vibrations.—And although the *Hexachord Minor*, is not within the Number Six, yet it is a far better *Chord*, by reason, when joined with the *Diapason*, and *Diateffaron*, from the *Unison*, it hath the *Semiditone* to one, and the *Ditone* to the other; their Motions uniting accordingly, whose *Ratio* is 8 to 5, and the Complement of 6 to 5, to the *Octave*, or *Diapason*, &c.

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

Semi- tones.	INTERVALS Names.	Ratios, or Proportions	Compounded of a
— 12	A Diapason, Octave, or Eighth —	2 to 1	5th and 4th, &c.
<i>Septima 7th.</i>	{ A Semidiapason, Sept. Major, or }	15 to 8	5th and * 3d.
	{ A Greater Seventh — }		
— 10	A Sept. Minor or Lesser Seventh —	9 to 5	5th and b 3d.
— 9	A Hexachord-Major, or Greater Sixth —	5 to 3	3d and 4th.
— 8	A Hexachord-Minor, or Lesser Sixth —	8 to 5	
— 7	A Diapente, or Perfect Fifth —	3 to 2	b 3d and * 3d.
— 6	{ A Semidiapente, or Minor Fifth }	45 to 32	* 3d and tone *
	{ A Tritone, or Greater Fourth }		
— 5	A Diatessaron, or Perfect Fourth —	4 to 3	* 3d and tone b.
— 4	A Ditone, or Major Third —	5 to 4	b 3d and tone *.
— 3	A Semiditone, or Minor Third —	6 to 5	* 2d and tone b.
— 2	A Tone, or Major Second —	9 to 8	2 * tones.
— 1	A Semitone, or Minor Second —	10 to 9	1 b tone.
—	A Unison, or One Sound —	1 to 1	One sound.

*An Example of CONCORDS, and their Ratios.*

*By Notes;*

<i>Unison.</i> Ratios, 1 to 1.		<i>Thirds.</i> 6 to 5.      5 to 4.		<i>Fourth.</i> 4 to 3.
 Concords, Unison.		 3d. Minor.      3d. Major.		 4th.
<i>Fifths.</i> 3 to 2.	<i>Sixths.</i> 8 to 5.      5 to 3.	<i>Eighths.</i> 2 to 1.		<i>&amp;c.</i>
 5th.	 6th. Minor.      6th. Major.	 Octave.		

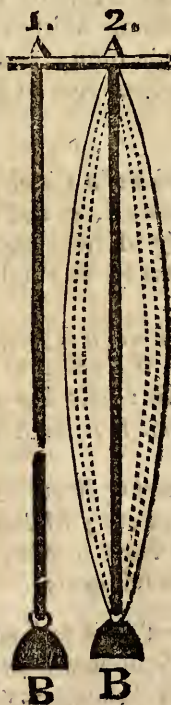
Hence

Hence it is, that the *Vibrations* of a *Chord* or *Musical-String* truly represents the *Motions* of a *Pendulum*, as I before hinted. Now, if you take a *Wire*, or *Musical-String*, and fix one End on a *Center*, and hang a *Weight* at the other End to hang as a *Pendulum*, and when it hangeth still, gently strike the *String* with a Bit of *Wire*, so as not to move the *Weight*, the *String* will *tremble* or *vibrate* in equal *Spaces* of *Time*, in the very Nature of a *Double-Pendulum* so long as it *sounds*; extending itself widest in the *Middle*, according to the second *Figure*, A B.

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

Thus have I laid down the first Causes, and the most useful

*Natural Grounds*, *Ratios*, and *Proportions* of *Harmony*, which proceed only from the *Vibrations* of the *Courses*, and *Motions*





of the *Sonorous-Bodies*; which *Motions* determine both *Time* and *Tune*; and also render each *Sound* more or less *Pleasant*, according to the frequent *uniting* of their *Courses* as they fall on the *Ear* together; from which we distinguish both *Concord*, and *Discord*: *Concord* being produced by the frequent *Motions* falling on the *Ear*, at the same *Time*; and *Discord* is when they seldom or never meet, whose *Ratios* are innumerable, by reason of their *cross Motions*, &c.

N. B. It is said that *C-faut*, in the *Bass Octave*, makes 104 *Vibrations* in one *Second* of *Time*.

As to other puzzling Matters that are merely useless in *Musick*, I shall herein omit; and leave them to the *Criticks* and *Hair-Splitters* of our Age to handle; and thus conclude this *Chapter*.

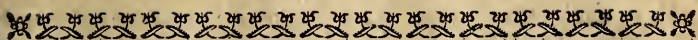
*Thus, by Division of a Line,*  
*We measure SOUND, as well as Time;*  
*Whose trembling Motions we do sum,*  
*Like Beats made by the Pendulum.*

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

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

*Concord is form'd, it doth appear,*  
*When various Sounds meet on the Ear;*  
*But, when their Tremblings Difform move,*  
*Such Sounds will then Discordant prove.*

*As, all that's useful I've express'd:*  
*Let fruitless Study find the rest.*



## C H A P. II.

Of PRACTICAL-MUSICK: *Containing some General Rules for the COMPOSITION of Two, Three, Four, Five, Six, Seven, and Eight Musical PARTS; Together with the Composition of FUGE, or, Contrivance of CANON; according to the most Authentick Rules.*

MANY there are in this conceited Age, that as soon as they can learn to *sing*, or *play* a few *Tunes* by *Rote*, as the *Wheel* turns round, or as *Birds* do in a *Cage*, directly set up for *Teachers*; being so very ignorant as not to say their *Gamut*, and much more, as not in the least to understand it.—These are like ignorant *Sailors*, who know not their *Compass*; and that *Ship* must needs be well steer'd that falls under the Hands of such a *Pilot*. Not only so, but they also set up for *Composers*, knowing neither *Tune*, *Time*, nor *Concord*. And, though they cut so ridiculous a Figure in the Eyes of the *Learned*, they luckily gain *Profelytes* amongst the Ignorant; which verifies the old *Proverb*, that, “*They are clever Fellows amongst Folks as know nothing.*” These are not to be blam'd for their Ignorance, but their Impudence; nor would their *Pupils* know they were *Fools*, had they not paid well for it, &c.—

To prevent which *Errors*, I shall herein lay down all the approved *Rules* of *Composition*: Shewing, First, all the several INTERVALS used in *Musick*, whether CONCORDS, or DISCORDS; and how to compare one Part of *Musick* with another.

CONCORDS are such *Intervals* as are *Tuneable* and *agreeable* to each other; that is, when *two* (or more different *Tones* found together, so as to be *harmonious*, and *Delightful* to the Ear, &c. such as the *Unison*, 3ds, 5ths, 6ths, and their *Octaves*, *perfect*, and *imperfect*.

DISCORDS, are such *Intervals* as are *untuneable*, jarring, and *disagreeable*, such as 2ds, 4ths, 7ths, and their *Octaves*, &c. both of which are either *Simple*, or *Compound*. A TABLE of which you have, as follows:

A TABLE of all the *Intervals* in Musick.

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

A *Simple Interval*, is without Parts or Divisions. But, A *Compound Interval*, consists of several *Lesser Intervals*.—The *Unison* is not an *Interval*, because it is but *one Sound*, but its *Octaves* are: were they to swell to 10,000 *Tones*.

The same by Notes; with their Number of Semitones.

CONCORDS.

1.	Thirds.	Fifths.	Sixths.	Eighths.			
The Unison, or one Sound.	Minor 3d. Major 3d.	Minor 5th. Major 5th.	Minor 6th. Major 6th.	Octave or 8th.			
N <sup>o</sup> . of Semitones.	3.	4.	6.	7.	8.	9.	12.
							DIS.



## DISCORDS.

Seconds.		Fourths.		Sevenths.	
Minor 2d.	Major 2d.	Minor 4th.	Major 4th.	Minor 7th.	Major 7th.
N <sup>o</sup> . of Sem. 1.      2.      5.      6.      10.      11.					

{ *What Chord soe'er you please to name,*  
 { *An Eighth to that, is deem'd the same.* }

To reduce any *Compound-Interval* into a *simple* or *single* one, to bring it to its first *Radical*, or lowest *Term*; subtract the *Denominator* by 7, as often as it will bear, and the *Remains* will be the *Interval* sought for, in its *lowest Term*; whether it be doubled, tripled, or quadrupled: As 7 from 12, a 5th remains, &c. being the *Radical* or lowest *Term*.

## § 2. Of Comparison.

TO Compare several *Parts* of *Musick* together, as they stand in *Score*, so as to know the *Interval*, whether *Concord*, or *Discord*; you must first take the *Letter* whereon any *Note* stands in any one *Part*, and compare it to the *Letter* of the *Note* that stands in *Score* against it, in another *Part*, and count the *Distance* from one to the other, according to the *Scale* of *Musick*; by which you may know how many *Degrees* a *Note* in one *Part*, is different from any *Note* in another *Part*; and what *Interval* it is, whether *Concord*, or *Discord*; and also what *Number* of *Semitones* each *Interval* contains; and whether that *Chord* be *Major*, *Minor*; or *Greater*, or *Lesser*; *Perfect*, or *Imperfect*: The *Minor*, *Lesser*, or *Imperfect* being always one *Semitone* less than the *Major*, *Greater*, or *Imperfect* *Chord* as before hinted.

An

*An Example of FOUR PARTS compared together.*

*Treble.*

10 10 8 10 13 13 12 10 15.

*Counter.*

5 6 5 8 10 10 8 12.

*Tenor.*

1 6 5 3 5 10 8 7 5 8.

*Bass.*

Sing to the LORD a new made Song.

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

§ 3. Of COMPOSITION, &c.

*The Allowed Passages of all Concorde, &c.*

RULE I.

When one *Part* moves, and the other *Part* keeps its Place, the *Moving-Part* may move to any *Concorde*. As thus:

Tenor moves. | Tenor stands.

Bass stands. | Bass moves.

*Note*, That whensoever any single *Concord*, or *Discord* is mentioned, their *Octaves*, or *Eighths*, are also meant; (as I shewed in Page 159.)

RULE II.

You may take as many *Thirds*, *Fifths*, and *Eighths*, as you please, when both *Parts* do stand; as thus:

3ds.      5ths.      8ths.

RULE III.

Two *Fifths* may be taken together, both rising and falling, if one be the *Major* and the other be the *Minor*; (and not otherwise) as thus:

5ths.

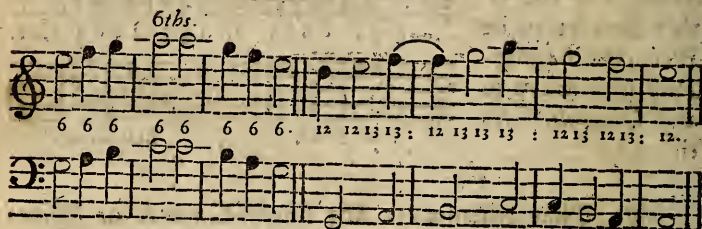
The like is to be understood of 4ths; two of one Kind may not pass together, by reason *Transposition* of the *Parts*, in *Canon*, will render them 5ths.

R U L E



## R U L E IV.

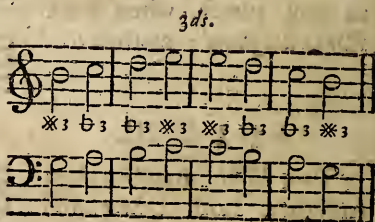
Two or more *Greater Sixes*, (or *Sixes* of different Kinds) may be taken together, both rising and falling, either by *Degrees*, or by *Leaps*; Or, take no more than two or three *Sixes*; but move by a *Fifth* and *Sixth*, or their *Octaves*; as thus:



But *lesser 6ths* together are not good, nor allowable; neither by *Degrees*, nor by *Leaps*.

## R U L E V.

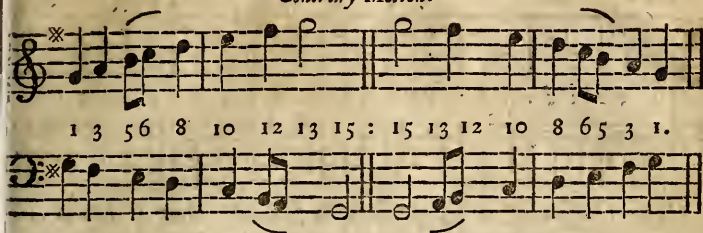
You may take as many *Thirds* as you please, either rising or falling together, either by *Degrees*, or by *Leaps*, if one be the *Major*, and the other the *Minor*, (but two *Major Thirds* are not allowed together unless it be before a *Close*, or where it can't be well avoided) as thus:



## R U L E VI.

If *Two*, or more *Parts* do move gradually, by *Contrary Motions*, they may move *Ascending* or *Descending*; as thus:

*Contrary*

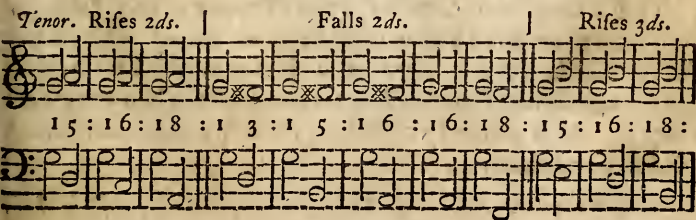
*Contrary Motion.*

N. B. By these Six *Rules* before-mentioned, you see how all *Concords* may be taken and applied: But I shall next shew you how all *Concords* may follow each other, either *Ascending*, or *Descending*, in all their various *Passages*.

§ 4. *Of the Allowed Passages of all CONCORDS, passing one from another.*

THE *Passages* of all *Concords* from any one to another is allowable, when both *Parts* move by *Contrary Motions*, either by *Degrees*, or by *Leaps*; I mean when the *Upper-Part* rises, and the *Bass* falls: Or, when the *Upper-Part* falls and the *Bass* rises to any different *Cord*, that lies between their *Passages*; as the above *Example*. But to give you a more clear *Inspection*, I shall set down all the several *Passages*, of the several *Concords*, as they pass from one to another, beginning first with the *Unison*, and from thence to the *Third*, *Fifth*, *Sixth*, and *Eighth*, &c. *Ex. gr.*

RULE VII. *Allowed Passages from the Unison.*



Rises 4ths. | 5ths. | 6ths. | 7ths. | 8ths.

1 5 : 1 5 : 1 6 : 1 8 : 1 6 : 1 8 : 1 8 : 1 8 : 1 16.

The *Unison* is of so perfect a Sound, that if never so many do sound together, the Ear cannot distinguish them from one and the same Sound, only stronger: It may be properly used at the Beginning of *Strains*, and also at a *Conclusion*, or elsewhere, when the *Composer* alone pleases.

### RULE VIII. Allowed Passages from Thirds.

Rises 2ds. | Falls 2ds.

3 1 : 3 6 : 3 8 : 3 5 : 3 6 : 3 8

\* Rises 3ds. | 4ths. | 5ths. | 6ths.

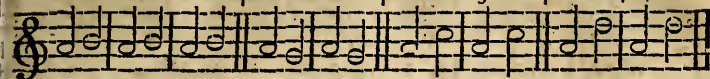
3 6 : 3 6 : 3 8 : 3 8 : 3 8 : 3 10, &c.

The *Third* is a *Cord* of great Variety; and two, or more may be used either together, or mixed with other *Perfect Cords*, in any *Part* of a Piece of *Musick*; which renders all other *Perfect Chords* more sweet when they pass from it. It is properly called an *Imperfect Cord*, and most used in *Composition*.

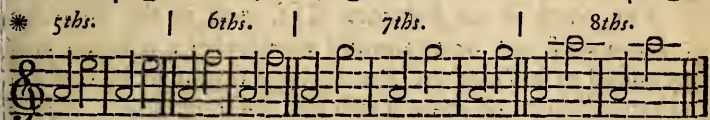
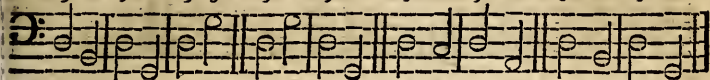


**RULE IX.** *Allowed Passages from Fifths.*

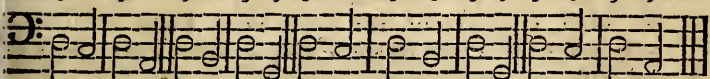
Rises 2ds. | Falls 2ds. | Rises 3ds. | 4ths.



5 8 : 5 10 : 5 3 : 5 1 : 5 8 : 5 8 : 5 10 : 5 10 : 5 12



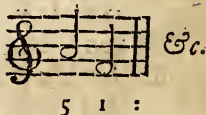
5 10 : 5 12 : 5 12 : 5 15 : 5 12 : 5 13 : 5 15 : 5 13 : 5 15, &c.



The *Fifth* is a very sweet, pleasant, and *Perfeet Cord*, and used in any *Part* of *Musick*, to fill the *Harmony*; but too many of them are apt to cloy the Ear: Therefore, two or more are not allowed to move together in less than *Three Parts*; as I before hinted.

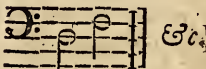
**RULE X.**

When the *Upper-Part* falls by *Leaps*, and the *Bass* rises by *Leaps*, then you may pass from the *Fifth* thus: —



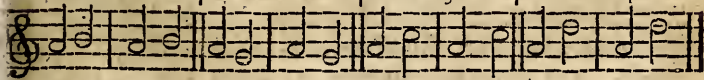
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In like Manner Parts may pass thro' one another; the *Bass* to become the *Upper-Part*, and the *Upper-Part* to become *Bass*, &c.

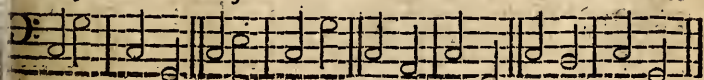


**RULE XI.** *Allowed Passages from the Sixth.*

Rises 2ds. | Falls 2ds. | Rises 3ds. | Rises 4ths.



6 3. 6 10. 6 3. 6 1. 6 10. 6 12 6 10. 6 12.



M

5ths.

The *Sixth* is an *Imperfect Cord*, and is the nearest to a *Discord* of any other *Concord* whatsoever; it being compounded of a *Third* and *Fourth*, and ought to be carefully taken. Two, or more *Sixths* of different Kinds may be taken together, either by *Degrees* or by *Leaps*; or be mixed with other *Perfects*, in any Part of a Piece of *Musick*. It also takes the Place of the *Fifth*, in *Four Parts*, on most *sharp'd Notes*; or otherwise, when the *Fifth* is left out: It is also of excellent Use to render the other *Perfects* more sweet; but never used to begin a Piece of *Musick*, nor yet to end with: And is properly called, *A middle Concord*.

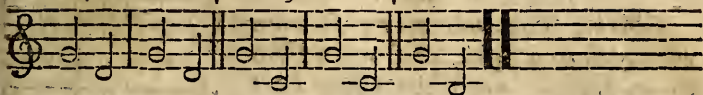
When the *Upper-Part* falls by *Leaps*, and the *Bass* rises either by *Degrees* or by *Leaps*, then you may pass from the *Sixth*, thus:

RULE XIII. *Allowed Passages from the Eighth.*

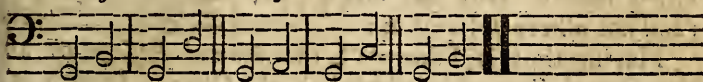
*Tenors Falls 2ds.* | *3ds.*

8 5 : 8 5 : 8 3 : 8 1 : 8 5 : 8 3 : 8 1

4ths. | 5ths. | 6ths.

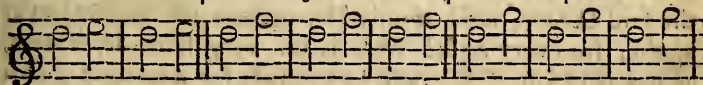


8 3 : 8 1 : 8 3 : 8 1 : 8 1, &c.

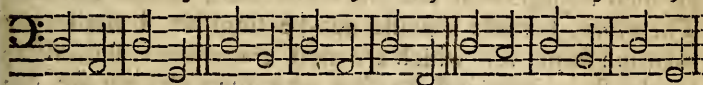


\*

Tenor Rises 2ds. | 3ds. | 4ths.

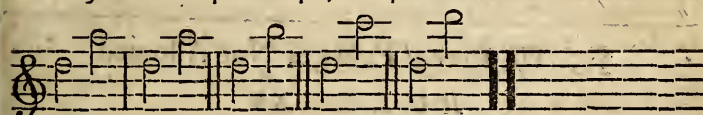


8 12 : 8 13 : 8 12 : 8 13 : 8 15 : 8 12 : 8 13 : 8 15 :

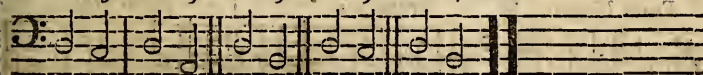


\*

5ths. | 6ths. | 7ths. | 8ths.



8 13 : 8 15 : 8 15 : 8 15 : 8 17, &c.

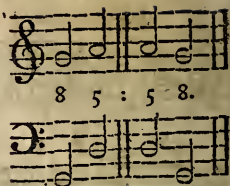


The *Eighth* or *Diapason*, is as *Perfect* a *Cord* as the *Unison*, and of the very same *Nature*: Two of which are not allowed to move together, by reason they cloy the Ear.—It may be used in any *Part* of a *Piece* of *Musick*, *Beginning*, or *Ending*; or elsewhere, mixed with *Im-perfects*; but none so proper to conclude with: And properly is called, *The grand Period* or *Close* of all *Harmony*.



## RULE XIV.

Observe, That you may pass from an *Eighth* to a *Fifth*, or from a *Fifth* to an *Eighth*, when the *Upper-Part* either rises or falls but one *Degree*, (and not otherwise) as thus:



Having thus laid down all the *Allowed Passages* of all the several *Concords*, included in the *Octave*; (which is, *The whole System or Body of Musick*.) It appears, that what other *Concords*, or *Discords*, are used either above or below the said *Octave*, are but only *Repetitions* of the same over again; for every *eighth Note* is the very same in *Nature*, as it was before. It would be needless for me to set down all such *Passages* that are *Not Harmonical*, or *Not Allowed*: Therefore, because I would not be singular, I shall only mention some few which are most erroneous; and, afterwards, shew some just *Reasons* why such *Passages* are excluded from *Composition*.

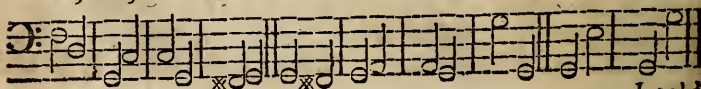
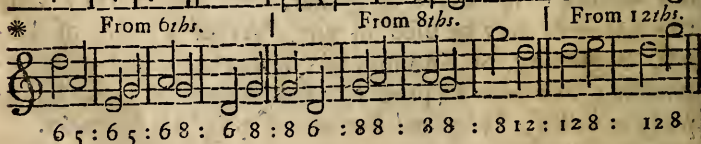
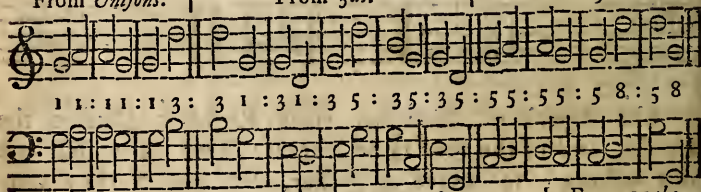
## § 5. Of several Passages Not Allowed.

## RULE XV.

From Unisons.

From 3ds.

From 5ths.



I told

I told you in the 5th Rule, that two *Major* 3ds together were not so harmonical, nor so allowable, as two *Minor* 3ds; (or as it was one *Major* and one *Minor*) unless they should fall in such Places where they could not be well avoided. Therefore I shall give you an *Example* of them, thus:

## RULE XVI.

*Major Thirds*, not allowed.



Suppose you should move two, three, or more *Unisons* together, it would be but the very same as one *single Part*, which you could call nothing else but *Melody*: But should you move from the *Unison* to any other different *Cord*, you might properly call it *Harmony*, or *Concert*. Therefore the *Passages* of the *Fifth* and the *Eighth* are not allowed together in that Manner: Not because that their *Sounds* are more sweet, or more orderly fixed than other *Concords*; but, because they arise from the two first *Proportions* that are found, viz. an *Eighth* from *Dupla*, and a *Fifth* from *Sesquialteria*; (as I shewed in Book III. Page 77.)

Another Reason why two *Fifths*, nor two *Eighths* may not move together, is, because *Perfects* of the same Kind are more cloying to the Ear than *Imperfects*; and also it is of greater Variety to the Ear to hear a different Variety of *Cords*, than to have the same over again. Should it be allowed, that the *Composer* should move two, or more of one Kind together, he would doubtless be greedy of more; and this is the very Reason, that two *Perfects* of the same Kind are not allowed to move together, neither by *Degrees* nor by *Leaps*, especially in *Two Parts*; which the *Ear* will plainly demonstrate.

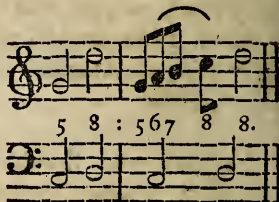
## § 6. Of TRANSITIONS, and CONSECUTIONS.

**F**IRST, it is to be noted, that every *Leap* in *Musick* doth employ a *Transition* by Degrees, (if required) from the former *Note* to the latter; and that every *Disallowance* doth end either in the *Fifth*, or in the *Eighth*; and that these *Degrees* of *Transition* produce a *Consecution* of two, or more *Perfects* of the same Kind, when both *Parts* move the same Way:

Which appears only by this one *Example*, which demonstrates the Reason of all the rest.—The like is to be understood by 4ths, and their Octaves.

## RULE XVII.

## TRANSITION.



By this *Example* you see that the *Transition* or *Breaking* of a *Note*, begets a *Consecution* of two *Eighths* together, which is the very Reason that all others that move in like Manner, are called *Disallowances*; for all *Disallowances* are commonly generated, when both *Parts* move the same Way: Therefore, I presume, that if the *Upper-Part* move but by one *Degree*, and the *Bass* by *Leap*, that no *Disallowance* can happen (except as the *Passage* from the *Sixth* to the *Eighth*,) unless it be set for the Purpose.

Hence it appears, that *Leaps* are the properest *Movements* for the *Bass*, and *Degrees* are more natural for the *Upper-Parts*; then certainly, that which is *Natural* cannot be displeasing to the *Ear*; but if you make a Disorder in your natural *Movements*, by moving the *Bass*, by *Degrees*, and the *Upper-Part* by *Leaps*, (to move the same Way to a *Perfect Cord*) then the *Consecution* will soon generate a *Disal-*



*Disallowance*: For most *Disallowances* are begot when the *Upper-Part* moves by *Leap*, (to a *Fifth*, or *Eighth*) while the *Bass* moves but one *Degree*; or, when both *Parts* move the same Way by *Leaps*, into a *Fifth*, or *Eighth*, or their *Octaves*, &c.

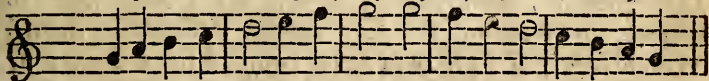
N. B. That all the 17 RULES before-mentioned, are understood as on *Key Gamut Sharp*; but the like is understood in any other *Key* whatsoever, whether *Flat* or *Sharp*: Out of which RULES every *Passage* in all Manner of *Compositions* are taken.

### § 7. Of Taking DISCORDS.

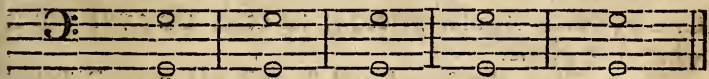
DISCORDS, when orderly taken, are as *ornamental* to *Music*, as *Sauce* is to *Meat*, or as *Shades* to *Painting*; and render the other *Concords* more sweet and delightful; which are admitted into *Musick* two several Ways, *viz.* by *Pafs*, and by *Way of Binding*.

#### DISCORDS by Pafs Allowed.

*Octaves.* 8 9 10 11 12 13 14 15 : 15 14 13 12 11 10 9 8.



*Single.* 1 2 3 4 5 6 7 8 : 8 7 6 5 4 3 2 1.



First, The taking of *Discords* by *Way of Pafs*, is, as the above *Example*; where *Parts* make a gradual *Transition*,  
from

from one *Concord* to another; and may be allowed in any *Transition* whatsoever; so the *First*, or *Leading-Notes* be a *Concord*; and the last produce not a *Consecution of Perfects* of the same Kind: So that *Discords* are *Prepared* by *CONCORDS*, and *Resolved* again by *CONCORDS*, &c. As,

RESOLVES.	{	A <i>Second</i> , resolves into a <i>Unison</i> , or <i>Third</i> .
		A <i>Fourth</i> , resolves into a <i>Third</i> , or <i>Fifth</i> .
		A <i>b Fifth</i> , resolves into a <i>Third</i> , or <i>Fifth</i> .
		A <i>Seventh</i> , resolves into a <i>Fifth</i> , <i>Sixth</i> , or <i>Eighth</i> .
		A <i>Ninth</i> , resolves into an <i>Eighth</i> , or <i>Tenth</i> .
		An <i>Eleventh</i> , resolves into a <i>Tenth</i> , or <i>Twelfth</i> , &c.

*Secondly*, By Way of *Binding*, is, when *Discords* are placed on Purpose between the *Concords*, to render the *Concords* more sweet and *graceful*; of which the *Ear* is the best *Umpire* to give Directions how to place them. I shall therefore omit an *Example* by Reason Room will not permit; and that you may easily discern their proper Places, only by Observation from other *Musical Compositions*.

In a foregoing Table of Ratios of *Concords* in the First Chapter, (Page 54,) I reckoned the Fourth among the *Concords*, which most Authors now count a *Discord*; of which I am of Opinion, that it is more properly an *Imperfect Concord*, than a *Discord*, if it be the *Major Fourth*; by Reason it includes the same Quantity of *Semitones* as the *Imperfect Fifth*; (yet some Authors say there is Difference in their Ratios, which I am very slow to believe, by Reason, the Ear cannot distinguish them.) Which *Imperfect Fifth* was never counted for a *Concord* by many Authors; yet I cannot miss but give my Opinion, that, there is no *Concord* whatsoever has a more graceful Charm, (when regular placed;) let other *Composers* call it what they please.

N. B. That the *Second* and *Seventh* are very *Dissonant* and *Inharmonical*: But in many *Parts* are easier tolerated; and especially when covered by an higher *Part*.

## § 8. Of COMPOSITION in General.

THE Original Rule of Composition is called *Plain Descant*; (which is the *Grammar*, or *Ground-work* of *Musical Composition*.) Wherein all *Concords* are orderly taken.—*Figurate-Descant*, is, when *Discords* are admitted into *Harmony*, either by gradual *Transition*, or otherwise taken, which is the *Ornamental*, or *Rhetorical Part* of *Musick*.

The First, and General Observation of a *Composer* is, to consult whether his *Musick* is intended for *Grave*, or *Cheerful* Use; so that the *Harmony* may truly express the right *Sense* and *Meaning* of the *Words*, to which it is fixed.—*Ex. gr.* If your *Words* seem very *Grave* and *Serious*, let your *Musick* be such also: But, if *Pleasant*, *Lively*, and *Cheerful*, then let your *Musick* be thereunto suitable.—If your *Words* seem of *Cælestial* Inclination, then let your *Musick* ascend accordingly,—But if they seem *Earthly*, or downwards, then let your *Musick* descend also; which *Sense* may be expressed whilst the *Musick* is performing by the *Motion* of your *Hand*, or *Eye*, i. e. motioning upwards, or downwards; which must be still brought off, with *Air*, and in *Measure*; which is, *The very Soul and Spirit of Harmony*.

Observe, That you do not use any remarkable *Pause*, or *Rest*, until your *Words* come to a full *Sense*, or *Period*; or in Order to take in *Breath*; For no *Rest* can possibly be interposed in the Middle of a *Word*: But a *Sigh*, *Sob*, &c. may be expressed by a short *Rest*; as *Hark!* *Oh!* &c. Next, consult your *KEY*, whether *grave*, or *cheerful*; and express your *Subject* by your *Sounds*, and your *Time* by the *Length* of the *Syllables*, according to the *RULES* of *Harmony*, &c.

N. B. That in an *open-Key* B, E, and A, are naturally *Sharp Sounds*; and F, C, and G, are naturally *Flat Sounds*: So in *Transposition* they are first flatted, or sharped, &c.—Also, all Natural *Sharp-Notes*, in the *Bass*, require *Flat-Ticks*;



*Thirds*: and all Natural Flat-*Thirds*, in the *Bass*, require to be made *Sharp-Thirds*, &c.

As the chief End of Church-Musick is to relieve the Weariness of a too tedious Attention; to make the Mind more cheerful, and compos'd; and to endear the Offices of Religion; that Sort should always imitate the sweet Perfume of the ancient Tabernacle; and have as little of the Play-house Maggots, and Voluntaries in it as possible. It should always be free from all Galliardizing Notes, Military Tattoos, or common frothy jigging Airs; which only tickle the Ears of the Chimerical, with trifling Fancies, and corrupt the Mind with impure Thoughts. Such-like Strains as these, only prophane the Service of GOD, and bring the Play-house into the CHURCH; whereby we are, as it were, Toodled out of our Reason, Religion, Morality, and Devotion, by Persons of corrupt Morals.—What can be a greater Scandal to our Religion, than to hear the Praises of GOD offered up in immodest Strains of Musick, through the Organ of the Devil? and too often by irregular Persons, more fit for the Exercises of Penance and Correction, than for the Offices of Religion and Exultation.

ALL Religious Harmony ought to be compos'd (as well as be perform'd) by Persons of devout Understanding, so as to inspire, and move to Devotion; whose Strains of Musick must be Grave, Solemn, Seraphick, and Noble withal, as becomes the Subject: fit for a Martyr, to sing or play, and for an Angel to hear. It also should be so compos'd, as to cherish and warm our very Souls within us, with Piety and Devotion; and take hold of our grandest Affections: and so transport us to the Beauty of Holiness, above the Satisfaction of this Life, as to make us ambitious of the Glories of HEAVEN, &c. &c. &c.

For, { When we to Heav'n's celestial Temple come,  
Petition there shall cease, and Prayer be dumb:  
But, PRAISE, in Accents more sublime and strong,  
Shall then commence her Everlasting SONG. }

Next

Next consult your *Key*, whether *Grave*, or *Cheerful*; and also *Measure* your *Time* according to the Length of the *Syllables*, and *Sense* of the *Words*; and then proceed to the *Rules* of *Composition*, as your own *Genius* directs.

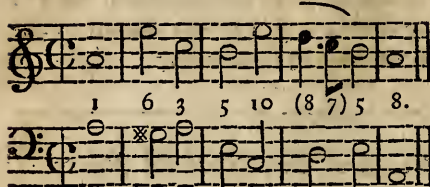
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§ II. Of Composition of Two Musical Parts.

WHENsoever you begin a Piece of Musical *Composition*, First, consult your *Key*; and also observe to carry your *Air* as smooth as possible; and that you keep your *Harmony* within the Bounds of either a *Natural Voice*, or an *Artificial Instrument*, be your *Musick* intended either *Vocal*, or *Instrumental*. But be sure to avoid *Tautology* as much as possible; for much *Tautology* affords but little *Variety*.

In former Times, when *Concords* were only used (*Note* against *Note*) *Antient Authors* always used to compose their *Bass* first, and afterwards set their other *Parts* in *Concord* to it: Which Way, I presume, was too strict ever to have any Form or *Air* in the *Upper-Parts*. But, since *Discords* are used, and *Figurate Descant*, most *Modern Authors* compose the *Tenor*, or *Leading-Part* first; which (in my Opinion) ought to carry the greatest *Air* of any *Part* of the whole *Composition*. Nevertheless, I don't deny, but that the Form of the *Bass* ought to be considered, by Reason, it determines the *Key*, and is also the Foundation of the whole *Song*; and ought to carry as much *Air* as the *Tenor* will possibly admit. But after you have laid the Form of a *Bass*, (or only founded your *Key* thereon) you may carry on your *Composition* either together or apart, which you please: But it was always my Method, first, to set my *Tenor* suitable to the *Sense* of the *Words*, if *Vocal*; or if *Instrumental*, I took the very same Method: Next I framed my *Bass* thereunto, as my own *Genius* directed, &c.

## EXAMPLE of Two Musical Parts.



Parts, beginning with the Unison.

Observe also, that in *Two Parts*, two *Perfect Cords* of one Kind, are not allowed to move together, viz. *Fifths*, nor *Eighths*; (unless one be the *Minor*, and the other the *Major Fifth*; and then the *Minor* must stand before the *Major*) nor any of the *Disallowances* before-mentioned: And that in *Two Parts*, *Fifths* and *Eighths* are to be least used, by Reason they are apt to cloy the Ear more than *Imperfect Cords*.

## § 12. Of the several CLOSES, or Cadences in Musick,

Observe, that whensoever you intend a *Close*, *Concludo*, or *Conclusion*, the *Bass* must either fall a *Fifth*, or rise a *Fourth*: For a *Fourth* above is the very same as the *Fifth* below, as you may observe by other *Compositions*. But let us next examine what *Closes* are most proper and natural to each *Key*; *Ex. gr.* Suppose your *Key* be *Flat*, then you may properly *Close* in these three several Places. Thus:

## EXAMPLE of the proper Closes in a Flat Key.

Key.	5th.	3d.	Key.
1 5 3 1:	5 5 3 8:	5 5 3 8:	1 8 7 5 1.
8	8	8	The



The first, and fundamental *Close*, is the *Key* itself: The next, in the *Fifth* above; and also in the *Third* above, which are called *Imperfect Closes*; and used in the middle of *Strains*: Also the *Fourth* below the *Proper Key*, or *Close*, is the very same in *Nature*, and may be also used.—(Vide Book III, Page 80, of the *Thorough-Bass*.)

If your *Key* be *Sharp*, you may very properly *close* in these four several Places:

EXAMPLE of the proper Closes in a Sharp Key.

The example shows four musical phrases, each ending with a different 'close' position in a sharp key (F#). The first phrase is the key itself (F#). The second is the fifth above (C#). The third is the fourth below (D). The fourth is the second above (A). The fingerings are indicated below the notes.

The first *Close* is the *Key* itself: The next in the *Fifth*, *Fourth*, and *Second* above; the *Fourth* below is also the same as the *Fifth* above; which three last are called *Imperfect* or *Middle Closes*.

I do not mean that you should use the very same *Notes* as the foregoing *Examples*, but, that these are the properest Places for *Closes* in both *Keys*; being most suitable and natural to each *Key*; and are also more *Authentick* than any other: Tho' a very pleasant *Close* may be made in the 6th above: Or in the 3d below, in the *Sharp Key*.

§ 13. Of Composition of Three Musical Parts.

WHENsoever you would make a *Second Treble*, or *Cantus*, let it begin in some different *Cord* from the *Tenor*, as your *Genius* leads you; and then take contrary *Chords* from those of the *Tenor*, still counting from the *Bass*; and also avoiding *Discords* as much as possible between your *Cantus* and *Tenor*, as you do between *Cantus* and

and *Bass*, keeping your *Cantus* in proper Limits suitable to either *Voice* or *Instrument*: And your *Parts* as near together as possible.

Observe, that two *Fifths* or two *Eighths* may be taken together in three *Parts*, rather than spoil the Air of your *Harmony*; but then they must be taken in the *Cantus*, when it is covered by the *Tenor*: Likewise any small *Disallowance* may be easier tolerated in *Three* or more *Parts*, than in *Two*, when covered by a higher *Part*.

#### EXAMPLE of Three Musical Parts.

Observe also, that in the Composition of *Three*, or more *Parts*, that you do not make a *Consecution* of two, or more *Perfects* of one Kind together, from the *Bass*, unless it be covered by a *Higher Part*;

which often happens when the *Tenor* makes a 5th or 8th, (being then the *Highest-Part*) and the *Medius* directly supplies the Place of an *Upper-Part*, and makes a *Consecution* of the same Kind, either ascending or descending: To prevent such like *Passages* great Care ought to be taken.

Note well, That accidental Sharps are used in *Flat Keys* to make the 3ds, 6ths, &c. *Majors*; that the *Harmony* may be the more cheerful.

#### § 14. Of Composition of Four Musical Parts.

Whensoever you intend a *Composition* of *Four Musical Parts*, your *Three Upper-Parts* must take each of them different *Cords* from the *Bass*, i. e. one *Part* to be the *Unison*, or *Eighth*; the other the *Third*; and the other the *Fifth*. But to render the Thing more plain, I shall make Use

Use of the same *Notes*, as I did in *Three Parts*; and also add another *Part*, viz. a *Contra-Tenor*; and shall make that which was before a *Cantus* into a *Treble*, which will give you a true Example.

EXAMPLE of Four Musical Parts.

The musical score consists of four staves, each with a key signature of one flat (B-flat) and a common time signature (C). The staves are labeled on the left: Treble, Counter, Tenor, and Bass. Each staff contains a sequence of notes and rests. Below each staff is a sequence of numbers representing intervals. Treble: 10 10 8 \* 10 15 12 \* 10 15. Counter: 5 b 6 5 8 10 10 8 12. Tenor: 1 b 6 3 5 10 8 7 5 8. Bass: \* 10 10 8 12.

Observe, that if your *Composition* consists of ever so many *Parts*, there can be but three several *Concords* joined at once to any *Note* of the *Bass*; which are the *Unison*, (or its *Eighth*,) the *Third*, and the *Fifth*, (or *Sixth*;) so that the *Sixth* takes the Place of the *Fifth*,

when the *Fifth* is omitted; unless it be at a *Close* where a *Discord* is taken; where the *Fifth* and *Sixth* are taken together, and the *Eighth* omitted.

N. B. That neither two *Fifths*, nor two *Eighths* may not move together in *Four Parts*, especially between the *Tenor* and *Bass*: But it may be allowable in the *Contra*, if it be covered by a *Higher Part*.—*Discords*, and *Disallowances* are easier tolerated in *Four Parts*, than in *Two* or *Three*; by Reason their several *Parts* will screen many small *Disallowances*.

§ 15. Of the Composition of Five Parts.

IF you would make a *Composition* of *Five Parts*, another *Unison* or *Octave* must be added to some of the other *Concords*, by Reason, some of the *Concords* of those (more than in *Four Parts*) must be *unison'd*, or *doubled*, &c.

EXAM-



## EXAMPLE of Five Parts.

*Treble.* 10 17

*1<sup>st</sup> Counter.* 12 12 10

*2<sup>d</sup> Counter.* 12 12 12

*Tenor.* 8 10 8

*Bass.*

N. B. That all *Octaves* are also meant, should the *single Cord* only be figured.

## § 16. Of the Composition of Six Parts.

TO make a Composition of Six Parts, Two of the Parts, above Four, must be doubled, to make, as it were, *Octaves* or *Unisons* to the Cords, &c.

## EXAMPLE of Six Parts.

*Treble.* 10 12 10

*1st Counter.* 19 19 19

*2d Counter.* 19 12 12

*2d Tenor.* 15 15 15

*Tenor.* 8 10 8

## § 17. Of Composition of Seven Parts.

**T**O make a *Composition of Seven Parts*, *Three* of the *Parts*, (above *Four*) must be doubled, by being *Octaves*, or *Unisons*: But, the *Concord* that makes the *Binding Cadence* must not be doubled, but must be trebled: all which re-doublings will complet seven *Parts*.

## EXAMPLE of Seven Parts.

1st Treble. 15 <sup>22</sup> <sup>22</sup> <sup>24</sup>  
15 15 17

2d Treble. 10 <sup>12</sup> <sup>10</sup>

1st Counter. 12 <sup>19</sup> <sup>19</sup> <sup>17</sup>  
12 12 10

2d Counter. 12 <sup>12</sup> <sup>12</sup>

1st Tenor. 8 <sup>15</sup> <sup>15</sup> <sup>15</sup>  
8 8 8

2d Tenor. 8 <sup>10</sup> <sup>8</sup>

Bass.

N. B. That, although the foregoing Examples are set in various Cliffs, they may, in all Parts, be set in but Two, if the Composer pleases; viz. in the G, and F-Cliff: or, all in but one Cliff, G: if that be set on the Bottom of the Bass.



§ 18. *Of the Composition of Eight Parts.*

**A** *Composition of Eight Parts*, is commonly called *Choral Musick*, which is performed by two opposite *Choirs*, (or by, or with *Instruments*;) which *Musick* is said to have two *Basses*, i. e. one *Bass* peculiar to each *Choir*, and also all the three other *Parts* affixed to each *Bass*; and do perform, either with a *single Voice*, or with *Two, Three*, or all *Four Parts* together: And when all *Eight Parts* are joined together in full *Chorus*, it is properly a *Composition of Eight Parts*; so that one of the *Basses* supplies the Office of an *Upper-Part*, when all perform together; which *Composition* is grounded but on one real *Bass*.

By the Way, it may not be amiss to say something concerning *Basses* of a different Nature, in Reference to *Composition of Eight Parts*; i. e. when each *Choir* hath its peculiar *Bass*, they generally answer each other *Alternately*; according to the Fancy of the *Composer*: But the two *Basses* must move according to the Nature of that *Part*; and if either of them be set alone, it must be a true *Bass* to all the *Upper-Parts* of each *Choir*.

As to the Agreement of those two *Basses* between themselves, let them be to each other, either as *Unison*, *Octave*, *Sixth*, or *Third*; not above one *Fifth*, because the upper *Bass* will be a *4th* to whatever *Upper-Part* is an *Octave* to the lower *Bass*; and that the *Musick* of one *Choir* should not depend upon the *Bass* of another: But let the *Musick* of each depend on its own respective *Bass*; and let the two *Basses*, with all their *Upper-Parts*, be composed in such a manner as to make one entire *Harmony* when joined together.

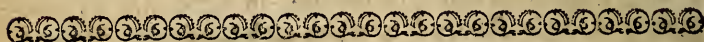
Observe, that, in such Places as the *Basses* are *Thirds* to each other, if you throw off the Lower, the *Eighths* in the *Upper-Parts* will be changed into *Sixths*: And in such Places as the *Basses* are *Sixths* to each other, if you remove the lower *Bass*, those *Upper-Parts* which were *Sixths* to it, will be *Eighths* to the higher: And where the *Basses* are

*Unison* or *Octave* to each other, the *Concords* of the *Upper-Parts*, will be the same Distance to each other. I shall only farther add concerning two *Basses*, that though it is allowable, and usual to meet in *Thirds*, yet if they continue to move successively in *Thirds*, there will be a whizzing in the lower *Notes*, which is not good, nor yet allowable.

From what has been said, it appears, that the more *Parts* the *Composition* contains, the more redoublings of *Concords*, are required; some of the *Parts* must meet in *Unison*, when they can't ascend to the *Octave*.—(See 8 *Parts* on P. 144.)

You may see Variety of *Compositions* of 5, 6, 7, and 8 *Parts*, in this *Book*, amongst the *Psalmody*, and *Canons*. Therefore,

{ Could you erect a Thousand Parts, or more, }  
 { All, in Effect, are but the same as Four. }

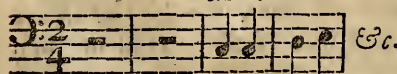
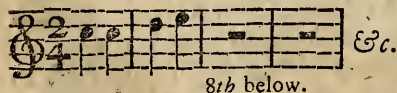


### C H A P. III.

#### Of Canons in General, and how composed.

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

#### EXAMPLE.



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

Then

Then fill up your vacant *Bars* with such Notes as conform to the LAWS of *Harmony*: as follows:

*The same fill'd up in SCORE: In the 8th below.*

Hal-le-lu-jah, &c.

8

This EXAMPLE shews you how the *Parts* stand in *Score*; and little *Stars* are set over those *Notes* where the *Fuge* or *Canon* ends; and all *Notes* after them are set to make a *Conclusion*; unless your *Canon* is designed to begin again, and go round, without a *Conclusion*; which when so performed, we only prick down the *Leading-Part*, and set a :S: over that Note where the *Resounding* or *Following-Part* (or *Parts*) falls in, as the *Title* directs; as thus:

A CANON of Two *Parts* in One. In the Diapason.

:S:

Hal-le-lu-jah, &c.

N 3

A Canon



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

☞ N. B. That the Words *One*, *Two*, &c. being *Part* of the *Titles* of *Canons*; signify that they are composed of *One*, *Two*, or more *Fuges*; as their *Titles* direct, &c.

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

A *Single Fuge*, or *Imitation*, is when *Parts* imitate one another, as the former *Example*.

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

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

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

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

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

A *Canon-Round*, or *Round-Catch*, is composed; as 2, 3, 4, or more *Parts* in *Score*, and then prick'd down in *one Cliff*, as *one entire Tune*, and sung *round*.—The first leads the *first Strain*, till the *Mark* directs the *Resounding* or *Following-Parts* to fall in, &c. and so they go *round* as often as they please.

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

A *Canon Double Descant*, is so composed that the *Replication* or *Answer* of the *Upper-Part*, becomes the *Bass*; and the *Bass* the *Upper-Part*; in which 5ths are to be avoided, because, in *Reply*, they will become 4ths, &c. &c. &c. EXAMPLES of some you will find in Book III.

Thus, I've the RULES of Composition shown,  
And Cords Allow'd, are clearly here made known :  
Discords I've mention'd, and what else we call  
Cords not Allow'd, and Inharmonical :  
Which RULES observ'd, shew how we frame each Part,  
Whereby we judge of this our sacred ART.

## Some TERMS of Musick, divinely applied.

**T**HOUGH here, below, *imperfect* *Concords* move,  
 Yet, all are *perfect* in the HEAV'N's above!  
 Here, *jarring Discords* must prepare the Ear,  
 And *Disallowances* too oft appear.

Our Errors, by *Transitions*, pass away,  
 And Night prepares us for a glorious Day:  
*Contrary Motions* are too often found,  
 Good *Syncopations* bring a grateful Sound.

*Relations* have, alas! e'er since the Fall,  
 Been oft Times jarring,—*Inharmonical*:  
 And pleasing Sounds, which so delightful pass  
 Do, as a Blow, oft strike us on the Face.

Tho' *Concords*, here too oft *imperfect* be,  
 In HEAVEN there is a perfect *Trinity*;  
 We in *Divisions* rage, in Anger broil,  
 And oft our *Figurate-Descant* we spoil.

The happy day, we hope, to us will come,  
 And joyfully unite us, all in one:  
 When all our Griefs and Sorrows here shall cease,  
 And rest us all in everlasting Peace.

No *Fuges* shall we want, but fully know  
 Those small *Reports* we heard so much below.

Your's, W. TANS'UR, Senior.

End of the Fourth B O O K.



THE  
*Elements of Musick*  
MADE EASY:  
OR, THE NEW  
HARMONICAL SPECTATOR.  
BEING, AN UNIVERSAL  
DICTIONARY  
TO THE WHOLE  
*Art of Musick.*

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BOOK V.

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CONTAINING

Near One Thousand of the most useful TERMS that are generally used in MUSICK; with their several *Explanations*: As they are taken from the *Greek, Latin, French, and Italian Writers, &c.*—With an *Historical Account of Musical Instruments*, and many of the *Inventors*; with curious *Observations* worthy of Note.

The Whole is faithfully collected from the *Greatest Writers*, both *Antient and Modern*; and methodically laid down for the *Improvement* of the present Age, &c.

---

By WILLIAM TANS'UR, Senior, *Musico-Theorico, &c.*

---

{ *The Technic Part of Musick's here contain'd,*  
*Each useful TERM is fully here explain'd:*  
*All stand in Order, just, and very neat,*  
*Our Musick-INTRODUCTION to compleat.* }

*A New Musical DICTIONARY: Explaining near One Thousand of the most useful Historical, and Technical TERMS that are generally used in MUSICK, &c. &c. All useless Terms are herein omitted.*

## A

**A.**—An Abbreviation of *Ala-*  
*mire*, and *A-re.*

*A bene placito*—If you please, or will.

*Accent*—Strong Tones, to express Passions, also Trillios &c.

*Accentor*—The leading Singer, &c.

*Accord*—With Concord, or Agreement.

*Acute*—High, sharp, or shrill. The small Pipes, &c.

*Adagio*, or *Ado.*—Very slow in Movement.

*Ad libitum*—If you please, or will.

*A Due*, or *A Doi*—Two Parts.

*Affetto*, or *Affetuoso*—Tender and affectionate.

*Ajeleth*—The name of an ancient divine Song.

*Alamand*—A solemn grave Tune.

*Alamoth*—An ancient Psalm-Instrument, or Tune.

*Allegretto*—Very quick, and lively.

*Allegro*—Time very quick. The quickest common Time.

*Allegro ma non presto*—Not too quick.

*Allegro Allegro*—More quick than *Allegro*.

*Allelujab*—PRAISE THE LORD.

*Alto*, or *Altus*—The Counter-Tenor.

*Alto Ripieno*—Tenor of the Grand Chorus.

*Alto Concertante*—Tenor of the little Chorus.

## A

*Alternately*—perform'd by turns.

*Ambrosian Chant*—He being the Author

*Animato*—With Life, Spirit, and Vigour.

*Anthem*—A divine Song generally in Prose, said first to be invented by St. Ignatius, and St. Ambrose, about the Year 370; and followed by St. Gregory, Diodorus, Flavian, and other, about the Year 550.

*Appoggiatura-Notes*—Small Notes to lean on, &c. to soften a Leap.

*Aria*, or *Arietta*—A little Song &c.

*Arfin & Thefin*—Rising, and Falling, in a Canon.

*Art*—The Skill or Knowledge of acting, doing, or performing any Thing regularly by proper Instruments, fit Methods, and due Ways, &c. The *abstractive* or *demonstrative* Part of which is called Science: So that Performance, and Knowledge, make both Art and Science.

*Asaph*—One of King David's chief Authors, or Singers.

*Affai*—Enough.

*Affaying*—Trying if Voices, or Instruments are in Tune, &c.

*A Tempo giusto*—Equal Time.

*Authentick*—Chosen, or approved.

## B

**B**—An Abbreviation of *B-mi*, or *B-fabemi*.

B

- Bagpipes**—A Kind of *Pocket-Organ*, blown by a *Bag* under the Arm; some by the *Mouth*, and some with *Bellows*, under the other Arm. There is generally 3 *Pipes*, viz. the Great *Pipe* or *Drone*, and the *Little Drone*; each having no Holes, only at the Bottom; and tuned in *concord* to each other, and to the *chanter* or small *Pipe*, which is about 15 inches long, with 8 Holes like a *Flute*. They all have Reeds, in their tops, and make a fine *Harmony*; especially if they have a flat *Chanter*, in the D Pitch. *Pan* is said to be the first Inventor of them, from *Reeds*, or *Corn Stalks*, made into *Pipes*, &c.
- Bar**—Perpendicular Strokes across the five Lines, to divide the Time.
- Bass**—The lowest, or Ground-notes of all Parts.
- Basso**—The Vocal Bass.
- Bassoon**—A double tubed *Bass* Instrument, blown by a Reed.
- Battuta**—The Motion of the Hand in beating Time.
- Baletto**—A Balet, or quick Dance.
- Band**—An incorporated set of Musicians, who perform Pieces in Concert on various Instruments.
- Bandora**—A Kind of *Lute*.
- Bardone**—A Tenor Violin.
- Baripicui**—Low, grave, and deep.
- Baritono**, or *Basse Taille*—Concordant, high or low, &c.
- Bassetto**—A small Bass-viol.
- Bassoon**—A Reed Instrument, being Bass to Hautboys, &c. stopped like a *Flute*; and more grand in Psalmody than Tin Pipes, 9 Feet long.
- Bass-Viol**—A very large Violin for Basses.
- Ball**—The Weight of a Pendulum, about 4 Pounds; being fixed on

B

- a wire 39 Inches and two tenths long, beats seconds. Also an Assembly of Dancers.
- Bassist**—A performer of Bass.
- Basso Concertante**—The Bass of the little Chorus.
- Basso Continuo**—The Continual, or Thorough Bass.
- Basso Repieno**—The Bass of the Grand Chorus.
- Basso Recitante**—The Bass that moves continually.
- Backwell**—A Kind of Levitor, that lifts up, or pulls down, to open the Pallets or Valves of an Organ, which moves on a Centre between the Keys and the Rowlers, &c.
- Beat**—One Motion, or Part of a Bar or Measure in any Sort of Time: Or Pulse of a Pendulum, &c. Also an Ornament, or Grace used in Musick.
- Bellows**—The *Pumpers* and *Feeders* that fill the Pipes of an Organ, &c. Four Pairs of which are required to blow an Organ of 16 Feet high. See *Organ*, P. 67.
- Bell**—A well known Instrument struck with an Iron *Clapper*; whose *Metal* is compounded of twenty Pounds of *Pewter*, to a hundred Weight of Copper: Its Edges are in Thickness about  $\frac{1}{15}$ th of its Diameter; and its Height twelve Times its Thickness. The first Mention of *Bells* is by St. *Jerome*; but we had none in *England* till in *Bede's* Time, about 816. Some say the first *Bell* was made by *Turketull*; and that *Egelric*, Abbot of *Croyland*, added two more to it, to make a Peal of three; which first rung harmoniously at *Croyland* in 976. There is a *Bell* at *Nankin*, in *China*, twelve Feet high; seven Inches and an Half thick;



## B

thick; and twenty-three Feet in Circumference; and weighs fifty thousand Pounds. Father *Le Comte* says, there are seven *Bells* in *Pekin*, each of which weighs twelve thousand Pounds; and struck with a *wooden Clapper*, to prevent their being too noisy: And that the ancient *Egyptians* had many *wooden Bells*.

The *SOUND* of a *Bell* arises from the *vibratory Motion* of its Parts; the *Stroke* of its *Clapper* changing its *Figure* from a *Circle* to an *Oval*, every Time it strikes; so that its widest Part from the Center, becomes the Narrowest, and the Narrowest, widest; proceeding from the Degree of *Elasticity*, &c. *Bells* are heard farther on *Plains* than on *Hills*, and farther in *Valleys* than on *Plains*; by reason, the higher any *sonorous Body* is, the rarer is its *Medium*: and the less *Impulse* it receives, it has less *Power* to convey *Sound* to a greater *Distance*, &c.

*Bell Harp*—A *Wire Instrument*, in *Shape*, and sounds as a *Bell*.

*Binary Measure*—Time equally beat, down, and up.

*Bizarro*—To change as the *Composer* or *Performer* pleases; quick or slow.

*Bischroma*—A triple *Quaver*.

*B-mi*—The *Master-note* in the *Vocal Bass*, &c.

*B-Mollare*, or *Molle*—Flat, Feint, or Soft.

*Bow*—A *Fiddle-stick*.

*Bombardo*—A large *Bassoon*.

*Bouree*—A *French Dance*, &c.

*B-Quardo*—A *Natural*; to change either Flat, or Sharp, &c.

*Bracio*—A kind of *Violin*.

*Bridges*—The *Bearers* of musical

## B

*Strings*, about an *Inch* and a *Quarter* high, supported by a *Slip* of *Wood* below, called the *Sound-post*; which causes the *Sound*.

*Breve*—A *Note* as long as two *Semibreves*.

*Brilliant*—Brisk, gay and lively.

*Buccina*—A Kind of circular *Trumpet* like a *French Horn*.

*Buono*—Good.

*Burden*—Is that Part of a *Song* that is repeated at the *End* of every *Stanza*. Also the *Drone* or *Bass* of a *Bagpipe*, or *Cymbal*, &c.

## C

*C*—An *Abbreviation* of *C. faut*, or *C-solfa*.

*Cadence*—All Parts making a *Close*.

*Cantata*—Musick for *Voices*, and *Instruments*.

*Cantus*—The *Treble*, or highest Part.

*Canon*—A perpetual *Fuge*. See the *Rules of Composition*. P. 184.

*Cantofermo*—The principal Subject Part, the *Tenor*, &c.

*Canzone*—A *Song* or *canzonetta*.

*Catch*—*Canons* sung round.

*Castanets*—*Wood*, or *Ivory Instruments* shaken by the *Hands*.

*Cattivo*—Bad.

*Cadenza*—The shake before a *close*.

*Camera*—Signifies *Chamber-musick*.

*Campanologia*—A *Treatise* of *Ring-ing*, &c.

*Cancherizante*—Moving *retrograde* or *Backwards*. See *Canon Rete & Retro*. Page 139.

*Canticum*—A solemn *Tune* set to *Psalms*, *Hymns*, &c. from 2 to 8 Parts.

*Cantilena*—Pieces of *Melody* set to *Songs*, &c. not in Parts.

*Canto*—The *Treble* Part.

*Capella*—A *Chapel*, or the *Concert* thereof.

C

*Capo*—The Head, or chief Manager.

*Canto-Fermo*—The Chant, or Church Tune.

*Capriccio*—Whimsical, careless Music, &c.

*St. Cecilia*—An ancient supposed Inventress of *Musick*, whose Day is kept on Nov. 22, by many Musicians in *England*, as a *Vestival*; with *Consorts* of *Musick*, both *Vocal* and *Instrumental*. Mr. *Addison* mentions, (in his *Remarks of Italy*, Page 204.) a magnificent Temple in *Rome*, called *St. Cecilia Transfere*, built in Honour of her. *Psalmodists*, ought most to honour *St. Hilary*, Jan. 13.

*Chant*—To sing: Also the Church-tune.

*Chantor*—A Singer, or *Chantore*.

*Chamade*—A Parley Signal, beat on a Drum.

*Chiesa*—A Church Sonata, &c.

*Chronometer*—A pendulous Instrument to measure *Time*.

*Chiave*—The fundamental Tone or Key: Of Church Musick.

*Chorma*—A gay flourishing Way of Singing, &c.

*Chacone*—A Kind of Moorish Dance.

*Chiodendo*—The last, or finishing Strain.

*Chiacona*—A Tune set to a Ground-Bass.

*Chords*—Musical Strings, or sounds.

*Chorus*—Fulls, or all Parts moving together.

*Choral Musick*—Eight Parts, sung by Turns, &c. Page 144.

*Ciffra Figures*—Over the Thorough Bass.

*Clavis*—A Cliff: Or Key to let into.

*Clarion*—A Kind of Trumpet.

*Clavécimbalo*—An Harpsichord, &c.

C

*Clarichord*—A Sort of Monochord, to tune other Instruments with.

*Clarionist*—A Player on the Clarionet.

*Close*—A Conclusion of all Parts.

*Continued*—Not yet ended.

*Contractions*—Shortenings.

*Coloratura*—With all Trilloes, and Ornaments, as can be made.

*Concertante*—Parts that always play.

*Consequente*—The following Fuge.

*Cornettino*—A small Cornet, blown by a Reed, much like an Haut-boy.

*Corona*—A Rest, or Hold, over a Note thus: ♮ to pause, or continue the Sound, at the End; often used at the End of *Canons*, &c. to repeat, or end at.

*Cornetist*—A Player on the Cornet.

*Consecution*—A following of the same.

*Conjointly*—Moving by Degrees.

*Comma*—The supposed ninth Part of a Tone.

*Come Sopra*—As above.

*Comes*—The following Fuges.

*Common-Time*—Equal in Numbers, as 2, 4, 8, &c.

*Composition*—Many Parts musically joined, or melody well framed.

*Con*—With.

*Con Affettuosso*—With loving Affection.

*Con Diligenza*—With Care and Diligence.

*Con Discretione*—With Judgment and Discretion.

*Concert* or *Consort*—In Three, or more Parts.

*Concords*—All agreeable Intervals.

*Consort Pitch*—The common Pitch of Instruments.

*Continuoto*—The continual, or Thorough-bass.

*Contra*—Counter Tenor.

*Con-*

## C

- Concerto-grosso*—The grand Chorus.  
*Concinuous*—Cords disagreeable.  
*Consonance* } —Cords very agree-  
*Consonant* } able  
*Conjoint*—Degrees lying next one another.  
*Conclusio*—The concluding Strain.  
*Con Spirito*—With Life and Spirit.  
*Cornet*—An ancient martial Horn Instrument: Which we now imitate on the *Organ*.  
*Cords*—Various Sounds struck together: Said to be found out by *Pythagoras*, from the Hammers in a Smith's Shop.  
*Counter-Fuges*—Fuges proceeding contrary to each other.  
*Counterist*—A Performer of *Counter-Tenor*.  
*Counterpoint*—Note against Note.  
*Counter-Bass*—A double Bass.  
*Counter-Tenor*—Between Treble and Tenor.  
*C solfaut*—The Cliff Note of the Inner Parts, &c.  
*C-Sol-Ut*—The Note *C-solfaut*.  
*Crotalum*—A very ancient musical Instrument of the *Pulsatile* Kind, invented by *Archytas*, that his Children might not break other Things in the House to make a Noise with; which *Aristotle* called *Archytas's Rattle*: being made of Wood, Wicker, Tin, Brass, Horn gilt, Silver, and of Gold.  
*Crotchet*—A Note held while you say One.  
*Cromb-horn*—A large crooked Horn, used in an Army. Also a Stop in an Organ.  
*Crooks*—See *Shanks*.  
*Cromarick*—Moving by Semitones.  
*Currant*—A musical Air in Tripla Time.  
*Curtail*—A Double Bassoon.

## D

- Cytbra*—A Wire, or Gut, Triangular Instrument, like a Harp.  
*Cymbal*—A Wire, or Gut Instrument play'd by Keys, and a Friction wheel. Also an Instrument made of solid Pieces of Brass or Bell-metal, struck with an Iron Rod; and called a *Tinkling Cymbal*. Our Church Bells being the loud Cymbal. The Wire Cymbal is said to be invented by *Mercury*.  
D  
*D*—An Abbreviation of *D-sol-re*.  
*Da-Capo*—End with the first Strain.  
*Da, or Dal*—By, For, From, with or By.  
*Dance*—To move the Body and Limbs to the true Time of the Musick so called, with Grace and Air, in a genteel Posture.  
*Dalmatio*—A Declamation or crying out: or as *Recitativo*.  
*Degrées*—Gradually ascending, or descending.  
*Demi*—The Half; as *Demitone*, a Semitone.  
*Demiquaver*—A Note with a triple Tail.  
*Depressio*—The Fall of the Hand, or Foot.  
*Descant*—The Tones that a Composition consists of.  
*Plain Descant*—The orderly Placing of Concords.  
*Figurate Descant*—When Discords are orderly taken, or mixed.  
*Double Descant*—The Upper made under, and Under made upper.  
*Decima*—A Tenth, or Octave Third.  
*Decimi Contrapunto ala*—The Counterpoint to rise a Tenth above or below the Subject.  
*Decima Terza*—A double 6th or 16th.



D

D

*Decima Quarta*—A double 7th or 14th.

*Decima Octava*—A 4th trebled.

*Decima Nona*—A 5th trebled.

*Decima Quinta*—A double 8th or 15th.

*Di*—Signifies of: as, *Di Tans'ur*, of *Tans'ur*.

*Decima Sexta*—A 2d trebled.

*Dialogo*—Parts set in Dialogue.

*Decima Settima*—A 10th doubled.

*Diateffaron*—A perfect Fourth.

*Diagramma*. or *Hand harmonical*—Was the Name of the ancient SCALE of *Musick*, which *Guido Aretinus* invented about the Year 960, and placed the six Notes, *ut, re, mi, fa, sol, la*, on the Fingers of the Hand stretched out; which Syllables, as *Ornitoboparchius* reports, he took out of the first *Strophe*, of an Hymn of St. *John the Baptist*, (said to be composed by *Paulus Diaconus*) as thus:

☞ { *UT* queant laxis—REsonare Fibris,  
MIRA gestorum—FAMuli tuorum,  
SOLve poluti—LABii reatum. }

Sancte Johannes.

Englis'd thus:

—Take away the Guilt of polluted Lips, that, thy Servants may be able to resound, in extensive Strains, the Wonders of Thy Actions, &c.

*Angelo Berradi* comprised the same in one Line, Thus:

UT RElevet MISerum FATum SOLitofque LABores.

To relieve one's wretched Fate, and wonted Labours.

Angelo Berradi.

Both in Verse.—

{ Take from my Lips all Guilt, LORD, clean my Heart  
From ev'ry Stain!—That I may bear a Part  
In SONGS transcendent, to Thy glorious Name,  
Sing of Thy Wonders, and Thy Deeds proclaim.  
Since Thou reliev'st all Woes, let me adore  
Thy Holy Name, in PRAISES evermore.— }

W. Tans'ur, senior.

Hence we see that the first Formation of the old GAMUT or Scale of *Musick* was piously intended; (though now, too often shamefully profaned) and that the Hymns, or Odes of the ancient Greeks mostly consisted of three Stanzas, Verses, or Couplets; the first they called *Strophe*; the second *Antistrophe*; and the third, or last, the *Epode*: being mostly sung with, and play'd on the Harp, &c. out of which came our *solfæing*; for before they used only the Letters of the Alphabet: But now *UT* and *RE* are changed into *Sol* and *La*.—Pope Gregory is said first to set *Guido's Scale* on Five Lines, with the 7 Letters, G, A, B, C, D, E, F.—Kircher says, that Notes formerly stood on Eight Lines only; and Vossius says, that the old Egyptians used both Lines and Spaces; but what Number I cannot find out exactly.—It is said that *Guido* was the first that joined several single Melodies together to make Harmony, in various Parts, &c.

Diapa-

## D

*Diapason*—A perfect Eighth, of 12 Semitones.

*Diapente*—A perfect Fifth, of 7 Semitones.

*Diaphonia*—A Discord.

*Diaphonick*—Treating of refactur'd Sounds, as they pass through different Mediums, &c.

*Diatonick Scale*—The common Scale of Musick.

*Division*—A Running of quick Notes. &c.

*Diasolre*—A Note's Name in our present Scale.

*Diesis*—A supposed lesser Semitone: i. e. when Semitones are placed in whole Tones Places.

*Diminution*—Notes lessened.

*Dissonant*—Discording or disagreeable.

*Discords*—Disagreeable Intervals.

*Disdiapason*—A double Octave, or Fifteenth.

*Ditone*—The greater Third, of 4 Semitones.

*Devotto*—Devout and serious.

*Division*—Intervals divided into Lessor, &c.

*Disjointly*—Moving by Leaps.

*Di Grado*—Moving by Degrees.

*Di Salto*—Moving by Leaps.

*D la re*—The Note *Diasolre*.

*Do*—Stands, with the Italians, for Ut.

*Doppio*—Stands for double.

*Douced*—Strung with Wire.

*Dodecupla di crome*—12 to 8.

*Dodecupla semicrome*—12 to 16.

*Dominant*—The First Note; also chief.

*DOXOLOGY*—*Gloria Patri*, A song to the Blessed Trinity.

*Doct'or of the Psalter*—One who explains the *Psalms*,

*Dai, Duo, or Duetti*—Songs in two Parts.

## D

*Dolce*—Soft, sweet, and agreeable.

*Dorick Mood*—An ancient Mood, very grave.

*Duodecima*—A 5th doubled, or a 12th.

*Dupla sesqui Quarta*—9 to 4.

*Duplicate*—Doubled.

*Dulcimer*—A wire Instrument struck with two small Pieces of Cane.

*Dulcino*—A Bassoon.

*Dupla*—Double.

*Dux*—The leading Fuge.

*Dramatic*—Musick for Plays.

*Drone*—The two large sounding Pipes in *Bagpipes*, called, The Greater and Lesser *Drone*, one being an 8th to the Chanter, and the other often a double 8th.

*Drum*—A well known martial pulsatile Instrument, on which the Time of Musick is only *beat*, and not the *Tones*, which is very delightful and animating. It is a warlike Instrument, and may be tuned to any Pitch or Tension, agreeable to the Instruments it accompanies. Its Musick is generally prick'd all standing on one Line or Space, in very exact Time, on but 4 Lines. Drums may be tuned 5ths or 8ths to each other.

*Drum of the Ear*—The inner Part of the Ear, like a Drum, whose outer Part is covered with a very thin Membrane or Skin, called *Membrana Tympani*; whose Office is to modify the Sound; which it performs by its different Degrees of Tension, to convey Sound to the Auditory Nerve: whereby we perceive, and judge of Harmony, &c.

I am inform'd by the Learned (and particularly Dr. Willis) that there is a certain Nerve in the Brain, which some Persons have, and some

E

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

And as it is said, that, this *Musical Nerve* hath a *Conformity* with, and commandeth the *Voice* to express any *Tone* transmitted to it, from the *Vibrations* of the *Air*'s striking against it; well may they who are endow'd with this *Nerve*, be said to have a good *Ear*; and they that have it not, be said to have a bad *Ear*; and some to have a greater *Dislike* to *Musick* than others, &c. But this very rarely happens; for the *Italian Proverb* is, “*God loves not him whom he hath not made to love Musick*,” &c. Vid. Preface, p. 6.

*Drummer*—A beater of Drums, &c.

E

*E*—An Abbreviation of *Ela*, or *E-lami*.

*Ear*—The Umpire of all Sound.

*Eccho*—Soft, like an *Eccho*—The Swell of an Organ, &c.

*Ecclesiastico stylo*—Church Musick, &c.

*Elegy*—A Funeral Song.

*Eolick Mood*—An ancient Mood, soft and melting.

*Emphysoomena*, *Empnousta*, *Encorda*—Several musical Instruments.

*Emphysoomena*, or *Pneumatica*—Sounds made by Breath, or Wind; as Singing, Organs, Trumpets, &c.

E

*Emphatical*—Sounds or Words on which lieth the main *Accent*, or *Principal* of the *Subject*, &c.

*Evoœ*—The ending Note.

*Entata*, or *Enchorda*—Sounds made by playing with Fingers; as Violins, Harps, Spinnets, &c.

*Encore*—More of the same; or perform it over again.

*Enharmonick*—A supposed Scale of Quarter-Notes.

*Eptachordo*—A Seventh.

*Epi*—Below

*Epithalamium*—A Marriage Song or Poem.

*Epiodian*—An Hymn before a Burial. Also the last Part of an Ode.

*Errata*—Faults made in printing:

*Et Cætera*, or &c.—And so forth.

*Etymology*—The first Derivation, &c.

*Euphony*—Sweet agreeable Sounds, or a smooth running of Words.

*Exempli Gratia*, *E. g.*—As for Example.

*Explore*—To find out by Study, &c.

*Expunge*—To blot, or put out.

*Extempore*—To sing or play harmoniously to another, without Notes prick'd down, so as to be agreeable, &c.

*Extream*—Cords are so called when made to their utmost Bounds, high or low, &c.

*Exultation*—Joy and Gladness, &c.

*Extentio*—To arrange, or compose Sounds in a melodious Order, &c.

F

*F*—An Abbreviation of *F. faut*.

*Fa*—A Flat, or feint Tone.

*Faburden*—The main Subject-part, Tenor, Melody, or Church-Tune, &c.

*Fagotto*—A Double Bassoon.

*Fagottino*—A Single Bassoon.

O

*Falsa*



## F

- Falsa*—False, or defective.  
*Favorito*—The best chosen.  
*Falsetto*—Very weakly.  
*Fa finto*—A flatted Note.  
*Feint*—A Flat, or flatted, &c.  
*Ffaut*—The Cliff-note of the Bass; also others in the Scale.  
*Fife*—A Pipe used in the Army.  
*Fifer*—A Player on the Fife.  
*Fifteenib*—A double Octave.  
*Fisaro*—A very shrill *Pipe*, generally play'd with one Hand, whilst the other Hand beats a small *Drum*, as a *Bass* to it; which, together, we call a *Tabor and Pipe*; having but 3 Holes. Page 103.  
*Fisb*—A sweet perfect Concord.  
*Fin*—The last Note of a Composition.  
*Fisfula*—A pipe like a *Fife*.  
*Flat*—b, a Mark to sink a Sound half a Tone.  
*Flute*—A Wind Instrument; so called from its being like a *Flutta*, being a kind of *Fisb*, like a *Lamprey*, and having Holes just the same—Some of the ancient *Flutes*, or *Pipes*, were called *Tubas*, or *Fisfulas*, having very few Holes, and some none, but only many bound and blown all together, like *Pan's Syringa*, which had 7 *Reed-pipes*, and tuned according to our 7 Letters of the *Diatonic Scale*: The *Octave* not being then found out. See p. 89.  
*Flutes*, and other *Tubical Instruments* might (I think) greatly be improved, were they made longer in the *Joints* of the *Screws*; with 5 or 6 small equal *Divisions* turned on the *Male Parts*; marked with small *Figures*: which, when all equally drawn out, might lengthen the *Tubes* to perform more lower Notes of the Scale; and set

## F

- them to the *Pitch* of others, &c.  
*German-Flutes*, might be lengthened by *Joints* at each End, from all the *Holes*; and by another long Joint between the *Mouth-Hole*, and all the lower *Holes*, &c. — From the above Hints, *Trumpets*, *Horns*, &c. are lowered by additional circular *Shanks*, or *Pieces*, screwed on between the *Mouth-Pieces* and the *Bell End*. N. B. Some eminent *Proficients* have been so dexterous as, very nearly, to perform all the defective Notes of the Scale on the *Horn*, by Management of *Breath*, and by a little stopping the *Bell* with their Hands. See the *Horn Scale*, on Page 97, &c.  
*Flute di Allemand*—A German Flute.  
*Flute a bec*—A common Flute.  
*Flagelet*—A small Pipe.  
*Florid*—Gay and sprightly.  
*Flutist*—A Player on the Flute.  
*Flautino*—A very small Flute.  
*Forte*—Loud and strong.  
*Fortement*—More loud than *Forte*.  
*Fortissimo*—As loud as possible.  
*Fourth*—A discording Interval.  
*Follia*—An Air on a Ground.  
*Forlana*—A Venetian Dance.  
*Friction*—The rubbing of Bodies one against another, which, with Air, causeth Sound.  
*Frets*—The Places where Strings are shortened, or stopped.  
*Fugé*, or *Fuga*—Parts flying before each other.  
*Fundamentals*—The principal Tones.  
*Furniture*—A set of Pipes in an Organ.  
*Furioso*—Furiously or hastily.  
*Fundamento*—All Basses in general.  
*Fura*—With Haste and Fury.  
*Full*—In full Chorus.

G.

- G*—An Abbreviation of Gamut, or G-solreut.  
*Gamut*—The Scale of Musick, or the first Note thereof, in the Bass. See *Diagramma*. P. 195.  
*Galliarda*—Gay, brisk, and lively.  
*Gavotta*—A brisk Air in common Time.  
*Gaymente*—Gayly, briskly, and lively.  
*Genius*—The Scale, &c. justly divided into smaller Intervals, &c.  
*Gia*—Before.  
*Giga, Gicque, or Gigue*—A Jigg, or a Dance, &c.  
*Glossary*—A Dictionary which explains obscure scholastic Words or Terms of Art, &c. to decorate the Style.  
*Granda*—The grand Chorus.  
*Gratioso*—Graceful, and agreeable.  
*Grave, Gravemente*—Slow, and mournful : Or deep.  
*Gravity*—Deep and low ; or slow in Vibration.  
*Gravesonous*—Very grave and slow.  
*Group*—A Trill, Shake, or Beat, to ornament the Tune.  
*Grounds*—The first Principles, &c.  
*G-re-sol*—The Note G-solreut.  
*Grado*—Moving by Degrees.  
*Gradual-Psalms*—15 Psalms so called, as 15 Degrees of Virtue, &c. See my Exposition on the 150 Psalms.  
*G solreut*—The Cliffe-note of the Tenor, or Treble.  
*Guitarra*—A Gut, Hand Instrument, very ancient, like a Lute.  
*Guido Aretinus*—The Improver of our present Gamut-Scale.  
*Guida*—The leading Voice, or Instrument.

H

- Hallelujah*—Praise the Lord.

H

- Habitude*—The Relation that one Sound bears to another.  
*Hand-Harmonical*—The old Scale of Musick, express'd by Fingers.  
*Harmonicks*—That Part which considers the Proportions of Tones, grave and acute, &c.  
*Harmonick Sounds*—All agreeable Intervals.  
*Harmony*—The Agreement that results from practical Musick ; and made by the Agreement of different Sounds, whereby the Ear is delighted, &c.  
*Harp*—A very ancient string'd Instrument, said to be invented by Apollo, which the Hebrews called Chinnor, the Italians, Arpi, the Latins, Harpa, or Carpo, the Germans, Herpff, and by the Romans, Cytharam. Some Harps are in the Form of a Jugg Bottle, with very few Strings, and others triangular ; and of greater Perfection than the Lute, if large and full of Strings.—The grand Triple Harp, has 78 Strings, is made triangular, containing 4 Octaves. The first Row of Strings is for Semitones, and the third Row is Unison to it ; and the second is the half Turn. There are two Rows of Pins or Screws, on the right Side, to keep the Strings tight in their Holes, which are fastened at the other End to three Rows of Pins on the upper Side : So that all its Strings go by Semitones, like those of the Spinnet, or Harpsichord ; and when play'd on, is held between the Legs, and its Strings pull'd with the Thumbs and fore Fingers of both Hands. This is commonly called the Welsh-Harp, having Strings of Gut ;

## H

*Gut*; but the *Irish-Harp* has generally Strings of *Wire*.—The *Bell-Harp*, is in Form like a *Bell*, and *swung* with both Hands whilst *playing*; whose Strings are of *Wire*, stretched over several *Bridges*, and struck with a Piece of Quill or *Plectrum*, fastened on the Thumbs. See *Cybra*.

*Harpeggio*—Sounds heard distinct, one after another.

*Haut-Contr*—The Counter Part.

*Hautboy*—A Wind Reed Instrument.

*Harpsichord*—A Wire Instrument, with Keys, like an Organ, under whose small Strings the Belly is made thicker than under the Great Strings, to give the finer Tone, &c.—Some *Harpsichords* may be fixed over the Strikers of the Pallets of an Organ to play both the Organ and the Harpsichord together with one Set of Keys; or either to be play'd alone, by moving the Keys forwards, or more back; a Hole being under to drop over the Sticker when the *Harpsichord* plays alone: which when pull'd out of the Hole, forward, they both are play'd together, &c.

*Harper*—A Player on the Harp, &c.

*Harmonicks*—The whole Doctrine of Sound.

*Harmonical-composition*—The whole Art of composing Melody for single Voices, or Instruments, in single Parts; or many Parts to move harmoniously together, by Rules, Methods, and proper Ways, &c.

*Harmonical-Canon*—The same as Monochord.

*Hautdessus*—The Treble Part.

## H

*Head*—The chief; also the Screw part of a Viol; or the Skin of a Drum, &c.

*Hemitone*—An Half Tone.

*Hemiola*—As much, and half as much.

*Hemi*—The Half.

*Hemiopus*—A Wind Instrument.

*Heptachord*—A Seventh.

*Hexachord*—A Sixth.

*High*—Shrill, and lofty.

*Hilarodias*—Short, merry, diverting Songs, or Poems, sung by the Greek Poets, so called; who, in ancient Times, went about singing them. They were dressed all in White, with little Crowns of Gold on their Heads; and had generally a little Boy or Girl with them, playing on a small Instrument, as they sung in the Streets: whose Shoes had only a Sole, called *Crepida*, being tied over their Feet with Straps, like Sandals.

*Horn*—A Tubical Instrument, made of Horn, Tin, Brass, or Silver, &c. See P. 99.

*Hornist*—A Sounder of the Horn, &c.

*Hornpipe*—A quick Dance for one Person.

*Homophonous*—In one Pitch, or in Unison.

*Hosanna*—Save now I beseech Thee.

*Hymn*—A divine Song in Honour to God, derived from a Greek Word which signified *celebro*, or I celebrate: Being first brought into Churches by St. Hilary, St. Ambrose, and others, who composed them, about the Year 370: Some of which they called *Chants*.

*Hypoproslambanomenos*—A low Sound, in the old Scale, under *Proslambanomenos*.

*Hyper*



I

*Hyper*—Below.

*Hypo*—Below.

I

*Jar*—Disagreeing Sounds.

*laetitia*, or *Ionick Mood*—The ancient Mood, very light, airy, and melting.

*Jacks*—The rising Pieces that strike, with split Quills, the Strings of Spinnetts, &c.

*Id est*, i. e.—That is.

*Jesseian Harper*—A Name given to K. DAVID.

*Jigg*—A brisk Air or Dance.

*Imitation*—Parts imitating each other.

*Imperfect*—Cords of the lesser Intervals.

*Imitation*—The Part that mocks or imitates another Part, or a short Fuge.

*Incorpo*—Parts bound up in Canon.


*Inharmonic*—Sounds disagreeable.

*Infra*—Below.

*Interval*—The Space between two, or more, Sounds.

*Inno*—An Hymn, or spiritual Song.

*Intentio*—The Voice ascending.

*Index*—A Director, made thus: 

*Infinito*—Fuges often repeated.

*Inganno*—A *Rest* instead of a Note, &c.

*Inharmonic*—Sounds disagreeable, &c.

*Intarda*—An Entry, or Prelude.

*Instruments*—Consist of stringed, wind, and pulsatile, of various Sorts.

*Intesso*—Sing or play the same.

*Intonator*, or *Retonator*—An elastic



sounding Instrument, of one Tone, of late Invention, made as above, and used to set other unfixed In-

I

struments in Concert, or Opera-Pitch. It is made of good Steel, very Sound, of Spring-Temper, and well polished; and all its resonant Parts of such a Magnitude as to vibrate in Unison to each other, when put in Motion by a Stroke; so as to give One entire Tone. It is first put in Tone by lightly holding it by the Knob between your Fore-finger and Thumb, and smartly striking one of its Branches on the Board or Table; and seconded, directly, by striking the End of its lower Stem thereon; and bearing it upright while it resounds a stronger Tone, than by its first Stroke; sounding like a Bell, or the Spring of a Trump de Berne; or, if you bear it just below your Ear, on your Tooth, or on your Head, yourself will hear it more distinct, to set your Instrument in Tune to it; whether it sound A, or C, &c. as are generally marked on the Intonator. Several of these may be made, and tuned according to the 7 Letters of the Scale of Musick, in Diatonic-Order: Each being a true STANDARD-PITCH, more than any tubical, or stringed Instrument whatsoever; by reason, they are not so liable to the variable Effects of the Weather; and are more portable.

N. B. If the whole Length of an Intonator be made about 8 Inches, and the double Branches thereof be one-eighth of an Inch square each, and the Stem double that Magnitude, it will sound very near the Tone of Alamire, English Concert: But as no true de-

## K

terminate *size* can be given, by reason of the *Temper* and different *Tones* of *Metals*, it is best to form them long enough at *first*, seeing they must be ground shorter afterwards, to raise them to the *Tone* you desire, &c.

*Irregolare*—Wildly, without Rule.

*Jule*—A Greek Harvest Hymn : or Thanks for the *Sheaf*, &c.

## K

*Key*—The Dominant, or ending Tone.

*Key-Notes*—The two Principals, A and C.

*Keys*—The Ebony, or Ivory Touches of an Organ, or Harpsichord.

*Kit*—A small Fiddle.

*Kroussa*—Sounds made by striking ; as Drums, Dulcimers, &c.

*Kyrie*—The first Word of *Masses*, signifying LORD : Its Music being called *A fine Kyrie*, i. e. well composed.

## L

*La*—The practical vocal Word for Elami, and Alamire.

*Lamentatone*—Slow, and mournful.

*Languente*, or *Languissant*—Soft and languishing.

*Large*—A Note as long as eight Semibreves.

*Largetto*—A little slower than *Largo*.

*Largo*—A middle Movement of Time.

*Lauda Syn Salvatore*m—An ancient Roman Church Hymn, in Prose, used before the Gospel ; also at Burials ; nobly set to Musick.

*Language*—The Stopper before the Wind-cutter of Flutes, &c.

*Lachrimoso*—In a bewailing Manner.

*Lay*—A short Song, or Poem, &c.

*Laud*—Praise, or Commendation.

## L

*Latania*—Musical Church Litany.

*Lewet*—A Trumpet Lesson, &c.

*Lepss*—By Rule and Custom, &c.

*Lessor Cords*—Wanting a Semitone.

*Leaps*—When Sounds are between.

*Legato*—Notes tyed, or slurred.

*Leware*—Open, or sound the first Note.

*Ledger-Lines*—Lines added above the common Number.

*Legatura* or *Legatto*—Notes ty'd together, or sticking close.

*Legerment* or *Legiardo*—Lightly, gently, and careful.

*Leggiardo*—Gayly, lively, and briskly.

*Lentus*, *Lento*, *Lentement*—Soft, and slow.

*Libero*—Notes unconfin'd, or not tyed.

*Low*—Sounds deep and grave.

*Long*—A Note as long as four Semibreves.

*Lute*—A very ancient string'd Instrument, invented by *Jubal*.

*Lutanist*—A Player on the Lute.

*Lydian Mood*—An ancient Mood very slow and doleful.

*Lyre*, or *Cythara*—An Harp, said to be the most ancient of all Instruments, invented by *Mercury*, which he made of the Shell of a dead *Tortoise-Fish*, left on the Shore of the River Nile, and mounted it with seven Strings, and contrived Screws to raise them in Tune.

*Boëtius* says, it had but 4 Strings which were called as the four Elements. *Diodorous Siculus* says, it had but three Strings, and called by the three Seasons of the Year, as the Greeks did, viz. Spring, Summer, and Winter. *Nichomachus*, *Horace*, *Lucian*, and many others say, it had seven Strings, which

## L

which were called as the seven Planets, viz. D—♂—♀—☉—♂—♃—♄, which Characters were the Notes of their Gamut: and that Mercury gave his Lyre unto Orpheus, which was hung up in Apollo's Temple, where it remain'd for many Years. Others say, that Pythagoras found it in a Temple in Egypt, and added an 8th String to it. Some again say, that when Orpheus was kill'd, his Lyre was thrown into the Sea, where some Fishermen finding it, they gave it to Téspander, who carried it into Egypt, and said he was the Inventor. But Mr. Barnes, in his *Anacreon*, makes Tubal the first Inventor; and Festus Avienus says, it had nine Strings. King DAVID mentions, in Psalm 33, an Harp or Lyre of ten Strings: and Timotheus added 4 to the old one of 7 Strings, to make eleven. Josephus mentions another of 12 Strings, and one of 18 Strings; and it is well known that our modern Lyre, or Welsh Harp, has now, at least, 40 Strings. But there were as many Sorts of Lyes in old Times, as they had different Names; too tedious here to mention. See Harp on Page 199.

*Lylichord*—A curious string'd Instrument, with Keys like a Harpsichord, consisting of Levers, Wheels, Screws, and cylindric Weights to the Strings, whereby it is said to be never out of Tune, &c. and will play Forte, and Piano, as an Organ doth.

*Lyrick Verses*—Verses sung to a Lyre or Harp.

## M

*Lyrist*—A Player on the Lyre, or Harp, &c.

## M

*Maestuso, Maestoso*—With Strength, and Grandeur.

*Madrigals*—Old Poems, or Songs in 2, 3, 4, 5, 6, 7, 8, or more Parts.

*Maestro*—A Master, or Teacher of Musick.

*Malath*—An ancient Psalm Instrument, or Tune.

*Major*—The Greater, or Larger.

*Master-Note*—In Transposition, the B-mi. or Center Note; also the Key Note.

*Magnify*—To adore, praise, or enlarge.

*March*—Play'd when Soldiers march. Page 117.

*Martial Musick*—Used in the army.

*Mas*—Musick of the Romish Church.

*Matins*—Morning Songs, or Services.

*Maniera*—The Manner, or Way.

*Magade* or *Magas*—An antient Instrument.

*Maggore*—Major, or Greater, 3d, &c.

*Manichord*—A Kind of Spinnet.

*Massima*—An old square Note, containing 8 Semibreves, before Bars were invented.

*Massino*—The Octave, or System, &c.

*Measure-Note*—Containing a whole Bar of Time.

*Medius*—The Counter, or Middle Part.

*Melody*—A Mixture of single Musical Sounds to delight the Ear; also the Church-Tune.

*Melos*—A Piece of Melody.

*Men*—Not so much.



## M

*Medium*—The Air or Sphere of Activity. Also in a middle way.

*Melodious*—Sweet and pleasing; as Honey, &c.

*Melopœa*—To make Tones justly express both the Words, and the subject, i. e. justly set.

*Messa*, or *Messe*—A short Mass.

*Mezzo soprano*—Counter-Tenor.

*Mesopicni*—The Middle Degree of any Cord, &c.

*Mescolamente*,  
*Meofides*, *misto*,  
*Mixio*, *mores*,  
 } As Custom, as  
 } usual, done  
 } by Rule, &c.

*Mean*—The Medius, or Counter-Tenor.

*Measure*—In Musick, is that Space or Interval of Time that Musicians take in raising and falling the Hand or Foot, which is marked out by Bars; one rise and one fall being called one Measure or Bar. Also one Swing of a Pendulum, (which is the 60th Part of a Minute,) or the Time of one Crotchet: So that in Common-Time, a Semibreve takes 4 Beats to make one Measure or Bar; and in Tripla-Time, we have 3 Beats to a Measure or Bar: which are made quicker, or slower, just as the Mood, and Measure-Notes direct, &c.

*Mesopicni Suoni*—Notes of a middling Pitch.

*Mezza*—The Half.

*Mi*—The Guiding, or Master-Note in Tranposition. B-mi.

*Michtam*—An ancient Psalm-Tune.

*Microusticks*—Instruments to increase Sounds, as speaking Trumpets, &c.

*Minim*—A Note containing two Crotchets.

*Minstrel*—One that plays on Instruments, or sings methodically.

## M

*Minstrelsy*—The Art of performing Musick either by Voice or Instrument.

*Minor*—The Lesser, or Smaller.

*Minuet*—A quick Dance, with a high Step, a Balance, and a Beat, &c.

*Metron*—The Beating of Time by Motion.

*Mixture*—A Stop in an Organ, &c.

*Mode*—The Order of an Octave; the Key Note; or the Mark of the Time.

*Modern*—Now living, or in this Age.

*Monochord*, or *Manichord*—A one-string'd Instrument, with a moveable Bridge, to find out the Proportions of all Sounds, by proper Divisions; and to tune Bells, &c. by.—Our Bell-founders have a small one about 18 Inches long, whose Wire String is divided by cross Wires, to stop the String at, according to the Letters of our Octave; and by holding the End to bear on your Ear, it will sound like a large Bell; whereby they tune their Peals in a Diatonick Order, &c. Invented by Pythagoras, in 141; followed by Ptolemy, and improved by Dr. Willis.

*Monstra*—A Direct, or Index.

*Mood*—The Marks, Measures, or Movements.

*Moderatio*—Of a moderate Loudness, and middling Time.

*Modulation*—The Art of tuning, warbling, or regulating the Voice, or Instrument, so as to perform a Piece of Musick harmoniously, &c.

*Moduli-Campanarum*—The Model and Motion of a Chime-Barrel.

*Moto*—To move sounds proper and agreeable.

M

*Molle*—Flat, or Feint.  
*Moreſſe*, or *Morrice-Dancers*—A Sort of sportive *Dances* in Imitation of the *Moors*; performed with *Taborſ*, *Caſtenets*, *Bells* on their Legs, &c. in very antic *Dreſſes*: and often by Perſons of good Rank, where they are not known; more for Diverſion than Intereſt. They are generally very active in their odd Performances, and dance to *Chacones*, *Sarabands*, &c. Having an artificial deformed *Lord* of the *Set*, who (having his Head always with him,) gives great Diverſion to the Spectators.

*Motett*—A Church Compoſition, in various Parts.

*Motion*—Is the continual and ſucceſſive *Change* of Place; occasioned by ſome external *Force* or *Power* applied to any *Body*; which being ſuperior or greater than its *Reſiſtance*, impeleth or driveth it out of its *Place*, &c. from which all *Sounds* are made.

*Mufical*—Melodiously, &c.

*Mutes*—Reſts; or ſilent Organ Pipes.

*Muſettee*—A modeſt Song, ſung by a Woman.

*Mufick-Maſter*—The chief Compoſer: or a Teacher.

*Mufica-Antiqua*—Ancient Greek Muſick.

*Mufica-Arithmetica*—Known by Numbers.

*Mufica-Artificale*—By Inſtruments.

*Mufica-Atti-vo*, or *Prattica*—To be a good Praſtitutioner, or Performer, to execute, without ſtudying the Theory, &c.

*Mufica Contemplativa*, } To ſtudy  
*Speculativa*, or *Theorica*, } the Art  
 without executing.

*Mufica-Harmonica*—Muſick in Parts.

M

*Mufica-Eccleſiaſtica*—Church Muſick, in general.

*Mufica Hiſtorica*—Hiſtory of Muſick.

*Mufica-Melodica*—One ſingle Part.

*Mufica-Naturale*—By natural Voices.

*Mufica Organica*—By wind Inſtrument.

*Mufica-Diatonica*—In the natural key.

*Mufica Metabolica*—In an Artificial key.

*Muſico*—A Muſician, or Maſter of Muſick.

*Muſico-Theorico*—A Perſon who ſtudies the Science of MUſICK in general, and private; writes *Treatiſes*, and *Comments* thereon; and endeavours to explain all critical and obſcure Paſſages therein both *Ancient* and *Modern*; as well as to give *Inſtructions* by Practice, &c.

*Mufica, Muſic*—The whole Doctrine of Sounds in general: Said to be invented, by King *Bardus*, in *Abraham's* Time.

*Muſick Rythmica*—That Part which conſiders only *Time*.

*Muſick-Metrica*—The making of Verſes to Muſick.

*Muſick Vocal*—The Singing of the Voice only, as *Pſalms* and ſuch-like: which *Ariſtides*, *Quintilianus*, and others, called the *Fiſt* of all; it being both *Contemplative* and *Active*.

*Muſick Organical*—Muſick only for Inſtruments.

*Muſick Charaica*—Rules for the regular Motions of *Dancing*.

*Mutation*—The ſeveral Changes of Tones, &c. Alſo pipes ſtopped.

*Mutb*—An ancient *Pſalm-Inſtrument*, or *Tune*.

N.

*Natural*—A Mark of Restoration, to its first State.

*Nablium*—See *Psaltery*.

*Neginoth*—A stringed Psalm Instrument; mostly played on by Women; by Fingers.

*Nesso*—See *Ufus*, or *Mixio*.

*Neccessario*—Necessary, and must be done.

*Notte Piéne*—Notes with black Heads.

*Nonupla*—Quick Jigg Time.

*Non*—Not.

*Nona*—A Ninth.

*Notes*—Characters to distinguish Time: as Semibreves, &c.

*Nota Bene*, .N. B.—Mark well.

*Note Ferme*—The Reading-Tone in Chants.

*N. B.* Some Mathematicians have computed that one may make 720 Changes or Varieties with 6 Notes; without repeating the same twice: And that 40,320 different Tunes may be made from any single *Octave*.

*Numbers*—In thorough Basses are, 1, 2, 3, 4, 5, 6, 7, 8, or more. *Octaves* are also meant.

*Nut*—The Screw Part of a Viol.

O.

*Obsequies*—Funeral Songs, performed in Honour to the *Dead*.

*Obstinato*—Continue the same, &c.

*Obliqua*—An old square Note, drawn diagonally over several Lines and Spaces; which served as a Slur for all it overspread.

*Oboe*, or *Oboi*—An Hautboy.

*Obstacle*—An Hinderance, to stop Sounds, &c. which causeth Echoes, or Returns.

*Obscuro*—Notes with black Heads.

*Octave*—A perfect Eighth.

*Octavino*—A small Spinnet, an 8th above concert.

O

*Octuple-Measure*—Eight Quavers in a Bar.

*Ode*—A Song sung to an Instrument,

*Omnes*—All together.

*Ondeggiare*—To keep the Hand wavering two Motions, up, or down, in beating Time, &c.

*Operate pitch*—Concert pitch.

*Open*—Pipes unstopped; Strings not fretted; and the Key natural.

*Opera*—Songs set to Musick, with Instruments.

*Organ*—The grandest of all Instruments; said to be first invented by *Jubal*; and brought into Churches by Pope *Vicilianus*, in the year 657, to raise the People to *Devotion*, and make them more cheerful and merry.

*Oratorio*—A Sacred Opera on a Divine Subject from Scripture, whose Musick should beset in the greatest Perfection.

*Organo*—Musick for the Organ, or the Thorough Bass, &c.

*Organist*—The Player of an Organ.

*Ordinario*—Often, or commonly.

*Orchestra*—The Place for Musicians, &c.

*Offervanzz*—With Care, and Exactness.

*Oscillation*—Waving, or Trembling.

*Ostinato*—Continue the same, &c.

*Oracouflics*—Hearing Trumpets, &c.

*Ottava*—An Octave, or 8th.

*Ottina*—Triple, or Tripla-Time.

*Overture*—Play'd before the Concert begins.

*Oxipnei*—The highest Degree of any Cord, &c.

P.

*P. P.*—More soft.

*P. P. P.* or *Pianissimo*—As soft and weak as possible.

*Pathetica*—Pathetical, moving, and affecting.

Para



P

*Para*—Next of all, or near alike.

*Part*—Any Portion of musick, in its proper Cliff.

*Partico*, or *Partist*—A Person that gives himself no other Trouble than only to *perform* his *own part* just as he has it set down, be it right or wrong, in concord.

*Partition*—A *Divider*, or Mark to divide the *Score* : or the *Score* itself.

*Passionato*—Passionately, moving, and affecting.

*Passèpiè*—A very brisk minuet Air.

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

*Parvin*—A grave *Spanish* dance.

*Pause*—A Rest, or Note of Silence.

*Pause*—To stop ; or a Mark so called.

*Pandoron*—A three stringed Instrument, invented by *Pan*, or *Pandora*.

*Parafoni*—In Concord, &c.

*Parte superiore*—All that have Parts under them.

*Parte inferiore*—The lowest Part, or ground Part of all above. It is thought that the Antients used but one Part ; not knowing the Agreement in Consonance.

*Participation*—To regulate, and amend, &c.

In *Partito*—In Canon, &c.

*Passacaglio*—A Dance in a Flat Key.

*Passagio*, or *Passage*—A Portion of Notes in any Part, imitated by another Part. Also the Degree that sounds and moves from one Cord to another.

*Parley*—A Drum Piece, to stop till both Parties consult, or capitulate.

*Pentatonon*—The major 6th.

P

*Pedals*—Keys of Organs, played by the feet, like Treadles.

*Per*—By.

*Per ogni Tempo*—To be perform'd at any Time.

*Pentachord*—An Instrument of five Strings, invented by the *Scythians* ; its *Strings* being made of Bullock's *Leather*, was struck with a limber *Plectrum* made of a Goat's Horn.

*Perfect Cords*—The Unison, 3d, 5th, 6th, and their Octaves.

*Percussion*—Bodies striking against each other.

*Peals*—A Set of Bells ; or Lessons struck thereon.

*Philosophy*—The Study of natural Causes, &c.

*Philo-Musica*—A Lover of Musick.

*Phrygian Mood*—Ancient warlike Musick.

*Phonics*—The Art of improving Sounds by the Situation of Voices and Instruments.

*Pinch-notes*—Notes forced, higher, by Holes half stopped, with stronger Breath, &c.

*Piano P.*—Soft and sweet, like an Eccho.

*Pietoso*—Soft, pitiful, and compassionate.

*Pieno*—Full, or in Full Chorus.

*Pique*—Each Note to be heard very distinct.

*Pitch-pipe*—An Instrument to set Instruments, and Tunes by.

*Piu*—A little more.

*Pipe-and Tabor*—A Pipe and Drum played together.

*Piper*—The Player of a Pipe.

*Piffero*—A small Pipe play'd with a Tabor.

*Piva*—An Hautboy, or Cornet.

*Plain*

## P

*Plain-Chant*, or *Plain Song*—The Church-Tune.

*Plectrum*—A thin Horn, or Quill, to strike Strings.

*Ponticella*—A small Bridge.

*Posaune*—A Sackbut.

*Point*—A Dot of Addition. Also a Portion of leading Notes again imitated.

*Pollyphant*—An old Sort of Lute.

*Poco*—A little less.

*Pæan*—A Song of Victory; to commend &c.

*Prattico*—One who only performs, and not studies.

*Professor*—One who professes, studies, composes, and teacheth Musick.

*Prohibito - Intervallo*—Forbidden Intervals; falsely composed, &c.

*Prepare*—To make ready, to let in a *Discord*, which is resolved directly by a following *Concord*, called the *Resolvent*.

*Prima*, or *Primo*—The first.

*Preludes*—Play'd before, between, and after.

*Presto*—Quick Time.

*Presto Presto*, or *Prestissimo*—As quick as possible.

*Prima, Prima*—The First.

*Prolation*—The Art of shaking the Voice on any Note.

*Pronto*—Quick, without Loss of Time.

*Proportion*—The true Relation of Sounds, or Time, &c.

*Proslambanomenos*—A low Sound added, &c.

*Practical-Musick*—The Art of composing, &c.

*Proportion*—In good Order, in Tune and Time.

*Principle*—The Basis on which a Matter is first grounded.

## P

*Proem*—A Prelude, or Entrance.

*Principal*—The Head or Chief.

*Precentor*—He that begins or leads the Chant or Tune; especially in a Cathedral Church

*Practitioner*—One who practises, &c.

*Psalteryist*—A Player on the Psaltery.

*Psalterion*—A Psaltery used amongst the ancient *Hebrews*. It was like a *Spinnet*, and strung with 13 Wire Strings tuned Unisons or Octaves; and struck with a bent Wire or Stick, as is our *Dulcimer*. Another Sort was like a *Flute*, used in Churches with the Singing, called *Sambucus*.

*Psalms*—Divine Songs: Put into Metre by *Sternhold* and *Hopkins*, in 1552. See *Psalmtunes*. P. 135.

*Psalmody*—The art of singing Psalms. Also the Place.

*Psalmodist*—A Teacher of Psalmody.

*Psalmist*—A Singer of Psalms, &c.

*Pulsatile*—Sounds made by striking; as Drums, &c.

*Pyknos*—The minute *Parts* of an *Octave*, twelve of which are contained therein: One *Pyknos* being only one Semitone.

## Q

*Quardo*—A Character, called a Natural.

*Quadruple*—Fourfold.

*Quarta*—Four Parts.

*Quaver*—A Note half as long as a Crotchet.

*Quinque*—Five Parts.

*Quinta*—A Fifth.

*Quarter-Notes*—Supposed *Hemi-semi-tones*.

*Quadrato*, or *Quadro*—A Natural ♮.

*Quart-Fagotto*—A Bassoon.

*Quatricroma*—A Semi-semiquaver.

*Qua-*

R

*Quavering*—To shake or trill the Voice, &c.

*Quieto maniere*—Changing agreeably.

R.

*Ratio*—Rate, or proportion, &c.

*Radical*—The Root, or lowest Term.

*Ratios, or Rational*—The Proportions, &c. of Intervals, sought and known by their Vibrations.

*Resolvent*—The Concord that follows a Discord.

*Resolving*—Passing next into, &c. as Discords are resolved by Con- cords.

*Reconcile*—To make an artificial Key to be in effect as the two natural ones.

*Reste & Retro*—Forwards, and backwards.

*Recheat*—An Horn Lesson to recal the Hounds when they run after a *Counter-scent*, and have lost their Game.

*Rectus Ductus*—Rising or falling by Degrees.

*Regula*—A Rule, or according to rule.

*Research, or Ricercata*—A Voluntary pricked out, and played on the Organ, before the grand Piece begins, &c.

*Retto*—The Manner of moving Sounds properly, smooth and agreeably.

*Re*—The ancient vocal *Sol*-note.

*Recitative*—To sing in a Tone like grave Chanting.

*Register*—The Stop of an Organ, or Pitch-pipe, that draws out.

*Rehearsals*—Time of Practice, to learn Musick.

*Remisso*—The Voice descending.

R

*Reply*—An Answer, or Imitation.

*Repeat*—A Character denoting a Repetition :S: or these words:

*Replica*

*Refret*

*Replicato*

*Repetatur*

*Represa*

*Reditta*

*Riditta*

*Research*

*Reposta*

*Relation inharmonical*—A foregoing Sound reflecting on a following one; not melodious.

*Resonance*—A Resounding, or Sounding again.

*Responsary song*—A Composition, so sung by Turns.

*Rest*—To keep silence, or a Mark called.

*Rigols*—A Wooden Instrument of several Sticks bound together, with Beads between them, and struck with a Ball on the End of of a Stick; making tolerable Harmony.

*Risentito*—Brisk, lively, and expressive.

*Rivogliamento, Rivoltare, or Rever- sico*—Parts interchanging.

*Riga-lines*—The 5 Lines whereon Notes are fixed.

*Rigadoon*—A gay pleasant Dance.

*Ribattuta*—To give a Note many Strikings.

*Risvegliato*—A lively strain, follow- ing a dull one.

*Ripiano* } Full, or all Parts to play.  
*Ripieno* } or sing to fill up the Har-  
mony compleat.

*Ritornello*—A repeated Part; a short Air, &c. Also a *Glee*.

*Ringin*



## R

*Ring*ing—The Art of performing Melodies, called *Peals*, on Bells, by *Course*, of which I hinted only of the original *Six Score*, on *Five Bells*, in Page 107; but, shall herein give you 120 *Changes*, more modern. In this *Five-Bell-Peal*, are two *Hunts* to be observed, viz. the *Whole Hunt*, and the *Half Hunt*; the *Treble* is the *Whole*, and the *Tenor* is the *half Hunt*, which I shall set over the *Peals*. The *whole Hunt* finisheth its *Course* every 10th *Change*; when it takes the *Lead* of the *Tenor*, the *Half Hunt* goeth into the 3d *Bell's* Place, and lies there a *Whole Pull*; and then goes to the *Lead*; which is the Reason it is called the *Half Hunt*; and when it dodges behind, a *Bob* must then be made by two *Bell's* taking the Third's Place; the *Half Hunt*, and the other *Bell* must dodge 'till the *Treble* parts them. Two *single Changes* must also be made by the *Bells* in the 2d and 3d's Places, lying still, as follows:

## GRANDSIRE; on Five Bells.

12345		Hunt 1--5	
<u>12345</u>	15432	Bob. 13452	N. B. It is said that this Five-Bell <i>Peal</i> may be rang 120 different Ways, only by altering the <i>Hunts</i> : for any <i>Bell</i> may be made the <i>Hunt</i> as the <i>Ringers</i> please, &c.
21354	<u>14523</u>	14325	
23145	Single.	<u>15423</u>	
32415	13254	<u>14532</u>	
34251	<u>13245</u>	Single.	
43521	15342	12354	
45312	13524	<u>12345</u>	
54132			
51423	Bob. 14253		
15243	12435		
<u>12534</u>			Of PEALS, on Six Bells.
Bob. 14352	15234		First, the <i>Ringers</i> are to observe, in <i>Six-Bell-Peals</i> , that 3 <i>Bells</i> are called <i>Hunts</i> , the <i>Whole</i> ; the <i>Half-Hunt</i> , and the <i>Quarter-Hunt</i> ; and that Six Times the Number of <i>Changes</i> may be rung on <i>Six Bells</i> as on <i>Five</i> : For, 120 multiplied by 6, the Product will be 720; the Number of <i>Changes</i> made on 6 Bells.—Secondly, That every Time the <i>Treble</i> leads, the
13425	12543		
<u>15324</u>			
13542			
Bob. 12453			
<u>14235</u>			

*Bell*, in the 2d's Place, must lie still; and the other four make a single *Dodge*, except at a *Bob*, when the *Bell* in the 4th's Place lies still, and the two hindermost Bells make a single *Dodge*; and a *Bob* must be always made when the *Half-Hunt* dodges behind, without the *Quarter*, as follows.—Two *single Changes* must also be made by the four first *Bells* lying still, as follows:

## R.

GRANDSIRE, or PLAIN-BOB; on Six Bells.

*Hunts 1-6-5.*

123456		132465	This is the first Course
	146532	134256	of Bobs.
214365	145623		
241635		143265	Second Course.
426153	Bob. 154263	142356	
462513	145236		
645231		Single. 124365	Third Course.
654321	Bob. 154326	124356	
563412	145362		
536142		142365	Fourth Course.
351624	154632	143256	
315264	156423		
Bob. 132546		134265	Fifth Course.
123564	165243	132456	
	162534		
132654		Single. 123465	Sixth Course.
136245	126354	123456	
	123645		
163425			
164352			

This *Peal*, 'tis said, may be rang 720 different Ways, only by altering the *Hunts* to such *Bells* as the *Ringers* shall appoint, &c.

## OF CROWN-BOB.

*Crown-Bob* is the grandest *Peal* rang on 6 Bells, it being a Composition of three other *Peals*, called *Oxford Treble-Bob*; *College Pleasure*; and *College Treble-Bob*: a *Lead* of one, and a *Lead* of the other; which being repeated Five Times over compleats 360 *Changes*, the *Half-Peal*: The *Treble* is the *Whole-Hunt*, and in 24 *Changes* finishes its *Course*; for, it dodges with the *Bell* that takes the *Lead* of it; and dodges in the 3d and 4th's Place, also behind; and lies still a *Whole Pull*; then it dodges again behind; *hunts* down in the 3d's Place, and dodges again in the 4th's Place; *hunts* down, and dodges again before, and then leads a *Whole Pull*.

As there are no other *Hunts* in this *Peal* (all other *Bells* having their *Course* alike) there are no *Bobs* in the *Half-Peal*; but, for the 720 there are two *Singles*, in their proper Places; as follows:

CROWN-

## R

## CROWN - BOB, on Six Bells.

123456	416253	123546	Second Course.
214365	146235	215364	154632
124356	412653	251634	145623
213465	421563	526143	Third Course.
231645	245136	521634	165243
326154	241563	256143	156234
321645	425136	526413	Fourth Course.
236154	452316	254631	126354
263514	543261	245613	162345
625341	453216	426531	Fifth Course.
623514	542361	246351	132465
265341	452631	423615	123456
256431	546213	432651	This is the Half
524613	456231	346215	Peal of Crown
526431	542613	436125	Bob.
254613	524163	341652	For 720 Changes
245163	251436	346125	move as follows.
421536	254163	431652	First Single.
425163	521436	413562	132465
241536	512346	145326	132456
214356	153264	415362	Last Single.
123465	513246	143526	123465
213456	152364	134562	123456
124365	125346	Here ends the	
142635	213564	first Course.	

From what has been said, the Number of *Changes* may be known on any set of *Bells*, by multiplying the preceding *Product* by the following *Figure*; (as I said in Page 106 :) from which Rule, 40,320 *Changes* may be made on 8 *Bells*; and 479,001,600 *Changes* on 12 *Bells*, &c. &c.

More on *Bell-Musick* cannot here be inserted for want of Room: For some of which I am, in some measure, obliged to my *Friend* and Correspondent, Mr. *William Mitham*, of *Swavesey*, in *Cambridgeshire*, who is an ingenious *Psalmodyst*, a steady strong *Bassist*, and an expert *Ringer*, &c.

From the above Hints, on Numbers of *Changes*, it appears, that 40,320 various *Changes* of *Notes* may be made on 8 *Notes*, or in one single *Osave*, of the *Scale* of *Musick*; besides the many Varieties of *Time*, &c.

*Roulade*—The Trilling or Shaking of the *Voice* or *Instrument*.

*Round*



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- Round*—Canons so performed.  
*Rondeaus*—Tunes ending with the first Strain, D. C. at the end.  
*Roundeley*—A Strain repeated at the End of every Verse.  
*Rosstrum*—An Instrument to rule Paper for musical Compositions.  
*Roulade*—A trilloing or shaking.  
*Rotondo*—A Natural ♮.  
*Rudiments*—The first Elements of any Art or Science.  
*Rhymes*—Lines that gingle musically.

S.

- Sackbut*—A Tubical Instrument, play'd by drawing a Register.  
*Salve*—An Anthem.  
*Saraband*—A Kind of slow Minuet.  
*Salmo*—A Psalm.  
*Salmodia*—The Art and Knowledge of Singing of Psalms, Hymns, and Spiritual Songs.  
*Saltarella*—Timeleaping, jumping: or Point and Semi.  
*Sackbutist*—A Player on the Sackbut.  
*Salto*—A Leap, or moving by Leaps.  
*Sambucus*—A Kind of Flute.  
*Salve Regina*—A Sort of Anthem.  
*Saraband*—A Sarazen Dance, played on the Guittar, or on Castenettes.  
*Scale*—A Table of any Sort drawn uniform: Our present SCALE of MUSICK was improved by Guido Aretinus, in 1028, see *Diagramma*. P. 195.  
*Science*—Any Sort of Knowledge in Learning, which concerns itself principally about the Reason of Things more than the Practice, &c. There are seven liberal Sciences, viz. Grammer, Logick, Rhetorick, Arithmetick, Geometry, Astronomy, and Musick; all of which

S

- require both *Learning* and *Knowledge*, in a superlative Degree.  
*Score*—All Parts in View, Bar against Bar, as first composed.  
*Second*—A discording Interval.  
*Selab*—An Hebrew Word used 73 Times in the old Book of *Psalms*, and twice in the Book of *Habakkuk*, signifying *for ever, Amen*, &c. But mostly for a Pause or Stop, for the Singers to raise their Voices, in a full Chorus, to Verses of great Importance, &c.  
*Semi*—The Half; also a Semitone wanting.  
*Semitonick*—A Scale consisting of Semitones.  
*Senza*—Without.  
*Serenade*—Night Musick, play'd at the Door, or Window.  
*Sesquialteral*—As much, and half as much more.  
*Seventh*—A discording Interval.  
*Sextuple*—A Binary Triple.  
*Section*—Part of a Chapter, &c.  
*Semibreve*—A Note of 4 Beats.  
*Seraphic*—Sudden angelic Emotions, or heavenly Songs, &c.  
*Services*—Church, Hymns, &c. set to Musick.  
*Segna*, or *Signa*—Any Sign, Mark, or Character.  
*Semidiapason*—A defective Eighth.  
*Semi-Ditone*—A major Third.  
*Semi-quaver*—Half a Crotchet.  
*Septima*—The Seventh.  
*Septinaries*—Containing Seven, &c.  
*Sequenz*—A Romish Prose Hymn.  
*Sesqui*—A Whole, and a Half.  
*Sesta*, or *Sexta*—A sixth, or six.  
*Secundo*—The second.  
*Sfuggito*—To omit, leave out, or avoid.  
*Shoshanim*—An ancient Psalm Instrument, or Tune.

P

*Shagion*

## S

*Shagion*—An ancient Psalm-Tune.

*Sharp*—A Mark of Extension; also Notes raised half a tone.

*Shake*—To trill or shake Notes, &c.

*Shemintb*—An ancient Instrument of 8 Strings: Or the 8th Band in the Temple.

*Shawm*, or *Serpent*—An ancient Trumpet-like Instrument, so called from its having many circular Folds or Wreaths to shorten it; or it would be 6 or 7 Feet long, if streight. It consists of 3 Parts, the *Head* or Mouth-piece, the *Neck*, and the *Tail*, and covered with Leather; it having three Holes to give it the Compass of three *Octaves*; and is *Bass* to a *Coronet*, &c. we read of this in *Psalms* 98. It is said this Instrument is sufficient to cover a large *Choir* of *Singers*.

*Shawmist*—A Player on the Shawm.

*Shushan*—An ancient Psalm-Tune.

*Shanks*, and *Crooks*—Are streight, and circular tubical Pieces fixed on *French Horns*, &c. to alter the Pitch, higher or lower, when used in Concert. See *Flutes*, p. 189.

*Sicilian*—A slow *Dance*, in Tripla-Time.

*Simple*—Single.

*Sing*—To sound *Tones* by Voice.

*Sixth*—An agreeable Interval.

*Singing of Psalms*—Said to be brought into Churches in 1548.

*Si piace*—If you please, or will.

*Singing-Master*—A Teacher of Singing, &c.

*Sistrum*, or *Cistrum*—An antient Instrument used by the Priests of *Isis* and *Osiris*, made like an oval Racket, having three Sticks traversing it broadwise, which, moving freely, agitates the whole

## S

to be melodious. And though *Jer. Bassus*, wrote a whole *Treatise* on this Instrument of Percussion, it seems to be but little more than a *Rattle*. See *Cretalum*. P. 194.

*Strings*—The Cords that Sound, when struck.

*Sion*—The holy Mountain; *David's* City; the Type of Heaven, &c. Also the Holy Temple, whom God loved, as His earthly Seat; from whence He first gave the Law: The Figure of CHRIST; and His heavenly Kingdom; the visible CHURCH on Earth of *Israel*; and the universal Assembly of all true Believers, and Worshippers of GOD, by Faith in His SON *Jesus*, throughout the whole World, &c. &c. &c. &c. Vide *Psal.* 125.—48, 2.—*Josh.* 15. 63.—2 *Sam.* 5. 7. 9.—1 *Chr.* 11, 4, 5, 7.—2 *Chr.* 3, 1.—*Nebe.* 1. 18.—*Isa.* 51. 1. 48. 2.—*Mat.* 4, 5.—*Joel* 3. 17.—*Psal.* 78, 60.—*Isa.* 2, 3.—*Psal.* 132, 13, 14.—51, 20.—129, 5.—*Isa.* 39, 20.—*Rev.* 14. 1.—*Joel* 2, 22.

*Slide*, or *Slip*—To slip the Hand to higher Notes.

*Smorzato*—Bear a light Bow, play soft, or touch lightly.

*Softenuto*—Soft, equal, and steady.

*Soggetto*—The main Subject Part.

*Sol*—The vocal Word for G or D.

*Solecito*—Solidly, mournfully.

*Solo*, *Solus*—Alone; or Parts so moving.

*Sonato*, *Subonato*—A Composition for Instruments only.

*Sonnet*—A pleasant Song, or Glee.

*Sono*—Sound.

*Sonorous*—sounding.

*Sopra*—Above, or the Upper.

*Sof-*

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*Soprano*—The first Treble.  
*Sosprio*—Rest, or keep silent.  
*Sotte*—Below, or under parts.  
*Sovave, Sovamente*—Sweet and agreeable.  
*Solfeggiare, or Solfaing*.—The Practice of calling the Notes properly, as Sol, la, mi, fa, &c. That the Sacred Word of God may not be prophaned by careless Re-  
 petitions. Also such Composition that Fuge, &c.  
*Song*—The general Subject of any musical Composition; also the Key-note which governs and regulates it, &c. &c. Also a Lay.  
*Sound-Board, or Sumer*—The Wind Chest of an Organ. See *Organ*, Book 3.—*Soar*—To rise up higher.  
*Solemn*—Grave, and orderly.  
*Soliloquoy*—A Tune to ones own Thoughts.  
*Spagnuola*—A Guittar.  
*Species*—Any one of the 3 Scales of Musick.  
*Spessus, or Spissus*—A Semitone, &c.  
*Spinnet*—An Instrument with Keys.  
*Speculative*—To be studious, in Causes, and Principles.  
*Spatium*—Spaces between Lines.  
*Spiccato* } Notes heard very distinct  
*Staccato* } and separate, to express the Passion of the Subject, &c.  
 To speak *stunt* and *bold*; to such Notes as have *Dots* over them.  
*Spirito, Spiritofo*—With Vigour; Life, and Spirit.  
*Stanza*—The 5 Lines, or many Parts in Score, as in one Line continued; or, a Series of *Verses*.  
*Strophe*—A Greek Verse. See *Dia-gramma*. P. 195.  
*Stopt*—Holes cover'd, Pipes shut at Ends; or Strings pressed down.  
*Stettima*—A Seventh.

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*Stettimana*—Sung alternately, to answer each other in turns.  
*Strain*—Part of a Composition.  
*Staff*—The five Lines, and Spaces, &c. or the Notes thereon; or, a Series of *Verses*.  
*Stentato*—Strive to express the Subject justly; or Bold and Stunt.  
*Stentorophonic Tube*—A Speaking-  
 Trumpet: Said to be first invented by *Arthur Kircher*, and improved by *Sir Samuel Moreland*. Some *Speaking Trumpets* are from fix, to sixteen Feet long, made of *Tin*; through which, one may be heard a great Way.—It is said, that *Alexander's* great *Tube* was heard, when he spoke to his *Army*, an *Hundred Stadia* or *Furlongs*, or 12 Miles and an Half.  
*Stretto*—Shortened, or more quick.  
*Stromento*—Instruments in general.  
*Supplement*—Additions, or the Remains.—*Sub*—Below.  
*Style*—The Manner in which Musick is compos'd, to all Subjects.  
*Suoni* or *Sound*—Is the undulatory Motion of the *Air*, arising from the tremulous Motion of the *Parts* of any *Body*, occasioned by a *Stroke*; and those *Undulations* or Pulses of the *air* beating on the *Tympanum*, or *Drum* of the *Ears*, convey, by the *Nerves*, this Sensation to our *Minds*, &c. which *Scunds* are more, or less pleasing to the *Ear*, according to the *Agreement* of their different *Motions* in the *Air* producing them, &c.  
 —*Mr. Derbam* says, that the mean *Velocity* of *Sound* is at the Rate of 1142 Feet in one *Second* of *Time*: and that in all Manner of *Directions*; Obstacles excepted.



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*Subito*—Quick, or Quickly turn over.

*Succession-Sounds*—Going on conjointly to produce Melody by Degrees; or by Leaps disjointly, to produce Harmony.

*Suono*—Sound, Tone, Voice, Cord, Note, &c.

*Supra*—Below.

*Supernumary*—Above number.

*Svegliato*—Brisk, gay and lively.

*Superlative*—The highest Degree.

*Supposition*—The Concord supposed to follow a *Discord*, &c.

*Swell*—To strengthen; Also the Echo Stop of an Organ, &c.

*Syfgia*—Concords, standing, often founded harmoniously, from whose Octaves all Parts may be heard.

*Synthesis*—A Composition, or a Joining.

*Syncopated*—Driven on or forward.

*Syantia*—Pipes only playing by turns.

*Syncope*—A Division, on longer Notes: Or Notes syncopated or driven, &c. though not through Bars.

The most ancient Aristoxenian, Diatonical-System, or SCALE of Musick, as used by the Greeks and Latins: As laid down by Vitruvius.

(The Greek.)

(The Latin.)

(Divided.)

Octave.	1.	Nete-Hyperboleon	O	} Tetrachordon-Hyperboleon; or mean Principal extended.
	2.	Paranete-Hyperboleon	N	
	3.	Trite-Hyperboleon	M	
	4.	Nete-Diezeugmenon	L	
	5.	Paranete-Diezeugmenon	K	
	6.	Trite-Diezeugmenon	I	
	7.	Pare Mese	H	
Octave.	8.	Messe	G	} Tetrachordon-Meson; or second Principal.
	9.	Lychanos Meson	F	
	10.	Par Hypate Meson	E	
	11.	Hypate Meson	D	
	12.	Lychanos Hypaton	C	
	13.	Par Hypate Hypaton	B	
	14.	Hypate Hypaton	A	
	15.	Proslabanomenos	G	

Lowest Sound; or more lower.

This

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*Symphony*—Airs agreeable to the Composition, to ornament. Also a Canon in unison.

*Syncopation*—Driving the Time of Notes, thro' the next Bar.

*Syringa*—An Instrument of 7 reed Pipes, joined Side by Side, invented by Pan the Shepherd; sounding much like our Bagpipes.

*System*—The most ancient Greek SCALE of Musick, said to be invented about 2000 Years after the Creation, by Mercury; who then also invented the first musical Instrument, being a Lyre, of only 3 Strings; and tuned as A, B, C; to which Apollo added a 4th, Corebus a 5th, Hiagnis a 6th Trepander a 7th, and Pythagoras an 8th String, to make an Octave; and afterwards 15 Strings to compleat a double Octave: which Boetius called, The System of Mercury, being tuned as our A, B, C, D, &c. rising: which was afterwards called, The Pythagorean Syst m, which was as follows:

## S

This SCALE the Ancients called *Diatonical*, from the *Semitones* lying between B and C, E and F, as ours now does: But in Process of Time, *Timotheus* added another String between C and D, and F and G, and so brought in a *Chromatick*, or Half-Tone Scale: and after that, *Olympus* added another between B and C, E and F, &c. to make an *Enharmonic*, or Quarter-Tone Scale: But this latter was looked on as but of little Use to Practical-Musick.—In this Form the Scale remained till the Time of the *Latins*, who finding the Names too long and perplexing, they used the above Letters in their Stead. And, Pope Gregory, (according to *F. Kircher*) finding that H, I, K, &c. were only a Repetition of the 7 first Sounds, he repeated the 7 upper by the same Names; as we do now.—After this, *Baronius* informs us, that *Guido Aretinus*, about the eleventh Century, invented the Scale we now have; consisting both of the *Diatonick*, and *Chromatick*, on 5 parallel Lines; (or more if Occasion) which were formerly set on but one, two, three, and four Lines: whose Scale is now so ready, and undeniable, that it sets aside all the Disputes of the *Ancients*; which are too tedious here to mention.—We also now sit down by the Contrivance of Dr. *Muris* for our Notes, and Rests; whereby our Scale stands in so good a Form, as will scarcely ever undergo any other Alterations; (excepting some little, that would be necessary, with respect to

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*Cliffs*,) &c.—It is said that the ancient *Greeks* had above 1240 different Terms and Characters in their old Scales of Musick; which the *Latins* reduced into 15, as as the above Letters.—See *Lyre*, and *Diagramma*. P. 202—195.

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*Taborin*, or *Tabor*—A small Drum, being a Bass to a shrill Pipe.

*Tablature*—Letters standing for Notes; in past Ages, for *Lutes*, &c. As a, b, c, &c. for the *Frets*.

*Tacet*—Be silent, or rest.

*Tacta*, *Tact*, or *Tactus*—The Measure, &c. or Mood.

*Tardo*—Slow.

*Tarantula*—Its Bite cured by Musick.

A genuine Letter from an Italian Gentleman, concerning the Bite of the TARANTULA.

“ S I R,

According to your desire I send you an Account of the Effect the Bite of a Tarantula has upon the human Body. I shall only give a distinct Detail of all the Circumstances that I have seen, having once been instrumental at the Cure of a poor Ploughman that was bit by that Insect: a kind of Spider.

I'll not undertake to give you any Account of the *Tarantula* itself, being sure you are perfectly well acquainted with it; I shall only tell you what has happened in my Country, at a small Village, called *La Torre della Annunziata*, about ten Miles from *Naples*, where I was at the Time the Affair, I am going to relate, happened.

It was in the Month of October, a Season of the Year when all the

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Students in *Naples* that have any Relations in the Country, have Leave to visit them, I was one of those that enjoyed the Privilege of visiting the Place of my Nativity, and as I was then studying *Musick* in the College of *Naples*, generally (whenever I went into the Country) brought my *Violin* with me.

It happened one Day that a poor Man was taken ill in the Street, and it was soon known to be the Effect of the *Tarantula*, because the Country People have some undoubted Signs to know it, and particularly (they say) that the *Tarantula* bites on the Tip or under Lip of one's Ear, because the *Tarantula* bites one when sleeping on the Ground : and the wounded Part becomes black, which happens three Days after one is bit, exactly at the Hour of the Hurt received : And, they further assert, that if no one was to undertake to cure him, he would feel the effect of it every day at the same hour, for the space of three or four hours, till it would throw him into such *Madness* as to destroy him in about a Month's Time ; some (they say) have lived three Months after they have been bit ; but the latter I cannot believe, because it never happens that any Man is suffered to die by such Distemper, the Priest of the Parish being obliged to play on the *Fiddle* in order to cure them ; and it has not been known in the Memory of Man, that any one died of it, but to proceed :

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A poor Man was taken ill in a Street (as I said before,) and as the *Priest* was out of the Way, several Gentlemen begged of me to play for that poor Fellow. I could not help going, without offending a Number of Friends ; when I was there, I saw a Man stretched on the Ground, who seemed as if he was just a going to expire. The People, at the Sight of me, cried out—*play—play the Tarantella* : (which is a *Tune* made use of on such Occasions). It happened that I had never heard that *Tune*, consequently could not play it. I asked what Sort of *Tune* it was ? They answered, that it was a Kind of *Jigg* ; I tried several *Jiggs*, but to no Purpose, for the Man was as motionless as before. The People still called out for the *Tarantalla* ; I told them I could not play it, but if any would sing it, I would learn it immediately : An old Woman presented herself to me to do the good Office, who sung it in such an unintelligible *Sound of Voice*, that I could not form an Idea of it ; but another Woman came, and helped me to learn it ; which I did in about ten Minutes time, being a short one : But you must observe, that while I was a learning the *Tune*, and happened to feel the Strain of the first two Bars, the Man began to move accordingly, and got up as quick as Lightning, and seemed as if he had been awakened by some frightful *Vision*, and wildly stared about, still moving every joint of his



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his Body ; but as I had not as yet learned the whole Tune, I left off playing, not thinking that it would have any Effect on the Man. But the Instant I left off playing, the Man fell down, and cried out very loud, and distorted his face, legs, arms, and every other Part of his Body, scraped the Earth with his Hands, and was in such Contortions, that clearly indicated him to be in miserable Agonies. I was frightened out of my Wits, and made all the Haste I could to learn the Rest of the Tune ; which done, I played near him, I mean about four Yards from him ; the Instant he heard me, he rose up as he did before, and danced as hard as any Man could do ; his dancing was very wild, he kept a perfect Time in the *Dance*, but had neither Rules, nor Manners, only jumped and runned too and from, made very comical *Postures*, something like the *Chinese* Dances we have sometimes seen on the Stage, and otherwise every thing was very wild of what he did : He sweated all over, and then the People cried out—*faster—faster* : meaning that I should give a quicker Motion to the Tune, which I did so *quick*, that I could hardly *keep up playing*, and the Man still danced in Time. I was very much fatigued, and though I had several Persons behind me, some drying the Sweat from my Face, others blowing with a Fan to keep me cool, (for it was about two o'Clock in the Afternoon) others distancing the People that

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they might not throng about me ; and yet notwithstanding all this, I suffered a long Patience to keep up such long Time, for I played (without Exaggeration) above two Hours, without the least Interval.

When the Man had danced about an Hour, the People gave him a *naked Sword*, which he applied with the Point in the Palm of his Hands, and made the *Sword* jump from one Hand into the other, which *Sword* he held in Equilibrium, and he kept still dancing.—The People knew he wanted a *Sword*, because, a little before he got it, he scratched his Hands very hard, as if he would tear the Flesh from them.

When he had well pricked his Hands, he got hold of the *Sword* by the Handle, and pricked also the upper Part of his Feet, and in about five Minutes Time his Hands and Feet *bled* in great Abundance. He continued to use the *Sword* for about a Quarter of an Hour, sometimes pricking his Hands, and sometimes his Feet, with little or no Intermision : And then he threw it away, and *kept on dancing*.

When he was quite spent with Fatigue, his Motion began to grow slower, but the People begged of me to keep up the same Time, and as he could not dance accordingly, he only moved his Body and kept Time : At last, after two Hours dancing, fell down quite motionless, and I gave over playing. The People took him up and carried him into a House, and put him into

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a large Tub of tepid Water, and a Surgeon *bled him*; while he was a bathing, he was let Blood in both his Hands, and Feet, and took from him a great Quantity of Blood: After they had tied up the Orifices, put him in a Bed, and gave him a Cordial, which they forced down, because the Man kept his Teeth very close. About 5 Minutes after, he sweat-ed a great Deal, and fell *asleep*, which he did for five or six Hours, when he awakened, was perfectly well, only weak for the great Loss of Blood he had sustained; and four Days after he was entirely recovered, for I saw him walk in the Streets; and

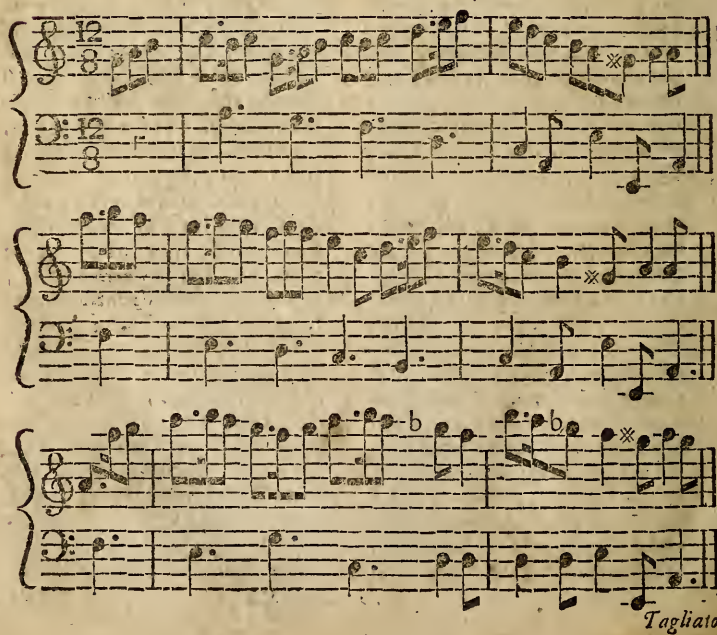
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what is remarkable, that he hardly remembered any Thing of what had happened to him; he never felt any other Pains since, nor any one does, except they are bit again by the *Tarantula*.

This is what I know of the *Tarantula*, which I hope will satisfy your Curiosity, and as you are a great Philosopher, may *philosophy* as you please. I need not make any Apology for my bad Writing, you must excuse it, considering that it was only to obey your Commands: If you have any other, you may dispose of: *SIR*,

*Your most humble Serwant,*  
STEPHEN STORACE."

### The TARANTULA TUNE.



T

*Tagliato*—Cut, or the C in Common-Time, with a Line across it, to make the Movement quicker.

*Tastatura*—The Keys of an Organ, &c.

*Tasto*—The Touches or Keys of Organs, &c.

*Tasto Solo*—To strike such Sounds till other Words, or Parts come on.

*Tapo*, or *Tattoo*—A Drum-Lesson, for Soldiers to repair to their Quarters, Garrisons, Camps, or Tents.

*Technical*—The Scholastic Terms, or Words, used in Arts and Sciences: On which I have herein wrote very copiously; with their several *Elucidations*, or Explanations.

*Temperatio*, or *Temperament*—To temper or amend imperfect Con- cords, to give more Grace and Beauty to several Defects, by taking away, or adding a Semi- tone to any Cord required, in the several Elements, &c.

*Tenore Concertante*—Tenor of the little Chorus.

*Tenore Ripieno*—Tenor of the grand Chorus.

*Ternary-Measure*—Tripla-Time.

*Testudo*—A Lyre; or Bass to a Lyre, &c.

*Testo*, *Textura*, or *Textus*—The Text or Subject, to which Musick should be so nicely set, as to express every Passion emphatically.

*Tempo Buona*—Time good; on a Concord.

*Tempo Cattivo*—Time bad; on a Discord.

*Tension*—The Tightness or Pitch of Cords, or musical Strings, &c.

*Temporegiato*—Give the Singer Time to express Passions.

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*Tendo*—The same as *Rotondo*.

*Te Deum*—A famous Church-Hymn or Service, composed by St. Ambrose; and frequently sung as a national Thanksgiving for a Victory: and oftentimes by the De- feated out of Ridicule, &c.

*Tempo*—Time, in general.

*Tempo giusto*—Time, very equal.

*Tenore*, or *Tenor*—The Church Tune, or Leading-Part; being the 2d Octave above the Bass, or the chief Melody.

*Tenoristi*—A Performer of Tenor, &c.

*Tenderment*—Tenderly and soft.

*Ternario Tempo*—Triple Time.

*Tertia*, *Terza*, *Trezetto*—Three Parts: Also a Third, or Part.

*Tetrachord*—An Interval commonly called a Fourth, which is either greater or lesser.—The ancient Greek Diagram was divided into three or more Tetrachords—Also an Instrument of four Strings. See *Diagramma* and *Sysiem*.

*Tetradiapason*—A Quadruple, Oc- tave, or 29th.

*Tetratonon*—A superfluous Fifth, of 8 Semitones.

*Terms*—The Glossary, Words, and Names used in Arts and Sciences, which generally are more to per- plex, than enlighten the Under- standing; which sincere Writers must, in some measure, a little comply with, rather than be torn in Pieces by the captious Critics of this whimsical Age; who count plain Honesty Igno- rance, and Sincerity old fashioned: Nor is any Composition, now, of any esteem, unless seasoned with a few Frenchified Terms, to deco- rate it, like Lace to a Doublet. Those that strive to shine in Ety- mology,



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*mology*, must, in vain, dig thro' many Soils, and to but little Purpose; by reason, *Words* in our own *Language* are known to us with less Labour. Hence it is much better for us, to

*Let other foreign Tongues alone,  
Until we're Master of our own.*

*Theorico*—One who *studies, writes, and teaches* any Art, &c. See *Musico*.

*Theorbo*—A large Bass Lute.

*Theorist*—One who studies the *Theory* or *demonstrative* Part of any Science.

*Theory*—The *contemplative* Part of any Science; wherein the *Demonstration* of the Truth is more examined after than the bare outside practical Performance.

*Theriody*—A Funeral Song.

*Thesis*—Falling.

*Third*—A Concoring Interval.

*Thorough Bass*—Continual Bass, often figured. Invented in the Year 1600, by *Ludovicus Viadana*, an *Italian*.

*Theological - Musick*—Divine, or Church-musick.

*Time, Tune, and Concord*—The three great *Properties* of Melody and Harmony: Which, (with some *Discords*) give us all the pleasing *Varieties* of Musick. The Word *TIME* does not only mean the whole *Measure* in every *Bar*, or the *up and down* it is *beqt* by, but also that every *aliquot Part* in each should have a private *Motion*, or thought, as the several *Strikings*, &c.

*Time*—In a general Sense, is that Idea as we have of the *Duration* and *Centinuance* of the *Existence*, or Being, of all Things whatso-

## T

ever: which we *measure* by the *Motions* of *moving Bodies*; as the *Sun, Stars, Clocks, &c.* which *Parts* of *Duration* being measur'd and compar'd, measures to us what we call *Times, Seasons, (our Lengths* of *Notes,)* and *Ages, &c.*

*Tierce*—A Third; Major, or Minor.—A Stop in some Organs.

*Tirata*—Tied Notes; moving by Degrees; or by Leaps, &c.

*Timoroso*—With Dread, Fearfulness; and Respect, &c.

*Toccata*—An Organ Voluntary; when both Hands are employed, quick and slow.

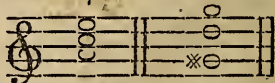
*Tono, or Tone*—The Property of Saund, whether grave, or acute.

*Toccatina*—A short Voluntary.

*Touch*—Good; Keys close and limber.

*Transitus*—The several *Changes* from high to low, &c. or from gay to mournful. Some call this *Mutation*.

*Tria Harmonical*—The harmonical Triad, when 3 Sounds are heard together in Harmony, viz. *Two Thirds* in the *Fifth*, one 3d being Major, and the other Minor. Also when an *Octave* is divided into a 5th and a 4th. Thus:



sometimes the Major 3d is above, and sometimes below. In like Manner the 5th may be above and the 4th below; yet all harmonious: But to divide an *Octave* exact in the *Middle*, is to make the 5th below the *Minor*.

*Triemituono, or Tribemituono*—A Major 3d of 4 Semitones.

*Trite*—Three, or a Third.

*Tri-*

T

*Triplicato* — Intervals tripled ; the 17th being only a 3d tripled, thus : from 17 take 7 twice, and 3 will remain ; 3 being the lowest Term, the other are its Octaves, &c. In this Manner all other large Intervals may be reduced to their Radical, or lowest Term.

*Tritone* — A Major 4th of 6 Semitones.

*Tronco* — To cut Sounds short, leaving room between to make Signs of Grief, Wonder, Sighs, or Surprise, &c.

*Troppe* — The *Laws* or *Moods* of Time.

*Transition* — Slurring of Notes from one to another, between Leaps.

*Transponendo, Transposition* — Removing a Tune from one Key into another, to suit Voices, &c.

*Tre, Tria, Trio, Trezo, or Trezetto* — Three Parts.

*Treble* — Threefold, or the 3d Octave above the Bass.

*Treblist* — A Performer of *Treble*.

*Trecet, or Trite* — A Third.

*Trecet* — A Third, major, or minor.

*Tremba* — A Trumpet.

*Tremoletto, or Tremolo, or Trill, or tr* — The Shaking of any Note : or *Tremblement*.

*Tritone* — The Greater 3d.

*Tripole, Triple, or Tripla Time* — Or Threefold. Moving by 3 in a Bar.

*Trisagium, or Trisagion* — A Church Hymn, with three Holies.

*Tromp de Bearn, Jews-Harp, or, Jews-Tromp* — A little Iron and Steel Instrument held between the Teeth, and play'd by striking the Spring, whose Sound is made higher or lower by the *Breath* : from

T

which trifling Instrument we may learn, that all *Sound* is returned by the *Air* inclosed in the Bodies of stringed Instruments ; and even in those of Wind : for, if you strike a *Jews-Tromp*, in your Hand, you can scarce hear it, but if you hold it in your Teeth, and strike it, it will give such a musical *Buz*, as to be heard a great Distance. Hence Monsieur *Dodart* observes, that the *Mouth, Palate, Tongue, Teeth, Nose, and Lips*, add nothing to the *Tone* of the *Voice* ; but only, that their Effect is very great, as to the Resonance, or Resounding, &c.

*Tronco per Grazio* — Cut your Notes so short as to have a small Space of Silence between each Note, &c.

*Tromba, or Trumpet* — A tubical loud Instrument.

*Trumpet Marine* — A Triangular Instrument with a long Neck, and one large Gut-string, struck with a *Bow*, and fretted with the Thumb, which gives a Sound like a *Trumpet*.

*Trumbone* — A Sackbut.

*Tuba* — A Trumpet : Or any hollow Pipe.

*Tune* — An Air judicially composed according to the Rules of Musick, &c. Also to put Pipes or Strings in Tune, according to the Scale.

*Tuono, Tones, or Tonus* — Tone, or Sound.

*Tutti, Tutt* — Full, or all Parts move together ; or called *Fulls*.

*Tymbal* — A Kettle-Drum.

*Tympano, Tympanium, or Tymbal* — A Drum, Kettle-Drum, or Notes for a Drum.

V.

*V* — Violin Musick, &c.

## V

## V

*Vacua Noite*—Head of Notes open.  
*Valore*, or *Valuta*—The Value,  
 Content, or Length.

*Vagante suoni*—Sounds moveable,  
*&c.*

*Valve*—The Lip or Stopper in the  
 Wind-chest of an Organ, or in  
 Bellows, or in the Wind-pipe of  
 Bagpipes, *&c.*

*Vaump*—To amend, or fill up, or a  
 Kind of Sham Bass, *&c.*

*Variamento*, or *Variato*, or *Varia-*  
*zono*.—Add all the Graces possi-  
 ble, to ornament the Piece.

*Veloce*—Very quick.

*Verse*—When *Parts* do not all per-  
 form in full Chorus, that the  
*Words* may more easily be heard.  
 —Also *Verses* put into Metre:  
 Said to be first done by King  
*Bardus*, in *Abraham's* Time.

*Verte*—Turn over the Leaf.

*Verbero*—Division on long Notes.

*Vergelia*, *Vergula*, or *Vergetta*—The  
*Tails* of Notes — as *ascendente*,  
 upwards: *descendente*, downwards:  
*obliqua*, hooked: *bisforta*, double  
 Hooks.

*Vibration*—The Tremblings of  
 Sounds, Strings, *&c.*

*Vigorofo*, *Vigorosamente*—With  
 Strength and Vigour.

*Vide*—See thou, or look thou.

*Vide Infra*—Look below.

*Villanella*—A Country-Dance.

*Viol*, or *Violin*—A stringed Instru-  
 ment, of 6, or 4 Strings; said to  
 be first invented by *Jubal*.

*Viola*—A Viol; or, *Viol de Gambo*.

*Violincello*—A small Bass Violin.

*Violin*—A Fiddle.

*Violono*—A large Bass Viol.

*Viol-Basso*—A Bass-Viol.

*Virtuoso*—An expert Master of Mu-  
 sick.

*Violist*—A Player on the Viol, *&c.*

*Virginals*—A Wire Instrument, with  
 Keys like an Organ: Said to be  
 first invented by *Jubal*. Gen. iv.

*Visto*, *Vistament*—Quick, lose no  
 Time.

*Vivace*, *Vivacissimo*—Quick, lively.

*Viz.* or *Videlicet*—To wit, or that  
 is to say.

*Virginals*—Ancient large Harpsi-  
 chords, *&c.*

*Undulation*, or *Undulatory*—The  
 Waving, Shaking, Vibration, or  
 Trembling of musical Cords or  
 Strings; also of the *Air*, at the  
 same Time.

*Univocal*—Voices singing in *unison*.

*Unison*—Many Voices or Instru-  
 ments in one Sound.

*Voce*, or *Vox*—The Voice, or a  
 Human Voice.

*Voix de Port*, or *Port de Voix*—  
 Just touch on one Note above,  
 or below, the following Note.

*Volta*—A jumping Dance, where  
 the Man turns the Woman sever-  
 al Times.

*Voice Stentoria*—With a loud Voice,  
*&c.*

*Vox-Humana*—A human Voice,  
 imitated: or that Stop in an Organ.

*Vocal-Musick*—Performed by Voices.

*Voce sola*—A single Voice.

*Voltare* —

*Volti* —

*Volti subito* or *V. S.*

*Verte subito* —

*Volti si piace* —

} Turn over the  
 Leaf quick.

*Voluntary*—A grand Extempore  
 Piece of Musick, performed on  
 the ORGAN before the *Composi-*  
*tion* begins, *&c.* In *Divine Ser-*  
*vice*, it is performed just before  
 the *First Lesson*; which is (or  
 ought



V

ought to be) *solemn, grand, and noble* withal ; free from all antick or lascivious *Airs*, which only corrupt the *Mind* with impure *Thoughts*, &c. This, I say, should be such *Harmony* as may expel from our *Souls* all *Gloom* and *Sadness*, so as to raise and prepare us for Admission of those *sacred Truths* which are to follow in the *Lessons* of the *Old and New Testament*. It should call in our *Spirits*, delight our *Ears*, and recreate our *Minds*; and so fill our *Souls* with pure and *heavenly Thoughts*, that nothing may remain in us but *Peace* and *Tranquility*. It should diffuse a *Calmness* all round us, and, as much as possible, give us such a *Taste of Heaven*, here on *Earth*, as to make us ambitious of the *full Fruition* thereof, after we depart this *troublesome Life*, &c. &c. which may *God of His Infinite Mercy* grant.

*Ufus*—Usage, Custom, or Habit ; or to compose *Melody*, &c. harmoniously ; to express *Passions*, and please.

*Zimri*—A vain glorious, conceited *Musician* ; who murdered his *Master Ela*, because he could not out-do him in the *Art of Musick* ; that he himself might become more popular, and famous.

*Ela, of old, in Musick fam'd for Skill,  
Zimri, his Servant, to obtain his Will,  
And steal Applause, did his good MASTER kill.  
As Times of old, so Times now wheel about,  
The young ones strive to kick the old ones out.*

*Zoppo, or Claudus*—Jumping *Counter-Tenors*, &c. above or below the *Subject*.

W.

*Ut*—The Note *G-fol-re* in the ancient *Scale*.

W.

*Waits*—A set of *Musicians*.

*Whistle*—To imitate a *Pipe* with one's *Breath*. Also a small imperfect *Pipe*.

*Whizzing*—To sound like hot *Lead* poured into *Water*, &c.

*Wild-Notes*—To sing or whistle as *Birds*, or to sing only by hearing others.

*Wires*—The *Strings* of musical *Instruments*, of which there are various *Sizes*, from  $\frac{1}{20}$ th to the  $\frac{1}{100}$ th Part of an *Inch Diameter*. A *Gold Wire* soundeth stronger than a *Silver* one, or of *Brass* ; and a *Steel* one feebler than either, though of the same *Length*, *Tension*, and *Diameter*.

Y.

*Yastio, or Iastio*—The *Ionick-Mood*.

*Yonico, or Ionick*—A *Mood*, light, soft, airy, and melting.

Z.

*Zampogna*—A Kind of *Flute*, or *Bagpipes*.

*Zuffalo, or Sibilus*—A small *Flute*, *Flageolet*, or *Bird-pipe*.

&c. *Et cetera*—And so forth.

I could add many more *TERMS* in this Work, which might probably more puzzle than be instructive: For which Reason all such are herein omitted: these being sufficient.

Having thus finished my *INTRODUCTION*, as I first propos'd; I add my best Wishes to the World's Endeavours, and bid all a hearty Farewell.—

October 19,  
A. D. 1771.

Your's, WM. TANS'UR, Senior.

*End of the Musical* DICTIONARY, &c.

# T H E C O N C L U S I O N :

E X P L I C A T I N G

*The Source, Efficacy, and chief End of* MUSICK.

Pfalm li.  
ver. 15.

**M**OST gracious GOD! thy heav'nly *Aid* impart,  
Direct my *Muse* to SING of MUSICK's *Art*:  
Once more vouchsafe to *Tune* my *Vocal Lyre*,  
And in my Soul Thy heav'nly Grace inspire.

Pf. viii.

Bless'd MUSICK's *Art* can never be defin'd,  
The noblest *Task* of an exalted Mind:  
To charm you with *her* great CREATOR's Praise,  
Soars above *Nature* to *Celestial* Lays.

Vide Te  
Deum,

Nor earthly Mortals only MUSICK love,  
It also cheers *Celestial Saints* Above;  
Sweet *Holy, Holy, Holy!* Angels sing,  
In Heav'n, around their great *Æthereal* KING.

Inces-

Incessantly they sound the FATHER'S *Praise*,  
The FATHER also well approves the *Lays* ;  
As He (as all Things else) has MUSICK made,  
By *Seraphims* the sacred *Song* is play'd.

When He, triumphant, o'er *Mount-Horeb* came,  
Array'd in Majesty, and shining Flame ;  
After the sounding *Trump*, sublime, He rode,  
The founding *Trump* proclaim'd th' approaching  
GOD.

Gen. iii.

MUSICK *Divine* had Being long before  
The solemn, artful, *Organ* learnt to roar ;  
When *Michael* o'er the spacious heav'nly plain  
Boldly advanc'd to fight the Rebel-Train :  
Loud founding *Trumpets* did, in wrath, declare,  
With Sound most dreadful ! terrible to hear.

Rev. xii. 7.

When *first* the *Earth* was in Confusion laid,  
And senseless *Atoms* rudely lay as dead :  
The tuneful *Voice* of GOD, from Heav'n most high,  
Rais'd all Things into perfect *Harmony*.

Gen. i. vers  
2.

Ver. 3.

The mighty *Spheres* at his Command did move,  
And all the *Bless'd* did sing that were above :  
All *Things* arose, from a confused Heap,  
And did, in *Order*, to their *Stations* leap.

Ver. 14.

Job xxxviii.  
ver. 7.

When mighty *Jove* the Earth's Foundation laid,  
On Golden Harps, *Angels* before him play'd :  
So, when it falls, (as fall it surely must,)  
MUSICK, most sure, will penetrate the dust.

Dan. xii. 2.

From *Harmony* the Universe began,  
The *Diapason* fully clos'd in MAN.  
Thus, from the Power of *All-sacred* Lays,  
All loudly *sung* their great CREATOR'S Praise.

Ver. 27.

Pf. cxlviii.



Gen. iv.  
ver. 21.

When *Jubal* struck his well-tun'd corded Shell,  
Whose charming *Sound* could ev'ry *Passion* quell :  
His list'ning Brethren stood amaz'd around,  
And worshipped its soft celestial *Sound*.

Gen. iv.  
ver. 21.

What Tongue can speak the mighty ORGAN'S  
Praise ?  
Whose *sacred Notes* our Thoughts to *Heav'n* can  
raise :

Inspiring *Zeal*, all *Peace*; and holy *Love*,  
That we enjoy what *Angels* do above.

Vide Pre-  
face.

When *Orpheus* struck his pow'ful trembling *Lyre*,  
The *Streams* stood still, and *Stones* then did admire :  
The *Trees* did dance, and nodding *Beasts* around  
Attending stood, for to devour the *Sound*.

Gen. iv.  
ver. 22.

The loud-ton'd *Trumpet* calls us all to Arms,  
With mighty *Notes* of Anger and Alarms :  
The double, double *Beat* of thund'ring *Drum* :  
Proclaims to us, *prepare* the *Foe* is come.

Sharp *Violins*, and *Hautboys* can proclaim  
The frantick Pangs of the disdainful *Dame* :  
The hollow, soft, complaining *Flute* discovers,  
With dying *Notes*, the *Woes* of helpless *Lovers*.

Psal. lxxiii.  
ver. 6.

Such moving *Charms* sweet *Musick* doth contain,  
As thrilling *Joys* run thro' each trembling *Vein* :  
Teat ev'ry well-tun'd Soul must sympathize,  
And taste its pleasing *heav'nly* Extasies.

Psal. l. ver.  
23.

MUSICK DIVINE, *religious* Flame inspires,  
And fills the Soul with *heavenly* Desires :  
The great ALMIGHTY'S pleased with the *Song*  
Of a *pure Heart*, and of a *well-tun'd* Tongue.

King

King DAVID's *royal Harp* a *Charm* could find,  
To *heal* the Body, and *compose* the Mind :  
Each trembling *String* his princely Hand obey'd,  
When he the pow'rful warbling *Notes* display'd.

1 Sam. xvi.  
ver. 23.

Musick can stifle *Wrath*, cause *Grief* to cease,  
And can excite the furious Mind to *Peace* :  
Can kindle *heavenly Raptures*, and *Desires*,  
To *Heav'n's* high Center, it, in *LOVE*, aspires.

Vide Pre-  
face.

This *heav'nly ART* should never be neglected,  
God's gracious *Gifts* should always be respected ;  
This is the *Art*, which *Hosts*, enthron'd, do praise  
The *LORD* of *Life*, in everlasting *Lays*.

Psal. xcvi.  
ver. 16.

Vide Te-  
Deum.

Let ev'ry well-tun'd *Voice*, and *Instrument*,  
Now *praise* the *LORD*, with *Zeal*, and free *Consent* :  
And jointly imitate the *Bless'd* Above,  
Whose *Songs* are *Joy*, all *Harmony*, and *Love*.

Psal. cxlviii.

Psal. cl.

Psal. xcvi.  
ver. 6, 9.

That when the *last*, and mighty dreadful *Hour*,  
The *Orbs*, and crumbling *Earth*, shall then devour :  
And *Trumpet* shall be heard, from *Heav'n* most high,  
Whose *Sound* shall then *untune* both *Earth* and *Sky* :  
Then, *glorious* Lord ! may We to *HEAV'N* ascend,  
Where *HALLELUJAHS* never, never end.

Matt. xxiv.  
ver. 29.

1 Theff. iv.  
ver. 17.

Psal. cvi.  
ver. 5.

A M E N.

Your's, &c. WILLIAM TANS'UR, Senior.

Cambridge,

{ Nov. 6. A. D. 1771. }

The E N D.

E R R A T A.

PAGE 7, Line 7, read whatsoever; or, to the *Bass*, set on the lower  
Line.—P. 32, an *e* is wanting on the 5th Line, in the *Sharp Key*.—  
P. 54, read 12 from 16 : and 12 *Semiquavers* should be in each *Bar*.—  
P. 62, for *CHAP* 7, read *CHAP* 2.—P. 104, for twinging, read swing-  
ing.—P. 108, in the N. B. read two, or more *Notes*.—P. 113, slur the  
*Bass* as the *Tenor*.—P. 94, the lower *Dot* of the 2d *A* should be off.—  
P. 118, set the *Note* over the *Word* plor'd, in the upper *Space*.—P. 132,  
*r. Jack* for *John*.—P. 134, l. 1, for *Musick*, *r. PSALMODY*.—P. 172,  
l. 20, *r. Page* 154.—P. 212, for *Psalmodist* read *Psalmist*.—P. 228, for  
*Teat*, read *That*.—P. 182, l. ult. *r. bottom Line* of the *Bass*.

## T H E I N D E X.

Pointing to the *Principal Matters*, in all the *Five*  
B O O K S.

A.	Page		Page
<i>Accented Notes</i> - - -	25	<i>Curtail</i> - - -	194
<i>Alamath</i> - - -	190	<i>Clareambalo</i> - - -	193
<i>Anthem</i> - - -	190	D.	
<i>Art or Science</i> - - -	190	<i>Dulcimer</i> - - -	104
B.		<i>Drums, and Tymbals</i> - -	115
<i>Bass-Thorough</i> - - -	80	<i>Discords, how taken</i> - -	171
<i>Bassoon Scales</i> - - -	94	<i>Drum of the Ear</i> - -	196
<i>Bell-Harp</i> - - -	104	<i>Diagramma, old Hand of Music</i>	195
<i>Bells tuned</i> - - -	105	E.	
<i>Bagpipes</i> - - -	191	<i>Ear, for Music</i> - - -	196
<i>Bass-Viol Scale</i> - - -	84	F.	
<i>Bombardo</i> - - -	192	<i>Flute, Common, Scales</i> - -	89
C.		<i>Flute, German, Scales</i> - -	92
<i>Cliffs used in Musick</i> - -	6	<i>Flagelet Scales</i> - - -	192
<i>Characters in Musick</i> - -	12	<i>Fuges, how composed</i> - -	184
<i>Clarinet</i> - - -	100	G.	
<i>Citern Scale</i> - - -	102	<i>Gamut, in general</i> - - -	2
<i>Chime-Barrel pricked</i> - -	108	<i>Graces, in Music</i> - - -	62
<i>Composition in general</i> - -	173	<i>Guittarra Scale</i> - - -	102
<i>Church-Music considered</i> -	174	H.	
<i>Concords how taken</i> - - -	161	<i>Harpsichord Scale</i> - - -	78
<i>Composition of 2. Parts</i> - -	176	<i>Harp, invented</i> - - -	199
<i>Closes or Cadences</i> - - -	176	<i>Harp, Æolian</i> - - -	104
<i>Composition, from 2 to 8 Parts</i>	178 to 183	<i>Hymn</i> - - -	200
<i>Conclusion</i> - - -	226	<i>Hautboy Scales</i> - - -	96
<i>Canons, how formed</i> - - -	184	<i>Horn, French, Scale</i> - -	97
<i>Canons, Names, &amp;c.</i> - - -	186	I.	
<i>Cecilia's Day</i> - - -	193	<i>Intonator</i> - - -	201
<i>Cords first found out</i> - -	194	<i>Intervals, Proportions</i> - -	154
<i>Cornet</i> - - -	194	<i>Intervals reduced</i> - - -	159
<i>Crotalum</i> - - -	194	K.	
<i>Crombhorn</i> - - -	194	<i>Keys; flat, and sharp</i> - -	30
		Keys	



Page

Page

Keys disguised - - - - 40

Keys on all the 12 Semitones 32

L.

Lute - - - - 102

Lyre - - - - 102

Lyrechord - - - - 203

M.

Malath - - - - 203

Monochord - - - - 204

Moods explain'd - - - 55

Muth - - - - 205

N.

Notes, and their Rests - 9

Nigincth - - - - 206

O.

Old English March - - 115

ORGAN's Antiquity and Structure - - - - 67

Organ's Scale of Music - 70

Organ, &c. tuned - - 76

Organist blind; a Scale - 82

P.

Pitch-pipe's original - 26

Pendulums applied to Time 57

Pipe, and Tabor, Scale - 103

PSALMODY's original - 132

Psalms-Tunes, in Parts - 135

Proportions of Intervals - 154

Pandoron - - - - 207

Pentachord - - - - 207

Psalterion - - - - 208

Psalms-Tunes - - - - 135

Peals for Bells - - - 209

Prepare, for Discords - 208

Q.

Quarto-Fagotto - - - 208

R.

Rests of Time - - - - 9

Rules for Thorough-Bass - 8

Resolvents, of Discords - 172

Ringing of Changes - 209

Rigols - - - - 209

Rostrum, to rule Lines with 210

S.

Sackbut - - - - 210

Science - - - - 213

Sambucus - - - - 210

Selah - - - - 213

Sheminth - - - - 211

Shoshanim - - - - 210

Shawm - - - - 211

Semitonick Scale - - - 32

SION - - - - 214

Solsaing objected - - - 41

Songs in Parts - - - 118

Sound consider'd - - 148

Syncopation Notes - - 13

Spinnet Scale - - - 70

Suoni, or Sound - - - 212

Sistrum - - - - 211

System, by Vitruvius, &c. 216

Syringa - - - - 216

T.

Tablature - - - - 217

Trumpet Scale - - - 97

Tarantula's bite cured - 217

Theory of Sound - - - 148

Theorbo - - - - 222

Tymbals - - - - 115

Trumpet-Marine - - - 100

Terms, divinely applied, &c. 188

Terms, and what - - 221

Tetrachord - - - - 221

Transition - - - - 16

Transposition of Keys - 38

Time, Common - - - 45

Time, Tripla - - - 48

Time-Table, of Triples - 48

Tunes for Chimes - - 111

Te Deum - - - - 221

Trump de Bearn - - - 223

Trilloe, or Shake - - 15

Tube.

	Page		Page
<i>Tube-Stentorophonic</i> - - -	215	<i>Voluntary</i> - - -	224
<i>Tubes improved</i> - - -	198	<i>W.</i> - - -	
<i>U.</i>		<i>Wires, and their sizes</i> -	225
<i>Viol, Bass, Scale</i> - - -	84	<i>Z.</i> - - -	
<i>Violin Scale</i> - - -	86	<i>Zampegna</i> - - -	225
<i>Verse</i> - - -	224	<i>Zimri, an old Musician</i> -	225
<i>Virginals Scale</i> - - -	70	<i>Zuffalo</i> - - -	225

BOOK V, Contains a New *Historical*, and *Technical* DICTIONARY; of Ancient *Scales, Terms, and Instruments*, and their Inventors, &c. With many *Instructive*, and *Entertaining* Things worthy the Perusal of all *Lovers of Musick*, &c. from Page 190, to Page 230.

## F I N I S.

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