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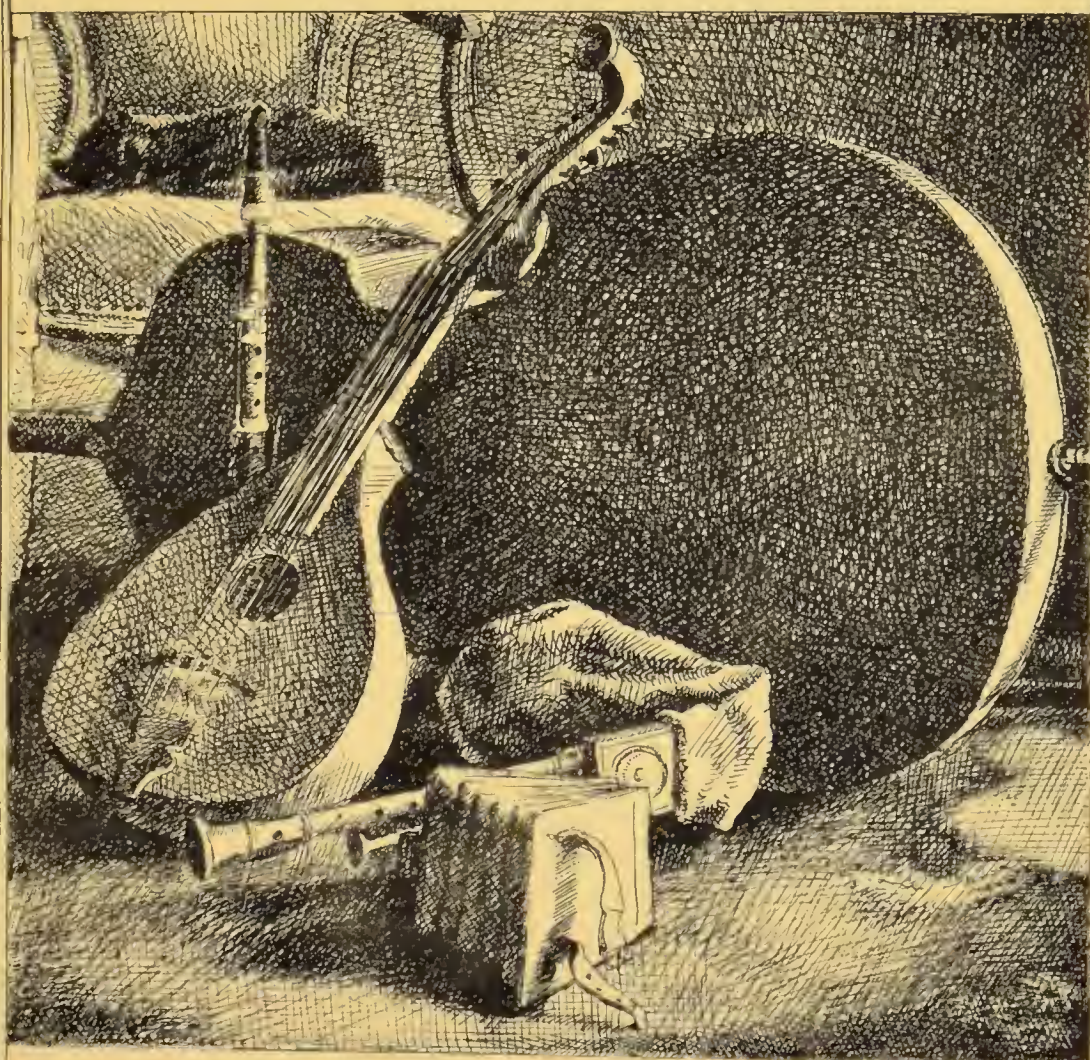
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1895



*Thos Blakeway*  
*his Book*

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FREDERICK SELCH





A  
New *Musical* GRAMMAR,  
AND  
DICTIONARY:  
OR,  
A General INTRODUCTION  
TO THE WHOLE  
**Art of Musick.**

IN FOUR BOOKS.

TEACHING,

- I. The Rudiments of TONES, *Diatonick*, and *Semitonick*; according to the GAMUT.—With Rules for TUNING the Voice, and Beating of TIME; the Nature of Keys, and Transposition; and of all other Characters used in Musick.
  - II. Containing such plain and easy DIRECTIONS as are necessary for Tuning, and Playing on, the ORGAN, Harpsichord, Bass-Viol, Violin, Hautboy, Flute, Bassoon, &c.—With Songs and Lessons in great Variety; in 2, 3, and 4 Parts.—With Rules for Tuning of BELLS, and Pricking of Chime-Barrels, &c. And the Structure of an Organ considered, in all its curious Branches: And a Feeling Scale of Musick for such as are blind.
  - III. The Theory of SOUND, from its Natural Causes: Or, A Philosophical, and Mathematical Dissertation thereon; in a concise and easy Method, &c. Together with the Principles of Praetical Musick: Or, the most Authentick RULES of Composition, either in 2, 3, 4, 5, 6, 7, or 8 Musical Parts: Shewing the Allowed Passages of all CONCORDS, and DISCORDS; and the Contrivance of Fuge, or Canon, in great Variety.
  - IV. The Musicians Historical, and Technical DICTIONARY; explicating above 550 of the most useful TERMS that generally occur in Musick; as they are taken from the Greek, French, Latin, and Italian Writers. With an Account of Instruments, and their Inventors, &c.
- The Whole is extracted from the best Authors, both Ancient, and Modern; and methodically digested to every Capacity.—With a Preface prefatory; and a Table to the Whole.

{ This Book the Grounds of MUSICK doth contain,  
 The Organ, Hautboy, Viol, and Flute explain:  
 How Bells are Tun'd; and how the Chimes do play;  
 And cheerful Songs, to drive dull Cares away, &c. }

The THIRD EDITION, with large ADDITIONS.

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

London: Printed by Robert Brown, for James Hodges, near London-Bridge. Also sold by the AUTHOR; and by his SON, late Chorister of Trinity College, Cambridge. 1756. Price 2 s. 6 d.

Thos. Blakeway  
his Book Price 2:6





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.*



MUSICK, (*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.

BUT, to lay aside all other Definitions, MUSICK is the Gift of GOD, and bestow'd on Man, to edulcorate, and heighten 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 written in Verse, and set to MUSICK ; and were publicly



lickly 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 Practical, or in its Mechanick-Parts.

“ 1. THE Theoretick, or Mathematick-Part, is the  
 “ Grammar, or Natural Ground-work; and greatly em-  
 “ ploys the Thought, to find out all the Ratios and Propor-  
 “ tions of Sounds, in all their curious Branches. This lies  
 “ very deep in Natural-Philosophy, and requires great Re-  
 “ search to unfold it, before such Sounds can be modelled, to  
 “ make Harmony compleat.

“ 2. THE Practical-Part, is the well disposing of Sounds,  
 “ which compose and contrive them into so many curious and  
 “ pleasing Varieties; this proceeding from well taken Con-  
 “ cords, and intervening Discords, &c. in a regular Compo-  
 “ sition.

“ 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 Mo-  
 “ dulation 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 Quantilianus, 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 P R E F A C E.

THE modern Writers were Zarlin, Salinus, Galileo, Doni, Kercher, Mercennus, Paran, De Caux, Perrault, Des Cartes, Wallis, Sir Isaac Newton, Malcolm, Morley, Sympfon, Douland, Allifon, Ravenscroft, Playford, Blow, Purcel, Holder, Galiard, Eccles, Green, Tans'ur, 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 I can gather, 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.

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, faith 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 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 :



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.)

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.

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 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.

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 a 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 Merfenne 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 Chorister to Supply this Divine Service.

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 breaths and vents the Mourner's Grief; it abateth Spleen and Hatred, and heightens the Joys of such as are chearful.



## The P R E F A C E.

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

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.

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) 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 carefs'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 Temperaments 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 Tubes, 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 Master's Honour: But if either of these are wanting, on Occasion, it is as im-*  

a.

possible



*possible for him to be a good Performer, as it is for a Printer to pour a Case of small Letters on the Ground, to fall in such Order, as to form one Line, without any other manual Assistance. But, every Man has his proper Gift, some after this manner, and some after that. Nevertheless, let us all be content with what Gifts GOD has bestow'd on us, and endeavour to assist one another, so far as we are able, in all good Performances, that 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 my New EXPOSITION on the Book of PSALMS.*

*As the chief End of Church-Musick is to relieve the Weariness of a too tedious Attention; to make the Mind more chearful, 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 Volontaires in it as possible. It should always be free from all Galliardizing Notes, Military Tattoos, or common frothy jigging Airs; which only tickles the Ears of the Chimerical, with trifling Fancies, and corrupts 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*



*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.*

THE Encouragement this Book has met with from the World, is sufficiently known from the Sale of many Hundreds of the two 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 Reception.

AND as the Terms of every Science, or Art, are generally 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 the 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 practise 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 the Critic's Eye: But let him that never Err'd, cast the first Stone.*

*AND tho' some Readers may take this WORK to be a little satyrical in some particular Places, and point maliciously at some Persons; but, 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.*

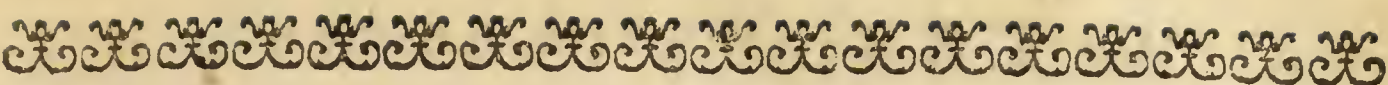
*AND tho' this Book is written purely to INSTRUCT, yet, I know, it will not please all Men; being well assur'd, that none will take it Harsh, or spurn against it, but such as are Guilty of such Mistakes as are herein pointed at. BUT, if what I have here endeavour'd doth not comport with the Dictates 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 Furthurance of Musick, and the Glory of GOD: which are the sincere Wishes of your most Laborious, Harmonious, and Humble Servant,*

{ From the ancient Uni-  
versity of Stamford,  
in Lincolnshire, May  
29. A. D. 1756. }

WILLIAM TANS'UR, Senior.





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# POETICAL ENCOMIUM,

ON

The several *PIECES*, lately *written* and published by  
*Mr. WILLIAM TANS'UR*:

*But more particularly on His New Royal MELODY,  
 and This New Musical GRAMMAR, and DICTIO-  
 NARY, &c. &c.*

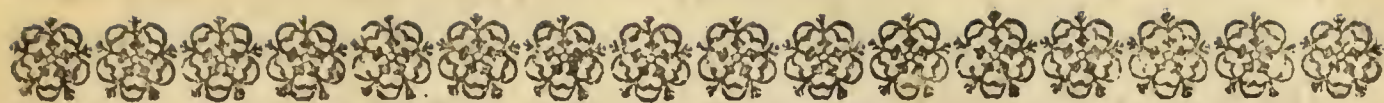
“ **O**F all the various *A R T S* by Man design'd  
 “ To vie with Nature, and *improve* the Mind ;  
 “ *Thy* Labours, *TANS'UR* ! merit greatest Praise,  
 “ And claim the Tribute of my Friendly *Lays* :  
 “ For, what *Invention* since the World began,  
 “ To ripen *SCIENCE* in the Breast of Man,  
 “ 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. 1756.* }







A

New *Musical* GRAMMAR

AND

DICTIONARY:

OR,

A General INTRODUCTION

TO THE

ART of MUSICK.

BOOK I.

---

By WILLIAM TANS'UR, Senior.

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CHAP. I.

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

*(Scholar and Master.)*

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

B

*Master.*



*Master.* I am well pleased with your Choice, by Reason, this SCIENCE is the very *Marrow* of all other, (especially when *divinely* applied;) and is the very best Method in spending of vacant Hours on this Side the Grave: By which we may imitate a *Heaven on Earth*, and have a true Relish of those harmonious *Sonnets* that are perform'd by Angels: Therefore, as you chuse me as a *Tutor* in this delightful ART, I shall assist you therein as far as I am able, hoping to make you a good *Proficient*, and lead you regularly on, through the whole SCIENCE of *Musick*, the easiest Way I can invent.

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

*Master.* The first is the GAMUT, or Scale of *Musick*, a TABLE or Lesson so called, which teacheth you the first *Rudiments* of SONG, when perfectly learnt and understood; and without which you never can attain neither its *Theory*, nor its *Practice*.



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

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

The



## The GAMUT, or SCALE of MUSICK.

G— <i>solreut</i> in alt,		fol	
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	
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	
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	
E— <i>lami</i> ————		la	
D— <i>solre</i> —————		sol	
C— <i>faut</i>		la	
B— <i>mi</i> —————		Mi	
A— <i>re</i>		la	
Gamut—Γ —————		sol	

Treble, or Tenor.

Contra-Tenor.

Bass.

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

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

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

Master. Those Names, or Words, which you call hard, are very easy to what they were in the old Greek Scales; (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*.

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

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

*The*



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

*The*

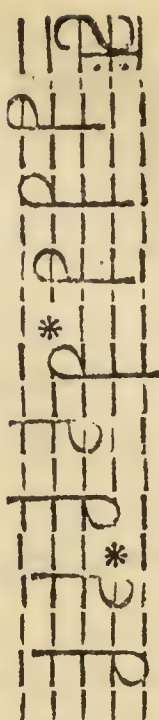
TENOR, or TREBLE.

COUNTER-TENOR.

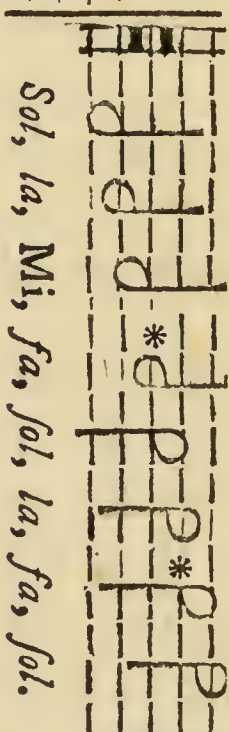
G, A, B, C, D, E, F, G.

BASS.

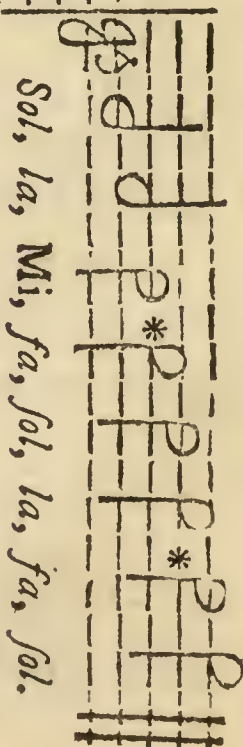
G, A, B, C, D, E, F, G.



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



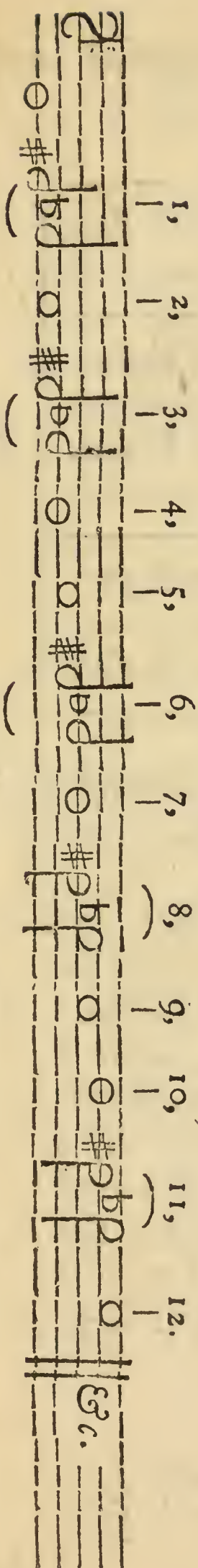
*Sol, la, Mi, fa, sol, la, fa, sol.*



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

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

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



But, the better to explain these Scales, you have it more Mathematical, the Half, and the Whole, as follows:



*The Practical Scale of Musick, Diatonick, and Semitonick.*

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

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

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

Observe also, that,

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

And



And also that,

{ Above Mi, twice sing fa, sol, la, }  
 { Below Mi, twice sing la, sol, fa. }

And then *Mi* comes in again.

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

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

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

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

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

Master. Every *Composition* of *Musick* is understood from the *Letters*, 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.

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

Master. O grand *Stupidity*! would you learn a *Table*, and not know the *Use* of it? The getting it by *Heart* avails nothing, unless you remember the *Lines* and *Spaces*, and call them by their *Names* as given in the *Scale*, both *Line* and *Space*; always observing, that every eighth *Note* (together,



gether with its *Degree of Sound*) bears the same *Name* as it was before, as I before hinted.

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

Master. Such *Lines* are called *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.

## § 2. Of CLIFFS.

Scholar. **W**HAT is a Cliff, and its Use; or what is meant by the Word Cliff?

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

Scholar. *How many Cliffs are now used in Musick?*

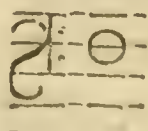
Master. If you look back into the *Scale of Musick*, you will find *three* in Number, all of different Forms, each being appropriated to the *three* several *Systems*, or *Parts* thereof; and are called the *F-Cliff*, the *C-Cliff*, and the *G-Cliff*.

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

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

*F.*

and thus made:



*Fa.*

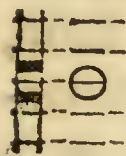
Scholar.



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

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

C.



Fa.

This Cliff, in the ancient Musick, was generally

used to the Tenor, but now mostly applied to Counter, or Inner Parts, when above three.

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

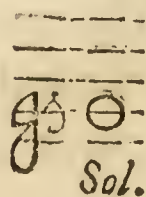
Master. By reason it was moveable and uncertain, and difficult for every Practitioner; by being set on any Line the Composer pleased, to keep his Notes in the Compass of five Lines; for in those Days they changed the Cliff, to change the Key; but our Keys are regulated by shifting the *Mi* (or Master-Note) 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 shifting the *Mi* by Sharps was not invented, neither was any Transposition, by them, so nicely understood as it is at this present Time.

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

Master. The G-Cliff is usually set on 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

G.

above and below it, and thus made:



Sol.

C

Scholar,



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

Master. No, by no Means at all, for if there was no *Cliff*, you could neither distinguish one *Part* from another, nor give a *Name* to any 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.

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

Master. Yes, I have read, that some ancient Writers used to sign 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*.

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.



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 thus :

For the  $\left\{ \begin{array}{l} \text{G Cliff} \text{---} \text{Gs : ---} \\ \text{C Cliff} \text{---} \text{Cf : ---} \\ \text{F Cliff} \text{---} \text{Ff : ---} \end{array} \right\}$

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

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





## C H A P. II.

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

Scholar. **S** I R, you having, in the former Chapter, given me a true Light to the understanding of the GAMUT, and shewed me therein the several Degrees of Sound ; and also the Use of CLIFFS : I now desire your farther Assistance ; i. e. how long, or how short Spaces of Time such Sounds are to be held ?

Master. The Continuance of Sound is express'd by several Characters, call'd NOTES ; each having a different Name and Shape.

A Cessation, or leaving off 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.*

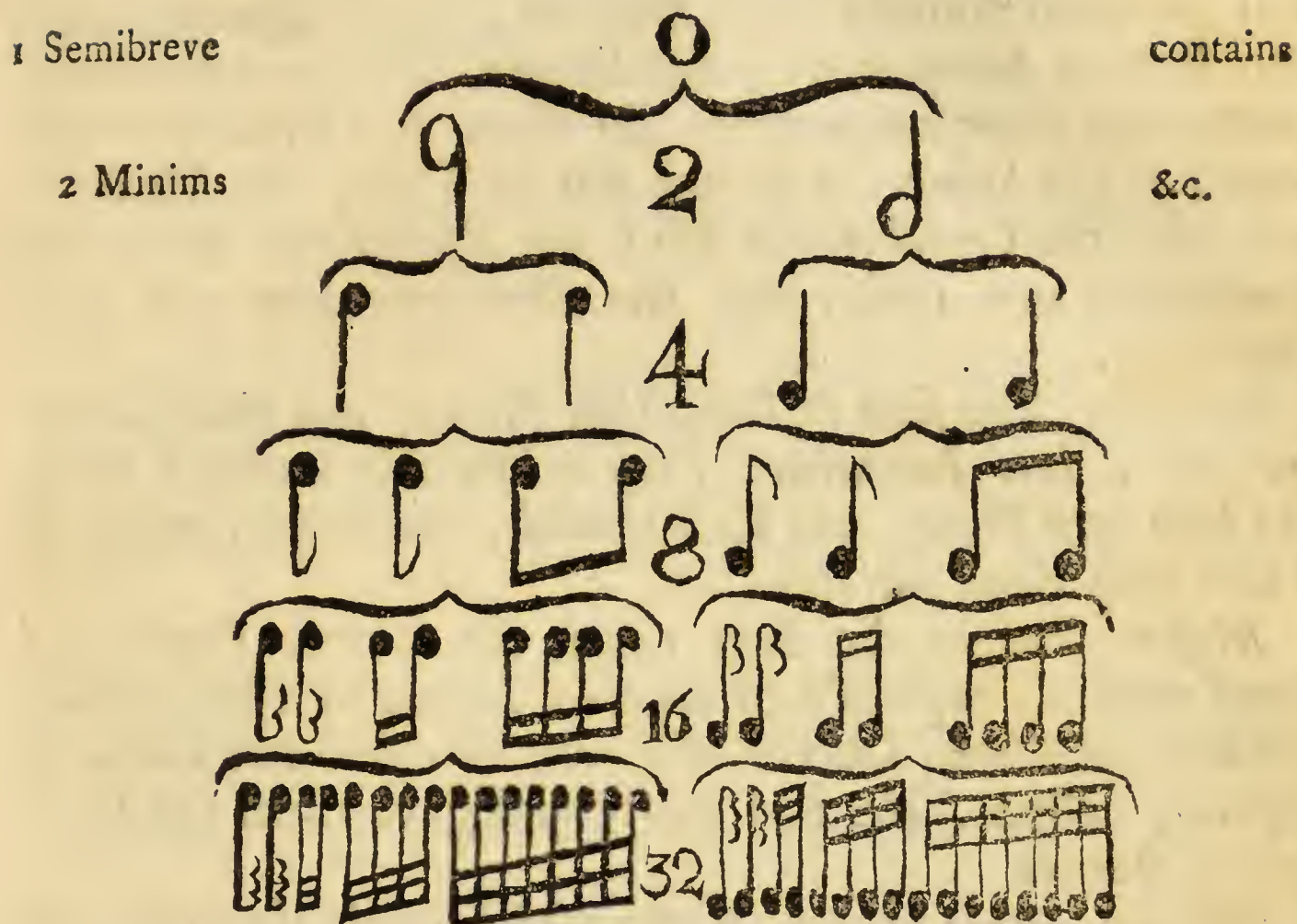
	A Semibreve.	A Minim.	A Crotchet.	A Quaver.	A Semiquav.	A Demiquav.
Proport.	1.	$\frac{1}{2}$ .	$\frac{1}{4}$ .	$\frac{1}{8}$ .	$\frac{1}{16}$ .	$\frac{1}{32}$ .
Notes.						
Rests.						

But, the better to explain the above, observe this

*Scale*



## Scale of Notes.



## EXPLANATION.

1. The *Semibreve*, is in Form like the Letter O, and founded so long as you may tell 1, 2, 3, 4, by the *Pulses* of the Pendulum of a large *House-Clock*. 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 *Crochet*, is but half the Length of a *Minim*, having a black Head.

4. The *Quaver*, is but half the Length of a *Crochet*, 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.

By



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.


Scholar. *You seem to hint, that Notes, and their Rests, are but a late Invention: Pray tell me who invented them, and how each Note, and Rest is made, and what Length of Time each Note contains?*

Master. Before the Year 1330, the several *Degrees* of Sound were all express'd of an *equal Length* of Time; when *Johannes de Maris*, Doctor of *Paris*, invented our different *Figures*, called *Notes* and *Rests*, and gave them the foregoing Names.

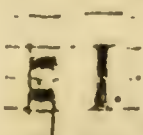
Scholar. *Were no more Notes used formerly than those six Sorts before mentioned?*

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

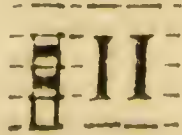
1. The *Breve*, was a large square Note, and as long as two *Semibreves*; and its *Rest* was drawn by a broad Stroke

over a whole Space, from Line to Line. 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-crofs 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 *Longs Rests*, &c. and made thus: 

But,



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

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


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 Triloe.	A Hold.	A Rest or Hold.	A Close.		

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

N. B. That sometimes you will meet with a *Point* at the *Beginning* of a *Bar*, which belongs to the last *Note* in the foregoing *Bar*; which *Notes* are called *Syncopation*, or *Driving-Notes*: Of which I shall say more when I treat of *Time*.


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*, 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. Either of these *Terms* signify the same, viz. *Repetatur*, *Replica*, *Replicato*, *Represa*, *Reditta*, *Riditta*, *Encore*. (Ital.)

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 *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*.

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 5*.



11. *tr.* The *Trilloe*, 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.

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.*

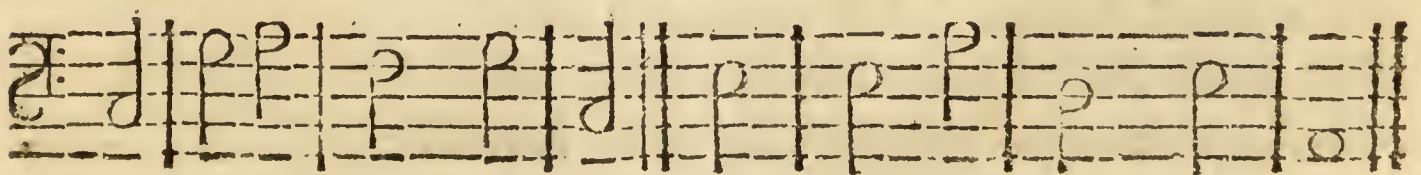
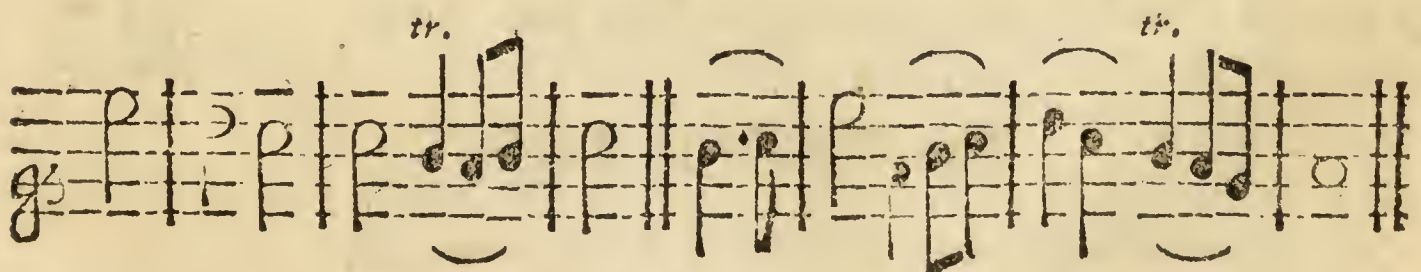
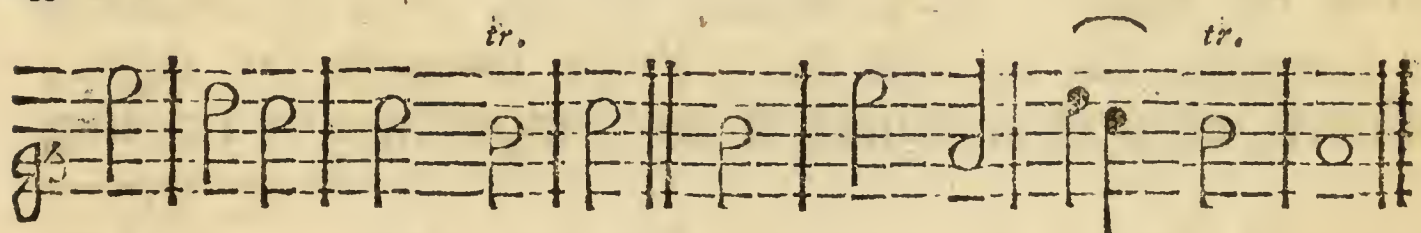
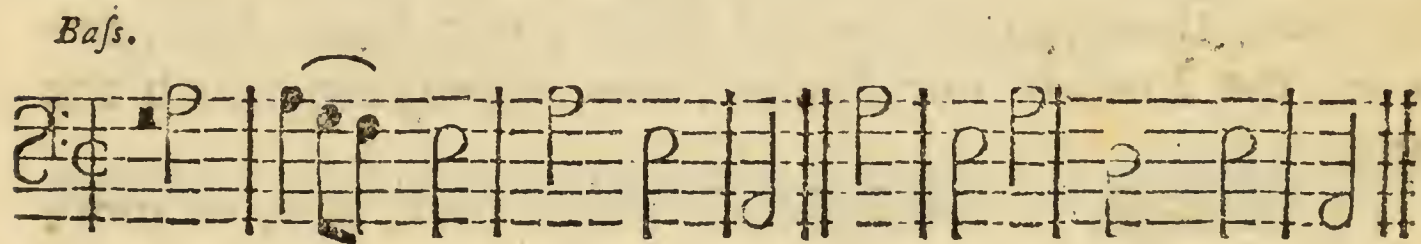
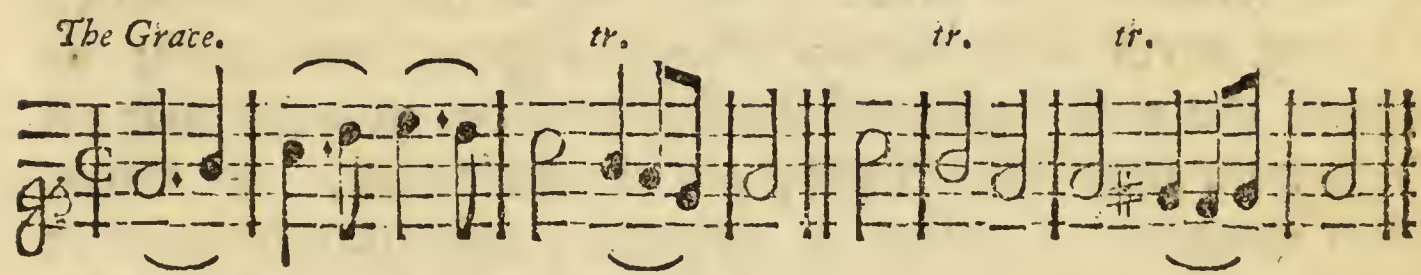
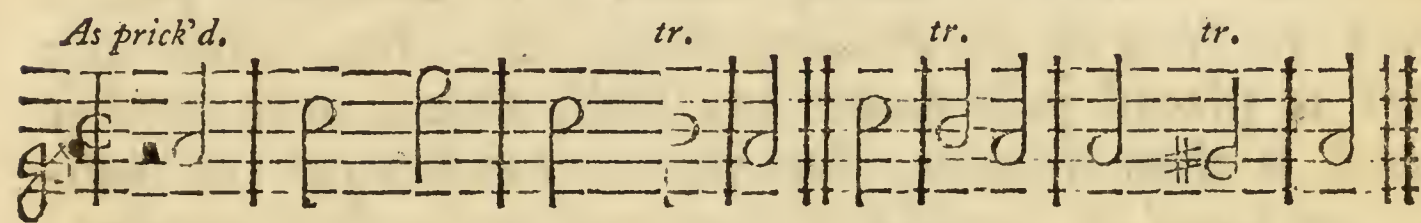


The *Trilloe*, or *Shake*, may be used in all descending *Prick'd Notes*, and always before a *Close*; also on all descending *sharp'd Notes*, and all descending *Semitones*; but none shorter than *Crotchets*.



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* placed at the Bottom; which is called

An Example of TRANSITION, or Breaking of Notes.

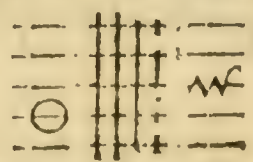




By this *Example*, you see how you may make *Transitions*; which are often prick'd down in very *small Notes*, supernumerary to the *Time*, in every *Bar*; which, by the *Italians*, are called *Appoggiatura-Notes*, they being, as it were, to bear, or *lean on*, as you skip over *Intervals*, to soften 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.—But, when any *Rest* is placed just under any *Hold*, that is over another *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 a Conclusion of the Composition, or a closing

up of all 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 thirtcen you may the same behold.*



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

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

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



### C H A P. III.

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

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

Master. Tho' your Voice may be rough and shatter'd, yet Practice, perhaps, may make it better ; for most People generally do those Things best they are most accustomed



stomed to ; but, in *Vocal Musick*, a good *Ear*, is better than a *fine Voice*, and a *bad Ear*.

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

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

I am inform'd by the Learned (and particularly Dr. *Willis*) that there is a certain *Nerve* in the *Brain*, which some Persons have, and some have not ; and that such *Nerves* are compos'd of small *Fibres*, such as the *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* ; which *Nerves* are put in Motion by the least *Vibration* of *Air*.

And as it is said, that this *Musical Nerve* hath a *Conformity* with, and commandeth the *Voice* to express any *Tone* transmitted to it from the *Vibrations* of the *Air's* striking against it ; well may they, who are 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.

But, to give you *Directions* for *Tuning* : 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 ; al-  
ways



ways having true Regard to the *two Natural Semitones*, or to *sing every Fa flat or feint*) according to the following LESSONS.

# LESSON I.

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

Trebble,  
or  
Tenor.
G A B C D E F G : G F E D C B A G.

Sol la Mee fa fol la fa fol : 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 fol : 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 fol : 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.

Octave.

<p>3ds.</p> <p>mi mi</p> <p>la</p> <p>sol sol</p>	<p>4ths.</p> <p>fa fa</p> <p>mi la</p> <p>sol sol</p>	<p>5ths.</p> <p>sol sol</p> <p>fa mi</p> <p>la la</p>	<p>6ths.</p> <p>la la</p> <p>sol fa</p> <p>mi la</p>	<p>7ths.</p> <p>fa fa</p> <p>la mi</p> <p>sol la</p>	<p>8ths.</p> <p>sol sol</p> <p>fa la</p> <p>sol fa</p> <p>mi la</p> <p>sol sol</p>
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Octave.

<p>sol sol</p> <p>fa la</p> <p>sol fa</p> <p>mi la</p> <p>sol sol</p>	<p>sol sol</p> <p>fa la</p> <p>sol fa</p> <p>mi la</p> <p>la la</p>	<p>sol sol</p> <p>fa la</p> <p>sol fa</p> <p>mi mi</p>	<p>sol sol</p> <p>fa la</p> <p>sol fa</p> <p>mi la</p>	<p>sol sol</p> <p>fa la</p> <p>sol fa</p> <p>mi la</p> <p>la la</p>	<p>sol sol</p> <p>fa la</p> <p>sol fa</p> <p>mi la</p> <p>la la</p> <p>sol sol</p>
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8ths.



The same Examples by Notes Practically, in Three Cliffs.

Ascending.

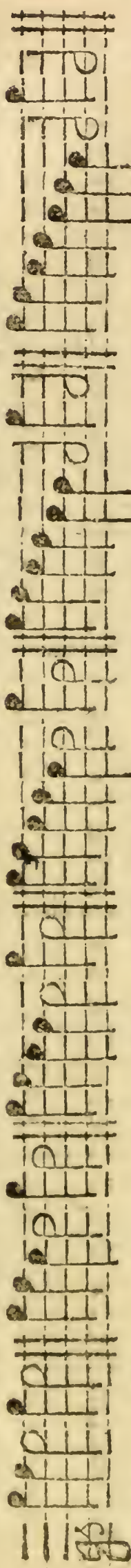
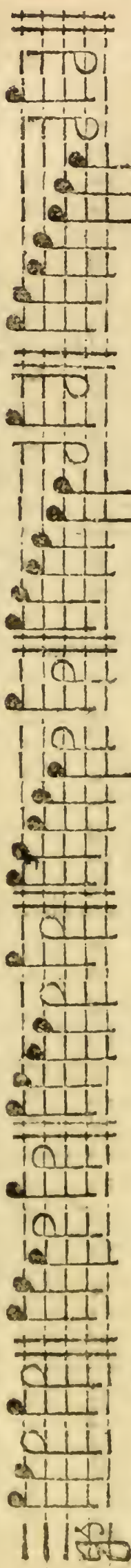
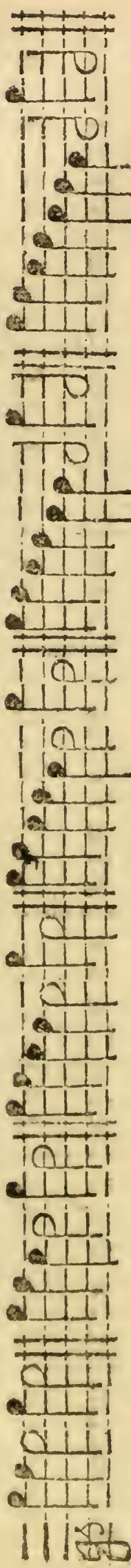
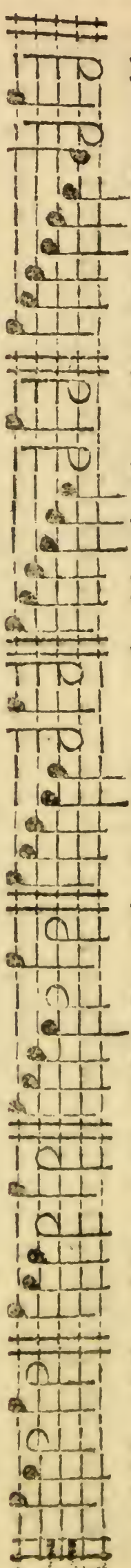
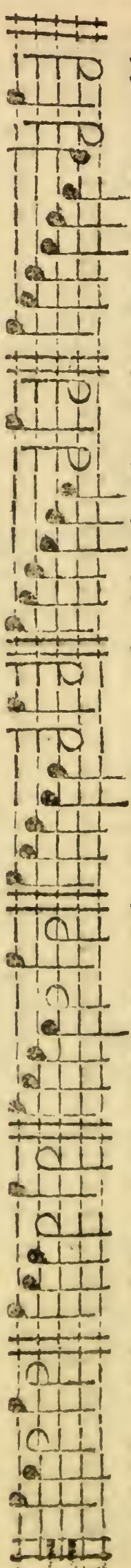
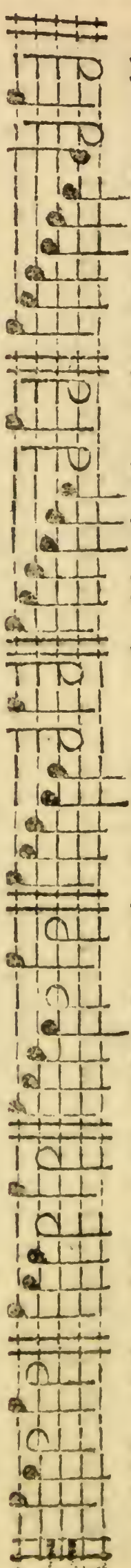
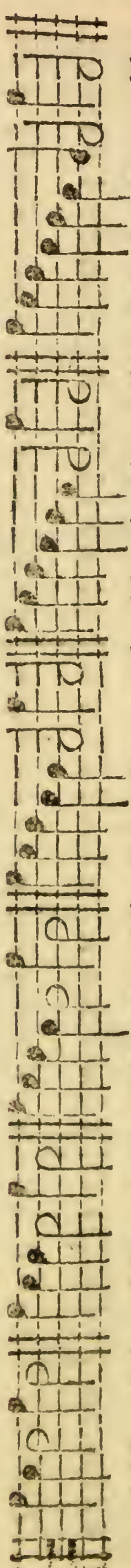
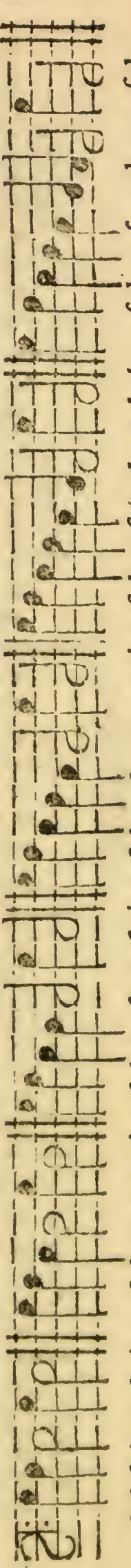
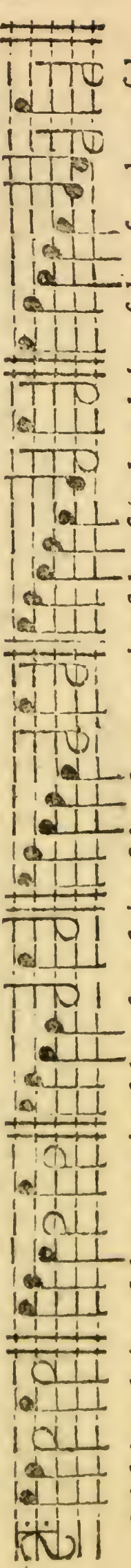
Thirds.	Fourths.	Fifths.	Sixths.	Sevenths.	Eighths.
gab:gb.	gab c:g c.	gab c d:g d.	gab c d e:g e.	gab c d e f:g f.	gab c d e f g:g g.
Soll m:s m.	s l m f:s f.	s l m f s:s s.	s l m f s l:s l.	s l m f s l f:s f.	s l m f s l f s:s sol.
gab:gb.	gab c:g c.	gab c d:g d.	gab c d e:g e.	gab c d e f:g f.	gab c d e f g:g g.
Soll m:s m.	s l m f:s f.	s l m f s:s s.	s l m f s l:s l.	s l m f s l f:s f.	s l m f s l f s:s sol.
gab:gb.	gab c:g c.	gab c d:g d.	gab c d e:g e.	gab c d e f:g f.	gab c d e f g:g g.
Soll m:s m.	s l m f:s f.	s l m f s:s s.	s l m f s l:s l.	s l m f s l f:s f.	s l m f s l f s:s sol.

E

Descending



## Descending.

Thirds.	Fourths.	Fifths.	Sixths.	Sevenths.	Eighths.
g f e : g e.	g f e d : g d.	g f e d c : g c.	g f e d c b : g b.	g f e d c b a : g a.	g f e d c b a g : g g.
					
Sol f l : s l.	s f l s : s s.	s f l s f : s f.	f l s f m : s m.	s f l s f m l : s l.	s f l s f m l s : s sol.
g f e : g e.	g f e d : g d.	g f e d c : g c.	g f e d c b : g b.	g f e d c b a : g a.	g f e d c b a g : g g.
					
Sol f l : s l.	s f l s : s s.	f l s f : s f.	s f l s f m : s m.	s f l s f m l : s l.	s f l s f m l s : s sol.
g f e : g e.	g f e d : g d.	g f e d c : g c.	g f e d c b : g b.	g f e d c b a : g a.	g f e d c b a g : g g.
					
Sol f l : s l.	s f l s : s s.	s f l s f : s f.	s f l s f m : s m.	s f l s f m l : s l.	s f l s f m l s : 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



*The same Example by Notes Practically.*

*Tenor, or Treble.*

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 fol.

*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 fol.

*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 fol.



By this Method you may found 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 (or one)* }  
 { *May still continue in the self-same Tone.* }

Thus much for *Tuning the Voice*.

## § 2. Of the Accents in Musick.

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

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

An *Accent*, is a Sort of *wavering* or *quivering* 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.—And this is what is called the *Accented*, and *Unaccented Parts* of the *Measure*; which the *Italians* call *Tempo-Buono*, or *Time-Good*; and *Tempo-Cattivo*, or *Time*,



*Time, or Measure-Bad*; that is to say, the *good and bad Parts* of the *Measure*.

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

Master. In *Common Time*, the *first Notes* of the *Beginning* of a *Bar*, and the *first Notes* of the *last Half* of the *Bar* is the *Accented Part*; that is, the *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 *affecting*: But the *Unaccented Parts* may consist of *Discords*, and the like, without any great Offence to the Ear, &c. This being a *Part of Musick*, that few or no *Authors* have very rarely mention'd; altho' it is the whole *Ornament and Spirit* of every *Composition*, especially when any *Person* performs alone.

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

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

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

Scholar.



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

Master. If you would *Key a Composition* of various *Parts* for any *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* perform'd in many *Places*, for want of Judgment in this Point ! whose *Leaders* are so stupidly conceited, as not to use a *Pitch-Pipe* ! For it is daily found, by Experience, that *Psalmody* is very rarely well perform'd without it, unless by mere blind Chance ; and on the contrary, very compleat, where they always make use of it.

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

Master. If you would cast your Eye into the Writings of *primitive Authors*, you'll find, that *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 antiently 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 keep up the *Key or Tone* (which they call *Tonos*, in *Greek* ; *Tonus*, in *Latin* ; or *Tone*, in *English*) they thought it convenient, to have a *Bell*, or a large *Organ-Pipe*, whereon a *Person*, for that Purpose,



Purpose, used to sound the *Tone* of the *Key* to the Congregation, always *beginning*, and *ending* the *Tune* ; and often sounding in the *Middle*, if it was thought fit, in order to keep up the *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. *Bosford* 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*.

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

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

But



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 fitter 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 fit, in *Four Parts*, with *Variety* of *New Anthems*, &c. Price bound 3 s. 6 d. *Octavo.*)

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

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



## C H A P. IV.

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

*Master.* **T**HIS *Part* of *Musick* is called *TIME*, and is as necessary to be understood as *Tune*, by Reason no one can either *sing* or *play* without the true *No-*  
*tion* of it, neither in *Concert*, nor *alone*, to give any *De-*  
*light* to a *Musical Ear* ; for by this, every *Note* is truly  
regulated, so as to be neither too *quick*, nor too *slow* ; but  
all *Parts* to move in a true *Decorum*,

F

And,



And, as the TONES, in Musick, are represented to us by certain parallel *Lines* and *Spaces*, *Cliffs*, *Flats*, *Sharps*, &c. so is the Prolation or Length of TIME distinguished by certain *Characters* called *Notes*, with their respective *Rests*, and *Points*, (as I shew'd in the last *Chapter*) and divided by *Bars*; which direct the Practitioner to a just and regular *Movement*, ascertaining a certain Number of *Beats* in every *Bar*, by a pendulous Instrument: With *Moods* or *Marks* directing thereunto.

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

Master. 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 they are but as one in general, as to the *Movement* of a pendulous Instrument, the Difference being only in the *Velocity*.)

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

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

### § 1. Of Common-Time.

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

Master. It is first to be noted, That *Common-Time*, is measured by even Numbers, 1, 2, 4, 8, 16, &c. when one Bar includes such a Quantity of Notes as amount to

one



one *Semibreve* ; which is called the *Measure-Note*, the *Time-Note*, or a *Whole-Time*.

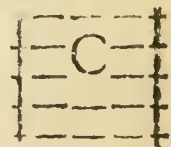
And as the *Semibreve* is held so long as you may leisurely tell 1, 2, 3, 4 ; you may keep your Hand or Foot down while you tell in Thought 1, 2 : and up while you say 3, 4 ; you having *once down*, and *once up* in every *Bar* : But in doing this, your Thought must guide the *Motion*, and not the *Motion* 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 *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 :

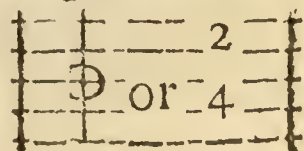


2d, The *Largo-Mood*, is half as quick again as the *Adagio-Mood*, mark'd thus :



3d, The *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.

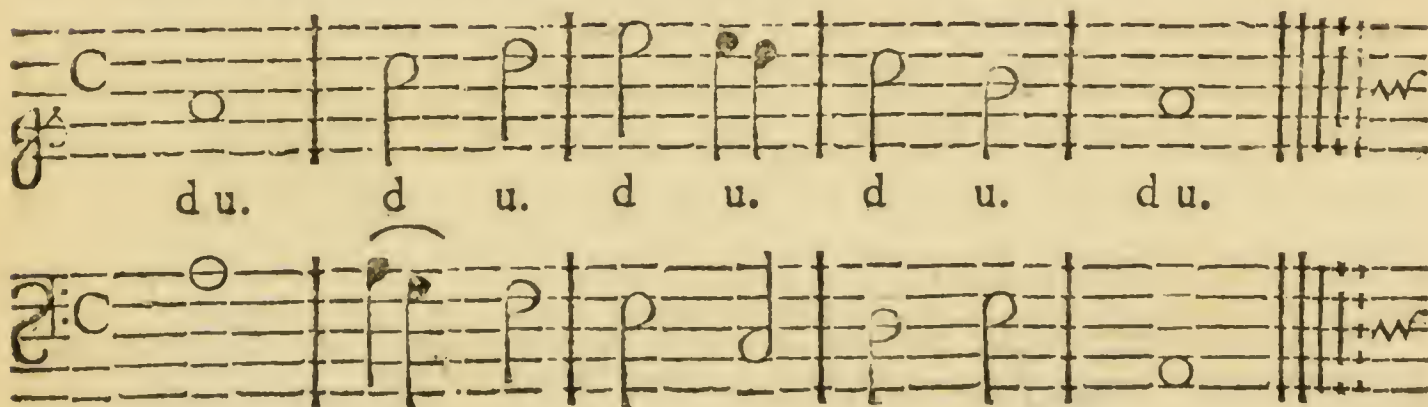
Sometimes, in this *Mood*, you have but 2 *Crotchets* in a *Bar*, mark'd thus  $\frac{2}{4}$ , being perform'd as 2 diminish'd *Minims*: which, I think, are the most proper *Notes* for this *Mood*, by reason it is as quick again as *Adagio*, and ought to consist of *Crotchets* in their primitive Length,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

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

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

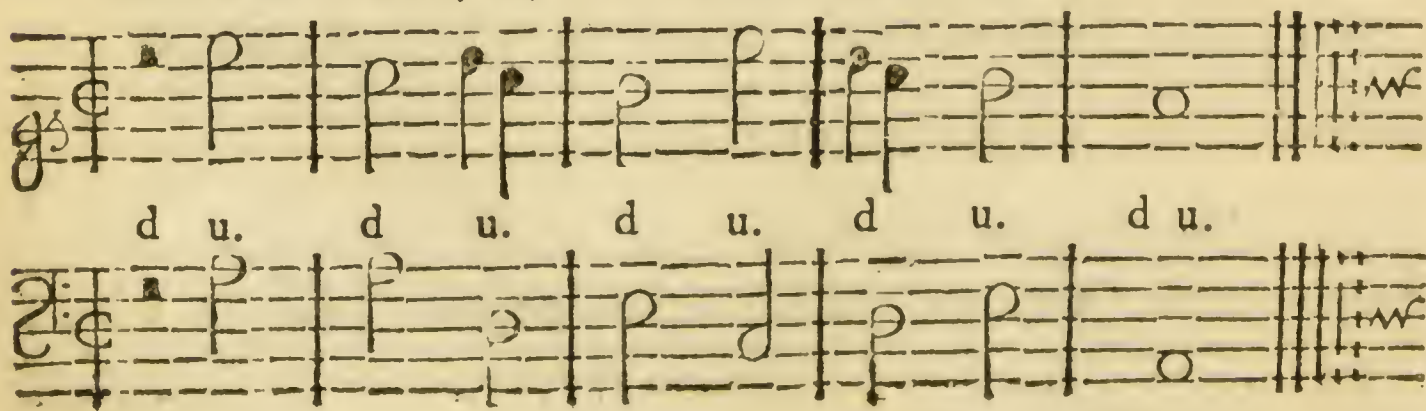
1. *Adagio-Mood. Very slow, Binary-Measure.*

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



2. *Largo-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.

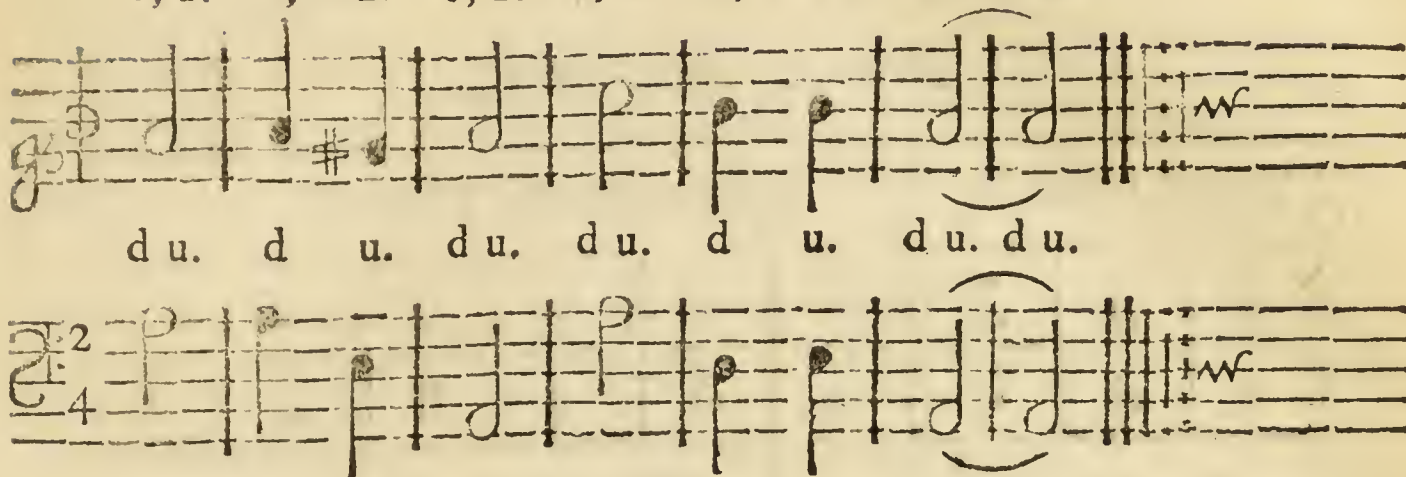


3. *Allegro-*



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.

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

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

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

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

Scholar. *How many Moods have we in Tripla-Time ?*

Master. *The Moods that we now use in Tripla-Time, are 9 in Number ; of which observe the following Table.*

A Table



## A Table of Tripla-Time Moods :

Binary, and Trenary.

Vocal Moods.			Instrumental Moods.					
$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{6}{4}$	$\frac{6}{8}$	$\frac{9}{4}$	$\frac{9}{8}$	$\frac{12}{4}$	$\frac{12}{8}$
3 Minims in a Bar, 2 down, and 1 up.	3 Crotchets in a Bar, 2 down, and 1 up.	3 Quavers in a Bar, 2 down, and 1 up.	6 Crotchets in a Bar, 3 down, and 3 up.	6 Quavers in a Bar, 3 down, and 3 up.	9 Crotchets in a Bar, 6 down, and 3 up.	9 Quavers in a Bar, 6 down, and 3 up.	12 Crotchets in a Bar, 6 down and 6 up.	12 Quavers 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 ; which Table will be of general Use to every *Practitioner*, whether *Vocal* or *Instrumental*.

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

Master. It is to be noted, that all *Sorts of Time* are deducted from *Common-Time*, for which Reason the *lower Figures* have Recourse thereunto, in order to denote what kind of *Notes* the *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.



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

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

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*.

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.

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

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

Suppose,



Suppose, according to their *Term*, it be call'd *Three to Four*, then it imports *one fourth slower* than *Common-Time*, because I must perform but 3 *Crotchets*, in *Tripla-Time*, in the *Time* of 4, in *Common-Time*.—But, if I say, *Three from Four*, then I am *one fourth quicker* than *Common-Time*, by reason I have but 3 *Crotchets* in a *Bar*, and in *Common-Time* there are 4.

This is my real Opinion concerning this *Mood*, tho' I have formerly been misled by adhering to the *false Term* before-mention'd ; knowing that when the *greater Number* is *over* the *less*, then the *Length of the Notes* are less'n'd in Proportion to the lower *Figure* ; that the *upper Number* may be perform'd in the same *Time* as those of the *lower Number* : But when the *lower Figure* is greater than the *upper*, then the *Time of the Notes* is not diminish'd, but still perform'd to their primitive *Length*, subtractively, &c.

3. The third Sort of *Time*, is also *single Tripla*, or *Three from Eight*, each *Bar* containing 3 *Quavers*, 2 down, and 1 up, mark'd thus :  $\frac{3}{8}$ , being *five eighths less* in every *Bar* than *Common-Time*.

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 being *one third diminish'd* from those in *Common-Time*.

5. The second Sort of *Sextuple*, is also *Compound-Tripla*, or *Binary-Tripla*, and call'd *Six to 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 *Quaver* being *one third quicker* than those in *Common-Time*.

6. The



6. 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 :  $\frac{2}{4}$  being half as quick again as  $\frac{6}{4}$ , or each  $\frac{1}{8}$  quicker than those in *Common-Time*.

7. The second Sort of *Compound-Triple*, in *Trenary-Measure*, is call'd *Nine to Eight*; each *Bar* including nine *Quavers*, 6 *down*, and 3 *up*, mark'd thus :  $\frac{2}{8}$ , being as quick again as  $\frac{2}{4}$ , or each  $\frac{1}{8}$ , quicker than those in *Common-Time*.

8. The third Sort of *Sextuple*, is *Binary Tripla*, and call'd *Twelve to Four*; each *Bar* including twelve *Crotchets*, 6 *down*, and 6 *up*, mark'd thus :  $\frac{1^2}{4}$ , being as quick again as  $\frac{6}{4}$ , or each  $\frac{1}{2}$  as quick again as those in *Common-Time*.

9. The third Sort of *Sextuple*, is also *Binary-Measure*, and call'd *Twelve to Eight*; each *Bar* containing twelve *Quavers*, 6 *down*, and 6 *up*, mark'd thus :  $\frac{1^2}{8}$ , each being  $\frac{1}{8}$  quicker than those in *Common-Time*.

These Nine 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, the *Nine 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 after 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. &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.*

But, next I shall give you *An Example* of the several *Moods* in *Tripla-Time*, shewing how to *Count*, and *Beat* any of them.

EXAMPLE *of the* MOODS *in* Tripla-Time.

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

d u, d u, d u, d u, d u.

✻

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

d u, d u, d u, d u, d u.

1, 2



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

d u, d u, d u, d u.



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

d u, d u, d u, d u.



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

d u, d u, d u.



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.



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.

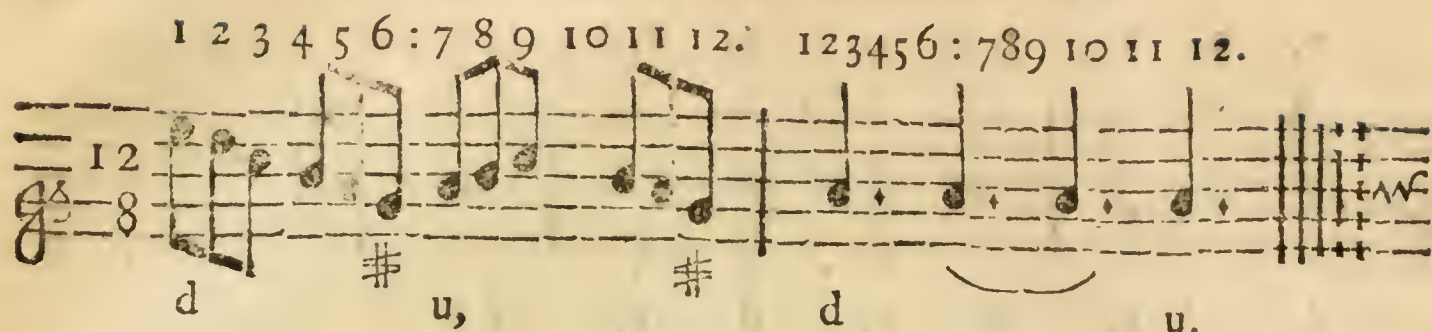
d u, d u, d u.



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

d u, d u.





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

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

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

2d. If your *Triples* are compared with the *Largo* in *Binary*, which is half as quick again as *Adagio*, (for a *Largo-Minim* is but as a *prickt Crotchet* to a *Minim* of *Adagio*) than a *Largo-Minim*, and a *Minim* in  $\frac{3}{4}$ , are of an equal Length, and a *Crotchet* in  $\frac{3}{4}$ , is just the half, &c.

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

☞ 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



*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 it's *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 30.

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.* }

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

Master. You reason very right, but that *Secret*, (as well as many others) I never yet saw explain'd by any *Author*, nor yet what is contain'd in many of the foregoing Paragraphs, having been misled myself, by false *Terms* and  
*Moods*



*Moods* in my Minority : Nevertheless, I will give my Opinion about it, should I be counted ever so singular for so doing.

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



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

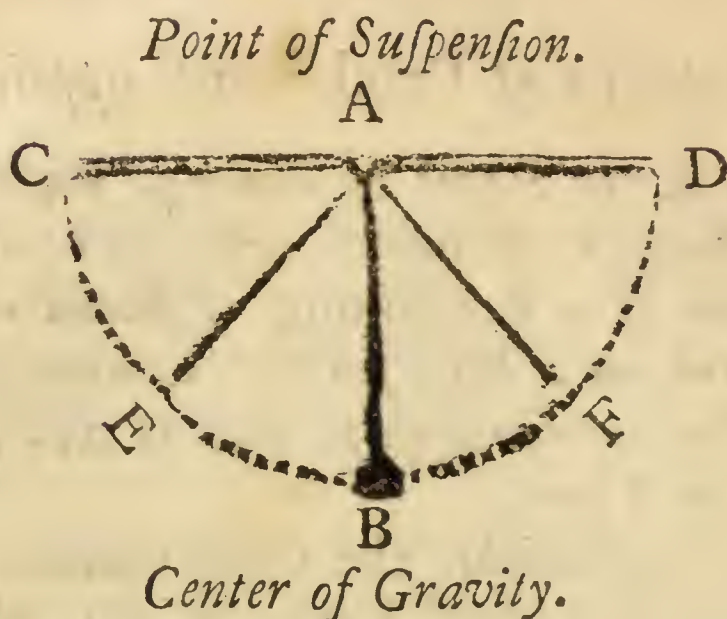
Scholar. **S**IR, In Pages 13 and 34, you told me, that the Length of Notes were to be understood by the Pulses or Beats of a Pendulum, I should now be glad, if you would inform me a little farther concerning that Instrument: Imagining within myself, that it will be of great Use to me, in keeping Time.

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

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

Master. 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:





## 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 *Plumet* (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 oscilate or swing towards D; and then come back again towards C. and move both *Course* and *Recourse*, i. e. forwards and backwards 'till it rests *perpendicular* at the *Center of Rest* or *Gravity*, B: Its *Point of Suspension* being A.

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

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

Scholar.



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

Master. In Chap. 2. I told you that four Pulses of a Pendulum was the Length of the Semibreve, two the Minim, and one 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 Diastole or Dilation, to the Letting it down, &c.) The like being understood of the Pendulum both Course, and Recourse, in such a certain Space of Time.

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

H

Semibreve.



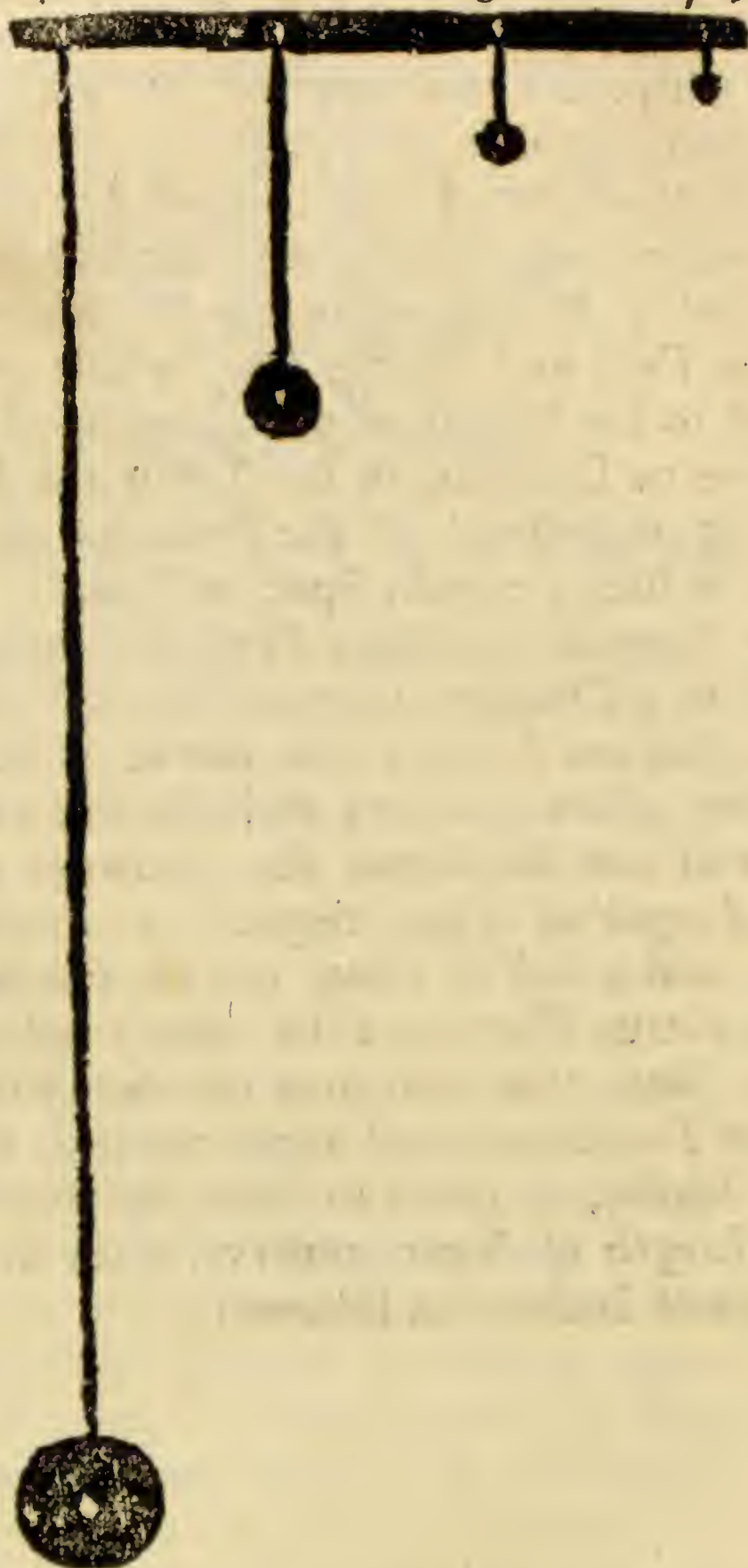
*Semibreve. Minim. Crotchet. Quaver.*

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



Agreement would there be in their *Vibrations*, could you hear, as well as see them; each meeting or uniting in their Courses according as they are in *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 how long 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 long hath been conceal'd as hidden Treasure,*  
*Thou here mayst see, and read it at thy Leisure;*  
*These RULES will be of general Use to all,*  
*And shew what we do Time and Measure call.* }



## C H A P. V.

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

### § 1. *Of the Two Natural Keys.*

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

Master. A Key (in Musick) is a certain Principal and  
H 2
Dominant



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

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

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

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

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

Master. There are but *Two*, which are call'd *Natural* or *Primitive-Keys*, viz. *C* *faut*, the *Natural-sharp* and chearful *Key*; and *A* *re*, the *Natural Flat* and melancholy *Key*: So that no *Tune* can be prick'd down on any other *Key* whatsoever, but on these *Two*, without the placing of either *Flats*, or *Sharps* at the *Beginning* of the *Five Lines*, in order to change the *B-MI*, and regulate the *Natural-semi-*

*tones*



tones to the self same Order : making all *Artificial-Keys* the same in Effect as the *Two Natural-Ones* ; the Nature of which you may see in the following *Table*.

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

Octave.	C	Key	Fa
	B		MI
	A		la
	G		sol
	F		fa
	E		la
	D		sol
	C	Key	Fa

*The same by Notes.*

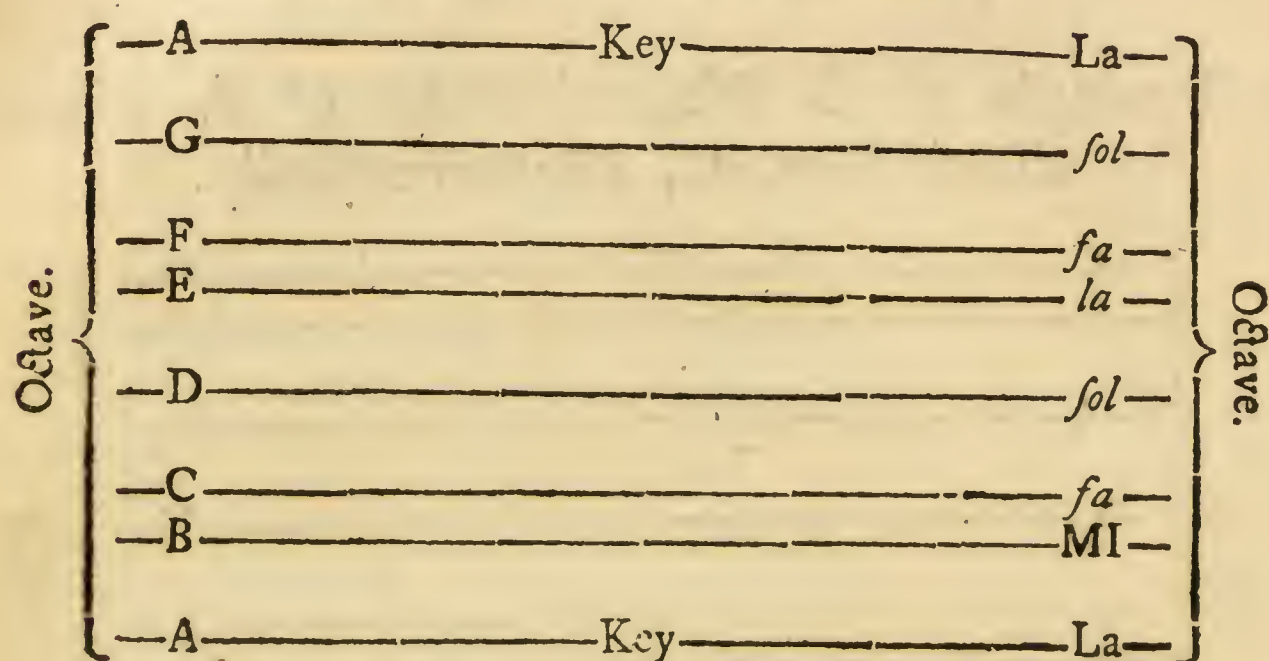
*C-faut, the Sharp-Key.*

The musical notation consists of two staves. The top staff is in C-faut (one sharp, F#) and the bottom staff is in the Sharp Key (C major, no sharps or flats). Both staves show a scale from C to C, with notes labeled fa, sol, la, and Key. The top staff has a fermata over the final C note.

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 Natural-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:



sprightly: Which *Examples* shew the *Places* of the two *Natural-Semitones* in every *Octave*, either in the *Sharp*, or *Flat-Key*.

## § 2. Of Transposition, of B-M I.

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

### Of B-M I, Transposed by Flats.

Master. To Transpose, or remove a Piece of Musick from off one Key, and to set it on another, *First*, you are to consider, that 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 the 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 *Mi*, to the Quality of *la*: Then, if *la* be there fixed, *Mi* must of Necessity be Transposed four Notes higher (or five lower) to E, that the *natural Semitones* may be kept in *Regular Diatonick-Order*. (This being called the *First Remove* by a Flat.)

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

The example shows two staves of music. The top staff is in G-clef (soprano) and the bottom staff is in C-clef (alto). Above the staves are labels for the notes: B, E, A, D, G, C, F, B. The notes are written on the staves with flats (b) and are labeled 'mi' below them. The notation shows the sequence of notes and their transposition by flats.

The



The *Second Remove* by *Flats*, is, to place another *Flat* on E (that was *Mi* before) and then A must be *Mi* a<sup>3</sup>/<sub>4</sub> 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 *Mi*; you then having B, E, and A flat; and by this Method, you may by *Flats* artificially *Transpose* the *Mi* to any of the other *six Letters* in the *Scale of Musick*, 'till you hunt it home again to its primitive Place: Observing, That,

{ From the last Flat, on Line or Space,  
 { Four Notes above, the M I bath Place. }

### *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 the *Mi* will be on F also: Your *Mi* being always with the *last Sharp*.

#### *EXAMPLE of B-mi, Transposed by Sharps.*

B.	F.	C.	G.	D.	A.	E.	B.
							
<i>mi</i>	<i>mi</i>	<i>mi</i>	<i>mi</i>	<i>mi</i>	<i>mi</i>	<i>mi</i>	<i>mi</i> .

							
--	---	---	---	---	---	---	---

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

The *Third Remove* by *Sharps*, is, to place a *Sharp* on G, and G will be *Mi* also; you then having F, C, and G *Sharp*, and by this Method, you may artfully by *Sharps* place the *Mi* on any of the other *six Letters*, of the *Scale*,  
 'till



'till you chase it Home to its first or primitive Seat, &c.  
—Observing that.

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

✎ 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 *solfa'd* accordingly, in every *Change* and *Cliff*, &c.

Scholar. *Why was Transposition invented ; or, why may not Bmi, &c. always be kept in their primitive Place ?*

Master. *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, how could any *Voice* perform it, unless I Transpos'd it *lower* ? — Then, if I set

I

a *Sharp*



a *Sharp* on F, and place my *Key* four *Notes* lower on G, and prick down all other *Notes* of the *Piece* in their regular *Distance*, *above* and *below* it, it will stand better in the *Compass* of the five *Lines*, and more easy for both *Voice*, and *Eye*: And this is the very *Reason* that *Transposition* was invented, &c.

Scholar. *Many there are, who object against the last Remove of your Table by Sharps (where E is sharp'd, and becomes Mi ;) and say, That Remove is farther than the Rule will bear, and that there are no Places for the two Semitones, by Reason fa should not be sharp'd.*

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

### § 3. Of Artificial-Keys.

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

EXAMPLES



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

C<sup>♮</sup>.    D<sup>♯</sup>.    E<sup>♯</sup>.    F<sup>♯</sup>.    G<sup>♯</sup>.    A<sup>♯</sup>.    B<sup>♯</sup>.

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

A<sup>♮</sup>.    B<sup>♮</sup>.    C<sup>♮</sup>.    D<sup>♮</sup>.    E<sup>♮</sup>.    F<sup>♮</sup>.    G<sup>♮</sup>.

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.

Scholar. 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 ?

Master. Yes, they certainly must, else you only *Transpose* the Note *Bmi* : 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 *Sal-fa*; yet it is very practicable if Care be taken; and the best Way in learning *Vocal-Musick*; tho' the conceited and Ignorant despise *Solfaing*, thinking it too mean a Thing to be practised in this polite Age. But alas! *the Fox said the Grapes were Sour.*

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

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#### § 4. *Of Keys Disguis'd, &c.*

Scholar. **B**Eing one Evening in Company with some Psalmists, 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; pray give me your Opinion about such like Pieces.

Master. 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 is either ignorantly done, or only to puzzle the Practitioner: For every Key ought to be found-  
 ed



ed by *Transposition*, according to one of the *Two Natural Ones*.

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

Master. That I have often seen done for Curiosity Sake, only to *disguise* the Piece, and puzzle the Performer; and tho' such Parts may be perform'd by *Voices*; by Reason, *Voices* are conformable to *one Pitch*, yet, it will not do for *Instruments*; — For Instance, Suppose your Key is E, with a *sharp-Third*, and your *Mi* is on D in the *Bass*, by *Sharps*; and also on D, in the *Tenor* or *Upper-Part* by *Flats*; Then is the *Key-Note* of your *Tenor* or *Upper-Part*, a *Semitone* lower, than the *Key-Note* of your *Bass*; tho' they both End on one *Letter*: By Reason, E in the *Tenor* or *Upper-Part*, must be play'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, as I before hinted.

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### § 5. Objections against sol-faing.

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

Master. I know that many old Singers hate to hear others perform what they never could attain to; but let me assure such Practitioners, that they were bred up in the dark,  
and



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

As to *Instrumental-Men*, I have often heard them 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 they 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.

Thus for want of a true Knowledge of *Keys*, *Sol-faing*, *Transposition*, &c. Conceit leads them into Error; not regarding the *First Rudiments* of *Musick*, viz. *Sol-faing*; which is *The CHIEF REMINDER* of the *First Principles* of *Song*, &c.

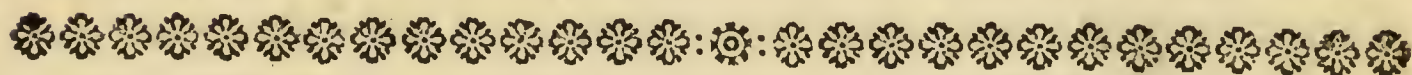
## § 6. *Tones most to be Regarded.*

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



*Master.* Yes, there are some particular *Notes*, which being well regarded, serve in a great Measure as a *Guide* to keep in *Tune* on all the rest, viz. The *P R I N C I P A L T O N E S* are the *Key-Note*, and the *Mi*, which causes it to be either *Flat* or *Sharp*, &c. — Some there are who have only regard to the *Mi*; but as that comes but once in an *Octave*, I think it requires not so much Attention as *Fa*, which comes twice in an *Octave*, which *Tones* must always be sunk or *Feinted*, whensoever you hit upon them, or else you immediately 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* of the *Sharp-Third*, which keeps you in the *Air* of the *Sharp-Key* also; for which Reason, such *Tones* ought always to be kept in Memory, &c.

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



## C H A P. VI.

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

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

*Master.* Concords are such *Intervals* as are *Tuneable* and agreeable to each other; that is, when *two* (or more different *Tones* sound together, so as to be *Harmonious*, and De-  
lightful



lightful to the Ear, &c. such as the *Unison*, 3ds, 5ths, 6ths and their *Octaves*, *perfect*, and *imperfect*.

*Discords*, are such *Intervals* as are *untuneable*, jaring, 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.

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

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

The same by Notes ; with their Number of Semitones.

CONCORDS.

I.

Thirds.

Fifths.

Sixths.

Eighth.

The Unison, or one Sound.

Minor 3d. Major 3d.

Minor 5th. Major 5th.

Minor 6th. Major 6th.

Octave. or 8th.

Nº. 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. }

## § 2. Of Comparison.

Master. **T**O Compare several Parts of Musick together so as to know the Interval, whether Concord, or Discord; you must first take the Letter whereon any Note stands in any one Part, and compare it to the Letter of the Note 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.



*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 Chord: which will Express,*  
*To you the Greater, and the Less.* }

Having thus laid down all the Practical Rudiments of MUSICK necessary for young Beginners, being The First Elements of Song for all Practitioners in general: I shall next insert Six Psalm Tunes, by Way of Lessons; Sol-fa'd for Tuning, and Figures over the Notes, shewing their length of Time, &c.



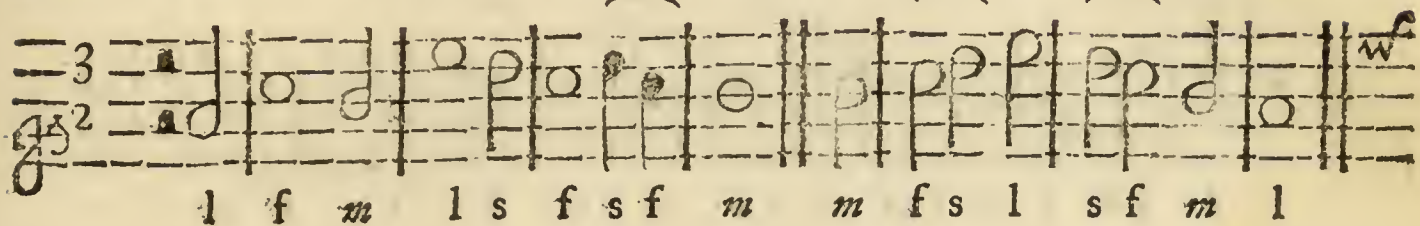
§ 3. Of PSALMODY.

LESSON I.

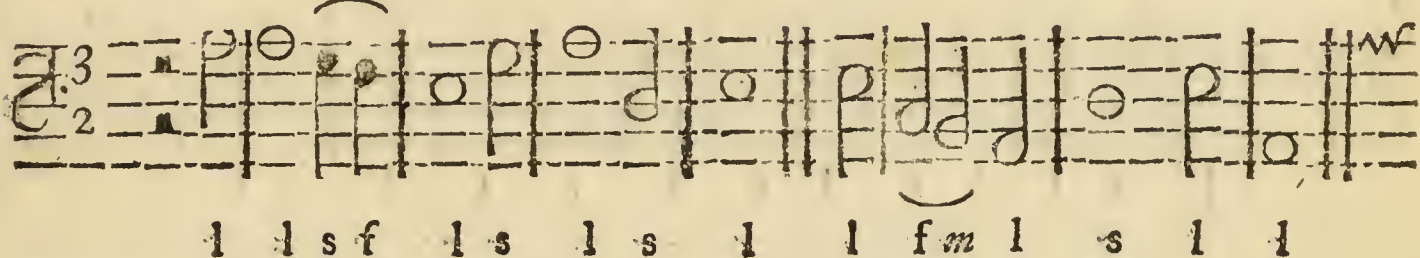
*Workshop* Tune. PSALM LXII. *W. T.*

(A. 2. Voc. Tenor & Bass.)

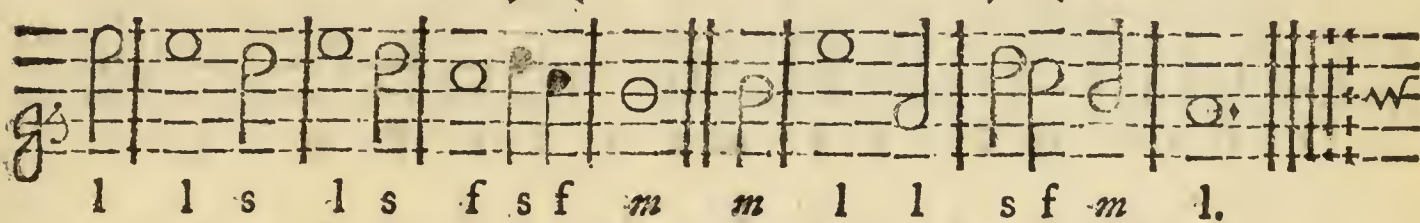
Beats. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2



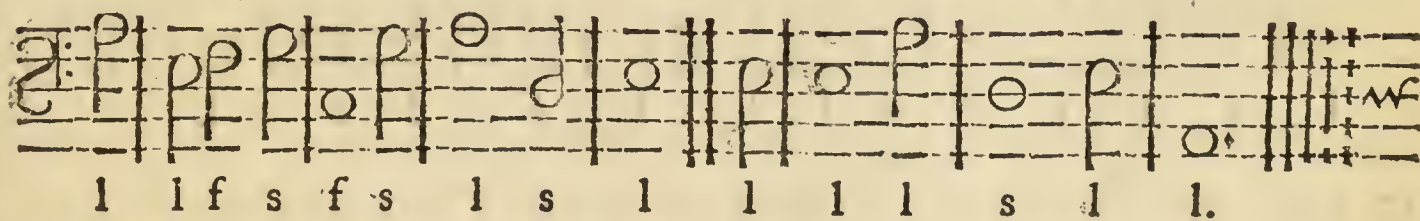
Beats. 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2



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



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



7 **M**Y *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, &c.

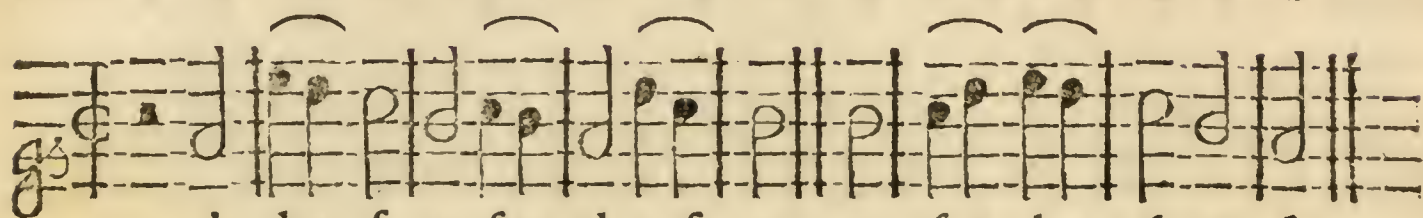


## L E S S O N II.

St. Edmond's Tune. P S A L M LXXI. W. T.

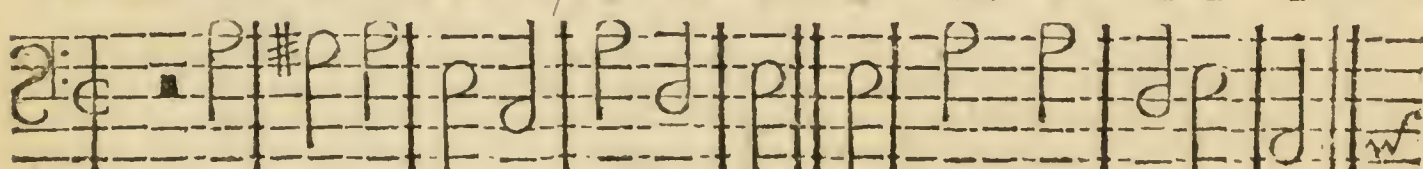
(A. 2. Voc.)

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



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

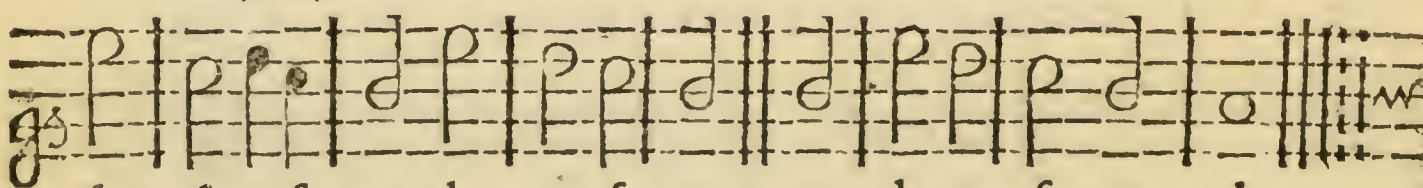
Beats. 2 2 2 2 2 2 2 2 2 : 2 2 2 2 2



l s l l f l s l l l l s l l

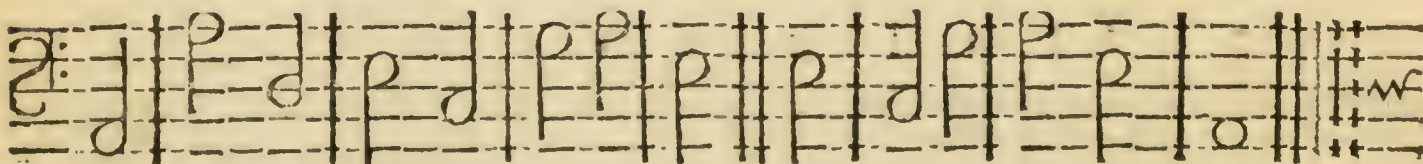


2 2 1 1 2 2 2 2 2 2 2 2 2 1, 2:3, 4.



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

2 2 2 2 2 2 2 2 : 2 2 2 2 4.



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

- 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 caus'est 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 will:  
 For Thou, with Shame, dost them confound, that strive to do me ill.

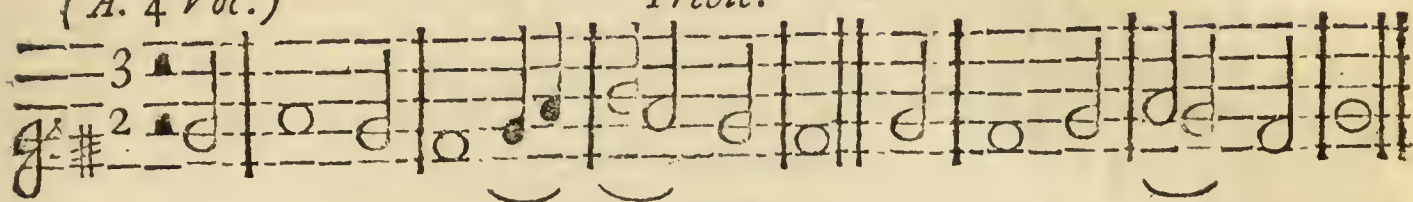
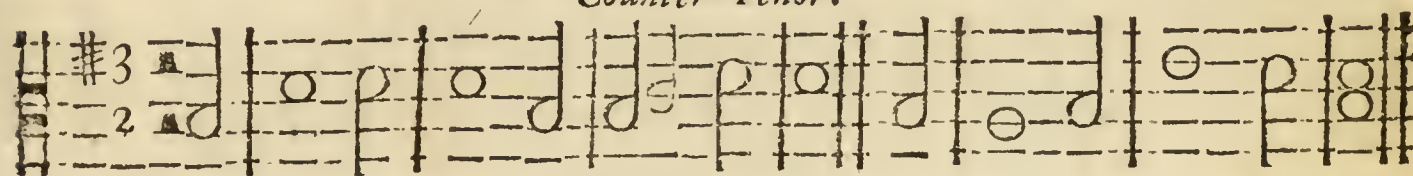
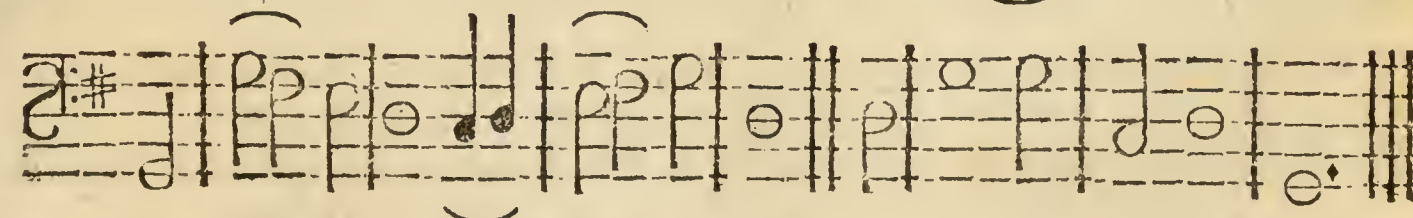
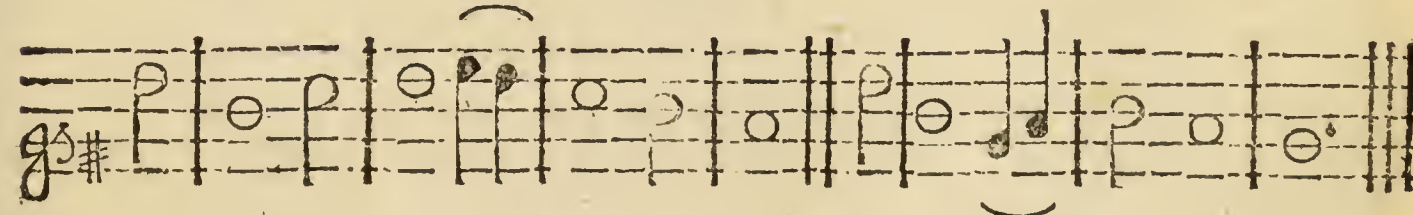
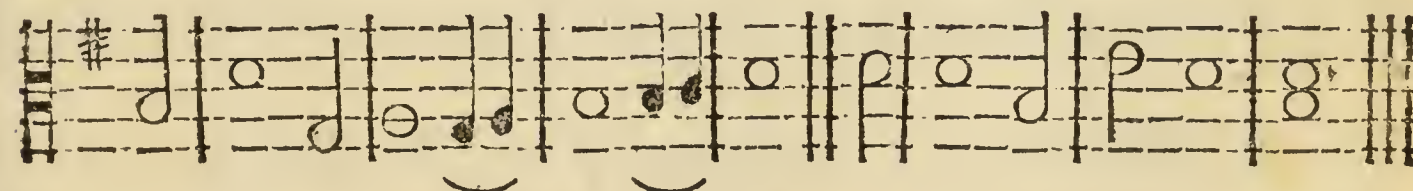
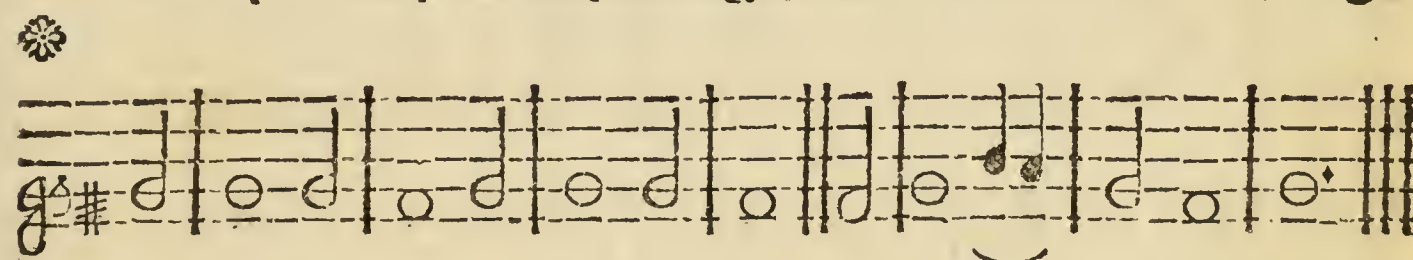
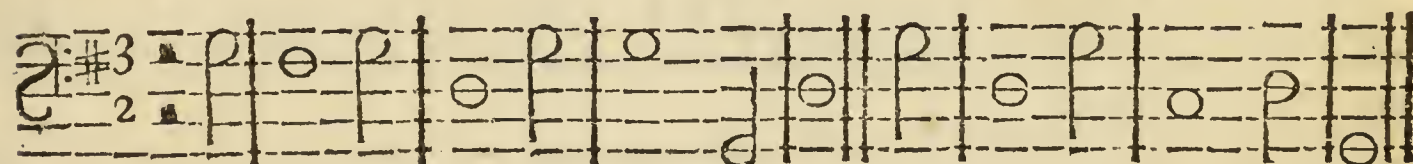
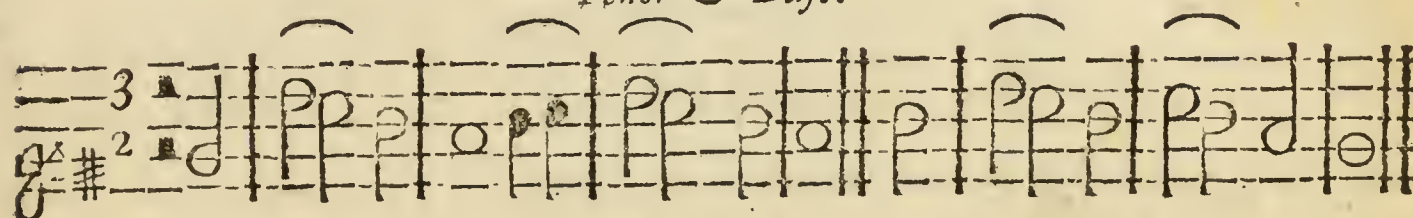
## D O X O L O G Y.

To Father, Son, &amp;c.

L E S.



## LESSON III.

*Axminster* Tune. PSALM CXXXV. *W. T.**(A. 4 Voc.)**Treble.**Counter-Tenor.**Tenor & Bass.*

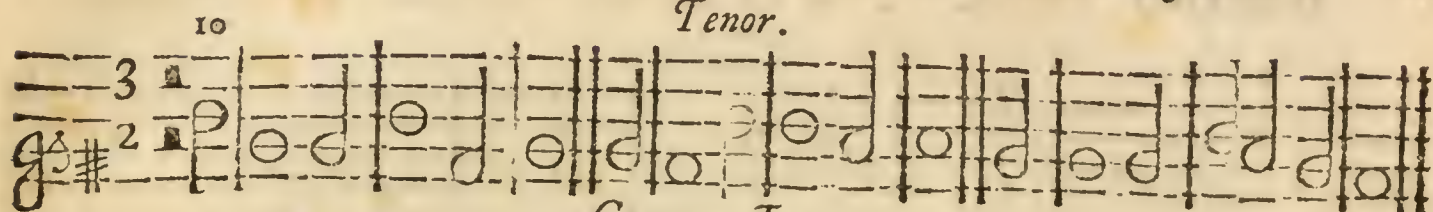
- 1 **O** Praise the LORD, praise ye his Name, praise him with one Accord :  
O praise him still, all ye that be the Servants of the LORD.
- 2 O praise him ye, that stand and be in the House of the LORD :  
Ye of his House, and of his Courts, praise him with one Accord.
- 3 Praise ye the LORD, for it is good, sing Praises to his Name :  
It is a good and comely Thing, always to do the same.
- 4 For why ? The LORD hath Jacob chose, his very own ye see :  
So hath he chosen Israel his Treasure for to be.



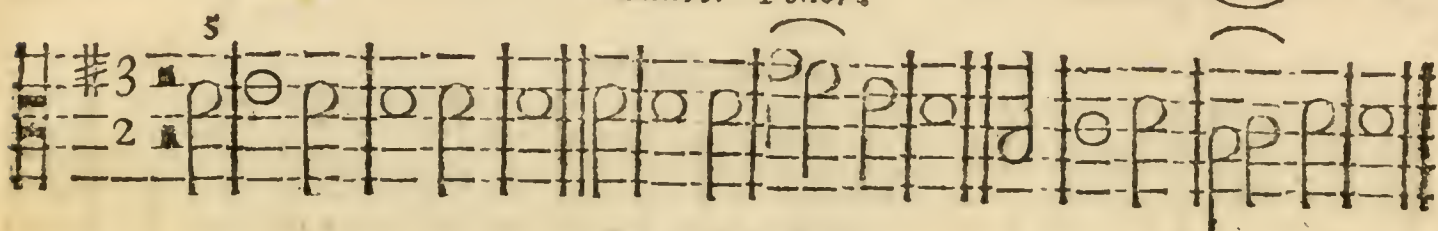
## LESSON IV.

Yaxley Tune. PSALM CXXXVI, *New Version. W. T.*

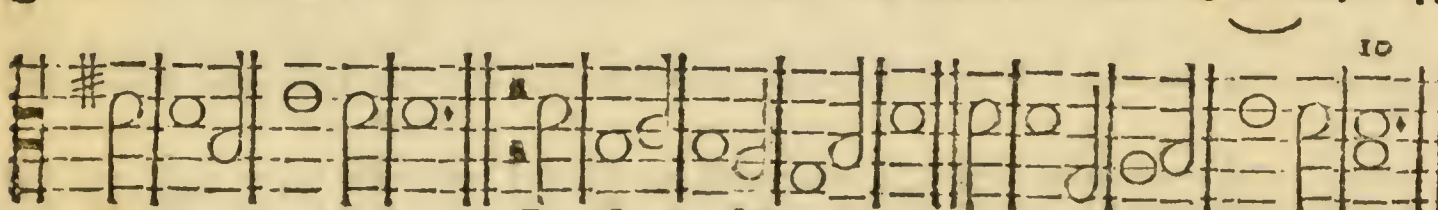
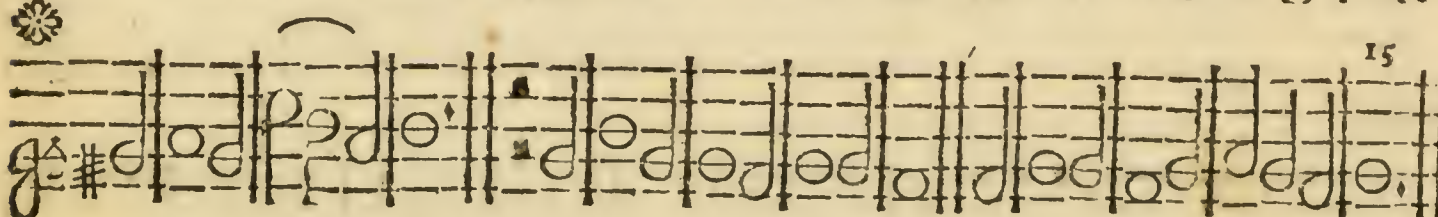
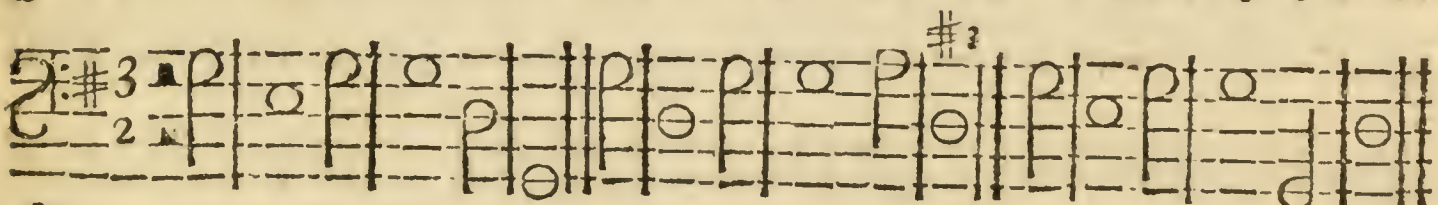
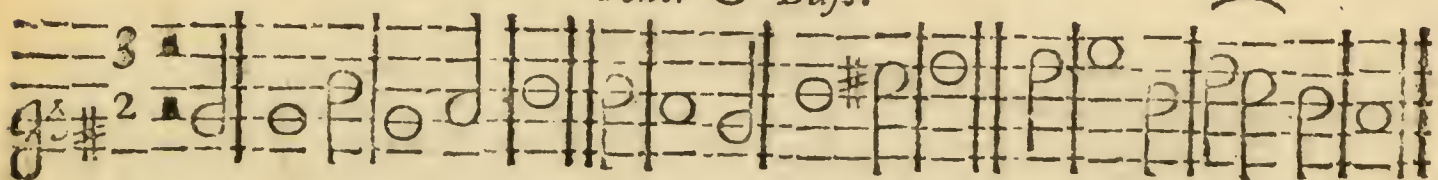
Tenor.



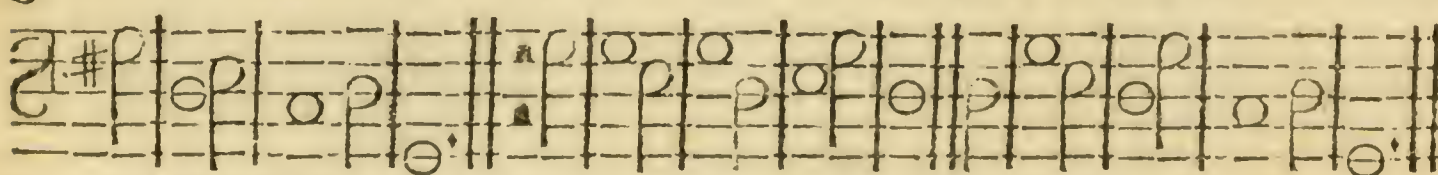
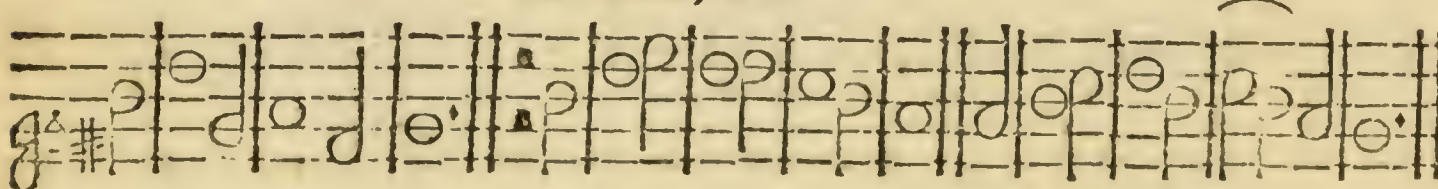
Counter-Tenor.



Tenor &amp; Bass.



For God, &amp;c.



1 **T**O GOD, the mighty LORD, your joyful *Thanks* repeat:  
To him due *Praise* afford; as good as he is great.

For GOD does prove our constant Friend, His boundless Love shall never end.

2, 3 To him whose wond'rous Pow'r all other gods obey;

Whom earthly KINGS adore, this grateful Homage pay.

For GOD does prove, &c.

4, 5 By his Almighty Hand amazing Works were wrought;

The Heav'ns, by his Command, were to Perfection brought:

For GOD does prove, &c.

6, 7 He spread the Ocean round about the spacious Land;

And made the rising Ground above the Waters stand.

For GOD does prove our constant Friend, His boundless Love shall never end.

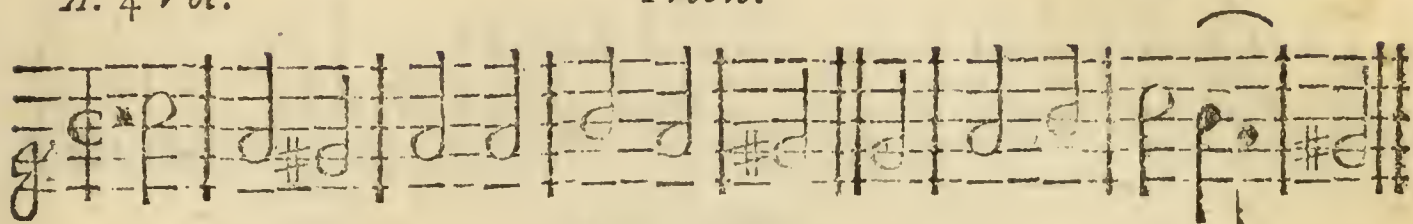


LESSON V.

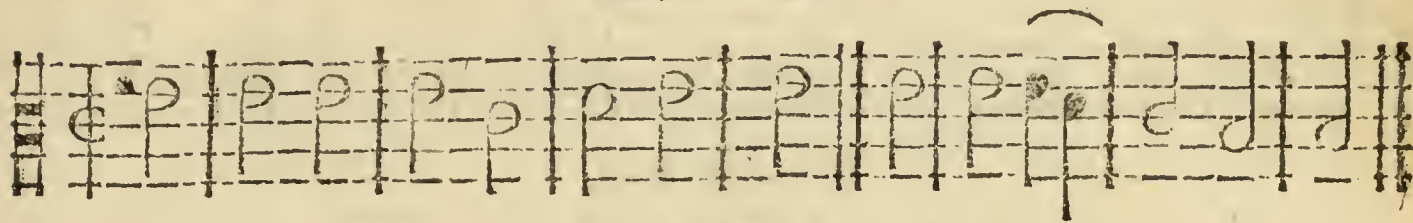
Wendover Tune. PSALM CXLIII, *New Version. W.T.*

A. 4 Voc.

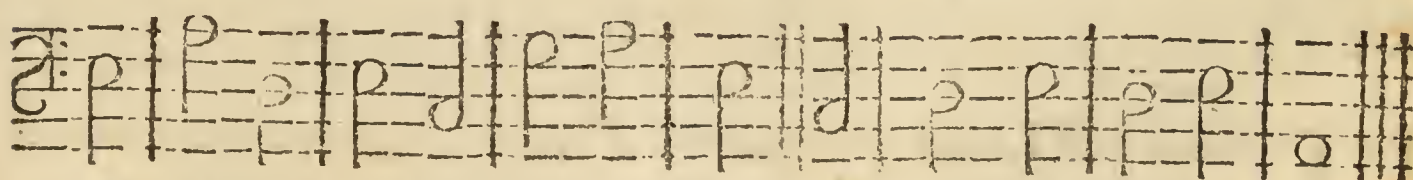
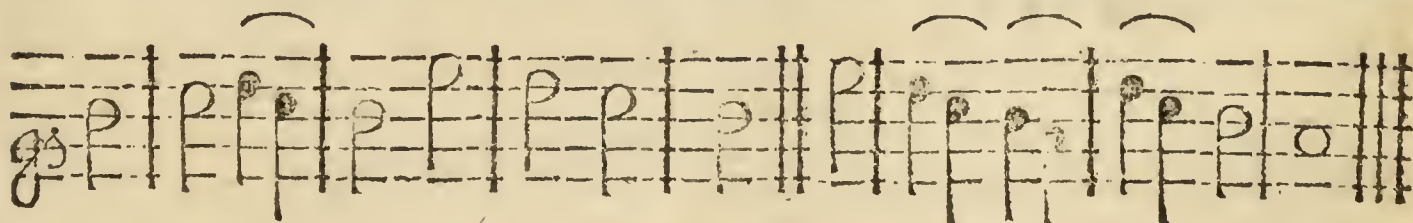
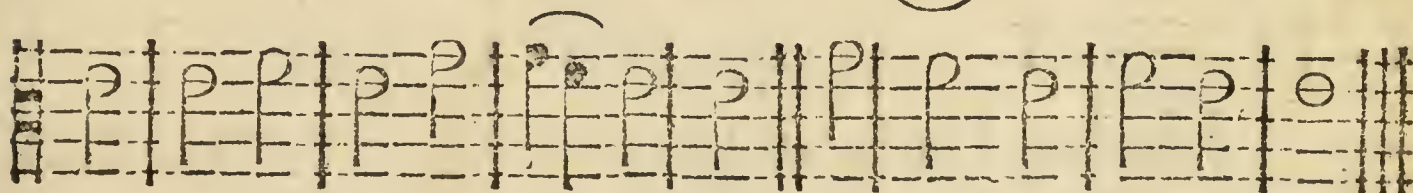
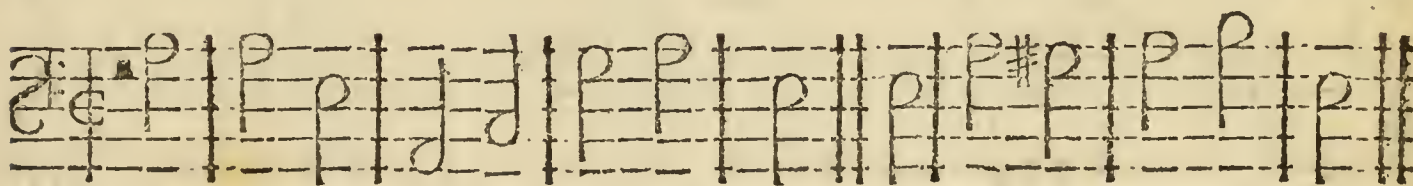
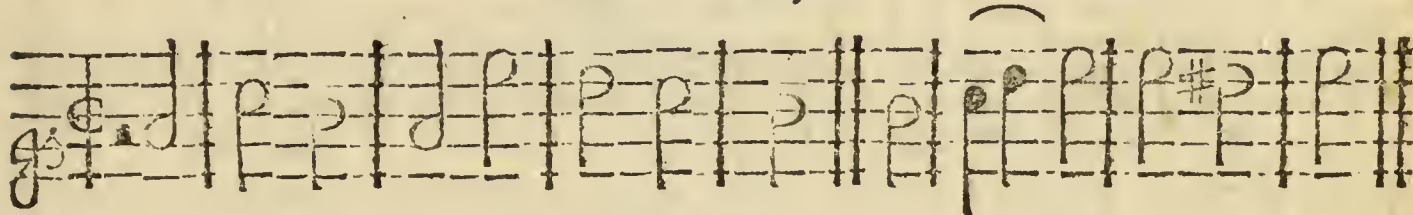
Treble.



Counter-Tenor.



Tenor & Bass.



- 8 **L**ET me, O LORD, thy Kindness hear, on *Thee* my *Hope* depends:  
 Teach me the *Way* that I should go, my Soul to *Thee* ascends.
- 9 Do *Thou*, O LORD, from cruel Foes preserve, and set me free:  
 A safe *Retreat* against their Rage my Soul implores of thee.
- 10 *Thou* art my God, thy heav'nly *Will*, LORD, *teach* me to obey:  
 Let thy good *Spir't* conduct and keep my Soul in thy right *Way*.
- 11 O, for the Sake of thy great *Name*, revive my drooping Heart:  
 And, for thy *Truth*, to me distress'd, thy promis'd *Aid* impart.



## LESSON VI.

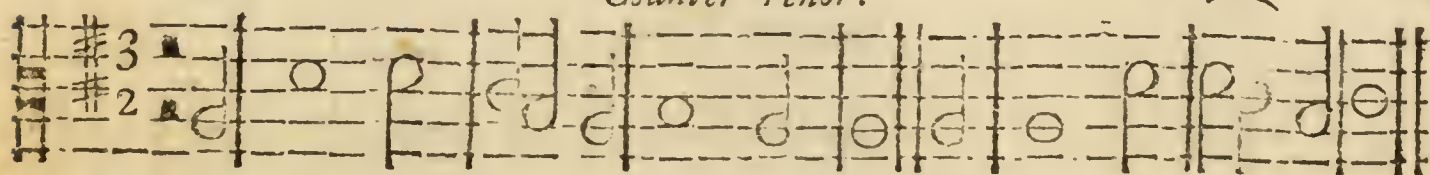
Trinity Tune. PSALM CXLV. W. T.

(A. 4 Voc.)

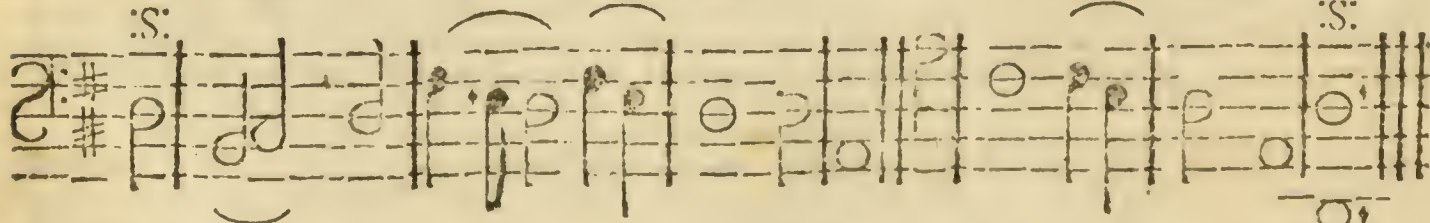
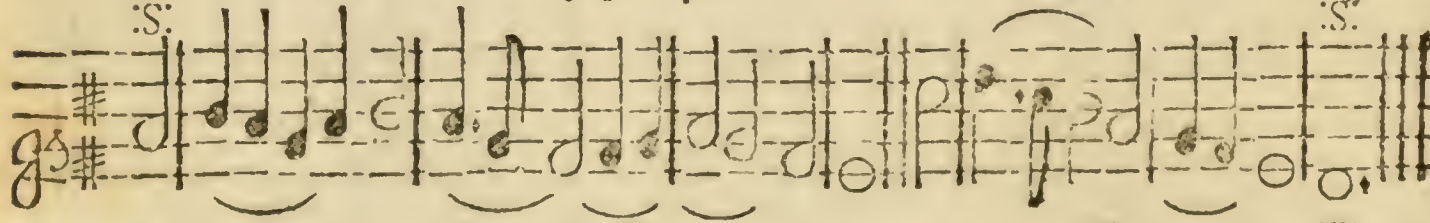
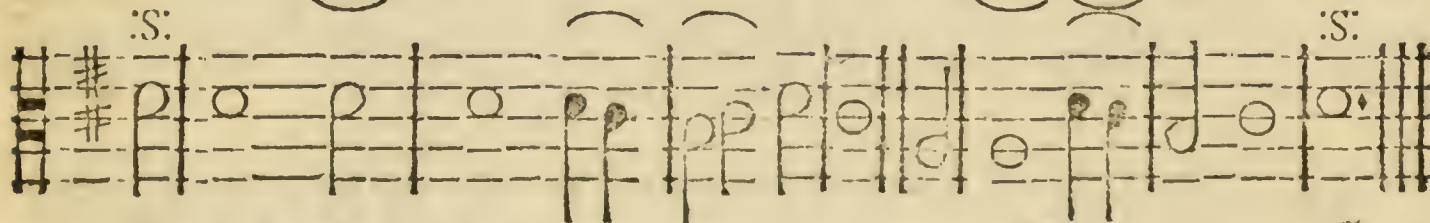
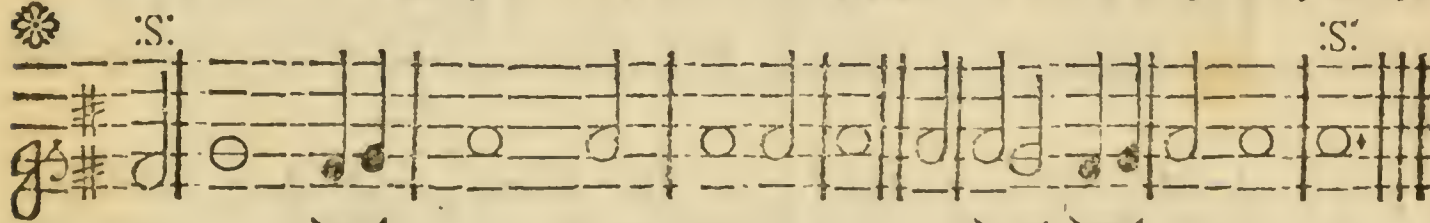
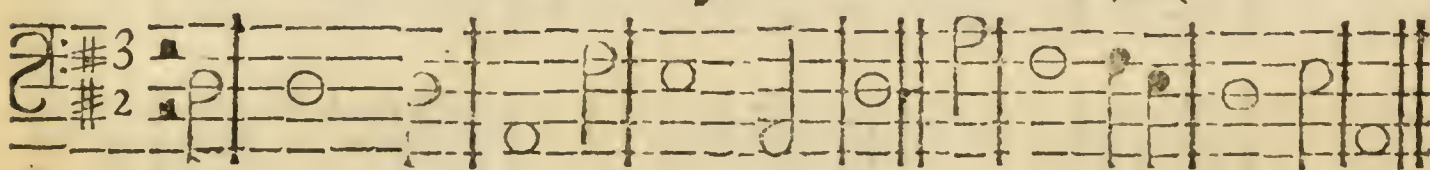
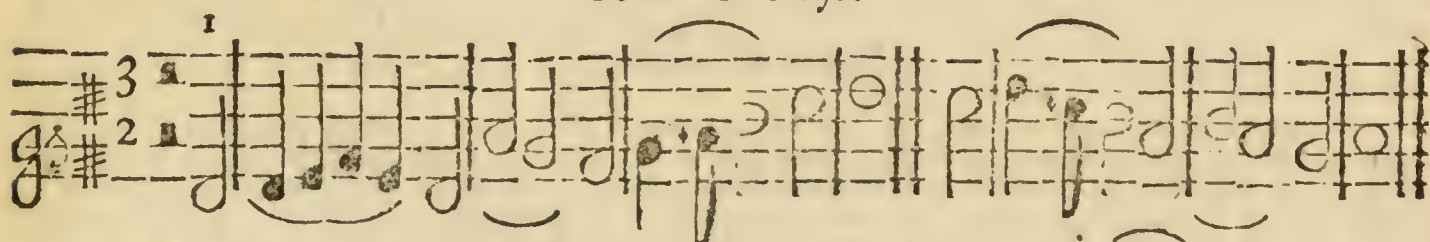
Treble.



Counter Tenor.



Tenor &amp; Bass.



1 **T**HEE will I laud, my God and King, and bless thy Name alway :  
For ever I will praise the same, and bless Thee Day by Day.

2 Great is the LORD, most worthy Praise ! his Greatness none can reach :  
From Race to Race, all shall thy Works praise, and thy Power preach.

3 I of thy glorious Majesty thy Beauty will record ;  
And meditate upon thy Works, most wonderful ! O LORD.

4 And all shall thy great Pow'r, O LORD, and mighty Acts declare :  
And I to publish all abroad, thy Greatness will not spare.

For more Lessons of PSALMODY, see my New Royal Melody. &c.



## 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 150 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 ought, unless he knows the Beauty of his *Words*, so as to give them that *Expression* 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 not make 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 Page 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.

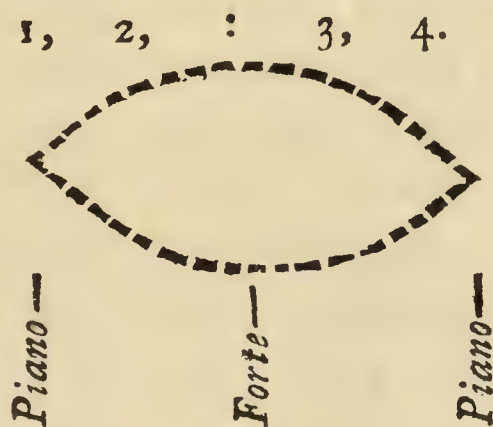
Another good Caution I would give to the *Performer*,  
is,



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 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. &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*.

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* begun. 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* ; 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 *AUTHOR* 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 First B O O K.*



A  
New *Musical* G R A M M A R,  
A N D  
D I C T I O N A R Y :  
O R,  
A General I N T R O D U C T I O N  
T O T H E  
**Art of Musick.**

---

B O O K   I I .

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C O N T A I N I N G ,

Such plain and easy DIRECTIONS as are necessary for *Tuning* and *Playing* on the *Organ*, *Harpſichord*, *Baſs-Viol*, *Violin*, *Flute*, *Hautboy*, or *Baſſoon*, &c. with RULES for *Tuning* of *Bells*, and *Pricking* of *Chime-Barrels* ; and the *Structure* of an *Organ* conſidered in all its curious Branches : With a *new-invented Muſick TABLE* for the *Blind*, and Variety of SONGS, in *Two*, *Three*, and *Four Muſical Parts*, for *Voice* or *Inſtrument*.

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{ *The Organ's Structure's here ſet forth in View,*  
*The Viol, Hautboy, Flute ; and Scales moſt new :*  
*How Peals are Tun'd, and how the Chimes do play ;*  
*And chearful SONGS to drive dull Cares away.* }

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The THIRD EDITION, with large ADDITIONS.

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

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L O N D O N : Printed for *James Hodges*, near *London-Bridge*.  
Alſo ſold by the AUTHOR ; and by his SON, late *Choriſter* of  
*Trinity-College*, in the *Univerſity of Cambridge*. M.DCC.LVI.

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## C H A P. I.

*Of the ORGAN, and its Antiquity, &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.

<i>Ch</i> Vox Humana.	<i>Ch.</i> German-Flute.
<i>Ch.</i> St. Diapason.	<i>Ch.</i> Flute.
<i>Gr.</i> Violoncello.	<i>Ec.</i> Clarion.
<i>Gr.</i> Flute.	<i>Ch.</i> French Horn.
<i>Gr.</i> Bassoon.	<i>Ec.</i> Flageolet.
<i>Gr.</i> Mixture, or Furniture.	<i>Ch.</i> Crombhorn.
<i>Gr.</i> Sackbut.	<i>Gr.</i> Principal.
<i>Gr.</i> Larigot.	<i>Gr.</i> Cornet.
<i>Gr.</i> Twelfth.	<i>Ch.</i> Principal, or Flute.
Tremblant.	Quintadena.
<i>Ch.</i> Mixture.	<i>Gr.</i> St. Diapason.
<i>Ec.</i> Hautboy.	<i>Gr.</i> Tenth.
<i>Ec.</i> Fifteenth,	<i>Ch.</i> Trumpet.
<i>Gr.</i> Trumpet.	<i>Gr.</i> St. Diapason.
<i>Gr.</i> Sesquialtra.	<i>Op.</i> Diapason.
<i>Gr.</i> Tierce.	<i>Gr.</i> D. D. Diapason.—&c. &c.

## A B B R E V I A T I O N S.

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



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 1910 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: PLACE A 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



*Pipe 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*, knowing therein every individual Movement.

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## § 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*.

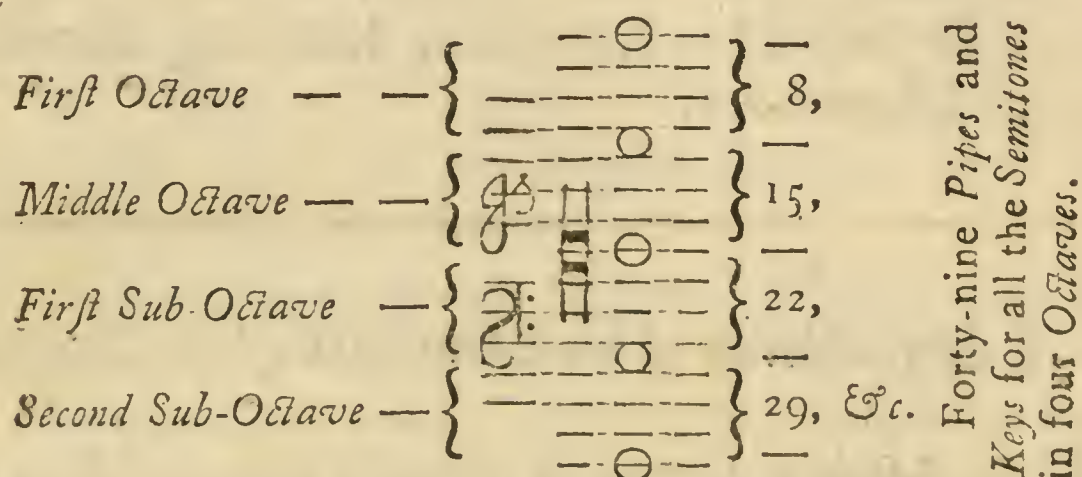
When an *Organ* has but *one Body*, it has but *one Set* of *Keys* ; but when it has a *Positive-Organ*, then it has two or three ; and some *large Organs* have four, or five *Sets of Keys* ; and some *large Pipes* have *Pedals*, which are put down by the *Feet*, to lift up the several *Keys, Stops*,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



13 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*, *beginneth* the next, &c.

*Four Octaves on the ORGAN.*



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>c, the 3d *Octave*; and if <sup>c</sup>c, it is the *Sound* of the 4th *Octave*, &c. and from



this *Scale, Rule, or Diapason*, our *Musical Instrument Makers* 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  $\frac{1}{3}$ 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 Stoper*, or *Register*) sounds the *Note C Solfaut*, *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* or *Stops* 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, 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.

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



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 *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* ; 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  
the



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



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 serves to fix the *Shallot* or *Reed*, the *Tongue*, and the *Tampion*, &c. serves also to stop the *Foot* of the *Pipe*, obliging the *Wind* entirely to pass through the *Reed*; into which *Mould* is foldered 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.

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### § 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*, *Harpsichord-Makers*, &c. first, to tune *C-solfaut* by a *Consort-Pitch-Pipe*; and then an *8th* either above or below it; and after that *3ds*, *5ths*, &c. and all *Degrees* that are in the *System* of *Octave*. But the better to explain this, observe the following *Table*:



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

The musical table consists of four systems of notation, each separated by a decorative floral ornament. Each system shows two staves (treble and bass clef) with various notes, accidentals, and interval markings. The first system starts with a 'C.' and an '8' above a note. The second system starts with a '5' above a note. The third system starts with a '5' above a note. The fourth system starts with a '5' above a note. The table ends with '&c.' and a list of numbers: 15, 12, 10, 8.

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*, sound *perfect Eighths* to each other, then you may conclude, that your *Instrument* is in perfect *Tune*, &c.



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

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 of MUSIC, for either Voice, ORGAN, Virginals, Harpichord, or Spinnet:  
In the Three usual Cliffs.

(Highest Keys.)

(Middle Keys.)

(Lowest Keys.)

Semitones. | Proper Keys.

Left-Hand.

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

Sol la Mi, fa sol la fa

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

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 *Musick*; 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.

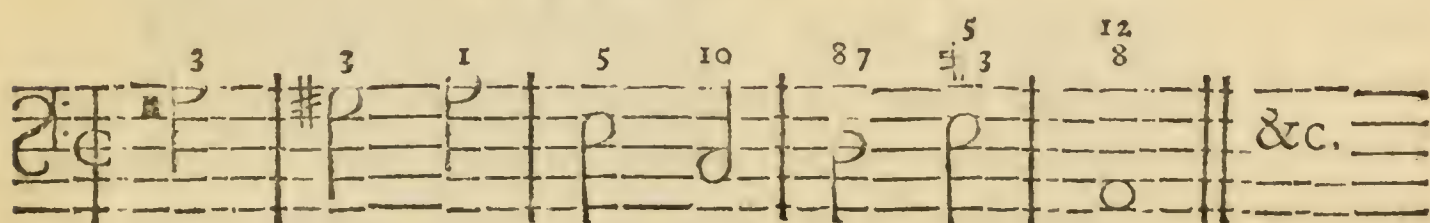
In *Fingering*, no certain *Rule* can well be given; only you are to observe, That the *Thumb* is called the first *Finger*: and that those *Fingers* as are to *ascend*, on both *Hands*, are the 3d and 4th *Fingers*; and those to *descend* are the 3d and 2d; and so on of either *Hand*, as the *Figures*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

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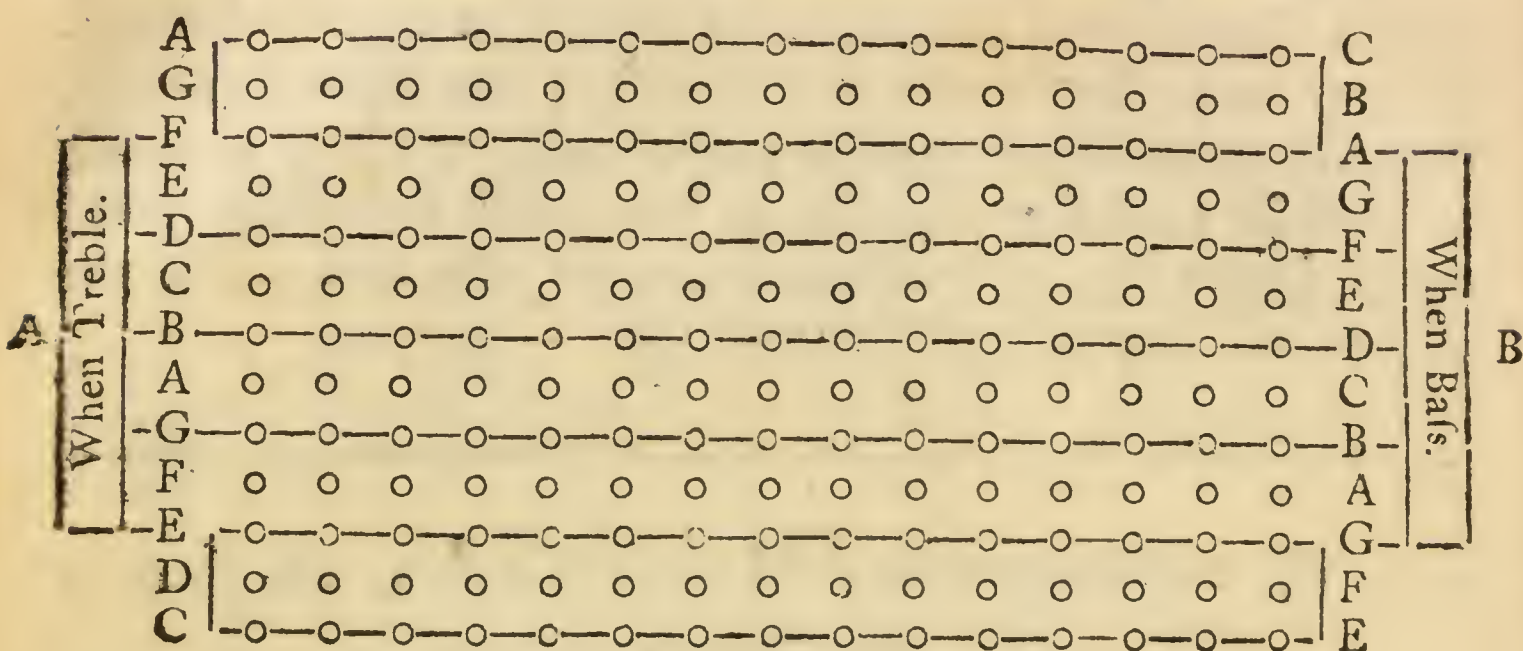
§. 5. Of a New-invented Musick TABLE, for such as are Blind.

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 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) contriv'd 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.



## 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 call'd for by the Person that sets his *Tune*.

{ Earth's *pleasing* Objects *can't affect the* Blind, }  
 { But, Eyes turn'd inwards *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, &amp;c.

OF 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*.

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.
DD.	E♭.	E.	F.	F♯.	G.	G♯.	A.	B♭.	B.

Fourth

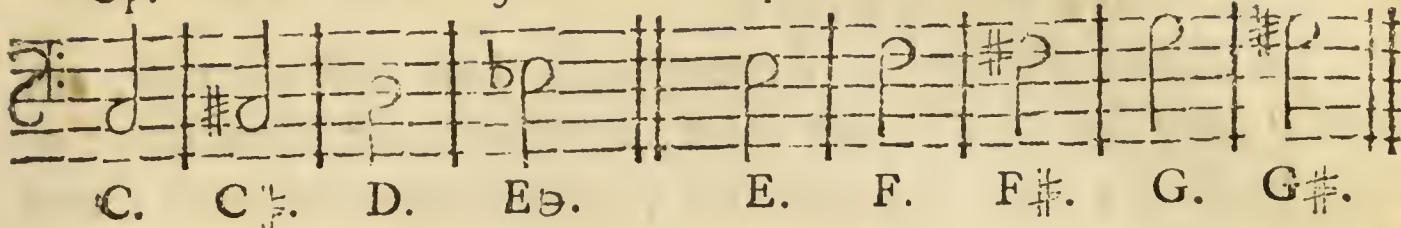


Fourth String.

Third String.

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

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

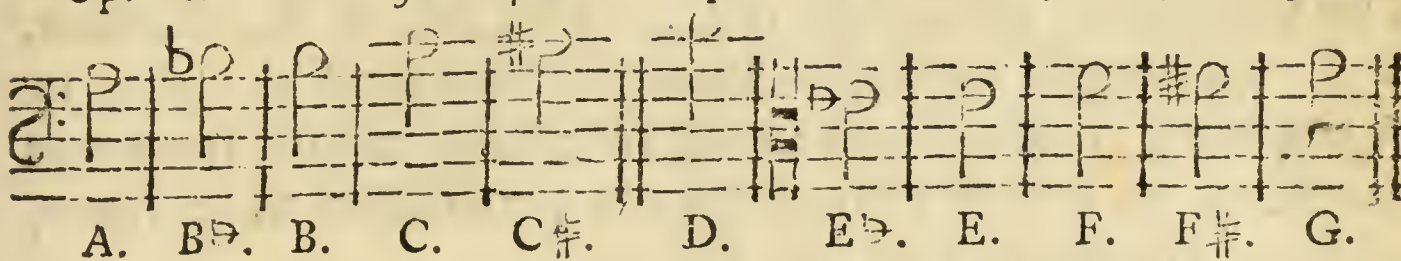


Second String.

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 the *First Book*: and in which you have a true Description of *Time*, *Characters*, &c.

§ 2. Of the VIOLIN, &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 *Eccho*, &c. which depends on the artful Management and Dexterity of handling it, both in moving the *Bow*, and *Finger*-ing 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*

O

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.*

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



*The same by NOTES.*

1st String. E F G A. &c.

2d String. A B C D.

3d String. D E F G.

4th String. G A B C.

Open 1st Finger 2d Finger 3d Finger

*Example of Tuning.*



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*; which *Psalm-Tunes*, and *Songs*, are very easy for young Beginners.



## C H A P. III.

## Of the FLUTE.

THE 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.

The diagram illustrates the diatonic scale for the flute. At the top, a musical staff shows the notes F, G, A, B, C, D, E, F, G, A, B, C, D, E, F. Below the staff, a fingering chart shows the positions of the fingers and thumb for each note. The chart is organized into two main sections: the first section covers notes F through E, and the second section covers notes F through F. The first section shows the following fingerings: F (Thumb), G (2), A (3), B (1), C (2), D (3), E (4). The second section shows: F (+), G (2), A (3), B (1), C (2), D (3), E (4), F (+). The '+' symbol represents the 'pinch'd Note' where the thumb nail is used to half-cover the bottom hole.

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.*

The musical notation shows a single staff with the following notes: B $\flat$ , C $\sharp$ , D $\sharp$ , E $\flat$ , F $\sharp$ , G $\sharp$ , A $\flat$ , B $\flat$ , C $\sharp$ , D $\sharp$ , E $\flat$ . Below the staff, the notes are listed: B $\flat$  : C $\sharp$  : D $\sharp$  : E $\flat$  : F $\sharp$  : G $\sharp$  : A $\flat$  : B $\flat$  : C $\sharp$  : D $\sharp$  : E $\flat$ .

Fingerings are indicated below the notes:

- Thumb: 1 (for B $\flat$ ), 2 (for C $\sharp$ ), 3 (for D $\sharp$ ), 4 (for E $\flat$ ), 5 (for F $\sharp$ ), 6 (for G $\sharp$ ), 7 (for A $\flat$ ), 8 (for B $\flat$ ), 9 (for C $\sharp$ ), 10 (for D $\sharp$ ), 11 (for E $\flat$ ).
- Left Hand: 1 (for B $\flat$ ), 2 (for C $\sharp$ ), 3 (for D $\sharp$ ), 4 (for E $\flat$ ), 5 (for F $\sharp$ ), 6 (for G $\sharp$ ), 7 (for A $\flat$ ), 8 (for B $\flat$ ), 9 (for C $\sharp$ ), 10 (for D $\sharp$ ), 11 (for E $\flat$ ).
- Right Hand: 1 (for B $\flat$ ), 2 (for C $\sharp$ ), 3 (for D $\sharp$ ), 4 (for E $\flat$ ), 5 (for F $\sharp$ ), 6 (for G $\sharp$ ), 7 (for A $\flat$ ), 8 (for B $\flat$ ), 9 (for C $\sharp$ ), 10 (for D $\sharp$ ), 11 (for E $\flat$ ).

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*.

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*.

Our *German Flute*, is quite different from our *Common Flute* ; its *End* being stopt up with a *Tampion* or *Plug*, having a *Hole* about 2 or 3 Inches distant from the *End*, under which the *lower Lip* is applied, in order to *blow* it. —It is usually about 18 Inches long, and thicker towards the *Mouth-hole*, than at the *lower End* ; having *Holes* for the *Fingers*, as well as one for the *Mouth* ; the *lower Hole* being



being open'd by the little Finger's pressing on the Silver or Brass Key, like those of the Hautboy, or Bassoon, &c.— The Bass Flutes are double, or quadruple, in its Length and Thickness; but those Kind of Instruments are partly laid aside, and converted into Bassoons, &c.

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; for which Reason I shall omit the Scale.

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

## CHAP. IV.

### 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.*

p. p. p. p. p. p.

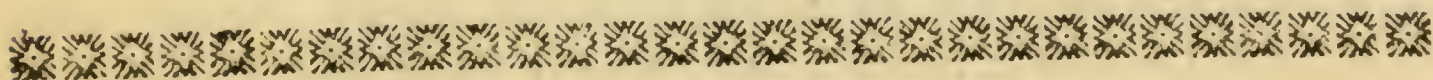
F# : G# : A♭ : B♭ : C# : D# : F# : G# : A♭ : B♭ : C.

Left

Right

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*.

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



C H A P. V.

*Of Tuning of BELLS, and Pricking of CHIME-BARRELS.*

**T**HE 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* 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*



*Peals* in the *sharp* and *cheerful* 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	D
C	2	3	4	5	6	7	8	9	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*.



## § 2. Of CHIMES, &amp;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.

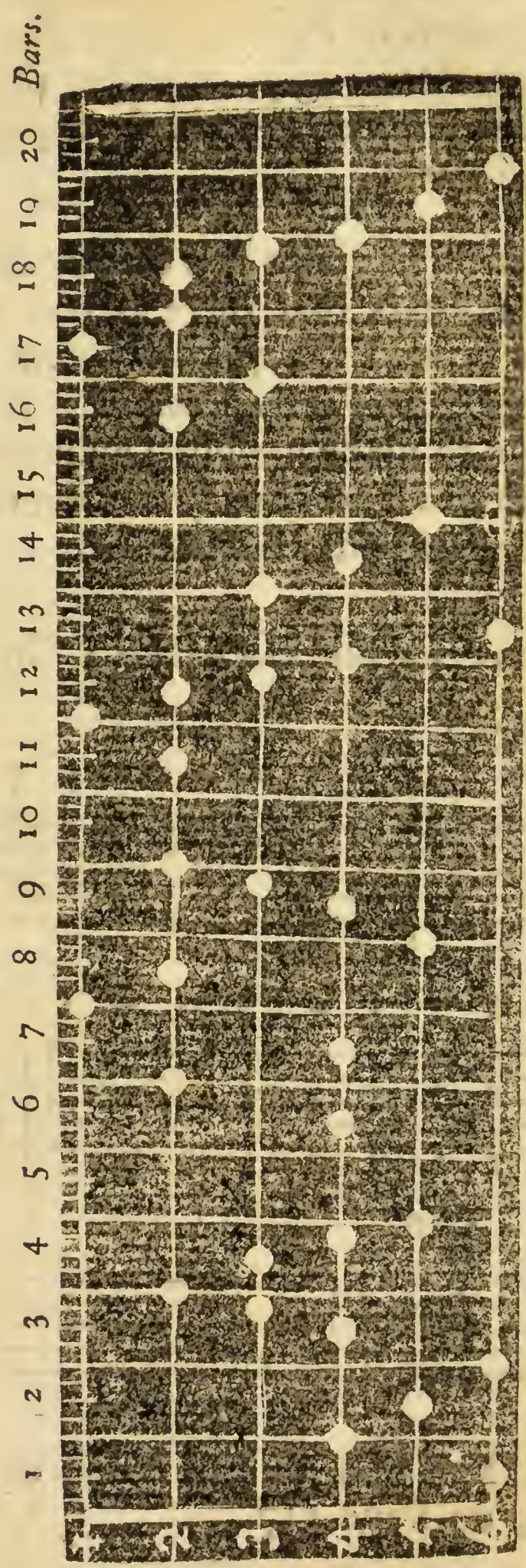
A PSALM-



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 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. Chap. 5.* 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

S.

4 3 5 6.

S.

*N. B.* You may see this Tune in Score, with the *Bass* under it, on Page 117.

BRITONS,



BRITONS, *strike* Home.

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

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

The Tenor part is written on a five-line staff with a treble clef and a 3/4 time signature. It consists of 14 measures. The first measure has a dotted half note G4. The second has a dotted half note A4. The third has a dotted half note B4. The fourth has a dotted half note C5. The fifth has a dotted half note B4. The sixth has a dotted half note A4. The seventh has a dotted half note G4. The eighth has a dotted half note F#4. The ninth has a dotted half note E4. The tenth has a dotted half note D4. The eleventh has a dotted half note C4. The twelfth has a dotted half note B3. The thirteenth has a dotted half note A3. The fourteenth has a dotted half note G3. There are various ornaments and slurs throughout the piece.

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

Bafs.

The Bass part is written on a five-line staff with a bass clef and a 3/4 time signature. It consists of 14 measures. The first measure has a dotted half note G3. The second has a dotted half note A3. The third has a dotted half note B3. The fourth has a dotted half note C4. The fifth has a dotted half note B3. The sixth has a dotted half note A3. The seventh has a dotted half note G3. The eighth has a dotted half note F#3. The ninth has a dotted half note E3. The tenth has a dotted half note D3. The eleventh has a dotted half note C3. The twelfth has a dotted half note B2. The thirteenth has a dotted half note A2. The fourteenth has a dotted half note G2. There are various ornaments and slurs throughout the piece.

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

The Tenor part is written on a five-line staff with a treble clef and a 3/4 time signature. It consists of 14 measures. The first measure has a dotted half note G4. The second has a dotted half note A4. The third has a dotted half note B4. The fourth has a dotted half note C5. The fifth has a dotted half note B4. The sixth has a dotted half note A4. The seventh has a dotted half note G4. The eighth has a dotted half note F#4. The ninth has a dotted half note E4. The tenth has a dotted half note D4. The eleventh has a dotted half note C4. The twelfth has a dotted half note B3. The thirteenth has a dotted half note A3. The fourteenth has a dotted half note G3. There are various ornaments and slurs throughout the piece.

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

The Bass part is written on a five-line staff with a bass clef and a 3/4 time signature. It consists of 14 measures. The first measure has a dotted half note G3. The second has a dotted half note A3. The third has a dotted half note B3. The fourth has a dotted half note C4. The fifth has a dotted half note B3. The sixth has a dotted half note A3. The seventh has a dotted half note G3. The eighth has a dotted half note F#3. The ninth has a dotted half note E3. The tenth has a dotted half note D3. The eleventh has a dotted half note C3. The twelfth has a dotted half note B2. The thirteenth has a dotted half note A2. The fourteenth has a dotted half note G2. There are various ornaments and slurs throughout the piece.

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

The Tenor part is written on a five-line staff with a treble clef and a 3/4 time signature. It consists of 14 measures. The first measure has a dotted half note G4. The second has a dotted half note A4. The third has a dotted half note B4. The fourth has a dotted half note C5. The fifth has a dotted half note B4. The sixth has a dotted half note A4. The seventh has a dotted half note G4. The eighth has a dotted half note F#4. The ninth has a dotted half note E4. The tenth has a dotted half note D4. The eleventh has a dotted half note C4. The twelfth has a dotted half note B3. The thirteenth has a dotted half note A3. The fourteenth has a dotted half note G3. There are various ornaments and slurs throughout the piece.

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

The Bass part is written on a five-line staff with a bass clef and a 3/4 time signature. It consists of 14 measures. The first measure has a dotted half note G3. The second has a dotted half note A3. The third has a dotted half note B3. The fourth has a dotted half note C4. The fifth has a dotted half note B3. The sixth has a dotted half note A3. The seventh has a dotted half note G3. The eighth has a dotted half note F#3. The ninth has a dotted half note E3. The tenth has a dotted half note D3. The eleventh has a dotted half note C3. The twelfth has a dotted half note B2. The thirteenth has a dotted half note A2. The fourteenth has a dotted half note G2. There are various ornaments and slurs throughout the piece.

\* 4 3 2 3 4 5 6. :S:

The Tenor part is written on a five-line staff with a treble clef and a 3/4 time signature. It consists of 14 measures. The first measure has a dotted half note G4. The second has a dotted half note A4. The third has a dotted half note B4. The fourth has a dotted half note C5. The fifth has a dotted half note B4. The sixth has a dotted half note A4. The seventh has a dotted half note G4. The eighth has a dotted half note F#4. The ninth has a dotted half note E4. The tenth has a dotted half note D4. The eleventh has a dotted half note C4. The twelfth has a dotted half note B3. The thirteenth has a dotted half note A3. The fourteenth has a dotted half note G3. There are various ornaments and slurs throughout the piece.

selves in *Dru-id* Songs.

The Bass part is written on a five-line staff with a bass clef and a 3/4 time signature. It consists of 14 measures. The first measure has a dotted half note G3. The second has a dotted half note A3. The third has a dotted half note B3. The fourth has a dotted half note C4. The fifth has a dotted half note B3. The sixth has a dotted half note A3. The seventh has a dotted half note G3. The eighth has a dotted half note F#3. The ninth has a dotted half note E3. The tenth has a dotted half note D3. The eleventh has a dotted half note C3. The twelfth has a dotted half note B2. The thirteenth has a dotted half note A2. The fourteenth has a dotted half note G2. There are various ornaments and slurs throughout the piece.



*A New Musical Grammar, &c.**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

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.

I. 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.*

Send him victorious,— &c.

Observe,



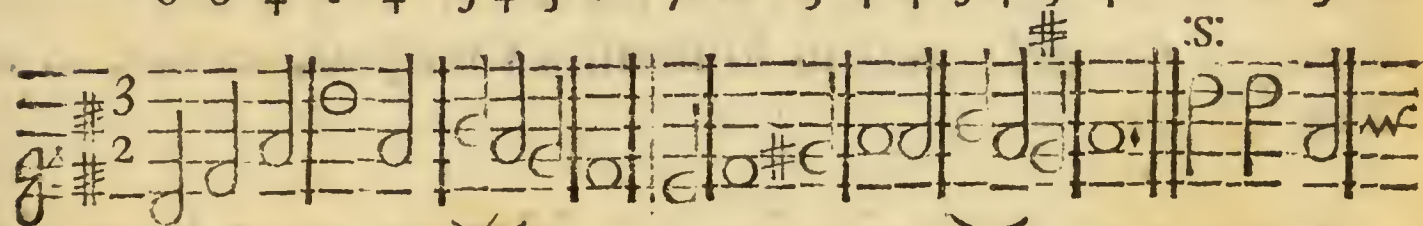
Observe, That in the foregoing Seven-Bell Tune, the 7th Bell is but half a Tone under the 6th Bell; and that the same Tune will go tolerable well on a Peal of Six, if the 7th be struck on the 6th, without any great Variation: (But then the *Bass* must not be concern'd.)

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

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

*Tenor.*

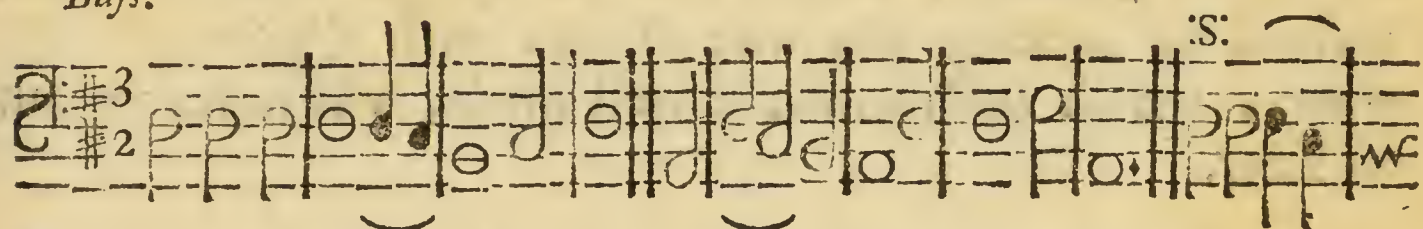
8 6 4 1 4 3 4 5 6 : 7 6 5 4 4 3 4 5 4 : 1 1 5



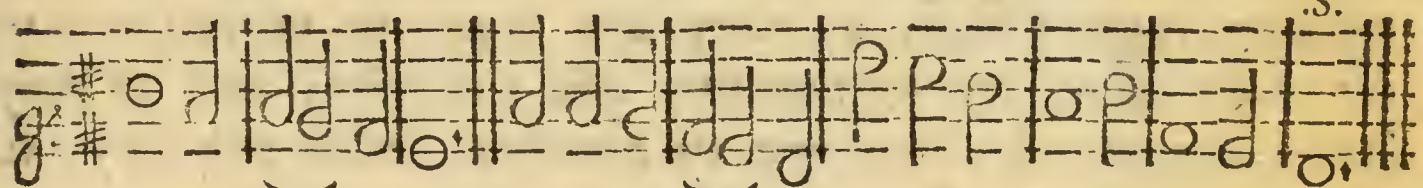
Those that do—

And fly—

*Bass.*



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



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 also a *New March*, call'd, *A Loyal Health*; very suitable for *Chimes*, &c.



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

Stringed-*Harpfichords* 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.

*Bell-Harpfichords*, 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*; 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. &c. &c.

{ 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 you how to play. }





# C H A P. VI.

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

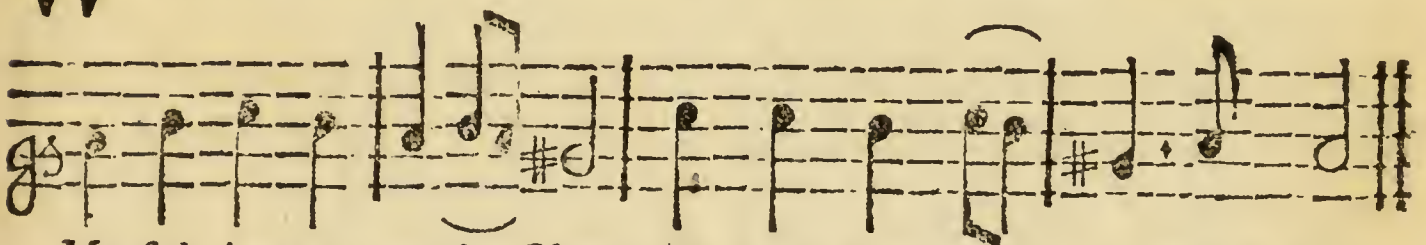
## *The INVITATION.*

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

*(Gratioso.)*



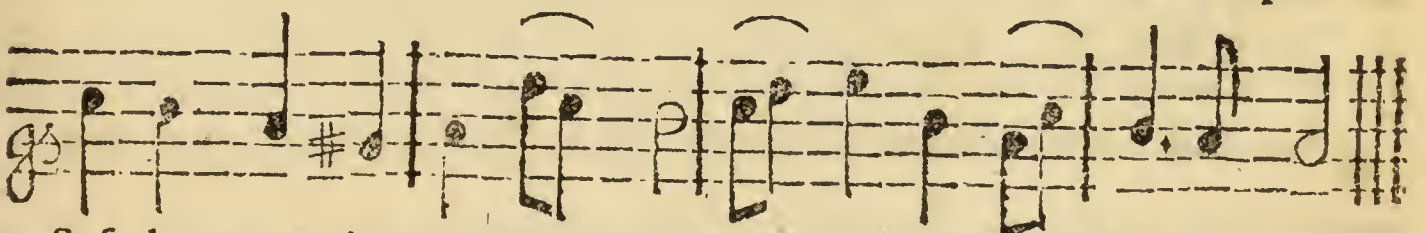
**W**elcome, welcome ev'-ry Guest, welcome to our *Mu-sic-Feast*,



*Mu-sick* is our on-ly *Cheer*, 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 *Con-sort Fare*.

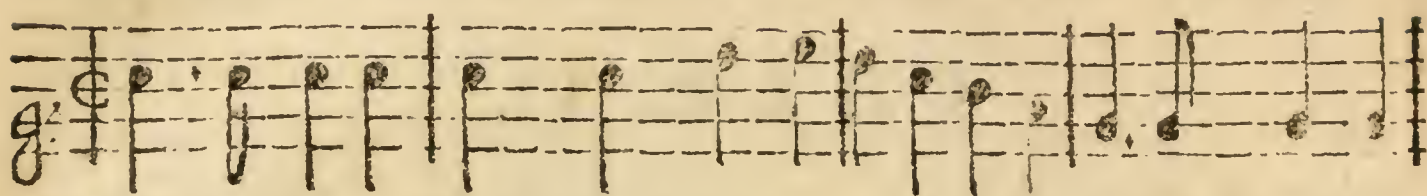
## II.

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



*The*



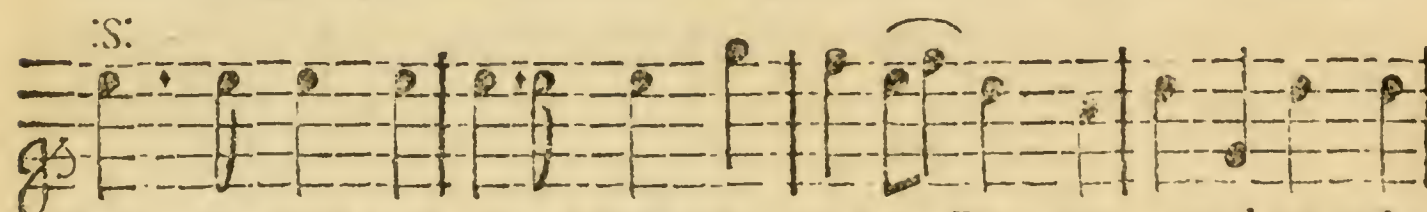
*The Bonny Bells of Oxford. A Three-Part CATCH.*

**H**ark! the bonny *Christ-Church Bells*, 1, 2, 3, 4, 5, 6, they sound so

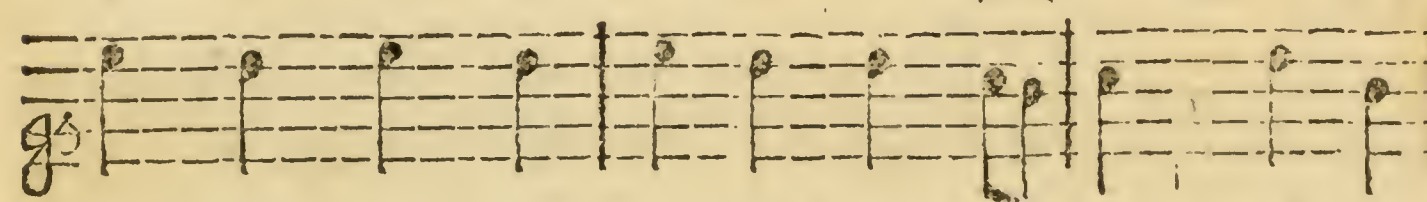


loud and great, and wond'rous sweet, and toll, and toll so mer-ri-ly.

*S:*



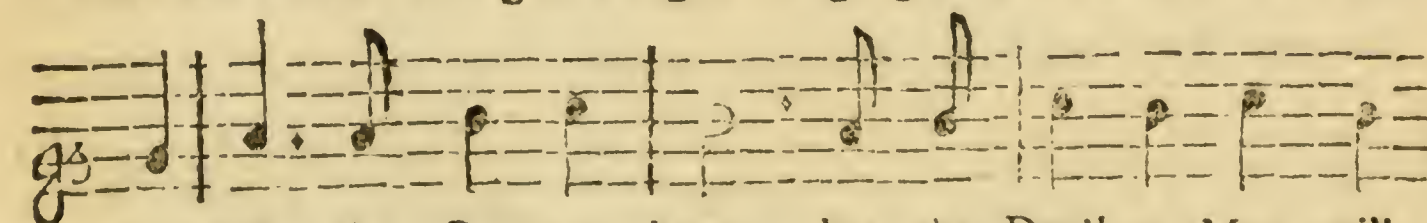
Hark! the *first* and *second* Bell, that, ev'-ry Day, at 4 and 10, cries,



Come, come, come, come, come to Pray'rs, and *Vergers* walk be--



—fore the *Dean*. Tin-gle, tin-gle, ting, goes the small Bell at 9,



to call the *Boo-zers* home, but the Dev'l a Man will



leave his *Can*, till he hears the migh—ty *Tom*.

## II.

See, how fair a youthful *Pair* lies on a *Bridal Bed*!  
 No Lads at Court more fit for Sport,  
 Nor finer mix'd with White, with White and Red.

When



When the *first* and *second Peal* is o'er, how easy then they place!  
She cries, Come, come, lie close to me, and place your Cheeks close to  
my Face.

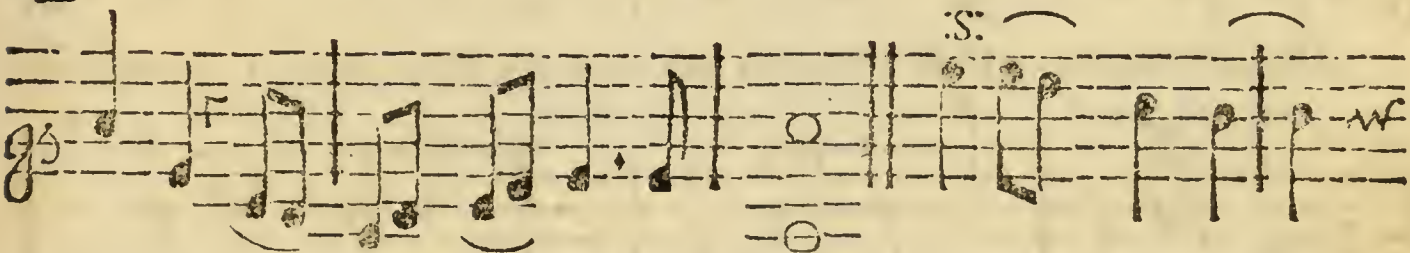
Tingle, tingle, ting, goes the loud *Morning-Bell*, in *Common Time* they keep,  
And, with a *Kiss*, they end the *Bliss*, and both fall fast asleep.

The SWAN's Exit: To a CATCH, composed for Three  
Voices. W. T.

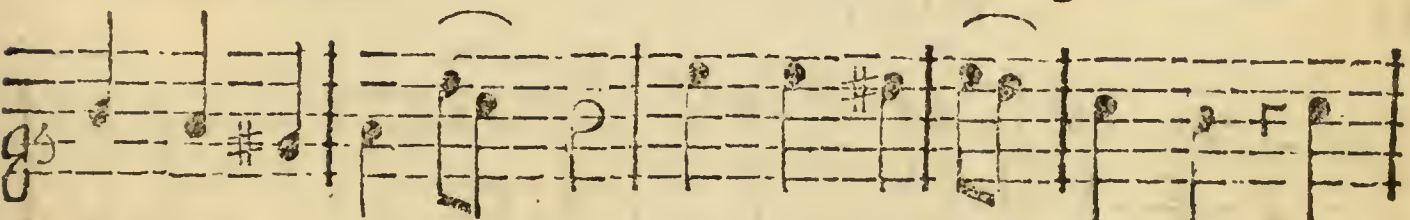
(Dolce.)



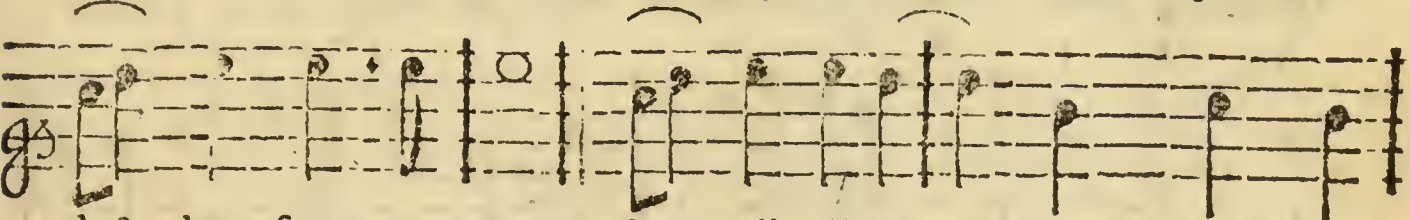
THE silver SWAN, when living, had no Note, 'till Death approach'd,



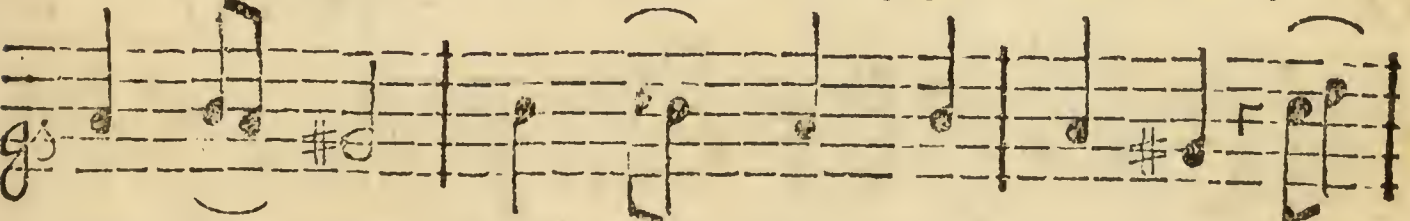
t'unlock, un--lock her si--lent Throat: Leaning her Breast



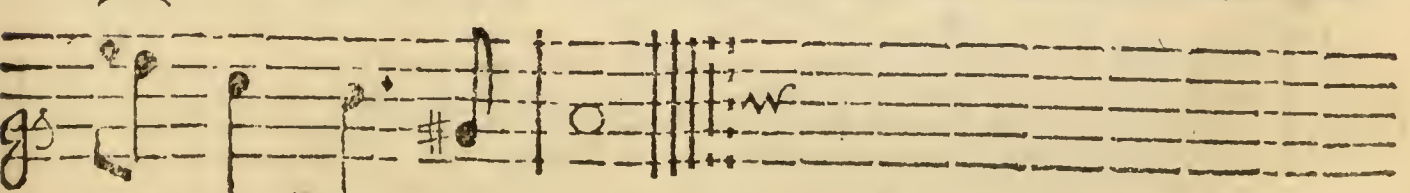
a--gainst a ree--dy Shore, she sung her *first* and *last*, and



last, but sung no more: Farewell all Joys, come, *Death*, and



close mine Eyes: More Geese than Swans now lives, now

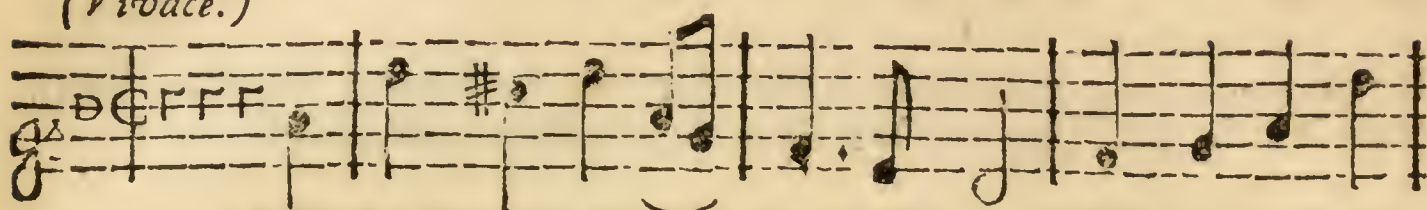


lives more *Fools* than wife.

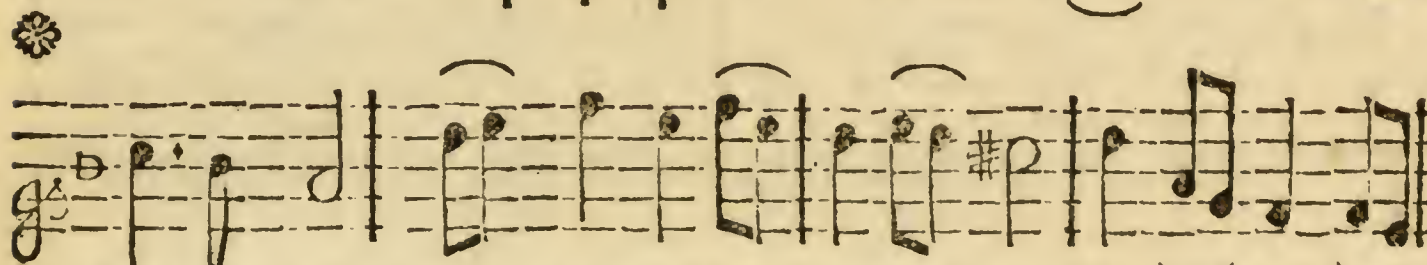


## A Two-Part SONG, on Contentment. W. T.

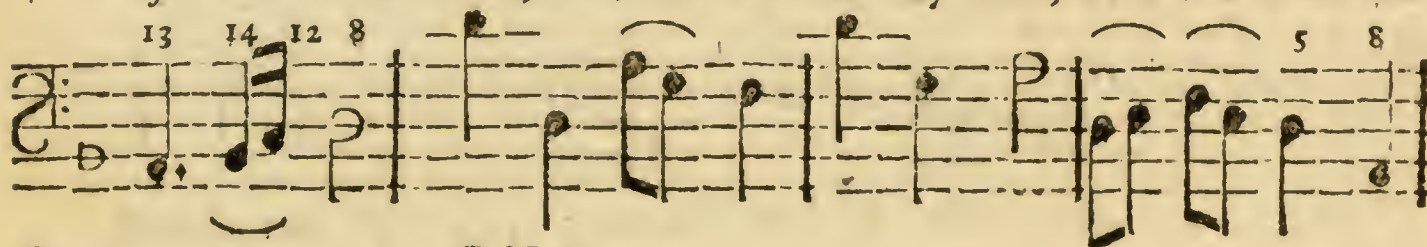
(Vivace.)



O What care I for War A-larms, my Delight's in



Musick's Charms: This, this, this can raise my Soul, with a Friend and



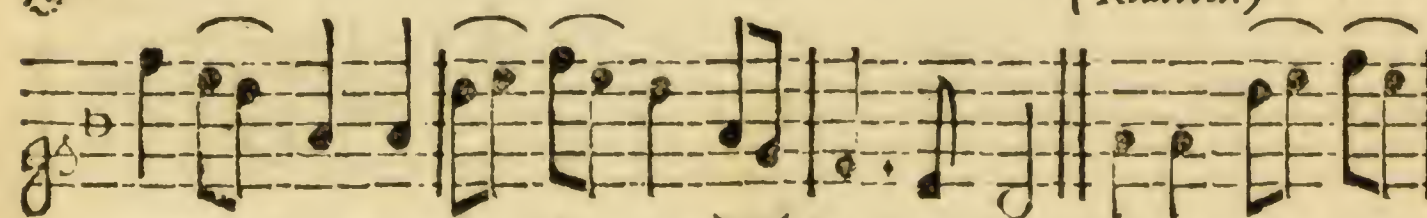
CHO.



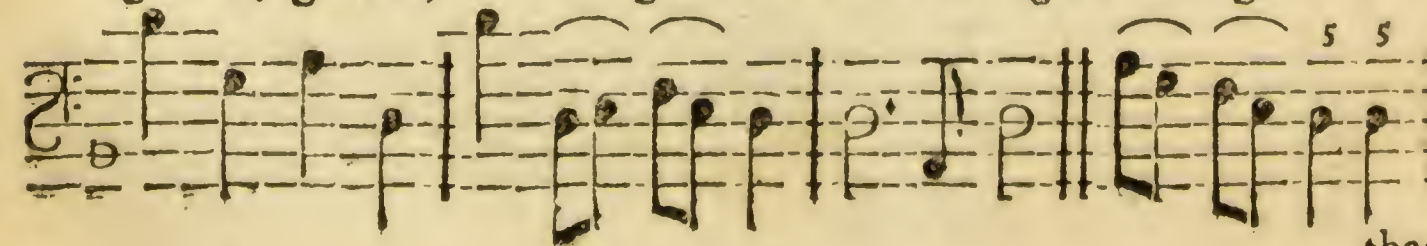
sparkling Bowl: Sweet Contentment will me bring to be greater,



(Riditta.)

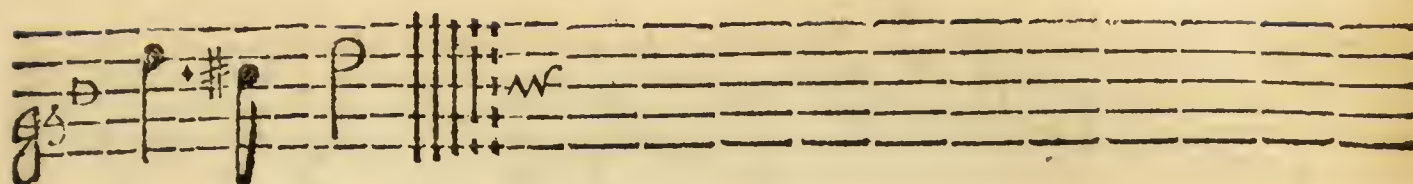


greater, greater, to be greater than a King; to be great-er

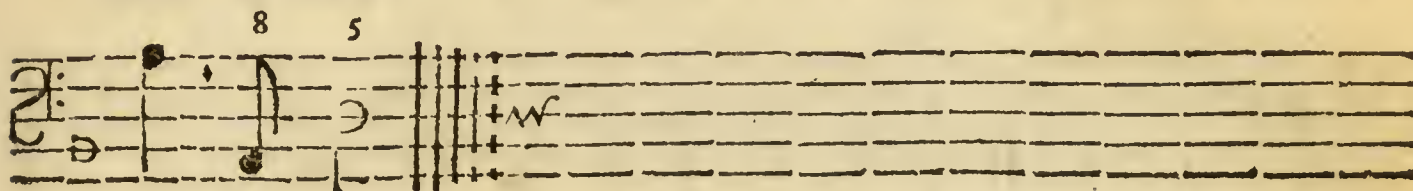


than





than a *King*.



II.

O what care I for Things of *State*,  
Who looks high, or, who looks great ;  
For who's *KING* I'll ne'er contend,  
Love my *Bottle* and my *Friend* :

C H O.

III.

O what care I for *Miser's* Cares,  
Knavish *Plots*, or *Monarch's Tears* ;  
*Envy* ne'er shall urge my *Hate*,  
Nor *Oppression* make me great.

C H O.

IV.

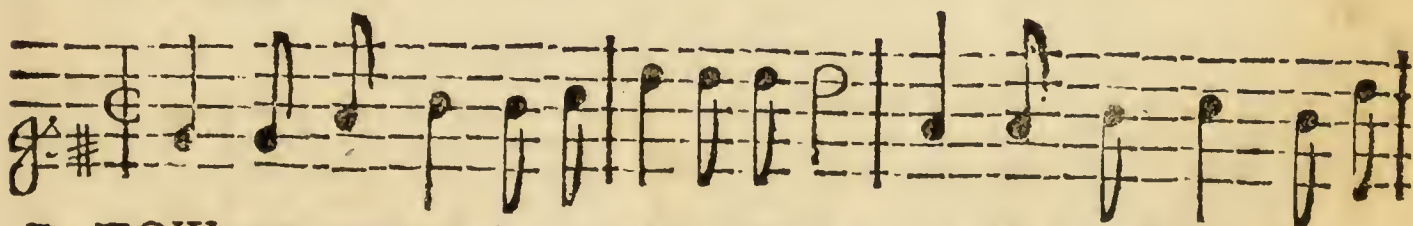
O what care I for *Fool* or *Knave*,  
To their *Laws* I'll ne'er be *Slave* :  
I'll be constant to my *Friend*,  
And enjoy a *HAPPY END* :

C H O R U S.

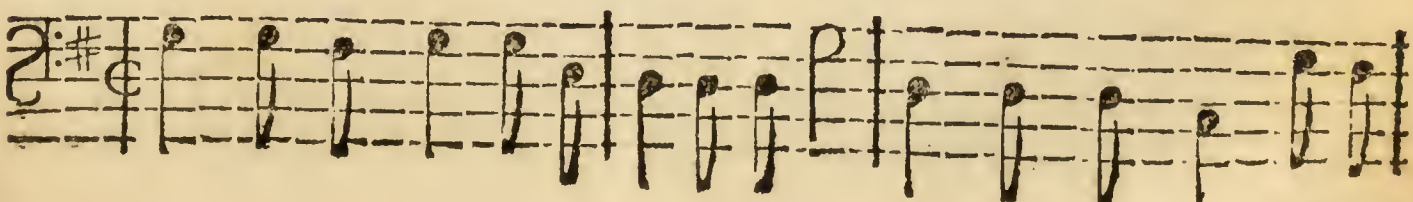
Sweet *Contentment* will me bring  
To be greater than a *King*.

*A Loyal HEALTH.* W. T.

(*Vivacissimo.*)



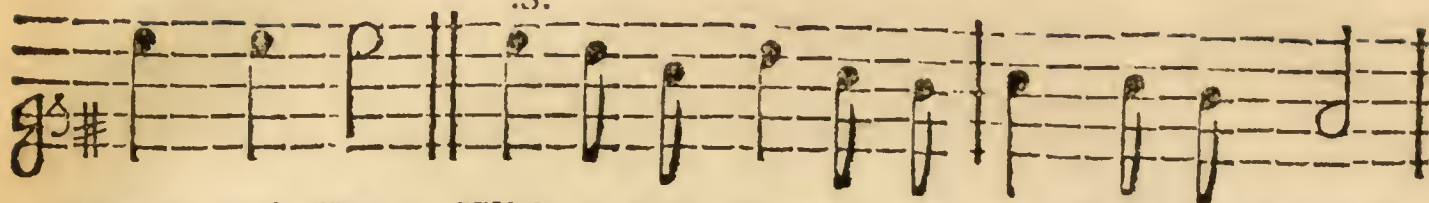
**N**OW we are met, let us merri-ly *sing*, and drink a *Health* to our



*Church*



:S:



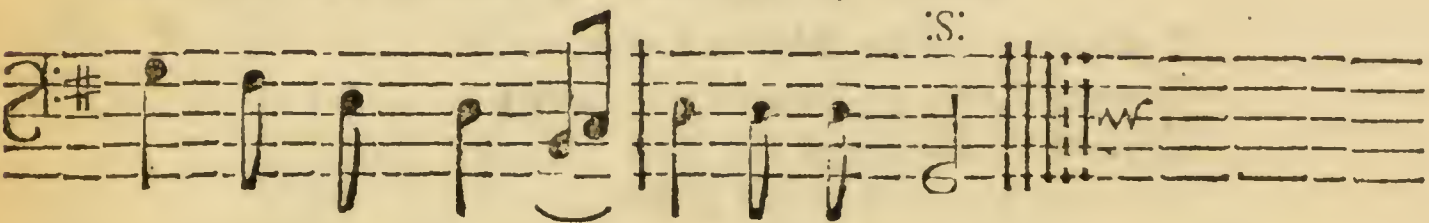
*Church and King*: With a full *Bumper* our Joys shall be crown'd,

:S:



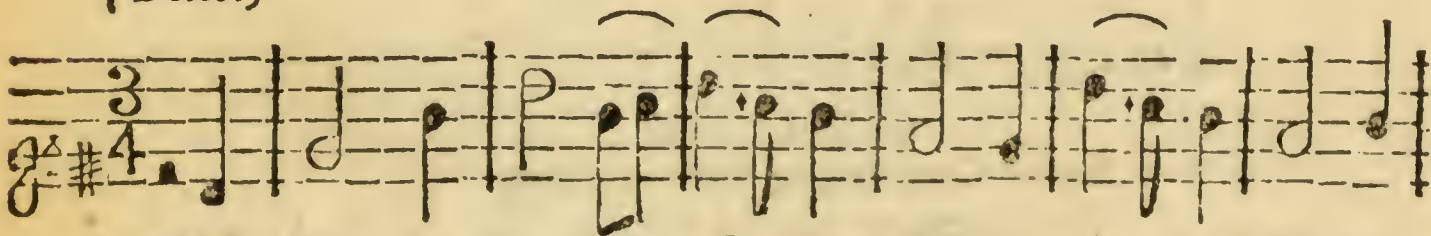
So let this *Health* go mer--ri--ly round.

:S:

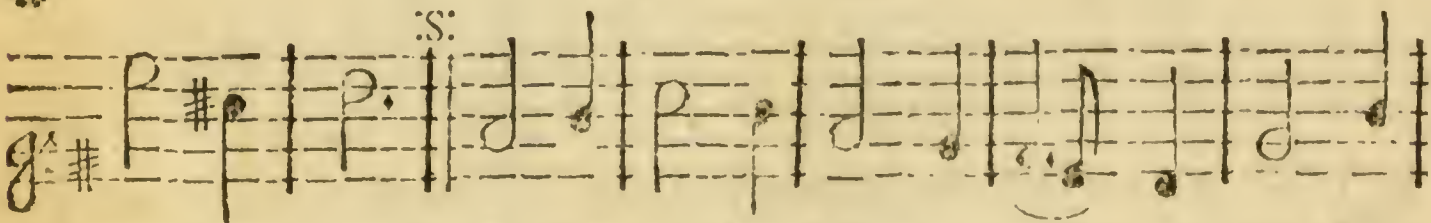
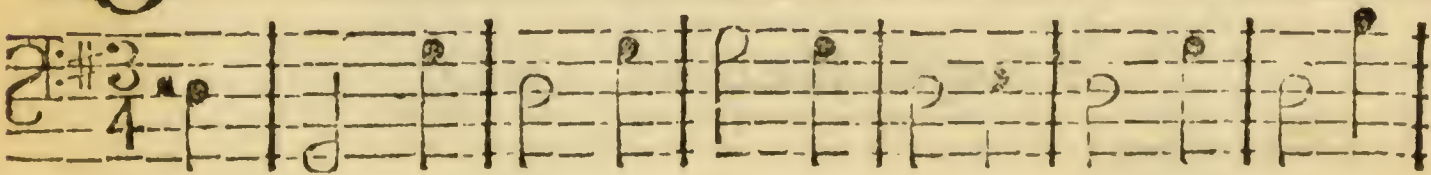


*DAMON and CELIA. A Two-Part SONG. W. T.*

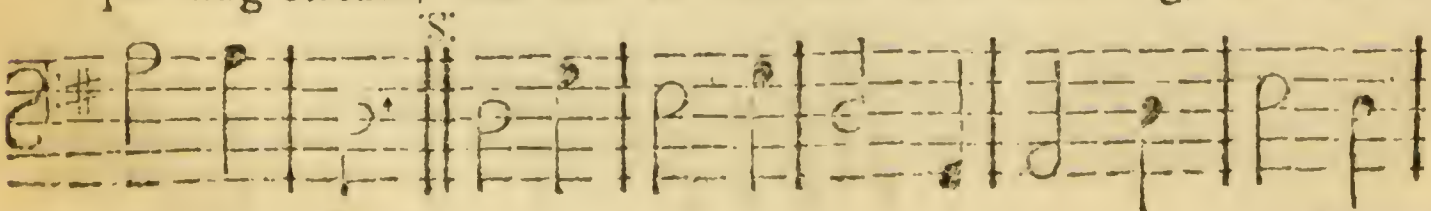
(*Dolce.*)



**O**NE Morn, in *May*, as I was walking, by a sil-ver

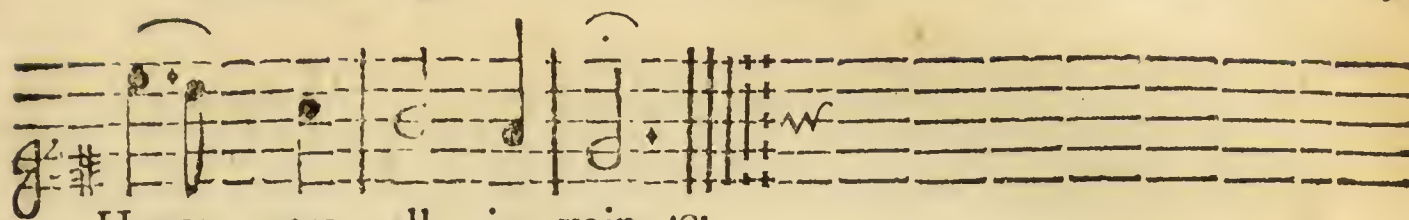


pur-ling Stream, *Ce-lia* to her-self was talk-ing, that her

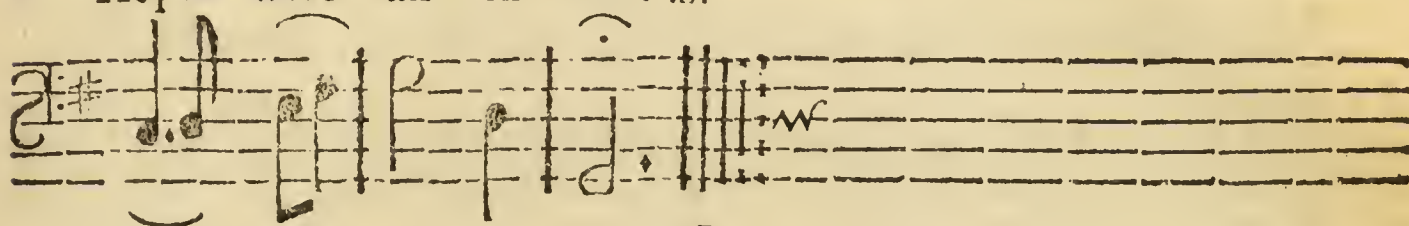


Hopes





Hopes were all in vain. :S:



II.

False is the Man that now does woe me,  
Cupid wounds my Heart with Love;  
O! I fear Love will undo me,  
Send me Aid, ye Gods above.

III.

Whilst the fair NYMPH was thus complaining,  
In a Love-sick mournful Strain;  
DAMON coming (not disdaining)  
Soon did ease the Maiden's Pain.

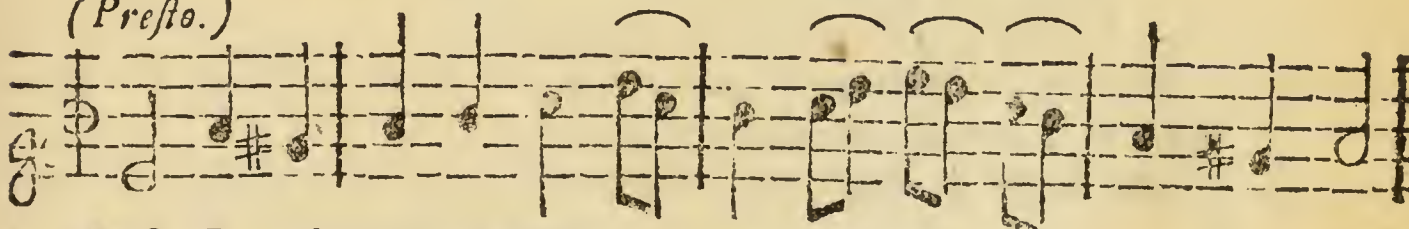
IV.

He from all Pain did soon release her,  
Round her Waist he clasp'd his Arms:  
Fondly on the Banks embrac'd her,  
Where she felt ten thousand Charms.

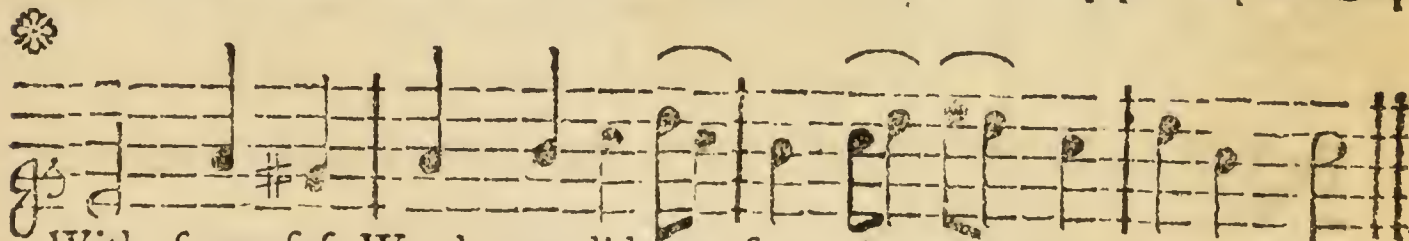
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The MUSICAL LOVERS. W. T.

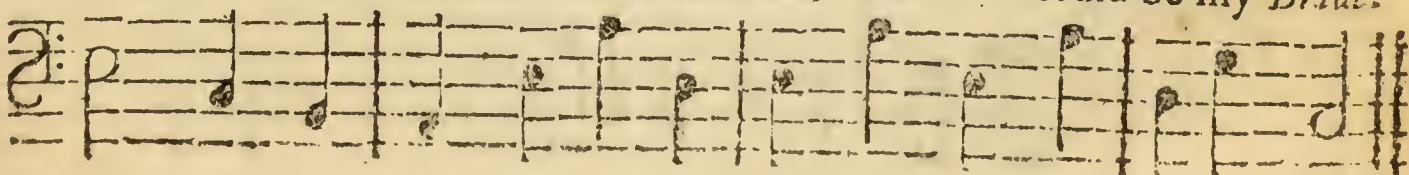
(Presto.)



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.

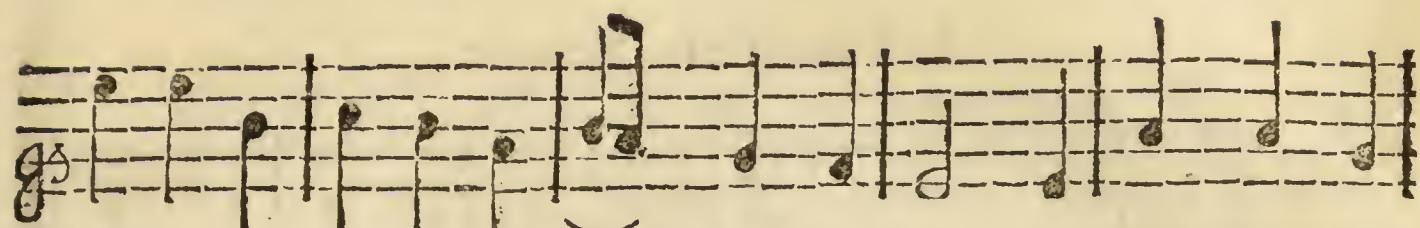


My

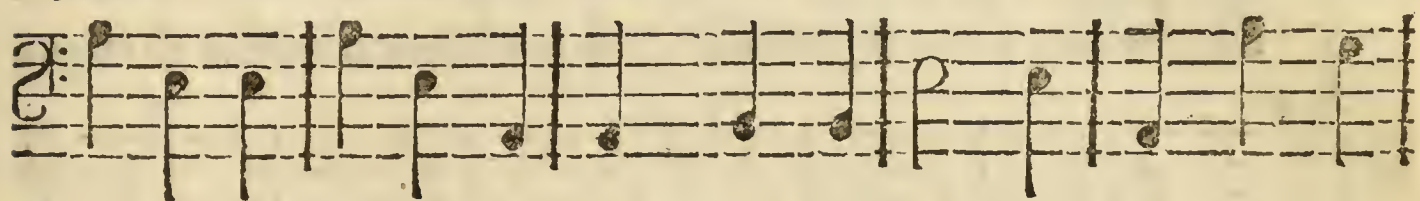




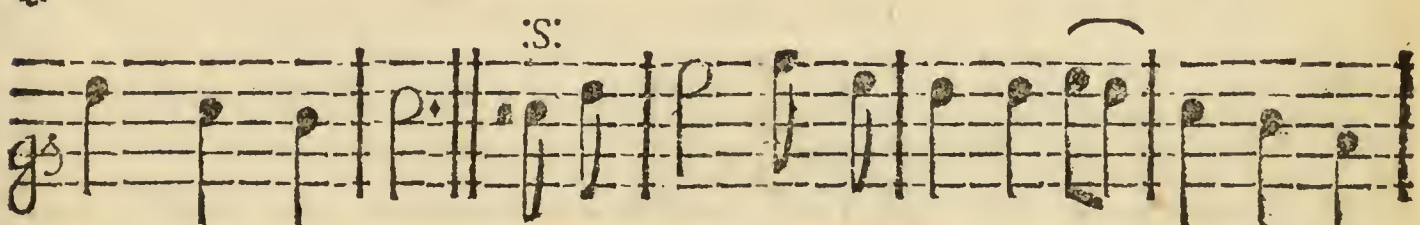
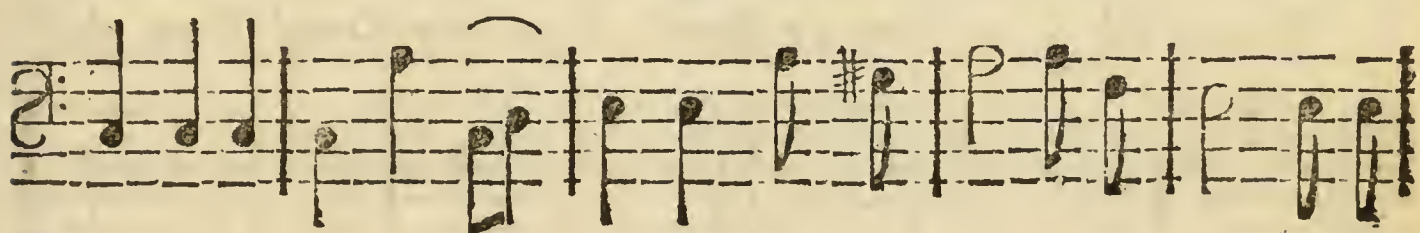




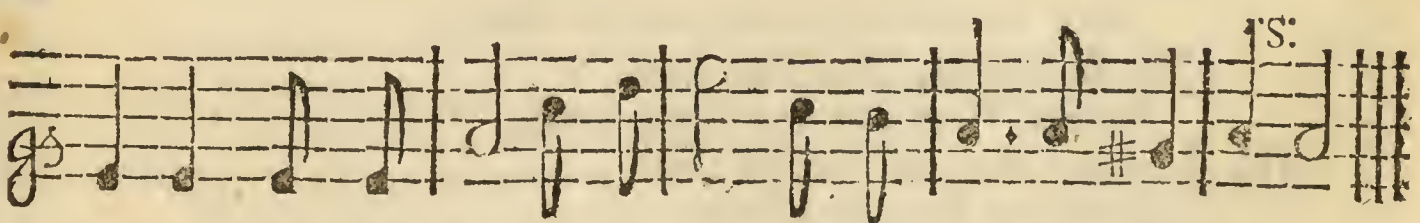
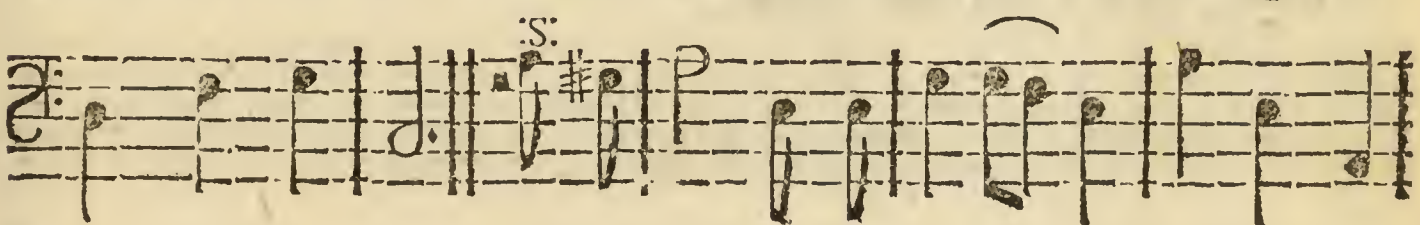
—*fictions* run cir-cu-lar, and wheel a--bout; A-way with thy



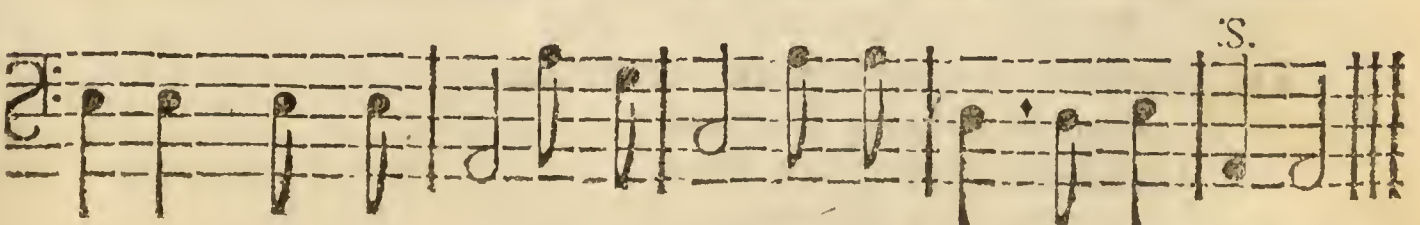
*Murmuring*, and thy Heart-burning, with the Juice of the *Grape* we will



quench the Fire out : Never chain nor im-pri-son thy Soul up with

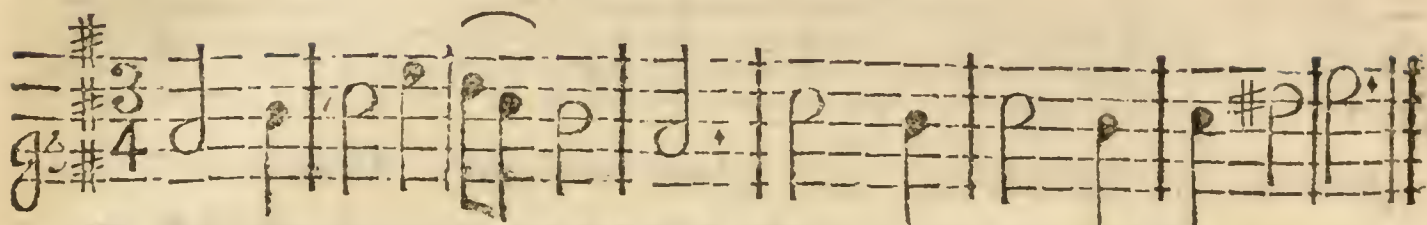


Sorrow, For what fails us *To-day*, may befriend us *To-morrow*.

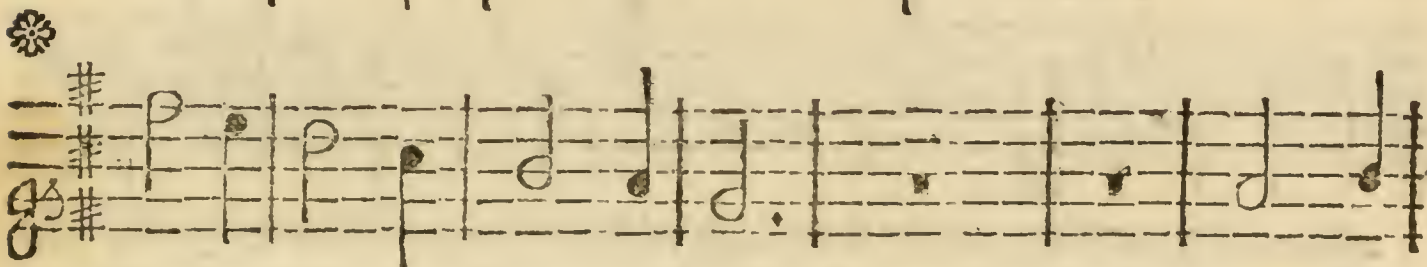
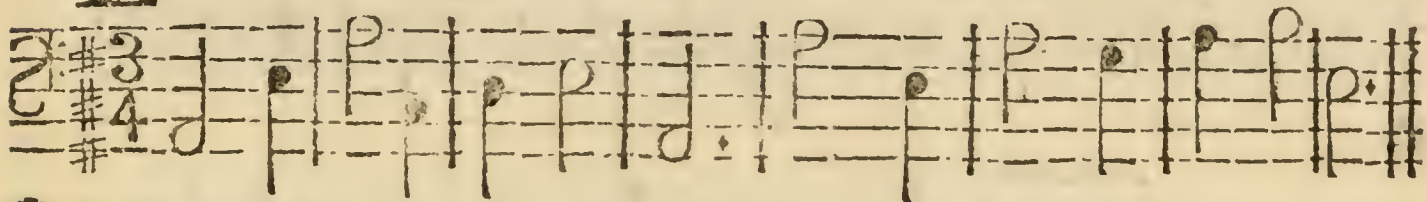




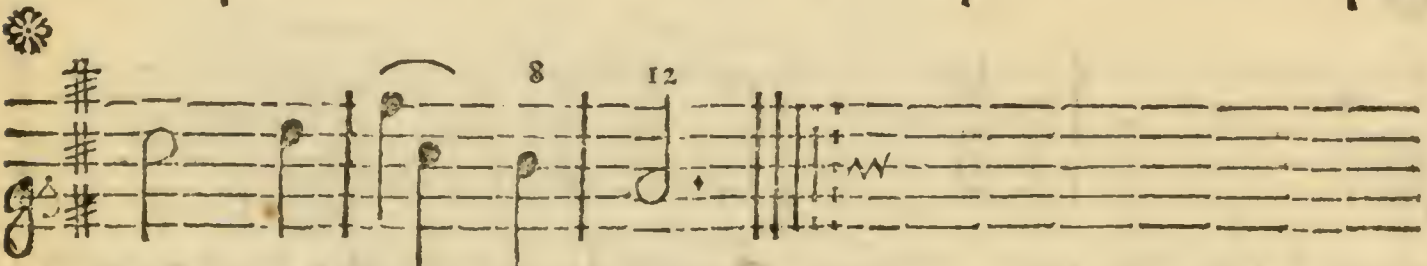
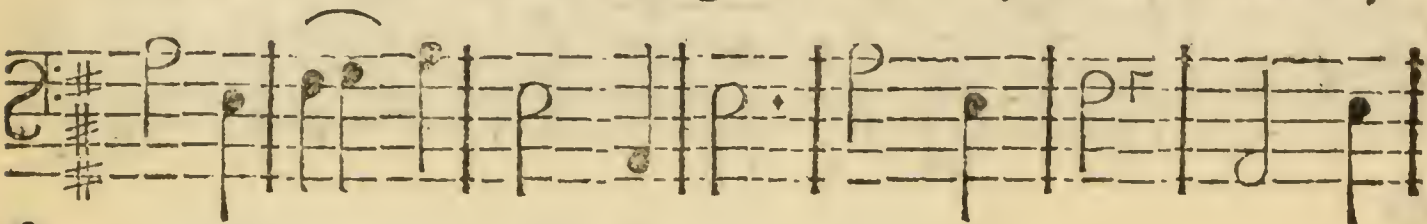
## A Two-Part SONG.



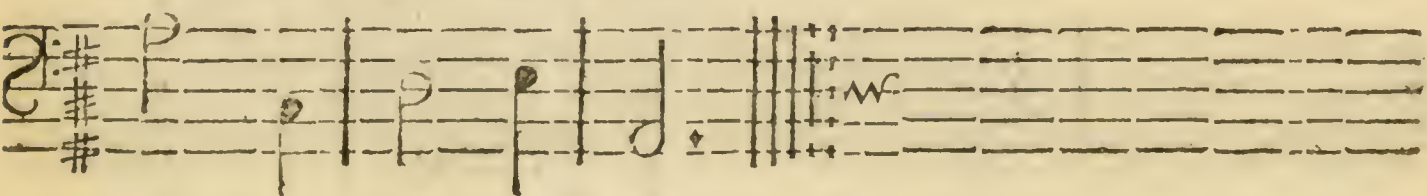
**L** ET *Am-bition* fire thy Mind, Thou wer't born o'er Man to reign;



Not to fol--low *Flocks* de-sign'd; Scorn thy *Crook*, scorn thy



*Crook*, and leave the Plain.



II. *Crowns* I'll throw beneath thy Feet,  
Thou on Necks of *Kings* shalt tread :  
*Joys* in Circles, *Joys* shall meet,  
Which Way e'er thy *Fancy* lead.

III. Let not 'Toil of *Empire* fright,  
Toils of *Empire* Pleasure are :  
Thou shalt only know *Delight*,  
All the *Joy*, but not the Care.

IV. *Shepherd*, if thou'lt yield the *Prize*,  
For the *Blessing* I bestow :  
Joyful I'll ascend the Skies,  
Happy thou shalt reign below.

*End of the Second BOOK.*

A New



A  
New *Musical* G R A M M A R,  
A N D  
D I C T I O N A R Y :  
O R,  
A General I N T R O D U C T I O N  
T O T H E  
**Art of Musick.**

---

B O O K   I I I .

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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.—Together, with the *Princi-*  
*ples of Practical-Musick* : Or, the most *Authentick* RULES 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.

Extracted from the *best Authors*, both *Ancient* and *Modern* ; and  
methodically digested to every Capacity.

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

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

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L O N D O N : Printed for *James Hodges*, near *London-Bridge*.  
Also sold by the AUTHOR ; and by his SON, late *Chorister* of  
*Trinity-College*, in the *University of Cambridge*. M.DCC.LVI.









## 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.*

Scholar. **W** H A T is Sound ?

Master. Sound, is the Verberation, or Modulation of *Air* ; being the *Object* of Musick.

Scholar. *What is Air ?*

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

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

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



strikes against it ; this being that which constitutes different *Tones*, &c.

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

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

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

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

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

Master. *Sound*, with regard to *Musick*, is to be considered *two Ways*, viz. *Simple*, and *Compound*.—— A *Simple Sound*,  
is



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 *Note* of *Tune* being made by a certain Measure of the Velocity of the *Vibrations*: I mean, That such a certain Measure of *Courses* and *Recourses* doth in such a certain Space of Time, constitute or appoint such a certain determinate *Tune*; and that the *Continuance* of *Sound*, even unto the last, dependeth only on the *Equality* of the *Time* of its *Vibrations*; as may be observed by a *Wire-string* after it is struck; which was first observ'd by *Pythagoras*, &c. and this is what brings *Harmony* under *Mathematical Proportions*. — (See *The Doctrine of Pendulums*, Page 47.)

Scholar.



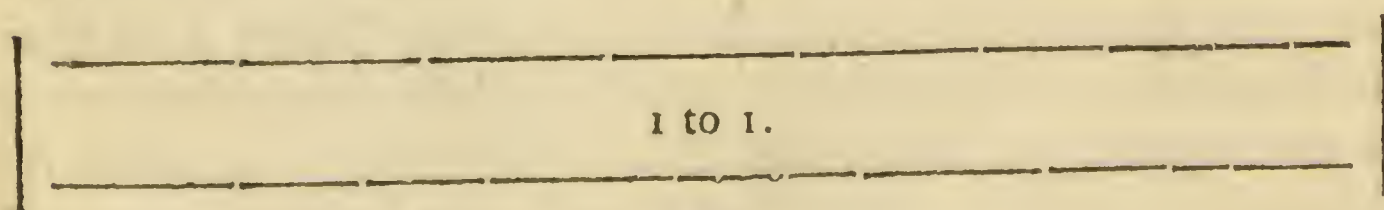
Scholar. *Sir, I return you Thanks for your Definitions of Air and Sound, &c. but now desire you'll say something concerning the Proportion of Sound.*

Master. 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.

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

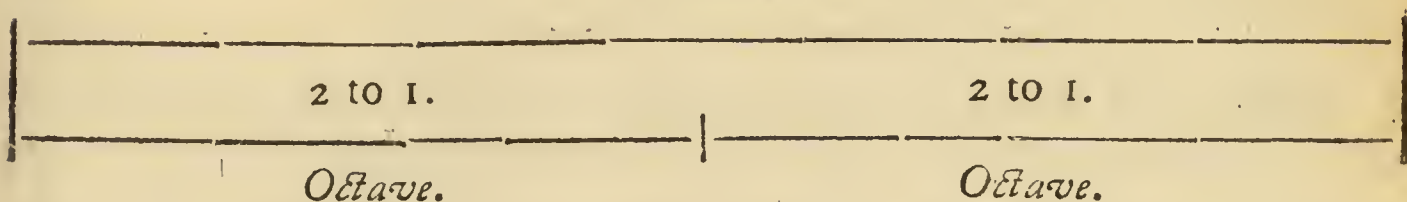


The next *Concord*, is the *Diapason* (being the next *Ratio* or *Proportion* in whole Numbers, which is found by Doubling or taking but one half of the String, by dividing it into *Two Parts*, and Placing a *Bridge* in the Middle: This



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.

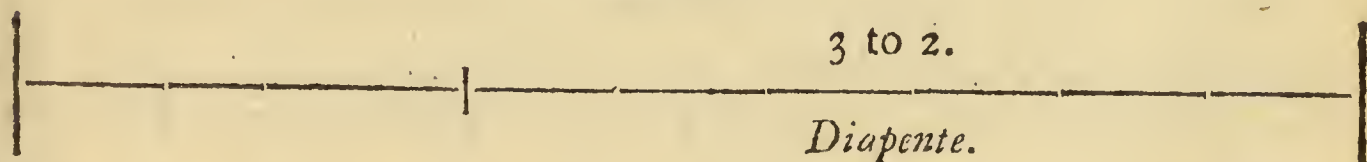
Thus :



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

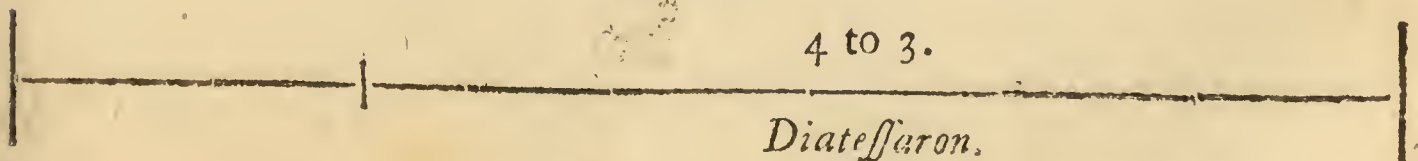
The next *Concord* is the *Diapente*, which is found by dividing the *Chord* into *Three Parts*, and placing a *Bridge* to take of one third; then will the two thirds of the *Chord* produce a *Diapente* to the *Whole*; and vibrate *Three Courses* to *Two* in *Dupla-Proportion*, and unite every third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

Thus :



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 :



S

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 Spring, 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.

4thly, 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 *Diton's* Motions.

*N. B.* That all Ratios that are within the Number Six, are 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*, *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	Compoundea of a
—12			
—11	A Diapason, Octave, or Eighth —	2 to 1	5th and 4th, &c
—10	{ A Semidiapason, Sept. Major, or	15 to 8	5th and $\sharp$ 3d.
	{ A Greater Seventh —		
—9	A Sept Minor, or Lesser Seventh —	9 to 5	5th and $\flat$ 3d.
—8	A Hexachord-Major, or Greater Sixth	5 to 3	3d and 4th.
—7	A Hexachord-Minor, or Lesser Sixth	8 to 5	
—6	A Diapente, or Perfect Fifth —	3 to 2	$\flat$ 3d and $\sharp$ 3d.
—5	{ A Semidiapente, or Minor Fifth	45 to 32	$\sharp$ 3d and tone $\sharp$ .
	{ A Tritone, or Greater Fourth		
—4	A Diatessaron, or Perfect Fourth —	4 to 3	$\sharp$ 3d and tone $\flat$ .
—3	A Ditone, or Major Third —	5 to 4	$\flat$ 3d and tone $\sharp$ .
—2	A Semiditone, or Minor Third —	6 to 5	$\sharp$ 2d and tone $\flat$ .
—1	A Tone, or Major Second —	9 to 8	2 $\sharp$ tones.
	A Semitone, or Minor Second —	10 to 9	1 $\flat$ tone.
	A Unison, or One Sound —	1 to 1	One Sound.

*An Example of CONCORDS, and their Ratios.*

*By Notes ;*

Unison. Ratios, 1 to 1. Thirds. 6 to 5. 5 to 4. Fourth. 4 to 3.

Concords, Unison. 3d. Minor. 3d. Major. 4th.

Fifths. 3 to 2. Sixths. 8 to 5. 5 to 3. Eighths. 2 to 1.

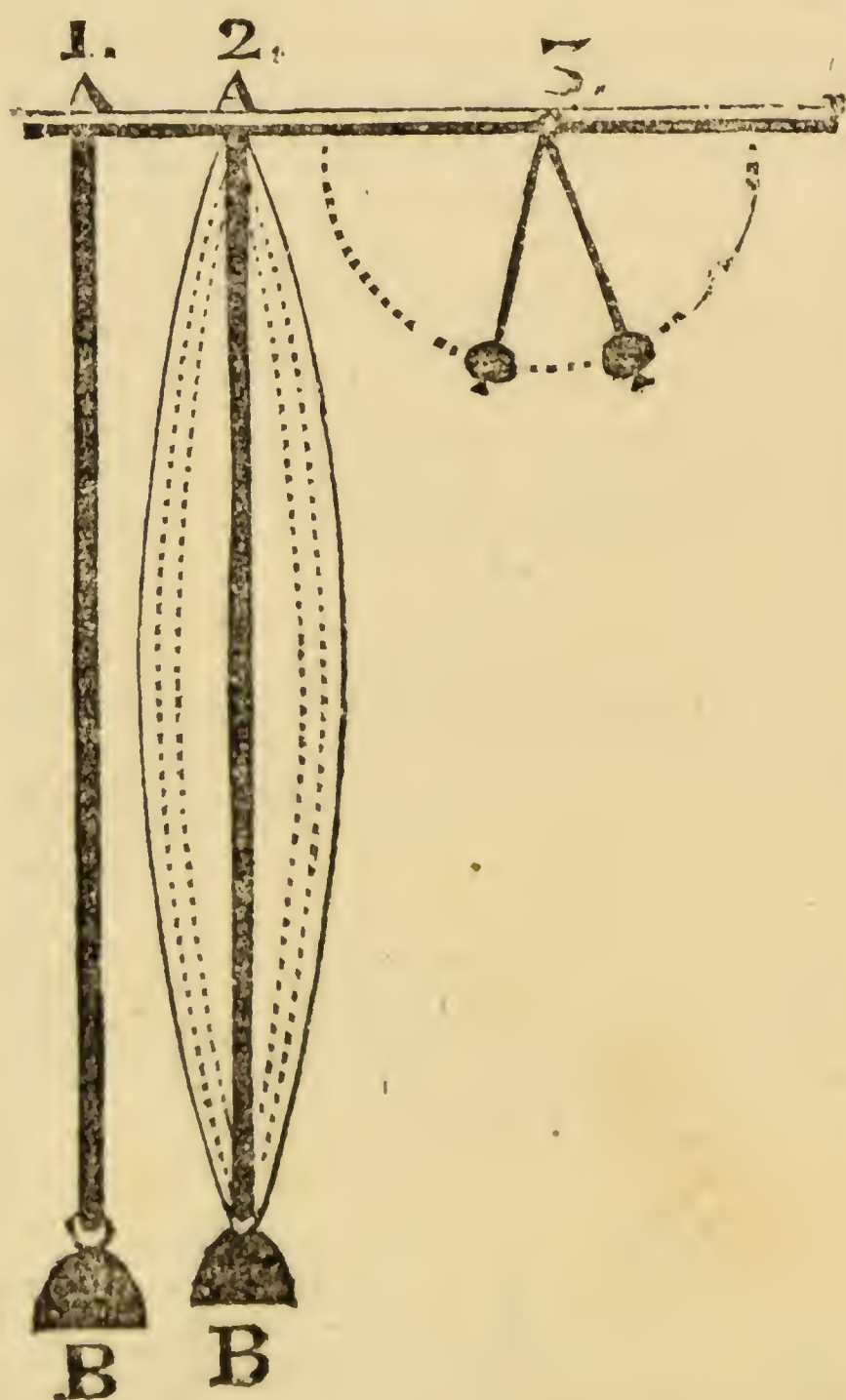
5th. 6th. Minor. 6th. Major. Octave. &c.



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 *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 PRINCIPAL, and Reason that *Musick* comes under *Mathematical Proportions*, both in *Time* and *Tune*, &c. Thus by a larger *Weight* you may make your *Tone* more acute, which will make the *Vibrations* more swift accordingly; and so on to what *Tension* you please.

Thus have I laid down all the most useful and *Natural*



*Grounds*, *Ratios*, and *Proportions* of *Harmony*, which proceed only from the *Vibrations* of the *Courses*, and *Motions* of



of the *Sonorous-Bodies* ; which *Motions* determine both *Time* and *Tune* ; and also render each *Sound* more or less *Pleasant*, according to the frequent *uniting* of their *Courses* as they fall on the *Ear* together ; from which we distinguish both *Concord*, and *Discord* : *Concord* being nothing but the frequent *Motions* falling on the *Ear*, at the same *Time* ; and *Discord* is when they seldom or never meet, whose *Ratios* are innumerable, by reason of their *cross Motions*, &c.

As to other puzzling Matters that are meerly uselefs in *Musick*, I shall herein omit ; and leave them to the *Criticks* and *Hair-Splitters* of our Age to handle ; and here conclude this *Chapter*.

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

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

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

*Concord is form'd, it doth appear,*  
*When various Sounds meet on the Ear ;*  
*But, when their Tremblings Difform move,*  
*Such Sounds will then Discordant prove.*

*As, all that's useful I've exprest :*  
*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.*

**M**ANY 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 here lay down all the approved *RULES* of *Composition*: Shewing, First,



*The Allowed Passages of all Concords, &c.*

**R U L E I.**

When one *Part* moves, and the other *Part* keeps its Place, the *Moving-Part* may move to any *Concords*. As thus :

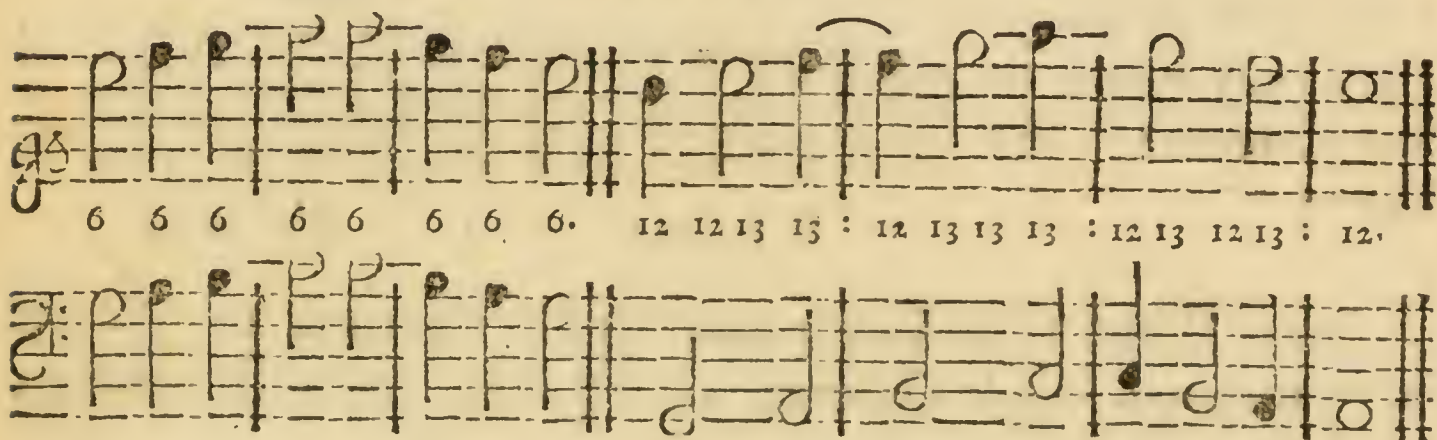
Tenor moves. | Tenor stands.



## 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:

6ths.

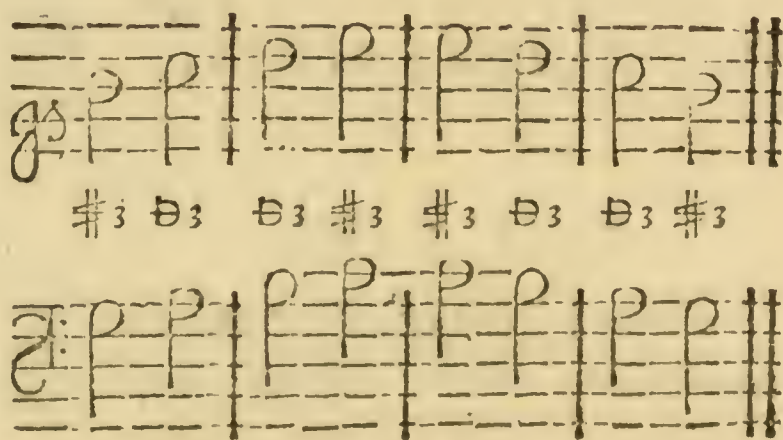


But *lesser* 6ths together are not good, nor allowable; neither by *Degrees*, nor by *Leaps*.

## 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:

3ds.

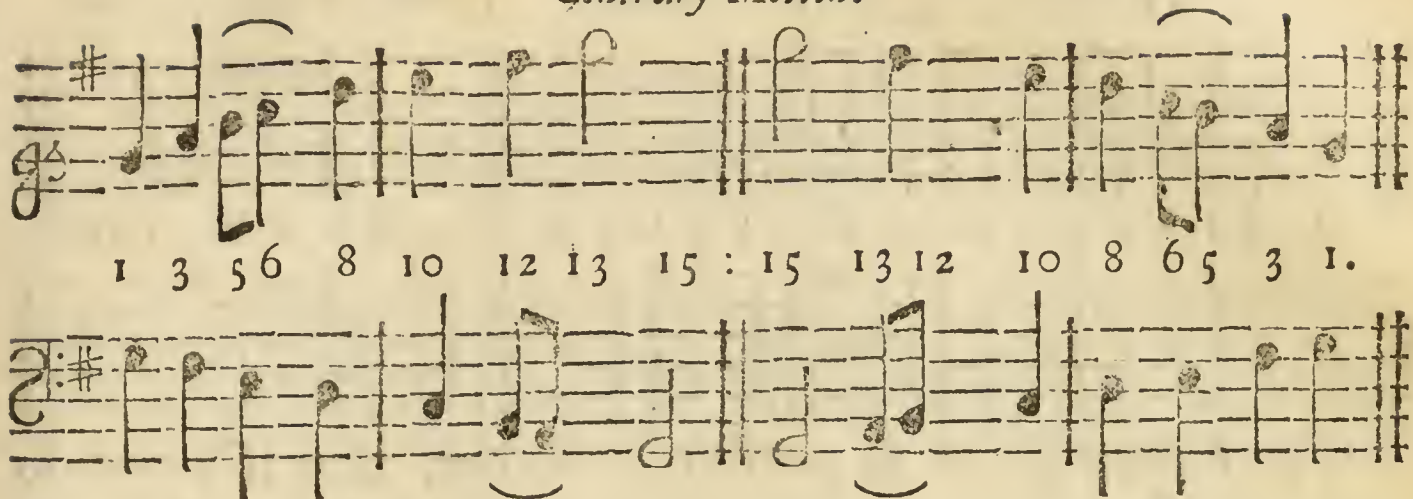


## R U L E VI.

If *Two*, or more *Parts* do move gradually, by *Contrary Motions*, they may move *Ascending* or *Descending*; as thus:



*Contrary Motion.*

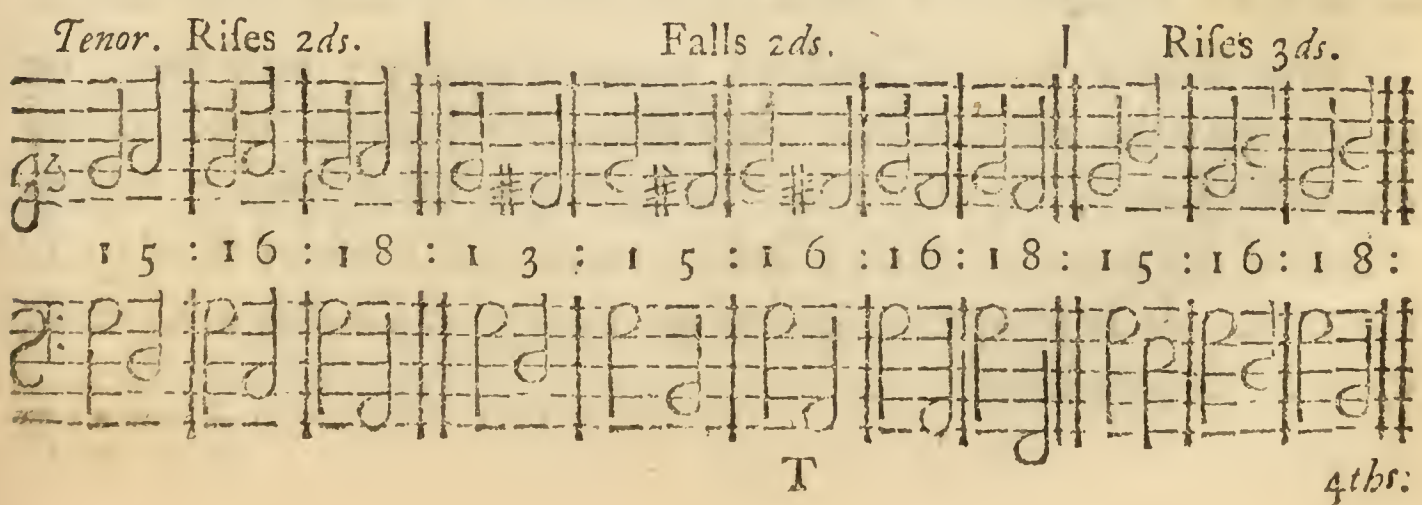


N. B. By these Six *Rules* before-mentioned, you see how all *Concords* may be taken and applied : But I shall next shew you how all *Concords* may follow each other, either *Ascending*, or *Descending*, in all their several Passages.

§ 2. *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 *Chord*, 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.*

R U L E VII. *Allowed Passages from the Unison.*





4ths.

|

5ths.

|

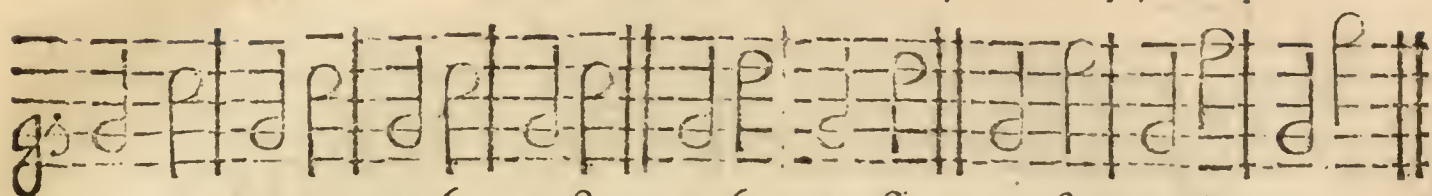
6ths.

|

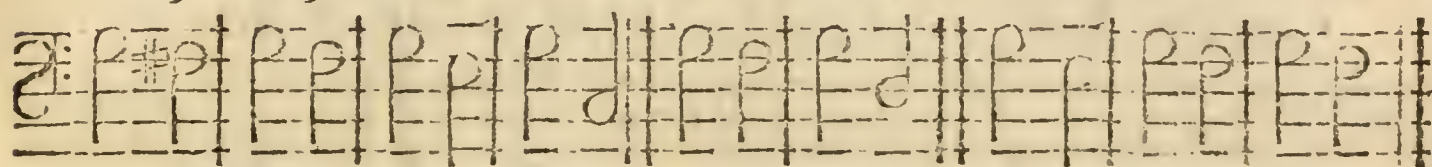
7ths.

|

8ths.



1 5 : 1 5 : 1 6 : 1 8 : 1 6 : 1 8 : 1 8 : 1 8 : 1 10.



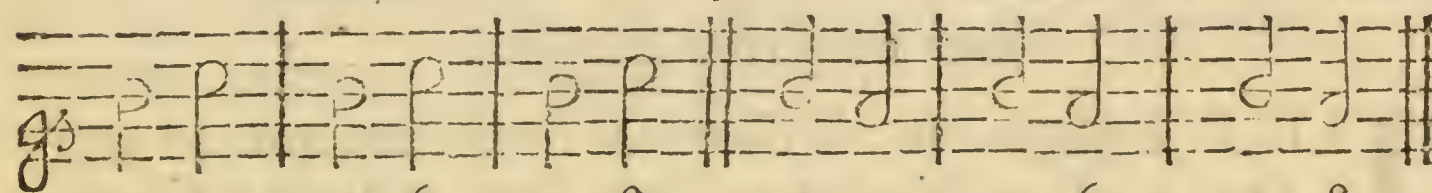
The *Unison* is of so perfect a Sound, that if never so many do sound together, the Ear cannot distinguish them from one and the same Sound, only stronger: It may be properly used at the Beginning of *Strains*, and also at a *Conclusion*, or elsewhere, when the *Composer* alone pleases.

### RULE VIII. Allowed Passages from Thirds.

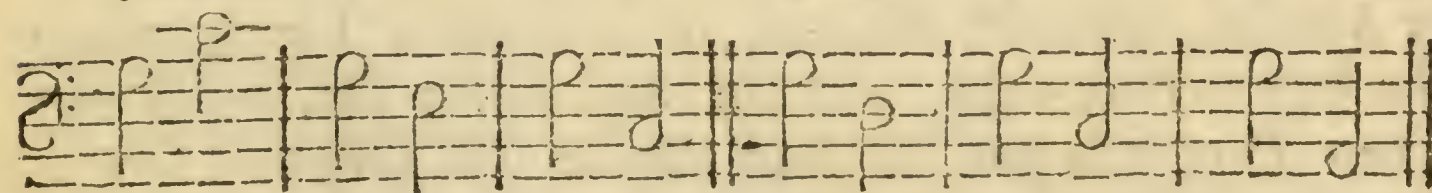
Rises 2ds.

|

Falls 2ds.



3 1 : 3 6 : 3 8 : 3 5 : 3 6 : 3 8



Rises 3ds.

|

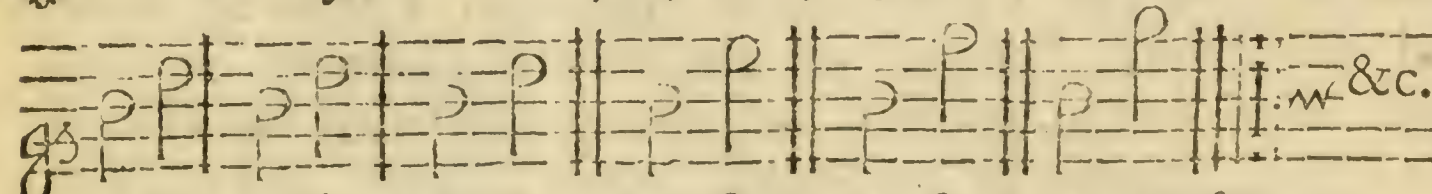
4ths.

|

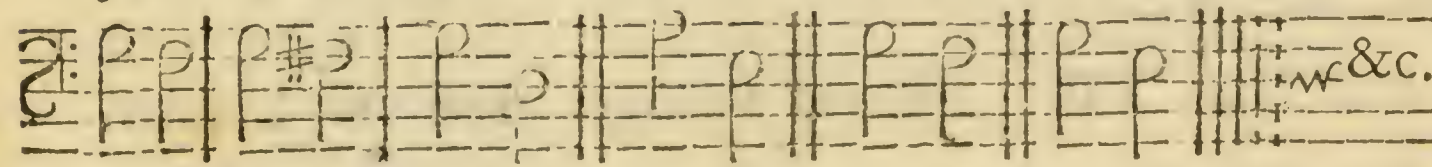
5ths.

|

6ths.]



3 6 : 3 6 : 3 8 : 3 8 : 3 8 : 3 10, &amp;c.



The *Third* is a *Chord* of great Variety; and two, or more may be used either together, or mixed with other *Perfect Chords*, 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 Chord*, and most used in *Composition*.

R U L E



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

A single line of handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, along with rests and bar lines. The handwriting is in a historical style, likely from the 18th or 19th century.

✻ 5ths. | 6ths. | 7ths. | 8ths.

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 Chord*, and used in any *Part of Music*, to fill up the *Harmony*; but too many of them are apt to cloy the Ear: Therefore, two or more are not allowed to be taken together in less than *Three Parts*.

RULE X.

When the *Upper-Part* falls by *Leaps*, and the *Bass* rises by *Leaps*, then you may pass from the *Fifth* thus :

In like Manner Part may pass thro' one another ; the *Bass* to become the *Upper-Part*, and the *Upper-Part* to become *Bass*, &c.

5 1 :



R U L E 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.

A single line of handwritten musical notation on a five-line staff. The notation includes various note values, including minims, crotchets, and quavers, along with rests. The handwriting is in a historical style, likely from the 18th or 19th century.



5ths. | 6ths. | 7ths. | 8ths.

6 12. 6 12. 6 15. 6 13. 6 15. 6 15, &c.

The *Sixth* is an *Imperfect Chord*, 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 the same: And properly called, *A middle Concord*.

### R U L E XII.

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:

Falls 3ds. 4ths. 5ths.

6 3 6 1 : 6 1 : 6 1.

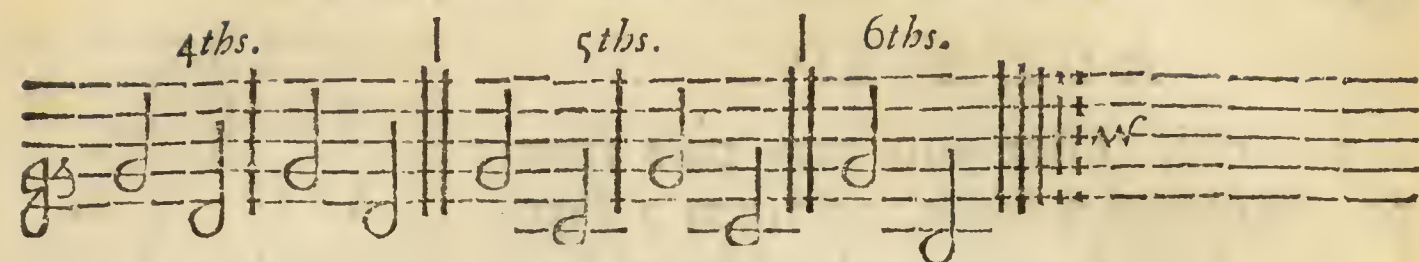
### R U L E XIII. Allowed Passages from the Eighth.

Tenor Falls 2ds. | 3ds.

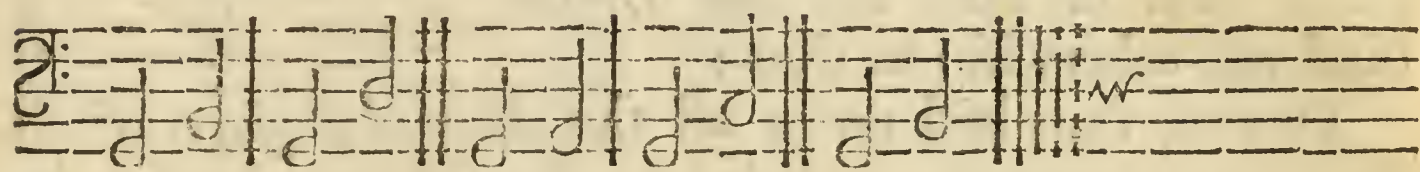
8 5 : 8 5 : 8 3 : 8 1 : 8 5 : 8 3 : 8 1 :

4ths.

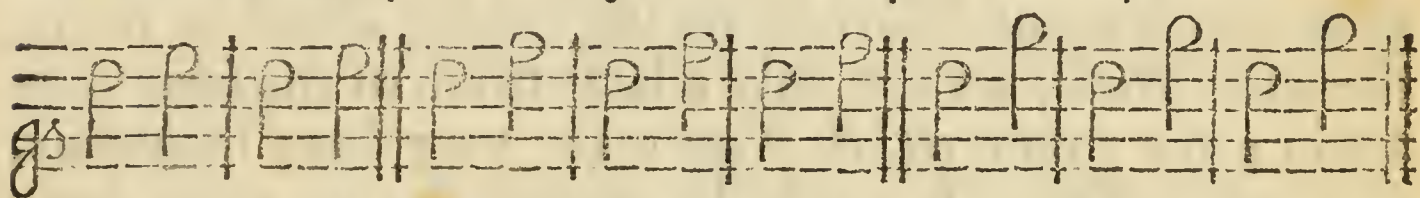




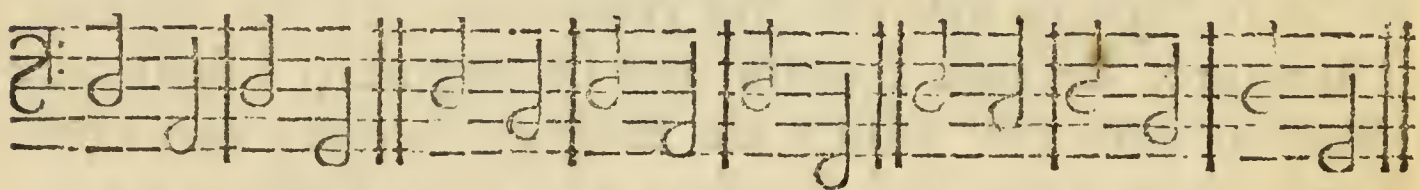
8 3 : 8 1 : 8 3 : 8 1 : 8 1, &c.



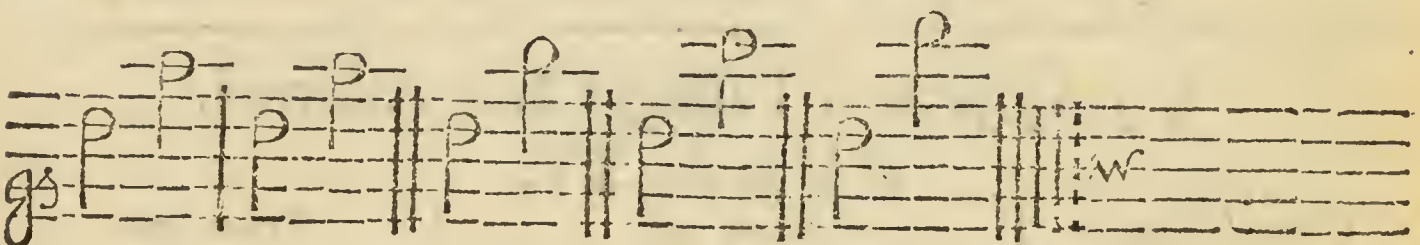
Tenor Rises 2ds. | 3ds. | 4ths.



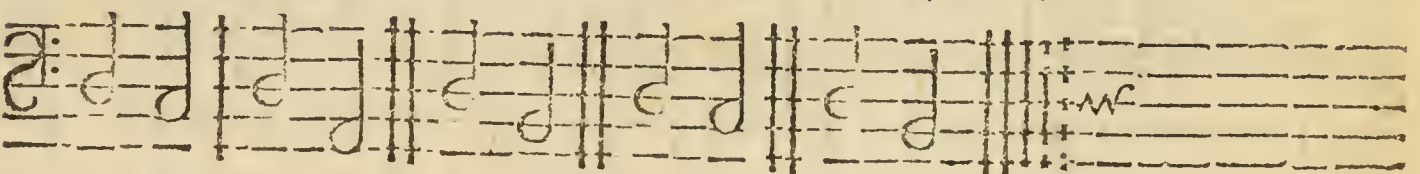
8 12 : 8 13 : 8 12 : 8 13 : 8 15 : 8 12 : 8 13 : 8 15 :



5ths. | 6ths. | 7ths. | 8ths.



8 13 : 8 15 : 8 15 : 8 15 : 8 17, &c.



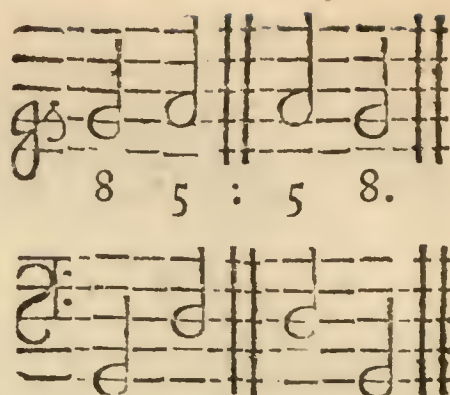
The *Eighth* or *Diapason*, is as *Perfect* a *Chord* as the *Unison*, and of the very same *Nature*: Two of which are not allowed to be taken together, by Reason they cloy the Ear.—It may be used in any *Part* of a Piece of *Musick*, Beginning, or Ending, or elsewhere, mixed with *Imperfects*; but none so proper to conclude with: And properly is called, *The Period or Close of Harmony*.

R U L E



## R U L E 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 a Repetition 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*.

## § 3 Of several Passages Not Allowed.

## R U L E XV.

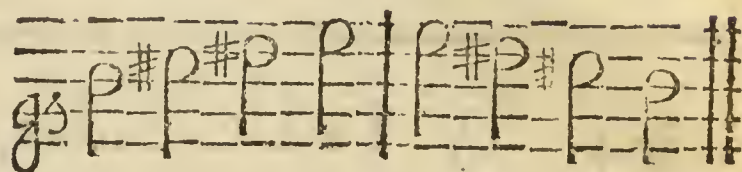
From Unisons.	From 3ds.	From 5ths.
<p>1 1 : 1 1 : 1 3 : 3 1 : 3 1 : 3 5 : 3 5 : 3 5 : 5 5 : 5 5 : 5 8 : 5 8</p>		
From 6ths.	From 8ths.	From 12ths.
<p>6 5 : 6 5 : 6 8 : 6 8 : 8 6 : 8 8 : 8 8 : 8 12 : 12 8 : 12 8</p>		



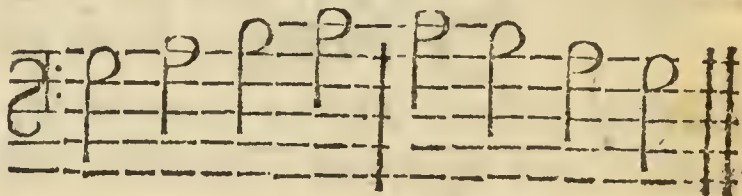
I told you in the 5th *Rule*, that two *Major* 3ds together were not so harmonical, nor so allowable, as two *Minor* 3ds ; (or as it was one *Major* and one *Minor*) unless they should fall in such Places where they could not be well avoided. Therefore I shall give you an *Example* of them, thus :

RULE XVI.

*Major Thirds*, not allowed.



3 3 3 3. 3 3 3 3.



Scholar. Sir, I should be very glad if you would inform me a little farther in the Passages of Fifths and Eighths, and also others, which you call Inharmonical Passages; and why two Fifths, nor two Eighths may not be taken together, as well as Thirds and Sixes.

*Master.* Suppose you should take two, 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 *Chord*, you might properly call it *Harmony*, or *Concert*. Therefore the *Passages* of the *Fifth* and the *Eighth* are not allowed together in like Manner : Not because 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. Chap. 1.) Another Reason why two *Fifths*, nor two *Eighths* may not be taken 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 *Chords*, than to have the same over again. Should it be allowed, that the *Composer* should take 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

4

Kind



Kind are not allowed to be taken together, neither by *Degrees* nor by *Leaps*, especially in *Two Parts*; which the *Ear* will plainly demonstrate.

#### § 4. Of TRANSITIONS, and CONSECUTIONS.

Scholar. **S**IR, But pray what is the Reason, that the Passages from the Fifth, to the Eighth, and several others before-mentioned, are termed, Not allowed; which are different Chords, one from another?

Master. 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:

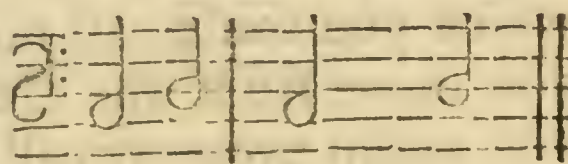
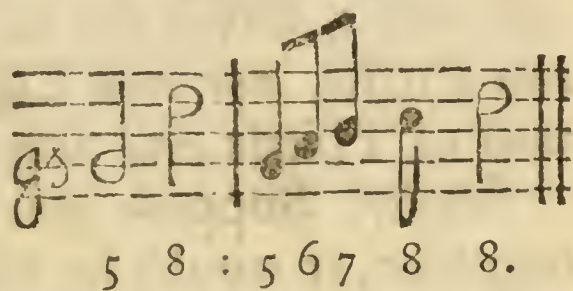
Which appears only by this one *Example*, which demonstrates the Reason of all the rest.—The like is to be understood by 4ths, and their Octaves.

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-*

#### RULE XVII.

##### TRANSITION.





*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 *Bas*s, by *Degrees*, and the *Upper-Part* by *Leaps*, (to move the same Way to a *Perfect Chord*) then the *Consecution* will soon generate a *Disallowance* : For most *Disallowances* are begot when the *Upper-Part* moves by *Leap*, (to a *Fifth*, or *Eighth*) while the *Bas*s moves but one *Degree* ; or, when both *Parts* move the same Way by *Leaps*, into a *Fifth*, or *Eighth*, or their *Octaves*, &c.

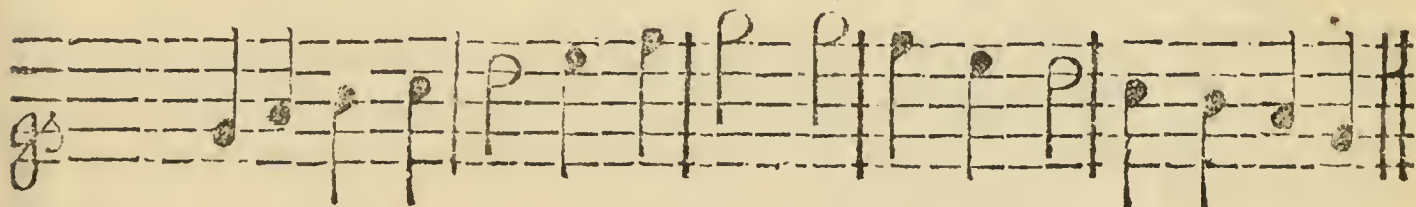
N. B. That all the 17 RULES before-mentioned, are understood as on *Key Gamut Sharp* ; but the like is understood in any other *Key* whatsoever, whether *Flat* or *Sharp* : Out of which RULES every *Passage* in all Manner of *Compositions* are taken.

### § 5. Of Taking DISCORDS.

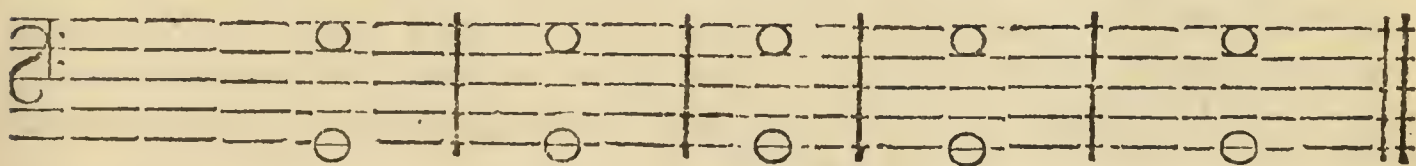
DISCORDS, when orderly taken, are as *ornamental* to *Musick*, as *Sauce* is to *Meat*, or as *Shades* to *Painting* ; and render the other *Concords* more sweet and delightful ; which are admitted into *Musick* two several Ways, viz. by *Pass*, and by Way of *Binding*.

#### DISCORDS by Pass 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 *Pass*, is, as the above *Example* ; where *Parts* make a gradual *Transition*, 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,

- |   |   |   |
|---|---|---|
| { | 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>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.*

*Scholar. Sir, In your Table of Ratios of Concords in the First Chapter, (Page 131,) you reckoned the Fourth among the Concords, which most Authors now count a Discord; of which I am yet to seek.*

*Master. 'Tis true, I did, and 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.*

## § 6. Of COMPOSITION in General.

*Master. 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 Chearful 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 Chearful, 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. pointing upwards, or downwards; which must be still brought off, with Air, and in Measure; which is, The 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



Next consult your *Key*, whether *Grave*, or *Chearful*; 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 *Genius* directs. (See the *Preface*, Page x.

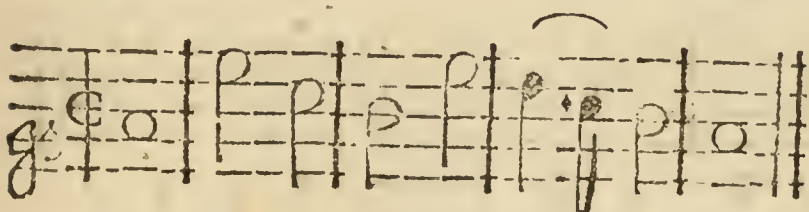
§ 7. Of Composition of Two Musical Parts.

**W**hensoever 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*.

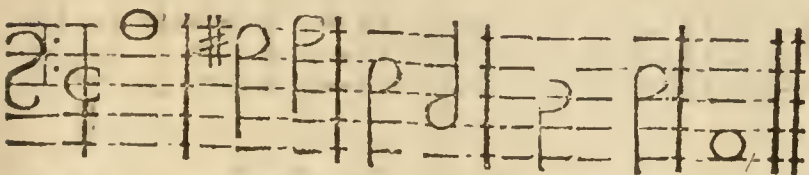
Scholar. Before I can possibly proceed to Composition, I desire you'll inform me which Part I must compose first; or else I am still in the Dark?

Master. 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 first laid, 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.



1 6 3 5 10 (8 7) 5 8.



Observe, That in the Composition of Two, (or more) Parts, you may begin your Composition with any Concord whatsoever, except the *Sixth*. This short Example of Two Parts, beginning with the *Unison*.

Observe also, that in Two Parts, two Perfect Chords of one Kind, are not allowed to be taken 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 Chords*.

### § 8. 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 5 3 1.

8 8 8

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 II, of the Thorough-Bass.*)

If your *Key* be *Sharp*, you may properly *close* in these several Places:

#### EXAMPLE of the proper Closes in a Sharp Key.

Key. 5th. 4th. 2d.

3 6 5 1 : 3 5 5 8 : 5 8 5 8 : 8 5 5 1.

8 8 8

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.

### § 9. Of Composition of Three Musical Parts.

*Master.* **W**hensoever you would make a *Second Treble*, or *Cantus*, let it begin in some different *Chord* 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 *Bass*, keeping your *Cantus* in proper Limits suitable to either *Voice* or *Instrument*.

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.

The musical example shows three parts: Cantus, Tenor, and Bass. The Cantus part is on a treble clef staff, the Tenor on a treble clef staff with a one-line extension, and the Bass on a bass clef staff. The music consists of several measures with notes and rests. Below the staves are numerical figures: 3 3 1 3 8 5 3 8 for Cantus, and 1 6 3 5 10 (8 7) 5 8 for Tenor. The Bass part has no figures below it.

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.

### § 10. Of Composition of Four Musical Parts.

*Master.* **W**hensoever you intend a *Composition* of *Four Musical Parts*, your *Three Upper-Parts* must take each of them different *Chords* 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 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.

10 10 8  $\sharp$  10 15 12  $\sharp$  10 15

Treble.

5 6 5 8 10 10 8 12

Counter.

1 6 3 5 10 (8 7) 5 8

Tenor.

Bass.

Observe, that if your *Composition* consists of never so many *Parts*, there can be but three several *Concords* joined at once to any *Note* of the *Bass*; which are the *Unison*, or *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* is taken together, and the *Eighth* omitted.

N. B. That neither two *Fifths* nor two *Eighths* may not be taken 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*.

## § 11. Of the Composition of 5, 6, 7, and 8 Musical Parts.

IF you would add another *Part* to make *Five Parts*, you must add another *Octave* to some one of the said *Concords*; (by Reason the *Concords* must be doubled;) also add another *Octave* to some other *Chord*, and you'll have a *Composition* of *Six Parts*. Then add another *Octave* to the other *Concord*, and all the *Concords* will be doubled: Which Redoublings must be either in their *Octaves* or *Unisons*: But that *Concord* must not be doubled that makes the *Binding Cadence*; and therefore some other *Concord* must be trebled: Which compleats a *Composition* of *Seven 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 Farcy of the *Composer*: But the two *Basses* must



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 4<sup>th</sup> to whatever *Upper Part* is an *Octave* to the lower *Bass* ; and that the *Music* of one *Choir* should not depend upon the *Bass* of another : But let the *Music* 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 tho' 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*.

You may see Variety of *Compositions* of 5, 6, 7, and 8 *Parts*, in my *New Royal Melody*, which are omitted for want of Room, Therefore,

{ Could you erect a Thousand Parts, or more, }  
{ All, in Effect, are but the same as Four. }

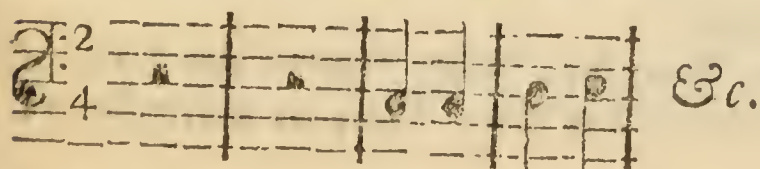
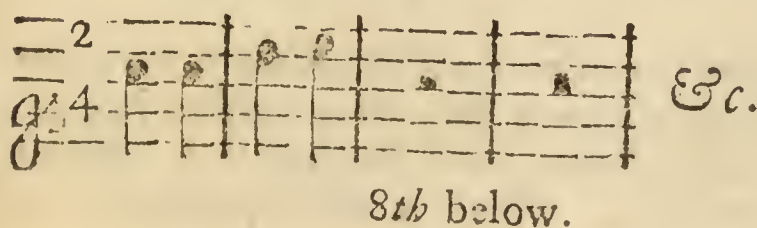


## C H A P. III.

### *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*, 3<sup>d</sup>, 4<sup>th</sup>, 5<sup>th</sup>, or 8<sup>th</sup>, &c. above or below the *Leading-Part* ; as for

#### EXAMPLE.



form to the LAWS of *Harmony*.

By this *Example*, you see how a *Fuge* is formed ; this being in the 8<sup>th</sup> 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 fill up your vacant *Bars* with such *Notes* as con-



The same fill'd up in SCORE : In the 8th below.

Hal-le-lu-jah, &c.

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 perform'd, we only prick down the *Leading-Part*, and set a 'S' over that *Note* where the *Resolving* or *Following-Part* (or *Parts*) falls in, as the *Title* directs ; as thus :

A CANON of Two Parts in One. In the Diapason.

Hal-le-lu-jah, &c.

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* ; signifies that they are composed of *One*, *Two*, or more *Fuges* ; as their *Titles* direct, &c.



§ 2. *Denominations 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 & Thesin*, 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 *Repliation* 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 which must be omitted, for Want of Room.

*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.*

*End of the Third BOOK.*





A  
New *Musical* GRAMMAR,  
AND  
DICTIONARY:  
OR,  
A General INTRODUCTION  
TO THE  
**Art of Musick.**

---

BOOK IV.

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CONTAINING

Above *Five Hundred* 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 the Inventors; and many other *Observations* worthy of Note.

Extracted from the best *Authors*, both *Ancient and Modern*; and methodically digested to every Capacity.

---

{ The Technic Part of Musick's here contain'd,  
And ev'ry TERM is fully here explain'd:  
All stand in Order, just, and very neat,  
Our Musick-INTRODUCTION to compleat. }

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The THIRD EDITION, with large ADDITIONS.

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

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LONDON: Printed for James Hodges, near London-Bridge.  
Also sold by the AUTHOR; and by his SON, late Chorister of  
Trinity-College, in the University of Cambridge. M.DCC.LVI.

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*A New Musical* DICTIONARY: *Explaining above Five Hundred of the most useful Historical, and Technical TERMS that are generally used in MUSICK.*

A.

**A.**—An Abbreviation of *Ala-*  
mire, and *A-re*.  
*A bene placito*—If you please, or  
will.  
*Accent*—Strong Tones, to express  
Passions.  
*Accentor*—The leading Singer, &c.  
*Accord*—With Concord, or Agree-  
ment.  
*Acute*—High, sharp, or shrill. The  
small Pipes, &c.  
*Adagio*, or *Ad<sup>o</sup>*.—Very slow in  
Movement.  
*Ad libitum*—If you please, or will.  
*A Due*, or *A Doi*—Two Parts.  
*Affetto*, or *Affetuoso*—Tender and  
affectionate.  
*Aijeleth*—The Name of an ancient  
divine Song.  
*Alamand*—A solemn grave Tune.  
*Alamoth*—An ancient *Psalms-Instru-*  
ment, 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*.  
*Allelujah*—PRAISE THE LORD.  
*Alto*, or *Altus*—The Counter-Te-  
nor.  
*Alto Ripieno*—Tenor of the Grand  
Chorus.  
*Alto Concertante*—Tenor of the lit-  
tle Chorus.  
*Alternately*—Sung, or 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 others, about the Year 550.

*Appoggiatura-Notes*—Small Notes to  
lean on, &c.

*Aria*, or *Arietta*—A little Song.

*Arfin*, & *Thesin*—Rising, and Fall-  
ing, in a Canon.

*Art*—The Skill or Knowledge of  
acting, doing, or performing any  
Thing regularly by proper Instru-  
ments, fit Methods, and due Ways,  
&c. The *abstractive* or *demonstra-*  
*tive* Part of which is called *Sci-*  
*ence*: 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 *In-*  
*struments* are in Tune.

*A Tempo giusto*—Equal Time.

*Authentick*—Chosen, or approved.  
B.

**B**—An Abbreviation of *B-mi*, or  
*B-fabemi*.

*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



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.

*Bass*—The lowest, or Ground-notes of all Parts.

*Basso*—The Vocal Bass.

*Bassoon*—A double-tubed Brass Instrument blown by a *Reed*.

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

*Bell*—A well known Instrument struck with an Iron *Clapper*; whose *Mettal* 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 975. There is a *Bell* at *Nankin*, in *China*, twelve Feet high; seven Inches and an Half 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 *Vallies* 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 great Distance, &c.

*Bell Harp*—A Wire Instrument, in Shape, and sounds as a *Bell*.

*B-mi*—The Master-note in the Vocal Bass, &c.

*Bassist*—A Singer of Bass.

*Basso Concertante*—The Bass of the little Chorus.

*Basso Continuo*—The Continual, or Thorough Bass.

*Basso Rapieno*—The Bass of the Grand Chorus.

*Basso Recitante*—The Bass that moves continually.

*B Mollare*, or *Molle*—Flat, Feint, or Soft

*Bow*—A Fiddle-stick.

*Binary Measure*—Time equally beat, down and up.

*Breve*—A Note as long as two Semibreves.

*Brilliant*—Brisk, gay, and lively.

*Bono*—Good

*Burden*—Is that Part of a Song that is repeated at the End of every Stan-



# Of Technical Terms, and Instruments, &c. 159

- 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, &c.
- Cantata**—Musick for Voices, and Instruments.
- Cantus**—The Treble, or highest Part.
- Canon**—A perpetual Fuge. See the *Rules of Composition*.
- Cantofermo**—The principal Subject Part, the Tenor, &c.
- Canzone**—A Song.
- Catch**—Canons sung round.
- Castanets**—Wood, or Ivory Instruments shaken by the Hands.
- Cattivo**—Bad.
- St. Cecilia**—An ancient supposed Inventress of Musick, whose Day is kept on Nov. 22, by many Musicians in England, as a Festival; 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 Transtevere*, built in Honour of her. *Psalmodists* ought most to honour *St. Hilary*, Jan. 13.
- Chant**—To sing: Also the Church-tune.
- Chantor**—A Singer.
- Chamade**—A Parley Signal, beat on a Drum.
- Chiesa**—A Church Sonata.
- Chronometer**—A pendulous Instrument to measure Time.
- Clarichord**—A Sort of Monichord, to tune other Instruments with.
- Clarion**—A Kind of Trumpet.
- Chiave**—The fundamental Tone or Key: Or Church Musick.
- Chorma**—A gay flourishing Way of Singing, &c.
- Chiudendo**—The last, or finishing Strain.
- Chiacona**—A Tune set to a Ground-Bass.
- Chords**—Musical Strings.
- Chorus**—Full's, or all Parts moving together.
- Cromatick**—Moving by Semitones.
- Clavis**—A Cliff: Or Key to let into.
- Choral Musick**—Eight Parts, sung by Turns, &c.
- Close**—A Conclusion of all Parts.
- Comma**—The ninth Part of a Tone.
- Come Sopra**—As above.
- Comes**—The following Fuges.
- Common-Time**—Equal in Numbers, as 2, 4, 8, &c.
- Ciffra Figures**—Over the Thorough Bass.
- Composition**—Many Parts musically joined.
- 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.
- Concerto-grosso**—The grand Chorus.
- Concinnous**—Cords a little disagreeable.
- Consonance** } —Cords very agreeable.  
**Consonant** }
- Conjoint**—Degrees lying next one another.
- Conclusio**—The concluding Strain, &c.



*Con Spirito*—With Life and Spirit.

*Cornet*—An ancient martial Horn Instrument : Which we now imitate in one of our *Stops* on the Organ.

*Counter-Fuges* — Fuges proceeding contrary to each other.

*Counterist*—A Performer of *Counter-Tenor*.

*Counterpoint*—Note against Note.

*Counter-Tenor*—Between Treble and Tenor.

*Cords*—Various Sounds struck together : Said to be found out by *Pythagoras*, from the Hammers in a Smith's Shop.

*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. We have in these Days too many living gilded Rattles, whose Shells are so like Cinnamon-Trees, that their *Outsides* are worth more than all the rest of their Limbs and Bodies.

*Crotchet*—A Note held while you say One.

*C-solfaut*—The Cliff Note of the Inner Parts.

*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*.

*Cytha*—A Wire, or Gut, Triangular Instrument.

D.

*D*—An Abbreviation of *D-sol-re*.

*Da Capo*—End with the first Strain.

*Da*, or *Dal*—By, or For.

*Degrees*—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.

*Double Descant*—The Upper made under, and Under made upper.

*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 *Ornithoparchus* reports, he took out of the first Strophe of an Hymn of St. John the Baptist, (as composed by *Paulus Diaconus*,) as thus :


 { *UT, queant laaxis—RE, Sonare*  
*Fibris,*  
*MI, ra gestorum—FA, muli tuo-*  
*rum,*  
*SOL, ve polti—LA, bii reatum.* }

Out of these Lines proceeded our *Solfaing* ; for before they used only the Letters of the Alphabet. But now the *ut*, and *re*, is changed into *sol* and *la*.

*Diapason*—A perfect Eighth.

*Diapente*—A perfect Fifth, of seven Semitones.

*Diaphonia*—A Discord.

*Dia-*



*Diaphonick*—Treating of refactur'd Sounds, as they pass through different *Mediums*, &c.  
*Diateffaron*—A perfect Fourth.  
*Diatonick Scale*—The common Scale of Musick.  
*Diagram*—The old Greek Scale of Musick.  
*Division*—A Running of quick Notes, &c.  
*Diezeugmenon Paranete*—The Note *Diafolre*.  
*Diafolre*—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, or diminished.  
*Dissonant*—Discording, or disagreeable.  
*Discords*—Disagreeable Intervals.  
*Disdiapason*—A double Octave, or Fifteenth.  
*Ditone*—The greater Third, of 4 Semitones.  
*Divoto*—Devout, and serious.  
*Doctor of the Psalter*—One who explains the *Psalms*.  
*Doi, Duo, or Duetti*—Songs in two Parts.  
*Dolce*—Soft, sweet, and agreeable.  
*Dorick Mood*—An ancient Mood, very grave.  
*Doxology*—*Gloria Patri*: Or, *Glory to God on high*, &c.  
*Dramatick*—Musick for Plays  
*Drone*—The two large sounding Pipes in *Bag-pipes*, called, The Greater and Lesser *Drone*; one being an 8th to the *Chanter*, and the other 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 de-

lightful 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 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.

*Dulcimer*—A wire Instrument struck with two small Pieces of Cane.

*Dulcino*—A Bassoon.

*Dupla*—Double.

*Dux*—The leading Fuge.

E.

*E*—An Abbreviation of *Ela*, or *Élami*.

*Elegy*—A Funeral Song.

*Eolick Mood*—An ancient Mood, soft and melting.

*Épi*—Below.

*Ear*—The Umpire of all Sound.

*Enharmonick*—A supposed Scale of Quarter-Notes.

*Eptachordo*—A Seventh.

*Eccho*—Soft, like an *Eccho*—The Swell of an Organ, &c.

*Et Cætera*, or &c.—And so forth.

*Exempli Gratia*, E. g.—As for Example.

*Encore*—More of the same. Perform it over again.

F.

*F*—An Abbreviation of *F-faut*.

*Fa*—A Flat, or feint Tone.

X

*Fagot*—



*Fagotto*—A Double Bassoon.

*Faut*—The Cliff-note of the Bass; also others in the Scale.

*Fifaro*, or *Fife*—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*.

*Fifth*—A sweet perfect Concord.

*Fin*—The last Note of a Composition.

*Fistula*—A pipe Instrument, like a *Fife*.

*Flat*— $\flat$ , 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 *Fish*, like a *Limpsey*, and having Holes just the same.—Some of the ancient *Flutes*, or *Pipes* were called *Tubas*, or *Fistulas*, 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.

*Flute di Allemand*—A German Flute.

*Flute a bec*—A common Flute.

*Furioso*—Furiously.

*Frets*—The Places where Strings are shortened, or stopped.

*Forte*—Loud.

*Fortement*—More loud.

*Fortissimo*—As loud as possible.

*Fourth*—A discording Interval.

*Fuge*, or *Fuga*—Parts flying before each other.

*Fundamentals*—The principal Tones.  
G.

G—An Abbreviation of Gamut, or G-solreut.

*Gamut*—The Scale of Musick, or the first Note thereof.

*Galliarda*—Gay, brisk, and lively.

*Gavotta*—A brisk Air in common Time.

*Gia*—Before.

*Giga*, *Gicque*, or *Gigue*—A Jigg or Dance.

*Granda*—The grand Chorus.

*Gratioso*—Graceful, and agreeable.

*Gaymente*—Gayly, briskly, and lively.

*G-solreut*—The Cliff-note of the Tenor, or Treble.

*Grave*, *Gravemente*—Slow, and mournful: Or deep.

*Gravity*—Deep and low, slow in Vibration.

*Gravesonous*—Sounding very grave, and slow.

*Group*—A Trill, Shake, or Beat, to ornament the Tune.

*Guitarra*—A Gut, Hand Instrument, very ancient.

*Guido Aretinus*—The Inventor of our present Scale.

*Guida*—The leading Voice, or Instrument.

## H.

*Habitude*—The Relation that one Sound bears to another.

*Hallelujah*—Praise the Lord.

*Hand*—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,



*Latins*, *Harpa*, or *Carpo*, the *German*s, *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*; 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 *Cythra*.

*Harpeggio*—Sounds heard distinct, one after another.

*Haut-Contralto*—The Counter-Tenor.

*Hemi*—The Half.

*Hemiopus*—An ancient 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*.

*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*.

*Hypate Hypaton*—In the old Scale, it was the lowest B on the Organ.

*Hypaton Meson*—The old Mi in the second Octave.

*Hyper*—Below.

*Hyperbolæon*—The highest Fourth in the old System.

*Hypo*—Below.

*Hypoproslambanomenos*—The lowest Sound, added.

I.

*Far*—Disagreeing Sounds.

*Imitation*—Parts imitating each other.

*Incorpo*—Parts bound up in Canon.

*Imperfect*—Cords of the lesser Intervals.

*Id est, i. e*—That is.

*Inharmonical*—Sounds disagreeable.

*Infra*—Below.

*Interval*—The Space between two, or more, Sounds.

*Ino*—An Hymn, or spiritual Song.

*Intentio*—The Voice ascending.



*Ionick Mood*—The ancient Mood, very light, airy, and melting.

*Index*—A Director, made thus:  $\text{W}$   
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.

## 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.

*Ledger-Lines*—Lines added above the common Number.

*Legatura or Legatto*—Notes ty'd together.

*Legerment*—Lightly, gently, and careful.

*Leggiardo*—Gayly, lively, and briskly.

*Lentus, Lento, Lentement*—Soft, and slow.

*Liberò*—Notes unconfin'd, or not tyed.

*Long*—A Note as long as four Semibreves.

*Lute*—A very ancient string'd Instrument, invented by Juba'.

*Lychanis, Hypaon*—In the ancient Scale, it was the Note Dsolre.

*Lychons Meson*—The antient G in the 2d Octave of the Organ.

*Lydian Mood*—An ancient Mood very slow and doleful.

*Lyre, or Cithara*—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. *Poëtius* says, it had but 4 Strings, which were called as the *four Elements*. *Diodorus 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 were called as the seven *Planets*, viz.  $\text{D} - \text{E} - \text{F} - \text{G} - \text{A} - \text{B} - \text{C}$ , 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 *Tespander*, 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 *Psalms* 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



Sorts of *Lyres* in old Times, as they had different Names; too tedious here to mention. See *Harp*.

*Lyricbord*—A curious string'd Instrument, with *Keys* like a *Harp-fichord*, 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*.

*Lyrist*—A Player on the *Lyre*, or *Harp*, &c.

M.

*Maestuso*, *Maestoso*—With Strength and Grandeur.

*Madrigals*—Old 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 MI-Note.

*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 Trip-la-Time, we have 3 Beats to a Measure or Bar: which are quicker, or slower, as the Mood, and Measure-Notes direct, &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.

*Melos*—A Piece of Melody.

*Men*—Not so much.

*Mesopicni Suoni*—Notes of a middling Pitch.

*Mezza*—The Half.

*Mi*—The Guiding, or Master-Note in Transposition.

*Michtam*—An ancient Psalm-Tune.

*M. crousticks*—Instruments to increase Sounds, as speaking Trumpets, &c.

*Minor*—The Lesser, or Smaller.

*Minim*—A Note containing two Crotchets.

*Minstrel*—One that plays on Instruments, or sings methodically.

*Minstrelsy*—The Art of performing Musick either by Voice or Instrument.

*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.

*Molle*—Flat, or Feint.

*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



- 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.
- Mood*—The Marks, Measures, or Movements.
- Morefk*, or *Morrice-Dancers*—A Sort of sportive *Dances* in Imitation of the *Moors*; performed with *Tabor*s, *Castanets*, *Bells* on their Legs, &c. in very antick *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.
- 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.
- Musick*—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-Odical*—The Singing of the *Voice* only, as *Psalms* and such-like: which *Aristides*, *Quintilianus*, and others, called the First of all; it being both *Contemplative* and *Active*.
- Musick-Organical*—Musick only for *Instruments*.
- Musick-Saltitoria*—Rules for the regular Motions of *Dancing*.
- Mutation*—The several Changes of Tones, &c.
- Muth*—An ancient *Psalms-Instrument*, or *Tune*.

## N.

*Natural*—A Mark of Restoration, to its first State.

*Necessario*—Necessary, and must be done.

*Nonupla*—Quick Jigg Time.

*Non*—Not.

*Nona*—A Ninth.

*Notes*—Characters to distinguish Time.

*Nota Bene*, *N. B.*—Mark well.

## O.

*Obsequies*—Funeral Songs, performed in Honour to the *Dead*.

*Octave*—A perfect Eighth.

*Octavinc*—A small Spinnet, 8th above Concert.

*Ode*—A Song sung to an Instrument.

*Omnes*—All together.

*Operate pitch*—Concert-pitch.

*Organ*—The grandest of all Instruments; said to be first invented by *Jubal*, and brought into Churches by *Vicilian*, in 657.

*Organo*—Musick for the Organ. The Thorough Bass.

Over-



- Overture*—Play'd before the Concert begins.
- P.
- P. P.*—More soft.
- P. P. P.* or *Pianissimo*—As soft and weak as possible.
- Pathetica*—Pathetical, moving, and affecting.
- Posaune*—A Sackbut.
- Pandoron*—A kind of Lute.
- Para*—Next of all.
- Part*—Any Portion in its proper Cliff.
- Paritico*, 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.
- Partition*—A Divider, or Mark to divide the Score: or the Score itself.
- Passionato*—Passionately, moving, and affecting.
- Passepied*—A very brisk lively Air.
- Pastoral*—A soft Air, sung like Shepherds, &c.
- Pavin*—A very grave Spanish Dance.
- Pause*—A Rest, or Note of Silence.
- Pedals*—Keys of Organs, played by the Feet.
- 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 *Plectrum* made of a Goat's Horn.
- Phrygian Mood*—Ancient warlike Musick.
- 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.
- Poco*—A little less.
- Preludes*—Play'd before, between, and after.
- Presto*—Quick Time.
- Presto Presto*, *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 Relation of Sounds, Time, &c.
- Proslambanomenos*—A low Sound added.
- Psalms*—Divine Songs: Put into Metre by Sternhold and Hopkins, in 1552.
- Psalmody*—The Art of singing Psalms. Also the Place.
- Psalmodist*—A Teacher of Psalmody.
- Psalmist*—A Singer of Psalms, &c.
- 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.
- R.
- Racio*—Rate, or Proportion, &c.
- Re*—The ancient vocal Sol.
- Recitative*—To sing in a Tone like grave Chanting.
- Register*—The Stop of an Organ, or Pitch-pipe.
- Rehearsals*—Times of Practice, to learn Musick.



*Repeat*—A Character denoting a Repetition.

*Replica*—  
*Replicato*—  
*Repetatur*—  
*Represa*—  
*Reditta*—  
*Riditta*—  
*Research*—  
*Repos*—

} Let it be repeated over again.

*Relation inharmonical*—A foregoing Sound reflecting on a following one

*Remission*—The Voice ascending.

*Resonance*—A Resounding, or Sounding again.

*Responsary Song*—A Composition, to sung by Turns.

*Rest*—To keep Silence, or Marks called.

*Riga-lines*—The Lines whereon Notes are fixed.

*Rigadoon*—A gay pleasant Dance.

*Ribattuta*—To give a Note many Strikings.

*Risvegliato*—A lively Strain following a dull one.

*Ripiano* } Full, or all Parts to play  
*Ripieno* } or sing to fill up the Harmony.

*Ritornello*—A repeated Part, short Air, &c.

*Roulade*—A Trilling or Shaking, &c.

*Round*—Canons so performed.

*Rondeaus*—Tunes ending with the first Strain.

*Roundeley*—A Strain at the End of every Verse.

# S.

*Sackbut*—A Tubical Instrument, play'd by drawing a Register.

*Salve*—An Anthem.

*Sarabrand*—A Kind of slow Minuet.

*Scale*—A Table of any Sort drawn uniform: Our present SCALE of

Musick was invented by *Guido Arctinus*, in 1028.

*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. Grammar, Logick, Rhetorick, Arithmetick, Geometry, Astronomy, and Musick; all of which require both Learning and Knowledge in a superlative Degree.

*Score*—All Parts in View, Bar against Bar.

*Second*—A discording Interval.

*Selah*—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, or a Semitone wanting.

*Semitenick*—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.

*Shagion*—An ancient Psalm-Tune.

*Sharp*—A Mark of Extension, also Notes raised.

*Shofannim*—An ancient Psalm Instrument, or Tune.

*Skusban*—An ancient Psalm-Tune.

*Sicilian*—A slow Dance, in Tripla-Time.

*Simple*—Single.

*Sing*—To make Tones by the Voice, &c.

*Sixth*—An agreeable Interval.

*Sing-*



# Of Technical Terms, and Instruments, &c. 169

- Singing of Psalms*—Was brought into Churches in 1548.
- Si piace*—If you please, or if you will.
- Smorzato*—Bear a light Bow, play soft.
- Softenuto*—Soft, equal, and steady.
- Sogetto*—The main Subject Part.
- Sol*—The vocal Word for G, or D.
- Solecito*—Solidly, mournfully, and afflictedly.
- Solfaing*—To sing by the vocal Names of the Scale.
- Solo, Solus*—Alone, or Parts so moving.
- Sonata, Suonato*—A Composition for Instruments.
- Sonnet*—A short pleasant Song, and Tune.
- Sono*—Sound.
- Sonorous-Body*—The sounding Body.
- Sopra*—Above, or the Upper.
- Soprano*—The first Treble.
- Sosprio*—Rest, or keep silent.
- Sotto*—Below, or under.
- Sovave, Sovamente*—Sweet and agreeable.
- Sovegliato*—Brisk, gay, and lively.
- 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 Sounds are more, or less pleasing to the Ear, according to the Agreement of their different Motions in the Air producing them, &c. Mr. Derham 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.
- Spatium*—Spaces between the five Lines, &c.
- Spiccato* } Notes heard distinct and  
*Stoccato* } separate, to express the  
Passion of the Subject.
- Spirito, Spiritoso*—With Vigour, Life and Spirit.
- Staff*—The five Lines, and Spaces, &c. or the Notes thereon.
- Stentato*—Strive to express the Subject.
- Stentorophonic Tube*—A Speaking-Trumpet: Said to be first invented by Arthur Kircher, and improved by Sir Samuel Moreland. Some Speaking-Trumpets are from six 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 made more quick.
- Stromento*—Instruments.
- Style*—The Manner in which Musick is compos'd.
- Sub*—Below.
- Subito*—Quick, or Quickly.
- Supernumerary*—Above the common Number.
- Supposition*—The Concord supposed to follow a Discord, &c.
- Supra*—Below.
- Symphony*—Airs agreeable to the Composition.
- Syncopation*—Driving 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 Oc-

tave; and afterwards 15 Strings to compleat a double Octave: which *Boëtius* called, *The System of Mercury*, being tuned as our A, B, C, D, &c. rising: which was afterwards called, *The Pythagorian System*, which was as follows:

*The most ancient Aristoxenian, Diatonical-System, or SCALE of Musick, as used by the Greeks and Latins: As laid down by Vitruvius.*

	(Greek.)	(Latin.)
Octave.	1. Nete-Hyperboleon ——— O	Tetrachordon-Hyperboleon; or mean Principal extended.
	2. Paranete-Hyperboleon — N	
	3. Tritē-Hyperboleon — M	
	4. Nete-Diezeugmenon — L	
	5. Paranete Diezeugmenon — K	Tetrachordon-Diezeugmenon; or extended Principal.
	6. Tritē-Diezeugmenon — I	
	7. Pare Mese ——— H	Tetrachordon-Meson; or second Principal.
Octave.	8. Mese ——— G	
	9. Lychanos Meson ——— F	
	10. Par Hypate Meson ——— E	
	11. Hypate Meson ——— D	Tetrachordon-Hypaton; or Principal.
	12. Lychanos Hypaton ——— C	
	13. Par Hypate Hypaton — B	
	14. Hypate Hypaton ——— A	Lowest Sound.
	15. Proslambanomenos ——— G	

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 *Enharmonick*, 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 find-

ing 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 on but one, two, three, and



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 *Cliffs*, &c. as 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 the above *Letters*. See *Lyre*.

T.

*Tabor*—A small Drum, being a Bass to a shrill Pipe.

*Tablature*—Letters standing for Notes.

*Tacet*—Be silent, or rest.

*Tactus*—The Measure, &c.

*Tardo*—Slow.

*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 Defeated out of Ridicule, &c.

*Tempo*—Time.

*Tempo giusto*—Time equal, and harmonious.

*Temporegiato*—Give the Singer Time to express Passions.

*Tenor*—The Church Tune, or Leading-Part, being the 2d Octave above the Bass.

*Tenorist*—A Performer of *Tenor*.

*Tenderment*—Tenderly, gently, soft and sweet.

*Ternario Tempo*—Triple Time.

*Tertia, Treza, Trezetto*—Three Parts.

*Testo*—The chief or main Subject.

*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*.

*Tetradiapason*—A Quadruple, Octave, or 29th.

*Tetratemon*—A superfluous Fifth.

*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 practical Performance.

*Thernody*—A mournful Song.

*Thesis*—Falling.

*Third*—A Concoring Interval.

*Thorough Bass*—Continual Bass, often figured. Invented in the Year 1600, by *Ludovicus Viadana*, an Italian.

*Time*—In a general Sense, is that Idea as we have of the *Duration* and *Continuance* of the *Existence*, or Being, of all Things whatsoever; 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. &c.

*Timoroso*—With Dread, and Fearfulness.

*Toccata*—An Organ Voluntary.

*Tono, or Tone*—The Property of Sound, whether grave, or acute.

*Transition*—Slurring of Notes from one to another.



*Transposition*—Removing from one Key to another.

*Tre, Tria, Trio, Trezo, or Trezetto*—Three Parts.

*Treble*—Threefold, or 3d Octave above the Bass.

*Treblist*—A Performer of Treble.

*Trecet, or Trite*—A Third.

*Trecet*—A Third, major, or minor.

*Tremba*—A Trumpet.

*Tremolo, or Trill, or tr*—The Shaking of any Note.

*Trilling*—Shaking, or Quavering.

*Tritone*—The Greater 3d.

*Tripla*—Time moving by 3 in a Bar.

*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 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 Buzz, 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.

*Trumpet*—A Brass loud Instrument: See Numbers, Chap. 10.

*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: On 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.

*Tutti, Tutt*—Full, or all Parts move together.

*Tympano*—A Kettle-Drum.

V.

*Variamento*—Add all the Graces possible.

*Veloce*—Very quick.

*Verse*—When Parts do not all perform 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.

*Vibration*—The Tremblings of Sounds, Strings, &c.

*Vigorofo, Vigorosamente*—With Strength and Vigour.

*Vide*—See thou.

*Vide Infra*—Look below.

*Villanella*—A pleasant Country-Dance.

*Viol, or Violin*—A string'd Instrument, of 6. or 4 Strings; said to be first invented by Jubal.

*Viola*—A Viol.

*Violincello*—A Bass Violin.

*Violin*—A Fiddle.

*Violono*—A large Bass Viol.

*Viol-Basso*—A Bass Viol.

*Violist*—A Player on the Viol, &c.

*Virtuoso*—An expert excellent Performer.

*Vir-*



# Of Technical Terms, and Instruments, &c. 173

*Virginals*—A Wire Instrument, with Keys like an Organ: Said to be invented by *Jubal*.

*Visto, Vistament*—Quick, lose no Time.

*Vivace, Vivacissimo*—Quick, and Lively.

*Viz. or Videlicet*—To wit, or that is to say.

*Unison*—Many Voices in one Sound.

*Vocal*—Performed by Voices.

*Voce sola*—A single Voice.

*Voltare*—

*Volti*—

*Volti subito*—

*Verte subito*—

*Voltisi piace*—

} Turn over the Leaf quick.

*Voluntary*—A grand Extempore Piece of Musick, performed on the Organ, &c.

W.

*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.

Z.

*Zampogna*—A Kind of Flute.

*Zimri*—A vain glorious, conceited old Musician; who murdered his Master *Ela*, because he could not out-do him in the Art of Musick; in order that he 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.*

*Zuffalo*—A small Flute, or Flageolet.

I could add many more Terms in this Work, which might probably more puzzle a Practitioner, than be instructive: For which Reason they are omitted.

Having thus finished the Musical Grammar and Dictionary, as I first proposed; I add my best Wishes to your Endeavours, so I heartily bid you all Farewell.

*Your's, WM. TANS'UR, Senior.*

*End of the* **DICTIONARY.**



# THE CONCLUSION: EXPLICATING

*The Source, Efficacy, and chief End of MUSICK.*

**M**OST gracious God, thy heav'nly *Aid* impart,  
Direct my *Muse* to SING of MUSICK's *Art* :  
Pfalm li. ver. 15. Once more vouchsafe to *Tune* my *Vocal Lyre*,  
And in my Soul thy heav'nly Grace inspire.

Bless'd MUSICK's *Art* can never be defin'd,  
Pf. viii. The noblest *Task* of an exalted Mind :  
To charm you with *her* great CREATOR's Praise,  
Soars above *Nature* to *Celestial* Lays.

Gen. i. ver. 2. When *first* the *Earth* was in Confusion laid,  
And senseless *Atoms* rudely lay as dead :  
Ver. 3. The tuneful *Voice* of God, from Heav'n most high,  
Rais'd all Things into perfect *Harmony*.

Ver. 14. The mighty *Spheres* at his Command did move,  
Job xxxviii. ver. 7. 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. 27. From *Harmony* the Universe began,  
The *Diapason* fully clos'd in MAN.  
Pf. cxlviii. Thus, from the Power of *All-sacred* Lays,  
All loudly *sung* their great CREATOR's Praise.

Gen. iv. ver. 21. When *Jubal* struck his well-tun'd corded Shell,  
Whose charming *Sound* could ev'ry *Passion* quell ;  
Ver. 26. His list'ning Brethren stood amaz'd around,  
And worshipped its soft celestial *Sound*.

What



What Tongue can speak the mighty ORGAN'S Gen. iv.  
ver. 21.  
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.

When *Orpheus* struck his pow'rful trembling *Lyre*,  
The *Streams* stood still, and *Stones* then did admire : Vide Pre-  
face.  
The *Trees* did dance, and nodding *Beasts* around  
Attending stood, for to devour the Sound.

The loud-ton'd *Trumpet* calls us all to Arms, Gen. iv.  
ver. 22.  
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*.

Such moving *Charms* sweet *Musick* doth contain,  
As thrilling *Joys* run thro' each trembling *Vein* : Psal. lxxiii.  
ver. 6.  
That ev'ry well-tun'd Soul must sympathize,  
And taste its pleasing *heav'nly* Extasies.

MUSICK-DIVINE, *religious* Flame inspires,  
And fills the Soul with *heavenly* Desires :  
The great ALMIGHTY'S pleased with the *Song* Psal. l. ver.  
23.  
Of a *pure Heart*, and of a *well-tun'd* Tongue.

King DAVID'S *royal Harp* a *Charm* could find, 1 Sam. xvi.  
ver. 23.  
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.



Vide Preface. MUSICK can stifle *Wrath*, cause *Grief* to cease,  
And can excite the furious Mind to *Peace* :  
Can kindle *heav'nly Raptures*, and Desires,  
To *Heav'n's* high Center, it in LOVE aspires.

Pfal. xcvi. This *heav'nly ART* should never be neglected,  
ver. 16. GOD's gracious *Gifts* should always be respected ;  
Vide Te- This is the *Art*, which *Hosts*, enthron'd, do praise  
Deum. The LORD of *Life*, in everlasting *Lays*.

Pfal. cxlviii. Let ev'ry well-tun'd *Voice*, and *Instrument*,  
Pfal. cl. Now *praise the LORD*, with *Zeal*, and free *Consent* :  
Pfal. xcvi. And jointly imitate the *Bless'd* above,  
ver. 6, 9. Whose *Songs* are Joy, all *Harmony* and *Love*.

Matt. xxiv. That when the *last*, and mighty dreadful *Hour*,  
ver. 29. The *Orbs* and crumbling *Earth*, shall then devour :  
1 Theff. iv. The *Trumpet* shall be heard, from *Heav'n* most high,  
ver. 17. Whose *Sound* shall then *untune* both *Earth* and *Sky*.  
Pfal. cvi. Then, *glorious LORD* ! let *Us* to thee ascend,  
ver. 5. Where HALLELUJAHs never, never end.

A M E N.

Your's, &c. WILLIAM TANS'UR, Senior.

F I N I S.











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