
GLORIA IN EXCELSIS DEO.
A Canon of Four in one.
LORD, Tune my Heart within my Breast,
& Frame it to thy Holy will: and let thy Spirit within me
dwell, which may my Soul with Comfort fill.
M. WILLIAM TANS'UR

A Compleat Melody:

OR,

The Harmony of SION.

In Three BOOKS.

CONTAINING.

I. A *New*, and Compleat INTRODUCTION to the *Grounds* of *Muſic*, *Theoretical* and *Practical*, *Vocal* and *Inſtrumental*: Teaching all its *Rudiments*, and *Compoſition* in all its Branches, by way of *Dialogue*, in a *New* and eaſy Method. With all the uſual *Terms* uſed in *Muſic*, as deriv'd from the *Greek*, *Latin*, *French*, *Italian*, &c.— In *Twelve Chapters*.

II. The PSALMS of *David* New *Tun'd*: Which *Muſic* expreſſes the true *Senſe* and Sound of the *Words*, more than any extant. With a *Table* of all the *Tunes*, and what PSALMS are proper to each *Tune*; and a *Table* of PSALMS ſuited to the *Feaſts* and *Faſts* of the *Church* of *England*, &c. With *Gloria Patri's* ſuited to the *Meaſures* of every PSALM in the BOOK.

III. A *New*, and Select Number of *Divine* HYMNS, and Eaſy ANTHEMS, on various Occaſions: With a *Scale* of *Muſic* proper for either *Voice*, *Organ*, *Virginals*, *Harpſicord*, or *Spinnet*. With ſeveral CANONS of *Two*, *Three*, and *Four* PARTS in *One*. To which is added, *Te Deum*, and *Magnificat*, and a *Chanting-Tune* for the *Reading-Pſalms*.

The Whole is Compoſed in *Two*, *Three*, and *Four* Muſical PARTS, according to the moſt *Authentic Rules*; and ſet down in SCORE, (and *Figur'd*) for either *Voice or Organ*, &c.

By WILLIAM TANS'UR, AUTHOR *of* The Melody of the Heart. And the Beauty of Holineſs.

Thro' all the changing Scenes of Life, In Trouble *and in* Joy:
The Praiſes *of my* GOD *ſhall ſtill, My* Heart *and* Tongue *employ.* Pſal. xxxiv. 1.

The *Fifth Edition*, Corrected by the *Author*, according to his *Original Manuſcript*: With large Additions.

LONDON: Printed by ROBERT BROWN, for JAMES HODGES, at the *Looking-Glaſs*, on *London-Bridge*: And alſo Sold by the *AUTHOR*. Price Bound Three Shillings: Or, Bound with *The Melody of the Heart*, in Calf, Four Shillings and Six Pence. M. DCC. XLIII.

To Mr. TANS'UR, *at* Ewell, *in* Surry, *&c.*

SIR,

"HAVING diligently perus'd your *Two Excellent Books*, the *one* Inti-
" tuled *The Harmony of* Sion; and the other, *The Melody of the*
" *Heart*; and finding them both done with ſo much Judgment, and Inge-
" nuity, and the *Tunes* in all their *Parts* ſo well adapted to the *Words*,
" and alſo to each other, that I think them much more preferable to any
" other *Books* of *Pſalmody* extant; and doubt not, but they will in a great
" Meaſure, (if carefully performed to Perfection,) diſpoſe that moſt *Harmo-*
" *nious* Part of *Divine Service* to much more *Devotion* than it has been of
" late Years, for want of ſuch Aſſiſtance as may now be had from your
" *Excellent* aforeſaid *Books*, &c."

I am, Sir,

Your ſincere Friend,

and humble Servant,

JOHN KNIGHT.

Exeter, Jan. 10.
A. D. 1736.

The

The PREFACE, *to all Lovers of* DIVINE-MUSIC.

USIC, *is a divine and myſterious* Art *or* Science, *and ought to have the Superiority of all other liberal* Arts *and* Sciences *whatſoever, by reaſon it is employed in the moſt noble and higheſt Office that can be performed by either* Men *or* Angels; *which ſoundeth forth the* Praiſe *and* Glory *of the* AUTHOR *of all created* Harmony.

It would be needleſs for me to mention many Authors *to prove the Antiquity of* Divine-Muſic, *by reaſon it was not only held in the greateſt Reverence and Honour, by the moſt noble and virtuous Perſons in all Ages, but it was alſo acceptable unto* GOD, *in his Holy* Worſhip; *as appears in* 2 Chron. v. 12, 13. *It alſo appears, that* Muſic *was uſed in all Ages in the* Worſhip *and* Service *of GOD in* Churches, *from the true Evidence of* GOD's *Word in the* Holy Scriptures; *and that the ſame ſhould alſo be continued, both* Vocal, *and* Inſtrumental.

Holy David *was not only one in whom the holy Spirit of* GOD *dwelt, but was alſo a Man after* GOD's *own Heart; who was ſeldom met without a* PSALM *in his Mouth, or an* Inſtrument *in his Hand; whoſe* Muſic *had ſuch ſweet,* Sacred *and charming Power in it, that it drove the evil Spirit from* Saul, 1 Sam. xviii. 10.— *And* Eliſha *alſo brought the holy Spirit upon himſelf,* 2 Kings iii. 15.— *Which Examples plainly demonſtrate that no evil Spirit will abide were* Muſic *and* Harmony *is uſed. Then certainly when it is compoſed*

into a sweet and regular Composition, *it renders it the more fitter for the holy Spirit to work upon; and also to convey* Truth *to the Understanding.*

Hence it is, that all who practice Divine-Musick, *must allow it to be the Gift of* God, *as a true Representation of the sweet Consent and* Harmony, *which his infinite Wisdom hath made, in the Creation and Administration of the World, and given to us as a* Temporal Blessing, *both for his* Service, *and also for our own* Delight *and Recreation.* Eccl. xl. 20.

And since this noble and delightful Art can enable us to sing our Maker's Praise, *how much ought we to endeavour to attain to the true Knowledge of it? it being a most curious and sublime* Art, *either in its* Theoreck, *or* Mathematick-Part; *or its* Practick-Part; *or in its* Active *or* Mechanick-Part.

1. *The* Theoreck, *or* Mathematick-Part, *is that which demonstrates the* Grammar, *or* Ground Work *of* Musick; *which employs the Affections on all the* Rations *and* Proportions *of* Sounds, *in all their curious Branches. This* Part *lies very deep, and requires great Research into* Natural-Philosophy *to unfold it, before such* Sounds *can be disposed of, to compleat* Harmony. (*See* Chap. 10.)

2. *The* Practick-Part, *is that which* designs, *contrives, and* composes *all* Sounds *into so many curious and stupendious Varieties, which proceed only from the Consequence of three* Concords, *and some interveining* Discords, *in a regular* Composition; *when this* Part *be added to the former, they both together make* Harmony compleat. (*See* Chap. 11.)

3. *The*

3. *The* Active, *or* Mechanick-Part, *is that which* performeth, *and bringeth forth all* Sounds *both to the* Ear, *and* Underſtanding, *either from the ſweet Modulation of a Natural* Voice, *or by the curious Dexterity of* Hand, *on ſome artificial* Inſtrument; *which maketh Impreſſions both upon our* Minds *and* Spirits, *and lifteth up our* Hearts *on heavenly Things.*

It is not a little Wonder to me, to hear ſo many Perſons of good Senſe ſeem to have a great Diſlike to Muſic, *when at the very ſame Time they acknowledge that it has the moſt improving Influences over their Minds.— This ſeems to me a very unhappy Contradiction, that Perſons ſhould not have Veneration to that* Art *which raiſes in them the greateſt Varieties of ſublime Pleaſures; eſpecially to that Kind of* Muſic *which redounds both to our* MAKER's Praiſe, *and alſo to our eternal* Comfort, *both in this World, and alſo in that which is to come.*

I cannot omit ſpeaking in the Praiſe *of that moſt heavenly, and laudable Cuſtom perform'd on the* Organ, *juſt before the* Firſt-Leſſon, *(which Piece of* Harmony, *is commonly called a* Voluntary; *) by which we are ſuppoſed to be prepared for the Admiſſion of thoſe* Divine Truths, *we are after going to receive; which drives from our Hearts all worldly Regards and immodeſt Thoughts which would hinder us in our* Devotion: *It defuſes a Calmneſs all round us; it delights our* Ears, *and recreates our* Minds: *It fills our* Souls *with pure and uſeful Thoughts, ſo that nothing is near our* Souls, *but Peace and Tranquility: And when the* Muſic *ſounds ſweeteſt in our* Ears, *then certainly* Truth *flows the cleareſt into our* Minds,

Oh!

Oh! How do the bleſſed Spirits *rejoice! to behold* Man *proſtrating his Soul in this pathetical Method; pouring out his* Soul *in ſuch a Warmth of* Piety! *How can the moſt hardened Sinner, but have Veneration and be ſoftened, when he hears the* Praiſes *of our great* CREATOR *deſcribed in the moſt expreſſive* Harmony? *When it was his great and infinite Goodneſs to beſtow, and frame to us the* Nature *of* Harmony, *only for the very ſame* Divine *and* Holy Uſe: *And we are in Duty and Gratitude bound to* praiſe *him with it, both in our public, and private Devotions.*

But alas! in this our Age, *the right* Uſe *of* Muſic *is not only prophan'd, but alſo condemn'd by many ignorant and blind Zealots; who do not, nor will not endeavour to know the Excellency thereof: The Reaſon of which is (as I conceive,) they have no Taſte or Reliſh of true Godlineſs; they are Enemies to all* Piety *and* Learning, *and their Lives are* Inharmonical: *They envy all that are not worſe than themſelves, and hate to ſee others perform what they cannot attain to. But though they caſt ſo much Contempt and Scorn on ſuch as perform this* Part *of* Divine Worſhip *in this World, I doubt not but they would gladly be Partakers of that ſweet* Concert, *and* Harmony *which is inceſſantly performed in that which is to come; Bearing their* Parts *with the* Angels *in* Heaven. *But alas!* Unwiſe Men do not conſider this: Neither do Fools underſtand it.— Deſtruction and Unhappineſs are in their Ways; the Way of Peace they have not known: Neither is the *Fear* of GOD before their Eyes.— He that dwelleth in the Heavens ſhall laugh them to Scorn: And ſhall bruiſe them in Pieces like a *Potter's* Veſſel. *Pſalms* 92, 14, 2, *ver.* 6, 7, 9.— *But as for me,* I will praiſe the LORD, becauſe it is comfortable;

fortable: and will Sing *Praises* unto his Name, because it is lovely, *&c. &c. Psalms* 54, 135. *Ver.* 6, 3.

First, *to Render this* Part *of* Divine Worship *more easy, and also to cause the same to be put more in practice, I have compiled a* New *and* Compleat INTRODUCTION *to all the* Rudiments *of* Music, *both* Theoretical *and* Practical, Vocal *and* Instrumental, *in a New and easy Method, by way of* Dialogue; *wherein nothing that is useful is omitted, which doubtless will be assistant so long as there are any to practise it.*

Secondly, (*For the more accommodating this* Part *of* Divine Worship *in* Churches) *I have set* new *and* easy Music *to the* PSALMS *of* David, *and more proper to the* Sense *and* Sound *of the* Words, *than any ever yet published; Composed in* Two, Three, *and* Four *Musical* PARTS, *and set down in* SCORE, (*and* Figur'd) *for either* Voice *or* Organ: *And also more correct than any of the former Impressions.* Having not laboured for myself only, but for such as seek Wisdom: Leaving my Doctrine to all Ages for ever, Eccl. 24. Ver. 33, 34.

Thirdly, *I have set a* new *and select* Number *of* Divine HYMNS, *and* Easy ANTHEMS *on* various Occasions; *with several* CANONS *of* Two, Three, *and* Four Parts *in* One: *To which is added, A* SCALE *of* Music, *proper for either* Voice, Organ, Virginals, Harpsichord, *or* Spinnet.

I must confess that our Nation is at this time well stor'd with many good and learned Musicians, *who are doubtless better able to have undertaken this Work than myself; But alas! They are most of them* (*if not all*) *too Busy in* Plays, Operas, *&c. than to do any thing*

to the Praiſe *of* God; *nor yet to have any Regard to encourage ſuch as do.* — Vide Prov. 29. 26

Finally, *I heartily recommend this* Work, *to all ſuch whoſe Minds are Harmoniouſly diſpoſed, Hoping it may meet with a candid Reception, and that every one may find Advantage therein, to their Improvement in* Divine-Muſic; *and alſo be as uſeful as is intended by the* AUTHOR, *who is a Friend to* Virtue, *and a Lover of* Muſic: *Thereby advancing the* Praiſe *and* Glory *of* GOD *in* Hallelujahs *for evermore. Which are the Wiſhes of*

SIRS,

Your moſt Humble,

and Affectionate Servant,

{*From* Ewell, *in* Surry,
Sept. 29, A. D. 1734.}

W. TANS'UR.

☞ *N. B. The* AUTHOR having received a great Number of *Letters* from moſt Parts of this Kingdom to his great Expence and Trouble; He does hereby give Notice, that no more *Letters* will be taken in for the future, unleſs *Poſt paid*, which will prevent the Poſt being abus'd, and Perſons being deceived, in what they deſire from Him.

A Ta-

A TABLE *of the* Contents *of the* First Book.

A Table *of the* Contents *of the* First Book.

An

An Alphabetical TABLE *of all the* Tunes *in the* Second Book; *and what* PSALMS *are proper to each* Tune. *And on what* Page *you may find any of them.*

An Alphabetical TABLE *of the* Second Book.

A Table of the Third *and* last Book ; *shewing where to find any* Hymn, Anthem, *&c. by their Beginnings.*

N. B. *That the* Scale *of* Music *proper to the* Organ, Harpsichord, Virginals, *&c. fronts the* Title-Page.

A Poe-

A Poetical ENCOMIUM, *written on the Author Mr.* TANS'UR, *By a Lover of* Divine-Musick.

" INgenious TANS'UR! Skill'd in *Music's Art*,
" Which please the *Ear*, likewise affect the *Heart*;
" Thy *Works* Melodious, and sweet, inflame
" Each pious Breast to imitate the same.
" This Noble *Art* thou fully hast survey'd,
" Where all its curious *Rules* are open laid:
" May all the World receive thy good Intents,
" And *Tune* to them both *Voice* and *Instruments*.
" Some God-like *Angel* did thy Soul inspire
" On Heav'nly *Mirth*, to raise a Heav'nly *Quire*
" On Earth; to *praise* our GOD with Sacred Love,
" To do that *Work* as *Angels* do above.
" The *Royal Bard*, who first Compos'd the Lays,
" To which you've set *New Tunes* would share the *Bays:*
" And make all *Psalmists* for to Tune their *Lyres*,
" To thy soft *Notes* which divine Love inspires;
" Rewarded may'st thou be as thou dost merit,
" And after Death a Golden *Crown* inherit:
" In Heav'n be plac'd, amidst the Heav'nly Throng,
" And *Hallelujahs* thy perpetual *Song*.
" Whose *Tuneful Notes* a *Monument* will raise,
" Like *Marble* Lasting, to declare *his* Praise. (*Vide* Eccles. xliv. 5, 13.)

CHAP.

CHAP. I.

Of the GAMUT, *and its* Uſe: *And of* CLIFFS.

THE ſole Subject of this following Diſcourſe is *SOUND*; which *Art* or *Science*, is called MUSIC, which may be performed, or made, either by a Natural *Voice*, or an Artificial *Inſtrument*; which *Art* may be properly ſumm'd into theſe *Three* following *Heads*, *viz.* TUNE, TIME and CONCORD.

I. TUNE, is regulated by the *Scale* of *Muſic*, called the GAMUT; which gives a true Diſtinction of all *Sounds*, or *Tones*, either *Grave*, or *Cheerful*.

II. TIME, is comprehended and underſtood by *Marks*, or *Characters*, called NOTES; which being fixed regularly on the *Lines* and *Spaces* of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*, either Quick or Slow; which when performed by *Voice*, or *Inſtrument* alone, 'tis called MELODY.

III. CONCORD, is when two, three, or more *Sounds*, are performed together in *Muſical Concordance*; there being the Diſtance of 3, 5, 8, or more *Notes* above another; which when regularly compoſed together, 'tis called HARMONY, i. e. *Three in One*.

The true *Nature*, and *Uſe* of theſe Three *Heads*, I ſhall endeavour to demonſtrate; and all their uſeful *Branches* thereunto belonging, in a plain and familiar Method, by way of *Dialogue*, in the *Twelve* following *Chapters*.

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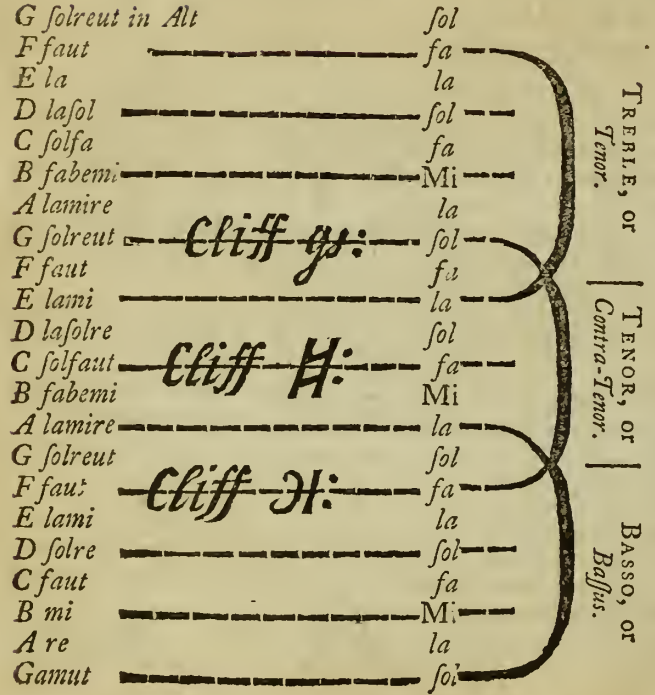
§ 1. *Of the* GAMUT. *&c.*

THE *Scale* of *Muſick*, as Authors report, was Compoſed about the *Year* 960, by *Guido Aretinus*, a Monk of St. *Benedict's* Order, who firſt received it from the *Greeks*, and afterwards reduced it into the Form as it now appears, who uſed to place this *Greek* Letter, Γ, at the Bottom of the *Scale*, from whence it took its *Name*, which was called *Gamma*, or GAMUT, but in *Engliſh* G, which ſhewed from whence he did derive it.

This Scale contains all the Degrees of *Sound*, which is the *Grammar*, or *Ground-work* of all *Muſic*; without which, no Knowledge can be gained in this *Noble* and *Divine Science*. Therefore, I ſhall firſt ſet down, and afterwards explain

The SCALE *of* Muſic, *called the* GAMUT.



EXPLANATION.

This SCALE is divided into three *Parts*, each *Part* including five *Lines*; in which you have a *Name* for every *Line*, and every *Space*; they being either a whole or half *Tone* diſtant, one from another: And when your *Notes* are ſet on any of them, you muſt call them by that ſame *Name* as is given to that *Line*, or *Space*.

Obſerve, that every eighth *Letter*, together with its Degree of *Sound*, bears the ſame *Name* as was before; the *Scale* being founded on no more than ſeven *Letters*, viz. G, A, B, C, D, E, F, and then G again; for every *Eighth* is the ſame, upwards, or downwards.

This SCALE you muſt learn perfect by heart, ſo that having the *Name* of every *Line* and *Space* perfect in your Memory, you may readily call your *Notes* in any of them.

Obſerve alſo, that all *Notes* that ſhall aſcend above *F faut* in the *Treble*, are called *Notes* in *Alt*; and all *Notes* that deſcend below *Gamut* in the *Baſs*, are called *Doubles*, as *Double-Ffaut*, *Elami*, *Dſolre*, &c.

Scholar. *All this ſeems ſo plain and eaſy to learn, that I doubt not but ſoon to get it perfect; and then with a little* Inſtructions *I ſhall ſoon become a* Maſter *of it.*

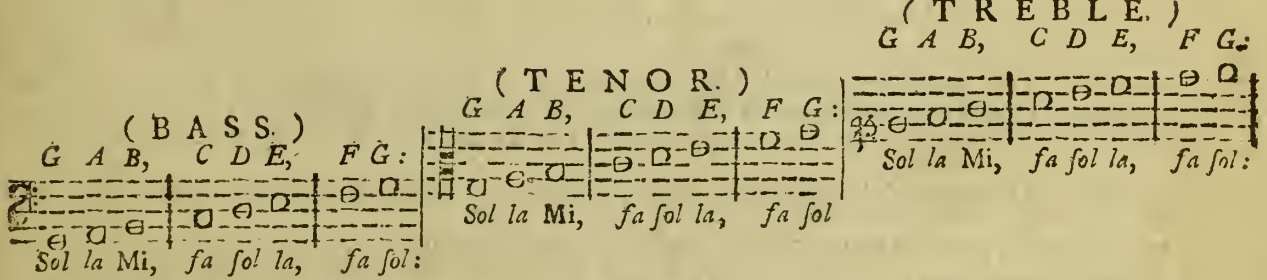
Maſter.

Maſter. Be not too much conceited in thy ſelf, leſt thou art guilty of that great Folly, of being *wiſe in thy own Conceit*; for it will be of no Advantage to thee to learn a *Table*, and doſt not know the *Uſe* of it: Let me adviſe thee to learn one *Part firſt*, which beſt ſuits thy *Voice*, before you proceed any farther.

Scholar. *But pray muſt all the hard* Names *be learnt with them?*

Maſter. Thoſe proper *Names* are only ſet for Antiquity, the firſt *Letters* with the Syllables, *Sol*, *Fa*, &c. are ſufficient for the Underſtanding of any *Leſſon* of *Muſic*: But next I will ſet down the SCALE in a more eaſy Method, in their proper Places, one above another, as thus:

The SCALE *of* MUSIC, *on the Five* Lines, *in the* Three *uſual* Cliffs.

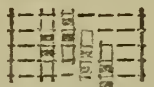


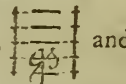
N. B. That thoſe *Syllables* that are ſet under the *Notes*, are uſed in *Vocal-Muſic*; but the *Letters* above, are uſed to *Muſic* for *Inſtruments*, &c. and alſo direct to the *Compoſition* of both.

Obſerve that in the Compaſs of theſe *Eight Notes*, there are two of them called *Semi* or *Half-Tones*; which are from *Mi* to *Fa*, and from *Fa* to *La*; there being a *Bar* drawn between them. Suppoſe a *Whole-Tone* be an *Inch*, the *Half Tone* is but half an *Inch*, which is a *Mathematical* Demonſtration.

§ 2. *Of the Three* CLIFFS, *and their* Uſe.

Maſter. IN the SCALE of *Muſic* there are *Three* ſeveral *Characters*, or *Marks*, called CLIFFS, or *Claves*.— The *Baſs*, or *F faut-Cliff*, is commonly ſet on the fourth *Line* from the Bottom, thus,  Sometimes you'l find it placed on other *Lines*, but whereſoever it be placed, it gives to its Place the *Name* of *F*, and when ſung, 'tis called *Fa*, and guideth all the other *Notes* both above and below it.

The *Counter-Tenor*, or *C ſol faut-Cliff* is ſet on any one of the four lower *Lines*, thus,  and gives its Place the *Name* of *C*; and when ſung, 'tis called *Fa*, and guideth all the other *Notes* both above, and below.— This *Cliff* was the ancient *Tenor-Cliff*, but now it is ſeldom uſed to any other *Part* but to the *Counter-Tenor*, or one of the *Inner Parts* of *Muſic*; by reaſon its Place is ſo very uncertain, that few can ever play or ſing to Perfection in it.

The *G ſol reut*, or *Treble-Cliff*, is commonly placed on the ſecond *Line* from the Bottom, thus,  and gives its Place the *Name* of *G*; and when ſung, 'tis called *Sol*.—This *Cliff* of late Years, is applied to the *Tenor*, and ſung an Eighth below the ſame *Cliff* in the *Treble*; it being the beſt and eaſieſt *Cliff* now in uſe, both for *Voice* or *Organ*, &c.

Scholar. *Why was the* C ſol faut-Cliff *ſo much in uſe formerly, and ſo little in uſe now? And for what reaſon is the* G ſolreut-Cliff *uſed in its Place?*

Maſter. Formerly the *C ſol faut-Cliff* was moſt uſed, by reaſon it was moveable, and could be ſet on any *Line* the Compoſers had a Mind, to bring his *Keys* into the Compaſs of the *Five Lines:* But now it is almoſt grown out of uſe, by reaſon our *Keys* are regulated by *ſhifting* of the *Mi*, either by *Flats* or by *Sharps*; for then the *ſhifting* of the *Mi* by *Sharps* was not invented, neither was *Tranſpoſition* by *Flats* rightly underſtood. Therefore the *Treble-Cliff*, takes its Place,

Place, by reaſon 'tis not ſo moveable; and that by the Help of *Flats* and *Sharps*, our *Keys* are properly grounded, which is of more certainty to the Performer.

Scholar. *Why are thoſe* Characters *called* Cliffs? *And for what reaſon can't a* Tune *be pricked down as well without a* Cliff, *as with?*

Maſter. The Word *Cliff*, *Clave*, or *Clavis*, is a *Latin* Word; which ſignifies to *open*, or as a *Key* to let into; *&c.* which openeth to us the *Names*, and *Keys* of all *Muſic*, either *Flat or Sharp.*

Suppoſe there was no *Cliff* uſed, How could I know the true *Names* of any of the *Notes?* I might ſuppoſe it was *Tenor*, or *Baſs*; the *Key Flat*, or *Sharp*; yet not poſitive which; Therefore to remedy this Inconveniency, the *Treble Cliff* was ſet on the ſecond *Line* from the bottom, and that *Line* called *G*; by which I can eaſily find out all the reſt both above and below.

Scholar. *Sir, I humbly thank you, for your Aſſiſtance in this Branch; but pray what is the next thing that I muſt learn?*

Maſter. The next is the *Names*, and *Meaſures* of the *Notes*, which ſhall be our Diſcourſe the next time of meeting, *&c.*

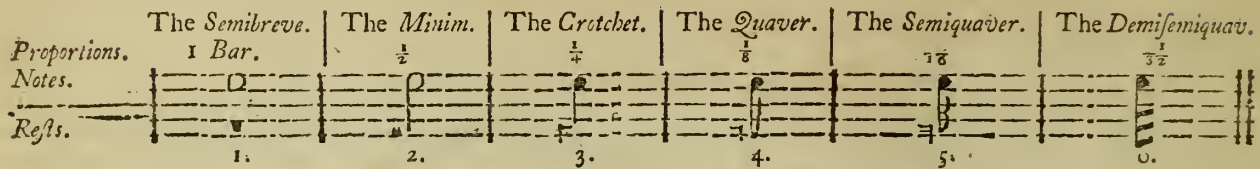
Learn firſt by Cliffs *to call your* Notes, *both* Lines *and* Spaces right;
Then learn in Time, *to ground your Skill, in Muſicks ſweet Delight.— Yours*, W. TANS'UR.

CHAP. II.

Of the Names *of the* NOTES, *their* Meaſures, Number, *and* Proportion *of* Time; *and of their* RESTS, *and their* Uſe.

Maſter. IN the former *Chapter* I told you, I would give you ſome Inſtructions on the *Names* and *Sounds* of the *Notes*, hoping by this time you are perfect in the GAMUT, and able to undertake this *Taſk* I am now going to lay down before you; which is a *Table* of

The NAMES, *and* Measures *of the* NOTES, *and of their* RESTS, *and their* USE.



EXPLANATION.

Maſter. THIS SCALE comprehends the *ſix* ſeveral Sorts of NOTES uſed in *Muſic*, with their RESTS under them; of which I ſhall diſcourſe, and begin with

1. The *Semibreve*, whoſe Length and *Proportion* of *Time* is ſo long, as you may leiſurely tell 1, 2, 3, 4, by the ſlow *Motions* of the *Pendulum* of a large *Chamber Clock*, (or any other *Pendulum* of the like *Proportion*,) it being the longeſt *Note* of any now in Uſe, tho' formerly it was the ſhorteſt.

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

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

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

5. The *Semi-Quaver*, is but half the Length of the *Quaver*, being turned up with a double Stroke.

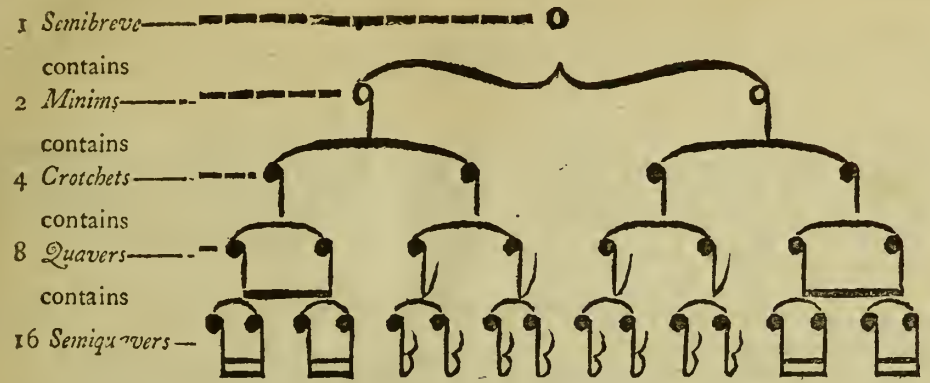
6. The *Demiſemi-Quaver*, is but half the Length of the *Semi-Quaver*, having its Tail turned up with a Treble Stroke, which is the ſhorteſt *Note* now uſed in *Muſic*.

Scholar. *Why is the* Semibreve *treated of firſt? And what is the Uſe of the* Reſts?

Maſter. The *Semibreve*, is called the *Meaſure-Note*, and guideth all the reſt to a true *Meaſure* of *Time*, and is called a *Whole Time*.— The *Reſts*, are *Notes* of Silence, which ſignify that you muſt *reſt*, or keep Silence ſo long as if you was ſounding one of the reſpective *Notes*. But the better to explain the *Length* and *Proportion* of all *Notes*, obſerve the following *Scheme*.

A Scale

A Scale *of the* NOTES, *and of their* Proportions.



Contains 32 *Demi semi-Quavers.*

EXPLANATION.

In this *Scale* the *Measure Note* (which is the *Semibreve*) includes all other shorter *Notes* to its *Measure*, in *Proportion*: So that one *Minim* is $\frac{1}{2}$ of a *Semibreve*; one *Crotchet* but $\frac{1}{4}$; one *Quaver* but $\frac{1}{8}$; one *Semiquaver* but $\frac{1}{16}$; and one *Demisemi-Quaver* is but the $\frac{1}{32}$ Part of the *Semibreve*.

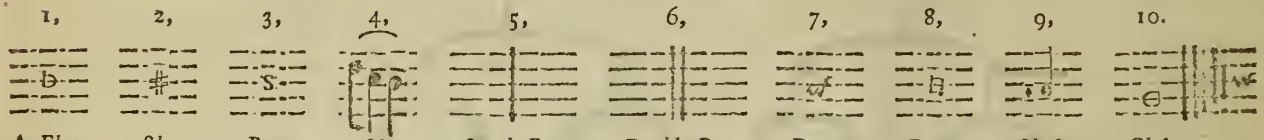
Therefore, Unless these NOTES, Names, Time, *and* Rests, *are perfect learnt by heart: None never can attain to know the* Time *in* Music's *Art.*

Yours, W. TANS'UR.

CHAP.

CHAP. III.

Of all other CHARACTERS *uſed in* MUSIC, *and of their* Uſe.



A *Flat*, a *Sharp*, a *Repeat*, a *Slur*, a *Single Bar*, a *Dou'le Bar*, a *Direct*, a *Proper*, a *Shake*, a *Cloſe*.

Scholar. *SIR, This* Table *ſeems to be drawn in a very curious Form, by reaſon they all appear in view together; but if you don't explain their Uſe, I am ſtill in the Dark.*

Maſter. Becauſe you ſeem to have a true Deſire after the Knowledge of *Divine-Muſic*, I ſhall do my utmoſt Endeavour to lay down their *Uſe*, in the beſt, and eaſieſt Method I can invent, beginning firſt with the *Flat*.

1. The true *Uſe* and *Nature* of a *Flat* is, to cauſe any *Note* it is ſet before, that riſeth a *whole Tone*, to riſe but *half* a *Tone*; I mean to flat, or ſink it half a *Tone* lower than it was before; the ſame as from *Fa* to *Mi*, or *Fa* to *La*.—Alſo all *Flats* that are placed at the beginning of the five *Lines*, ſerve to *flat* all ſuch *Notes* that ſhall happen on that *Line* or *Space*, through the whole *Strain*, except any *Note* be contradicted by an accidental *Sharp*. *Flats* are alſo uſed to regulate the *Mi* in *Tranſpoſition* of *Keys*.

2. The true *Uſe* and *Nature* of a *Sharp* is contrary to the Nature of a *Flat*; it being to raiſe, or ſharp any *Note* it is ſet before, half a *Tone* higher, the ſame as from *Mi* to *Fa*, or from *La* to *Fa*.—Likewiſe all *Sharps* that are placed at the beginning of the Five *Lines*, ſerve to ſharp all ſuch *Notes* that ſhall happen on that *Line* or *Space*, Except any *Note* be contradicted again by an accidental *Flat* (which ſerves only for that *Note*.)— *Sharps* are alſo uſed to regulate the *Mi*, in *Tranſpoſition* of *Keys*.

3. A *Repeat*, is uſed to direct the Performer, that ſuch a *Part*, or *Strain*, muſt be repeated over again from the *Note* it is ſet over, under, or after: Either of theſe *Words* ſignifies the ſame, *viz. Repetatur*, *Repreſa*, *Replica*, *Replicato*, *Reditta*, *Riditta*, *Encore*, *(Ital.)*

☞ This *Character* is alſo uſed in *Canons*, to direct the following *Parts* to fall in at ſuch *Notes* it is placed over.

4. A *Slur*, is in form like a *Bow*, drawn over, or under the Heads of two, three, or more *Notes*, when they are ſung to but one Syllable.

5. A *Single-Bar*, ſerves to divide the *Time* in *Muſic*, according to the *Meaſure-Note*.

6. *Double-Bars*, ſerve to divide many *Strains* in *Muſic*; and to reſt ſuch a Quantity of *Time* between the *Strains* as the *Meaſure-Note* contains. But if they be *dotted* on each Side, as thus :ll: it ſignifies that *ſuch a Strain* or *Part*, muſt be repeated over again.

7. A *Direct*, is placed at the End of a *Line*, to direct the Performer to the Place of the firſt *Note* in the next *Line*. Either of theſe *Words* ſignifies the ſame, *viz. Index*, *Guidon*, *Monſtra*.

8. A *Proper*, is often ſet before a *Note* that is made *Flat*, or *Sharp* at the Beginning, to cauſe it to become *Proper*; or as it was before thoſe *Flats* or *Sharps* were ſo placed. But ſince *Flats* and *Sharps* are to the ſame Effect, I rather uſe them.

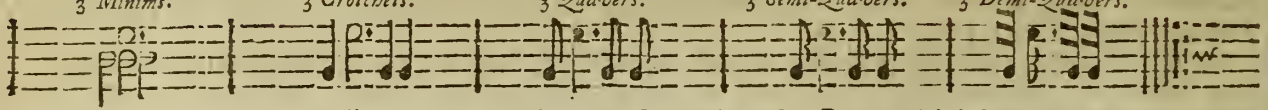
9. A *Shake*, called the *Trilloe*, is commonly (or ought to be) placed over any *Note* that is to be *ſhaked* or *graced*.

10. A *Cloſe*, or *Concludo*, is three, four, or more *Bars* together, always ſet after the laſt *Note* of a Piece of *Muſic*, which ſignifies a *Concluſion*, or the Cloſing of all *Parts* in a *proper Key*.

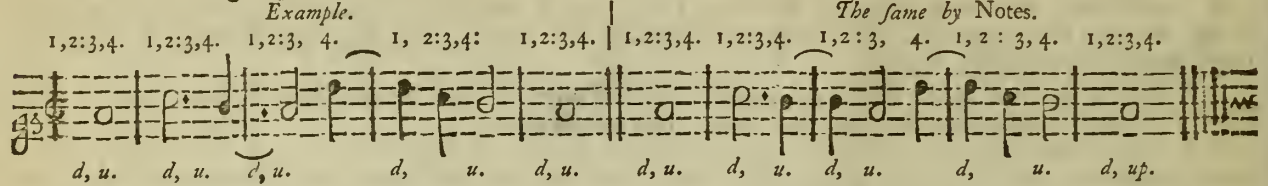
Scholar. *Sir, I have often ſeen a little* Dot, *ſet on the right Side of a* Note; *I ſhould be very glad to know its* Name, *and alſo its* Uſe.

Maſter. That *Dot*, is called the *Prick* of *Perfection*, or *Point* of *Addition*, which adds to the *Sound* of a *Note* half as much as it was before.— When this *Point* is ſet to the *Semibreve*, it muſt be held as long as three *Minims*, &c. But next let me give you

An Example *of* Prick'd Notes.



N. B. That ſometimes you'll meet with a *Point* at the Beginning of a *Bar*, which belongs to the Sound of the laſt *Note* of the foregoing *Bar*, as for



Thoſe *Notes* are called *Notes* of *Syncopation*, or *driving* of *Notes*; of which I ſhall ſay more in the next *Chapter*, Page 12.

Scholar. *Sir, I humbly thank you, and ſhall be very ready to give Attention whenſoever you pleaſe.*

Your's, W. TANS'UR.

CHAP. IV.

Of TIME, *and all its various* Moods; *and how to* Beat *any of them.*

Maſter. THIS Part of *Muſic* is called TIME; and is ſo neceſſary to be underſtood, that no Perſon can ever be able to ſing or play without it, as he ought to do; neither can his *Muſic* ever yield any Delight to himſelf or others, unleſs there be an exact Agreement of *Time* in all *Parts*; which if rightly underſtood by all Performers, occaſions

occaſions all *Parts* to move, and agree rightly with each other, (whether *Vocal*, or *Inſtrumental*;) according to the real *Intention* and Deſign of the *Compoſer*.

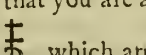
Scholar. *Sir, I ſhould be glad if you would pleaſe to tell me how many Sorts of* Time *there are*; *and alſo their various* Moods.

Maſter. There are ſeveral *Moods* of *Time*, yet all are reduced from Two, *viz. Common-Time*, and *Triple-Time*; which are meaſured either by an *Even* or *Odd* Number of *Notes*, as 4, or 3. I do not mean ſo many *Notes* in Number, but the Quantity of ſuch like *Notes* to be included in every *Bar*. But I ſhall ſpeak firſt

§ 1. *Of the* Meaſure, *and* Proportion *of* COMMON-TIME, *and its various* Moods.

Maſter. *Common-Time*, is meaſured by *Even* Numbers, as 2, 4, 8, *&c.* each *Bar* including ſuch a Quantity of *Notes* as will amount to one *Semibreve*, (which is the *Meaſure-Note*, and guideth all the reſt,) it being called a *Whole-Time*, or the *Time-Note*.

But to give every *Note* its due *Meaſure* of *Time*, you muſt uſe a conſtant *Motion* with your *Hand*, or *Foot*; once *down*, and once *up*, in every *Bar*; which *Motion* is called *Time* and *Meaſure*.

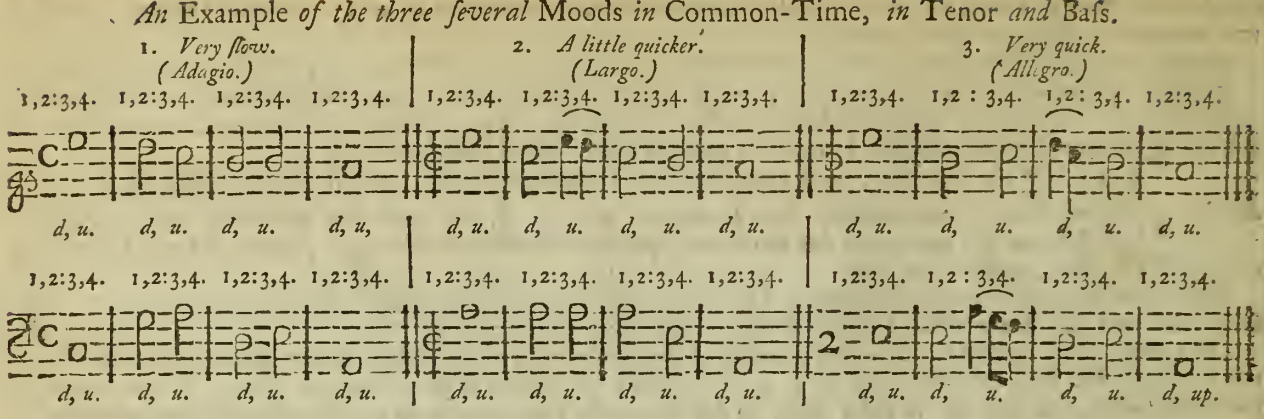
I told you in *Chap.* 2, that the *Time* and *Meaſure* of the *Semibreve*, (which is the *Meaſure-Note*, in *Common-Time*,) was ſo long as you may leiſurely tell 1, 2 : 3, 4. Therefore the *Motion* of your *Hand*, or *Foot*, is to beat two with your *Hand down*, and two *up*, in every *Bar*; ſo that you are as long *down* as *up*; which Sort of *Time* is known by theſe three ſeveral *Marks*, or *Moods*,  , which are called *Quadruple Proportion*, being meaſured by *Four*.

The Firſt *Mood*, or *Mark*, is the *Adagio Mood*, which denotes a very ſlow *Movement*: The ſecond Sort is the *Largo Mood*, being as quick again: The third *Mood*, is the *Allegro Mood*, or *Retorted Mood*; being as quick again as the ſecond; ſo that you may tell 1, 2 : 3, 4. in every *Bar*, almoſt as faſt as the *Motions* of a *Watch*. It is ſometimes mark'd with a large Figure of 2 : And ſometimes contains but two *Crotchets* in a *Bar*.

Scholar. *Sir, if you would pleaſe to give me an* Example *of theſe three ſeveral* Moods *before mentioned, I ſhould be more apprehenſive of your Diſcourſe.*

Maſter. There ſhall never be any Thing wanting in me to render the Underſtanding of *Muſic* eaſy, either to you, or any of my Fellow Creatures: Therefore I will give you an *Example* of them, with a *d* for *down*, and *u* for *up*, under the *Notes*; which will appear as thus, in *two Cliffs*.

An Example *of the three several* Moods *in* Common-Time, *in* Tenor *and* Bass.



By the help of this *Example*, and by observing other *Lessons* of *Music* in *Common-Time*, you may be able to *Beat* and perform any *Lesson* in this Sort of *Time*; still dividing the *Semibreve* into what Sorts of *Notes* you please, according to its *Measure*.

Syncopation, or *Driving* of Notes, is very difficult for young Beginners, by reason your *Hand* or *Foot* is either put *down* or *up*, while the *Note* is sounding: But the foregoing *Examples* (as Page 10) are sufficient to give you a right Understanding of them, by telling 1, 2, with the *Hand down*; and 3, 4, with it *up*, as you see it marked over the *Notes*. But next I shall say something

§ 2. *Of the* Measure *and* Proportion *of* Tripla-Time, *and all its various* Moods.

Master. *Tripla-Time* is measured by *Odd* Numbers, as 3, 6, 9, *&c.* each *Bar* including either 3 *Semibreves*, 3 *Minims*, 3 *Crotchets*, or 3 *Quavers*; two of which must be sung, or played with the *Hand*, or *Foot down*, and one *up*; so that you are just as long again *down* as *up*.

Observe,

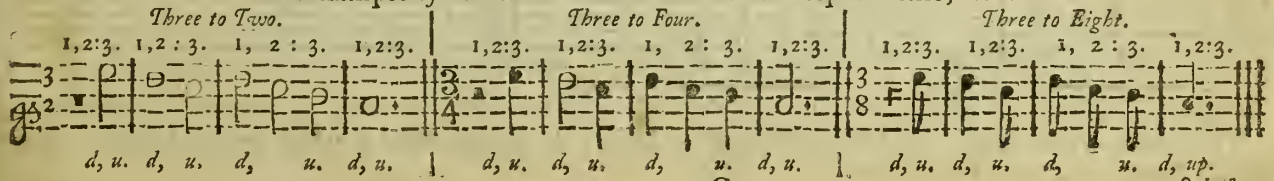
Obſerve, that the ſloweſt *Mood* in *Tripla-Time* is always $\frac{1}{4}$th quicker in every *Bar* than the *Meaſure* of the *Semibreve*, though every *Bar* is called a full *Meaſure*, according to the *Meaſure* of *Time*, and ſo indeed it is; for if a *Bar* ſhould include the Quantity of three *Semibreves*, they are ſung, or play'd but the Length of three *Minims*; or if three *Minims* in a *Bar*, they are counted but the *Time* of three *Crotchets*; though in *Pſalmody* they are often ſung ſomewhat ſlower, being ſometimes more ſuitable to the *Words*.

The Firſt, and generally the ſloweſt *Mood*, is called *Seſquialtera Proportion*, being a *Triple Meaſure* of three *Notes* to two ſuch like *Notes* in *Common-Time*, and ſung, or play'd in the ſame *Time*; which is one fourth Part quicker in every *Bar*. This *Mood* includes three *Minims* in a *Bar*, and is performed in the ſame *Time* as two in *Common-Time*, being marked thus, $\frac{3}{2}$, and called *Three* to *Two*, and reckoned the *Meaſure* of three *Crotchets*; two to be ſung, or played *down*, and but one *up*.

The Second Sort, is called *Three* to *Four*; being as quick again as that of $\frac{3}{2}$, being marked thus, $\frac{3}{4}$, each *Bar* including three *Crotchets*, or one pointed *Minim*; two to be performed with the *Hand*, or *Foot down*, and one up.

The Third Sort, is called *Three* to *Eight*; being as quick again as that of $\frac{3}{4}$, being marked thus, $\frac{3}{8}$, each *Bar* including three *Quavers*, or one pointed *Crotchet*; two to be ſung, or played with the *Hand*, or *Foot down*, and one *up*.— Thoſe are all the *Moods* that are generally uſed in *Vocal-Muſic*: But let me give you

An Example *of the three* Vocal-Moods *in* Tripla-Time, *viz.*



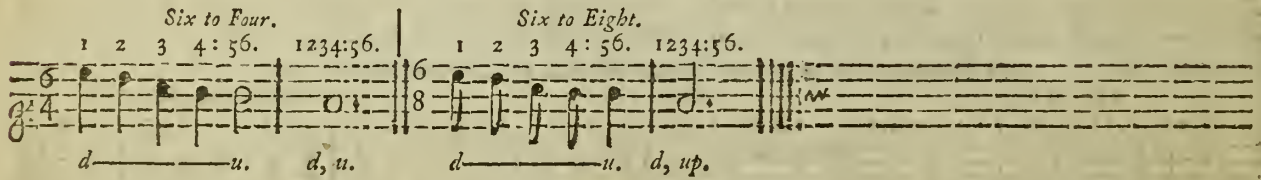
Scholar. *Sir, Are theſe all the* Moods *in* Tripla-Time?

Maſter. No: There are ſix other *Moods* uſed in *Inſtrumental-Muſic*, called *Inſtrumental-Moods*; two of which are meaſured by one *prick'd Semibreve*, by dividing it into ſix *Crotchets*, or ſix *Quavers*; and the other four are different in *Meaſure*: Two of theſe *Moods* are called *Double Tripla-Time*, their Movements being as quick again as the two laſt *Moods* of the former *Example*; the upper *Figure* of 3 being altered to a *Figure* of 6.

The *Firſt* of theſe *Double Tripla-Time Moods*, is called *Six to Four*; each *Bar* including ſix *Crotchets*, or ſo many leſſer *Notes* as will amount to one *pointed Semibreve*; four to be played with the *Hand down*, and two *up*, marked thus, $\frac{6}{4}$.

The Second Sort of *Double Tripla-Time*, is called *Six to Eight*; each *Bar* including ſix *Quavers*, or ſo many leſſer *Notes* as will amount to the *Meaſure* of one *pointed Minim*, marked thus, $\frac{6}{8}$, being as quick again as that of $\frac{6}{4}$. But let me give you

An Example *of the Two* Double Tripla-Time Moods, *viz.*



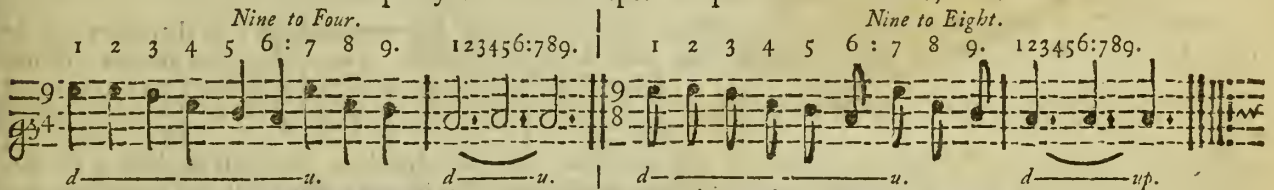
There are two other *Moods* called *Triple Tripla-Time Moods*; the ſloweſt *Mood* of which being ⅓d quicker than the laſt *Example* of *Double Tripla-Time*.

The

The First Sort of *Triple Tripla-Time*, is called *Nine to Four*; each *Bar* including nine *Crotchets*, or so many lesser *Notes* as will amount to the same *Measure*, and marked thus, $\frac{9}{4}$; six to be played *down*, and three *up*.

The Second Sort of *Triple Tripla-Time*, is called *Nine to Eight*; each *Bar* including nine *Quavers*, or so many lesser *Notes* as will amount to the same *Measure*; six to be played *down*, and three *up*; being as quick again as that of $\frac{9}{4}$, and marked thus, $\frac{9}{8}$. But next I shall give you

An Example *of the Two* Triple Tripla-Time Moods, *viz.*



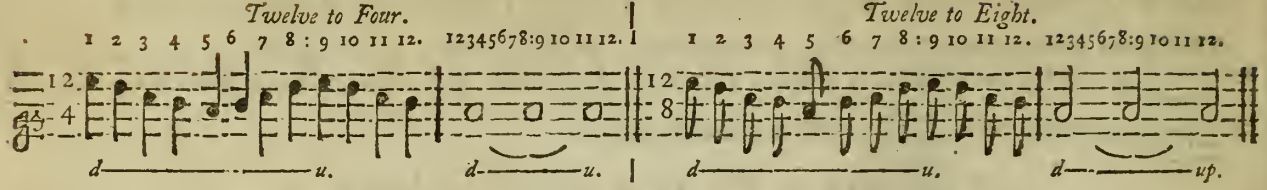
There are two other Sorts of *Tripla Time*, called *A Fourth Tripla-Time*; the slowest *Mood* being $\frac{1}{3}$d quicker than the last *Mood* of the last *Example*.

The First *Mood* of *Fourth Tripla-Time*, is called *Twelve to Four*; each *Bar* including twelve *Crotchets*, or so many lesser *Notes* as will amount to the *Measure* of three *Semibreves*; eight to be played with the *Hand*, or *Foot down*, and four *up*, and marked thus, $\frac{12}{4}$.

The Second Sort of *Fourth Tripla-Time*, is called *Twelve to Eight*; each *Bar* including twelve *Quavers*; eight to be played with the *Hand*, or *Foot down*, and four *up*, and marked thus, $\frac{12}{8}$; so that you are as long again *down* as *up*; being as quick again as $\frac{12}{4}$. But let me give you another *Example*

Of

Of the Two Moods *of* Fourth Tripla-Time, *viz.*



Theſe are all the *Moods* that ever I ſaw uſed in *Time*, either in *Vocal*, or *Inſtrumental-Muſic*; ſo that there may be properly ſaid to be *Nine* ſeveral *Moods* in *Tripla-Time*, each *Mood* being quicker in every *Bar* than another: Which *Moods* I will ſet down in order one after another, thus, 3/2 3/4 3/8 6/4 6/8 9/4 9/8 12/4 12/8

Obſerve, that both in *Common-Time*, and alſo in *Tripla-Time*, that your *Hand*, or *Foot* muſt be *down* at the Beginning of every *Bar*; for which Reaſon all long *Notes* ſhould ſtand firſt in every *Bar*; leſt in *Tripla-Time*, the *Motion* of your *Hand* be contradicted: Tho' many careleſs *Authors* have ſet a *Minim* at the Beginning of a *Bar*, and a *Semibreve* after it, quite thro' a whole Piece of *Muſic*, which is quite contrary to the *Motion* of your *Hand*; neither can it be allowable, unleſs it be at the *Note* before a *Cloſe*, or where it can't be well avoided. Alſo all odd *Notes* before a *Bar*, muſt be performed with the *Hand* or *Foot* up.

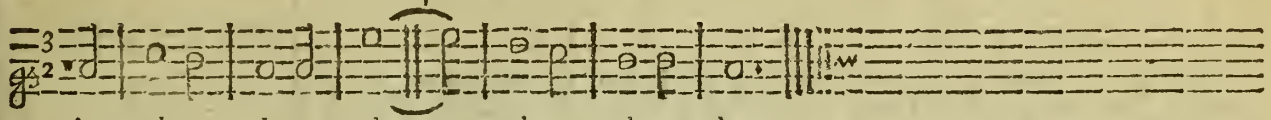
Scholar. *Sir, I apprehend the true Nature of every* Mood *of* Time, *by your plain and eaſy* Examples; *but I have read in Mr.* Playford's *Introduction concerning* Time, *and he ſays that* Six to Four, *and* Twelve to Eight, *muſt be beat as many* down as up; *and he alſo calls it* Common-Time.

Maſter. 'Tis true he does, but in my Opinion he is much in the Wrong on't; for I cannot conceive which Way *Common-Time* can be mark'd with odd *Figures*; for if one *Semibreve* makes one *Bar in Common-Time*, I cannot apprehend how one *Prick'd-Semibreve*, or three *Minims* can make a *Bar*; which is but ſtill the ſame Proportion as *Three is to Two*; only the *Minims* are become *Crotchets*, and the *Crotchets Quavers*, and play'd as quick again: But let Inſtrumental

mental Practitioners uſe which Way they moſt effect.

I would have you obſerve, that *Reſts* are of the ſame *Meaſure* as *Notes*; and wherever you meet with a *Semibreve Reſt*, it ſerves for a Whole *Bar* of *Time*, in either *Common-Time*, or in *Tripla-Time*. You will alſo often meet with a *Double Bar* drawn thro' between two *ſingle Bars*, when the *Time* is not perfect on either Side of the *Double Bar*; both of which Bars making one *Bar* of *Time* as thus:

Example.



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

N. B. That the lower *Figures*, 2, 4, 8, *&c.* in all the *Moods* before mention'd, denote the *Compoſition* to be to the *Meaſure* of ſuch like *Notes*, as will make one *Bar* in *Common-Time*.

Yours, W. TANS'UR.

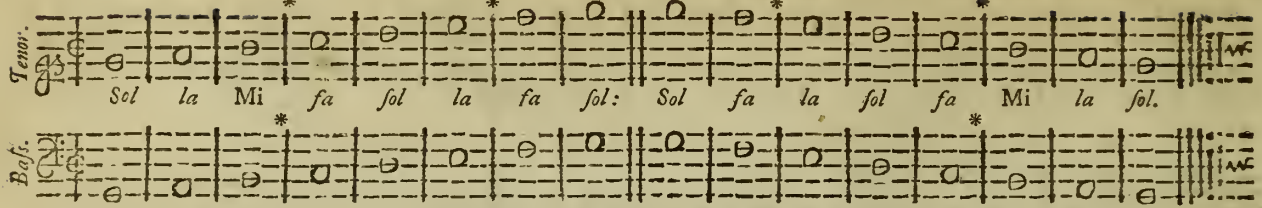
CHAP. V.

Of TUNING *the* Voice; *And of the ſeveral* Graces *uſed in* Muſic.

Maſter. THE firſt Thing to be obſerved by a *Vocal Performer*, is to have your *Voice* as clear as poſſible; giving every *Note* a clear and diſtinct *Sound*; neither forcing the *Sound* through your *Noſe*, nor blowing your Breath thro' gh your *Teeth* with your *Mouth* ſhut; (which is the Fault of a great many) which is very offenſive to a Muſical Ear, when ever they ſing alone; and then proceed to ſome ſhort Leſſon: But I ſhall give you the firſt *Leſſon* commonly taught by *Muſicians*, in *Two Parts*, in *Common Time*; with an *Aſtrick* * placed between the two *Half*, or *Semitones:* Which *Leſſon* is called

A New INTRODUCTION

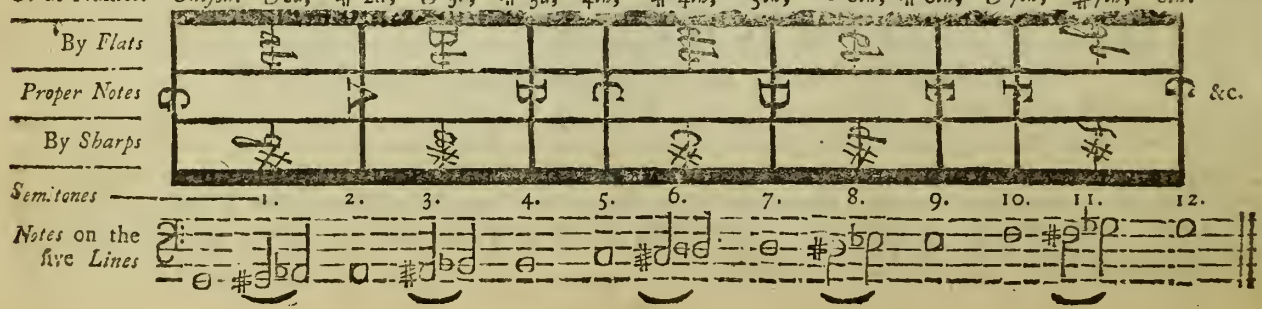
The EIGHT-NOTES, *Aſcending and Deſcending.* Leſſon I.



Scholar. *Sir, I apprehend the true Meaning of this* Leſſon, *but only I cannot ſing them in right* Tune.

Maſter. The true and exact *Tuning* of this *Leſſon*, is to obſerve the two *Half*, or *Semitones*; which are from *Mi* to *Fa*, and *La* to *Fa*, aſcending; and from *Fa* to *La*, and *Fa* to *Mi*, deſcending; and all the reſt are *whole-Tones*. Suppoſe the *Whole-Tone* be an *Inch*, the *Half-Tone* is but half an *Inch*; which is a *Mathematical Demonſtration.* But the better to explain what I have ſaid, I have here contriv'd

A Mathematical SCALE *of all the* Semitones *included in an* Octave, *or* 8*th*, *with the* Concords and Diſcords *figur'd*; *and the* Notes *on the* Lines *and* Spaces, *by way of* Inches.

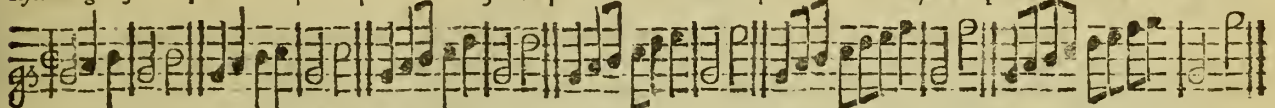


†††† This Scale is drawn according to the *Keys* of the *Organ*, &c. which ſhows that an *Octave* may be divided into 12 *Semi*, or *Half-Tones*; But the twelfth *Chapter* of this *Book* gives a proper *Name* to every Degree of *Sound* when compared together.

N. B. That *G* ♯, and *A b*, are *Uniſon* to each other, and ſo likewiſe are the reſt that are *ſlur'd*, which the foregoing *Scale* will demonſtrate: The *Proper-Notes* being *Semibreves*, and the others *Slur'd Minims*, &c.

Leſſon II. *The* Eight Notes; *with the true Proof of every* Interval, *in the* G-Cliff.

Aſcending. 3*ds.* | 4*ths.* | 5*ths.* | 6*ths.* | 7*ths.* | 8*ths.*



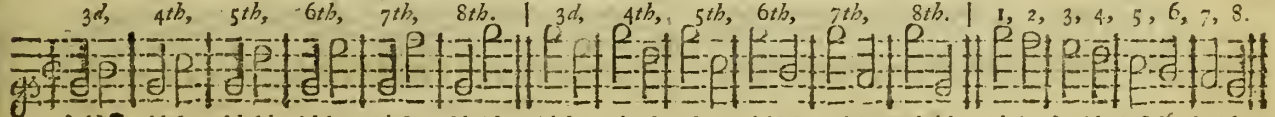
S l m, *s* m; *s l* m *f*, *s f*; *s l* m *f s*. *s s*; *s l* m *f s l*, *s l*; *s l* m *f s l f*, *s f*; *s l* m *f s l f s*, *s s*.

Deſcending. 3*ds.* | 4*ths.* | 5*ths.* | 6*ths.* | 7*ths.* | 8*ths.*

S 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 s*.

Leſſon III. *Of* Skipping-Notes, *moving by* Leaps.

3*d*, 4*th*, 5*th*, 6*th*, 7*th*, 8*th*. | 3*d*, 4*th*, 5*th*, 6*th*, 7*th*, 8*th*. | 1, 2, 3, 4, 5, 6, 7, 8.



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

N. B. *That the ſame is underſtood in any other* Cliff, *as well as in this.*

When you have once got Maſter of thoſe three *Leſſons*, you may next proceed to ſome ſhort *Pſalm-Tunes*; which are as eaſy as any *Leſſon* that can be ſet. But next I ſhall ſay ſomething of the ſeveral *Graces* uſed in *Muſic*; which is the Perfection of a *Singer*, be it either *Man*, or *Woman*, &c.

§ 2. *Of the ſeveral* GRACES *uſed in* Muſic.

Scholar. *WHAT is a* Grace?

Maſter. A *Grace* is a *Shake*, *Turn*, or *Humour* of the *Voice*, or *Inſtrument*; which when uſed in a proper Place, and performed to Perfection, is ſo *Ornamental* to *Muſic*, that it fills the *Heart* with the *Spirit* of *Harmony*; ſo that nothing elſe is required after it, if it ends right, and in a regular *Key*.

Scholar. *What is the firſt and fundamental* Grace? *pray tell me; and not let me be like many conceited Fools, who begin in the Middle of a* Rule, *to look for both Ends, not knowing which Way is right; and argue and prattle about a Thing, that I know nothing of.*

Maſter. In my Opinion, (with Submiſſion to better Judgments) the *Trilloe* or *Shake*, is the moſt principal *Grace* uſed in *Muſic*; that is, to move, or ſhake your *Voice*, or *Inſtrument* diſtinctly on one *Note*, or Syllable, the Diſtance of a *Whole-Tone*, as thus:

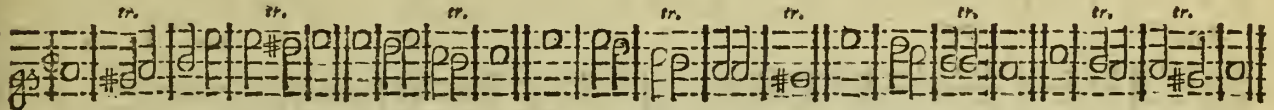
EXAMPLE.

First

First move ſlow, than 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 in this *Example*; but that you muſt move as quick as poſſible while the length of the *Note* is performing; though the *Shake* at a *Cloſe* is held ſometimes ſomewhat longer than the *Time*, for Variety ſake. But I will add another *Example*, and place a (*tr.*) over the *Notes* you are to *ſhake*.

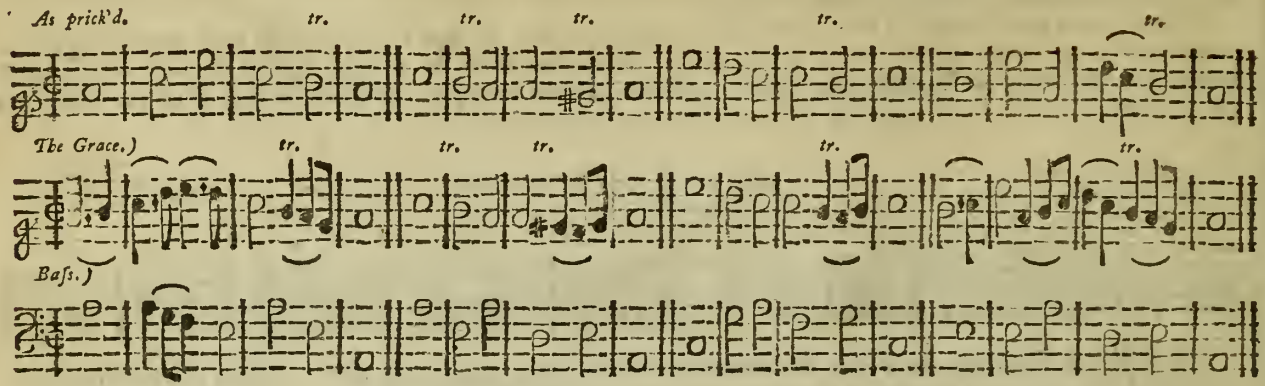
As for EXAMPLE.



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 *Muſic* 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-Muſic*, *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.



So thoſe are the moſt uſual *Graces* uſed in *Muſic*. Yours, W. TANS'UR.

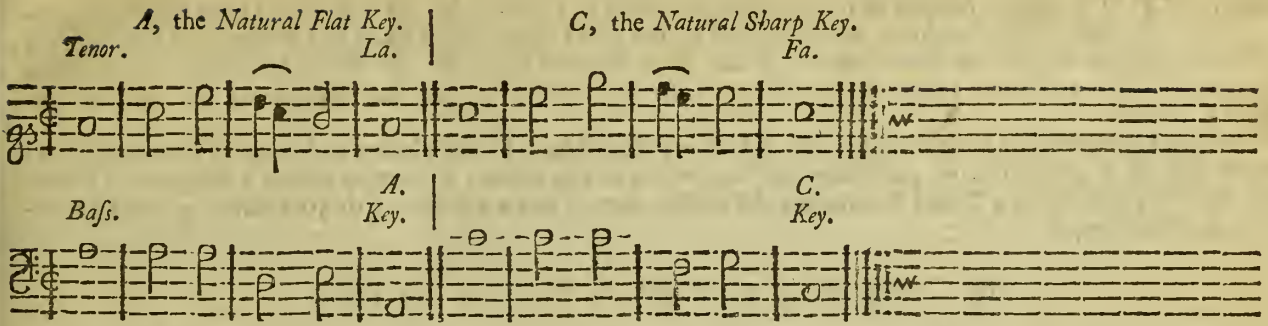
CHAP. VI.

Of the ſeveral KEYS *in* Muſic; *And of* Tranſpoſition *of* Keys.

Maſter. IN *Muſic* there are but Two *Natural*, primitive *Keys*, viz. *C faut*, the *ſharp* and cheerful *Key*; and *Are*, the *flat* and melancholy *Key*: And that no *Tune* can be formed on any other *Key* but theſe two, without the Help of placing either *Flats* or *Sharps* at the Beginning of the five *Lines*; which brings them to the ſame Effect as theſe two *Natural-Keys*; but firſt I ſhall give you

An

An Example *of the Two* Natural-Keys.



Scholar. *What difference is there in Two* Keys? *and why is one called* Flat, *and the other* Sharp?

Maſter. The Firſt is called *A*, the *Natural Flat Key*, by reaſon it hath the *Leſſer Third*, *Sixth*, and *Seventh* above its *Key*, or *Key-Note*.

The Second is called *C*, the *Natural Sharp Key*, it having the *Greater Third*, *Sixth*, and *Seventh* above its *Key*, which is half a *Tone* ſharper than the *Flat Key*, in the very firſt *Third:* So that one may well be called *Flat*, and the other *Sharp*.

Scholar. *What is a* Key? *or what is meant by the Word* Key?

Maſter. A *Key*, or *Key-Note*, is the laſt *Note* of the *Baſs*, which contains the *Air* or Judgment of the whole Song; ſo that a *Tune* depends as much on a proper *Key*, or a proper *Sound* given to that *Note*, as a Sermon does on a *Text*; which ends the *Song* like a *Period* at the End of a Sentence: The *Baſs* being the Foundation of all the other Parts. But I ſhall next ſay ſomething

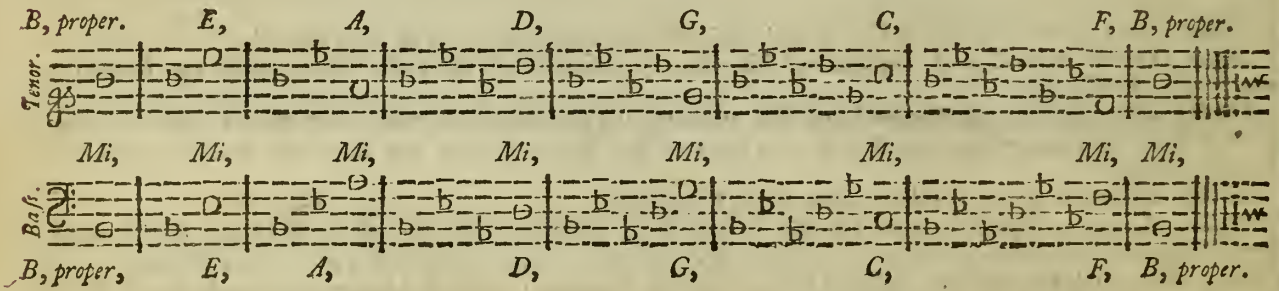
§ 2. *Of*

§ 2. *Of* TRANSPOSITION *of* Keys.

Maſter. TO *Tranſpoſe*, ſignifies to remove from one Place to another; but the firſt Thing to be conſidered is the *Mi*, or *Maſter-Note*, which guideth all the other *Notes*, both above and below; and alſo bringeth all other *Artificial-Keys* to the ſame *Nature*, as the Two *Natural-Keys*; the *Mi* being next above the *Key-Note* in the *Flat-Key*, and next below the *Key-Note* in the *Sharp-Key*; as you may obſerve in the two *Keys* before mentioned.

Tranſpoſition is perfected by ſhifting the *Mi*, which is a *ſharp Note*; by firſt placing a *Flat* on its *Place*, which removes the *Mi* a 4th above, or 5th below the Place where it was before; ſo that by adding a *Flat* every Time on the *Mi-Note*, (by one at a Time) it cauſes the *Mi* to ſhift every Time a 4th above, or 5th below; as you may obſerve in this *Example*.

Of Tranſpoſition *of the* Mi, *by* Flats; *in two* Cliffs.



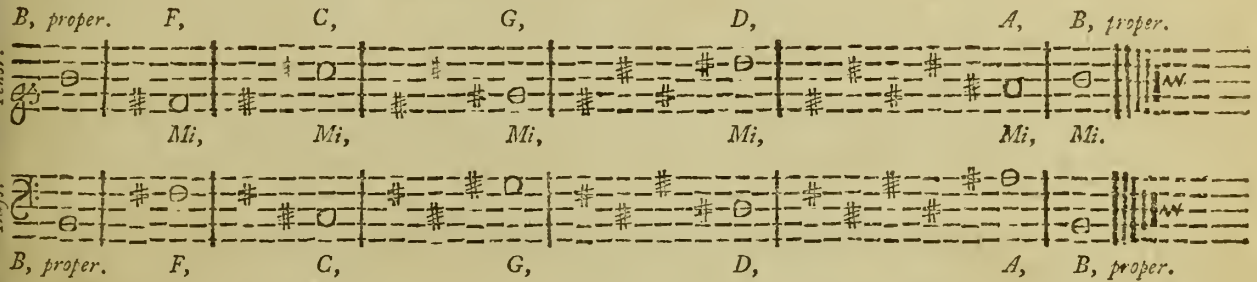
But

But to render more eaſy what I have ſaid, keep this *Verſe* perfect in your Memory, *viz.*

† { *If that by* Flats *your* Mi *you do remove,*
† { *It muſt be called in the* fourth *above:* —— *Or a* fifth *below its former Place.* }

Tranſpoſition by *Sharps*, is contrary to that by *Flats*; for by *Sharps* it moves always a *fifth* above, or a *fourth* below its former Place; alſo the *Mi* ſtands in the ſame *Line*, or *Space* with the *Sharp* laſt *added:* But I ſhall give you another *Example.*

Of Tranſpoſition *of the* Mi, *by* Sharps, *in two* Cliffs.



Here you ſee the firſt *Sharp* is founded on *F*; the reſt being added on a *fifth* above, or a *fourth* below, (by one at a Time.) But the better to explain what I have ſaid, keep this *Verſe* perfect in your Memory, *viz.*

† { *If that by* Sharps *the Mi removed is,*
† { *Riſe up five* Notes *and then you cannot miſs:* —— *Or a* fourth *below.* }

Scholar. *Sir, I thank you moſt heartily: But why cannot the* Mi *be brought Home again, as well by* Sharps *as it was by* Flats?

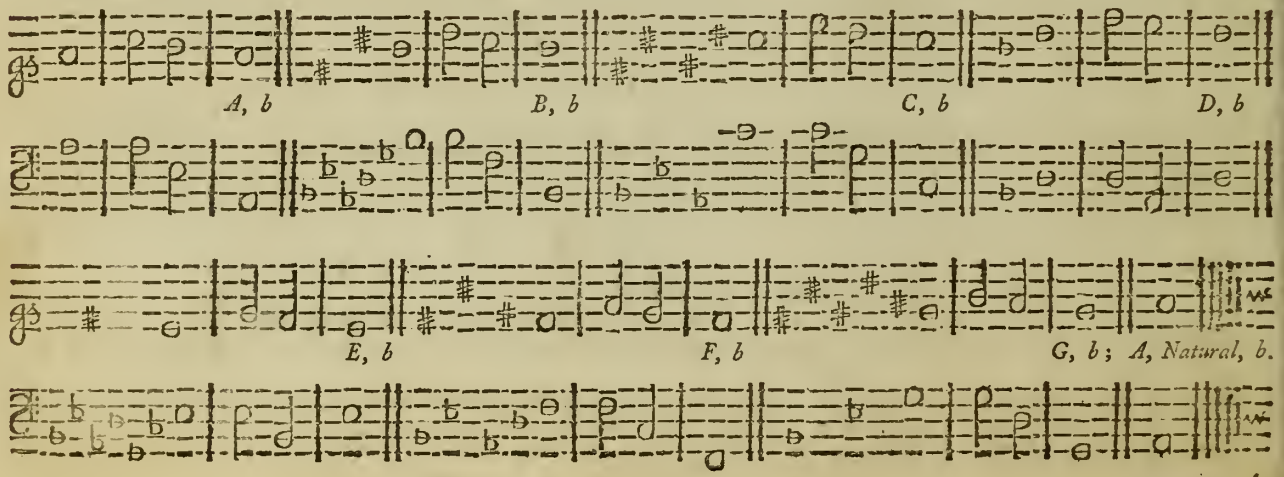
Maſter. If the *Mi* could be moved but once more, by adding another *Sharp* on *E*, it might be done; but this cannot, becauſe there is no Places for the *Half-Tones*; do but examine ſuch an *Example*, and you will find that no more *Sharps* can be added to any *Leſſon* of *Muſic* whatſoever.

Scholar. *Why was* Tranſpoſition *invented? and why is the* Mi *ſhifted out of its primitive Place?*

Maſter. Tranſpoſition was invented to bring every *Compoſition* as near as poſſible within the *Compaſs* of the five *Lines*, when the two *Natural-Keys* could not keep within Bounds; eſpecially the *Sharp-Key*; if the *Muſic* did riſe an *Eighth* above the ſaid *Key-Note*. Likewiſe the *Mi* is ſhifted to bring all other Artificial *Keys* to the ſame Effect as the two *Natural Ones*, viz. *A*, and *C*: But I ſhall next ſet you down

An Example *of all the ſeven* Flat-Keys, *to the ſame Effect as* Are, *the* Natural Flat-Key.

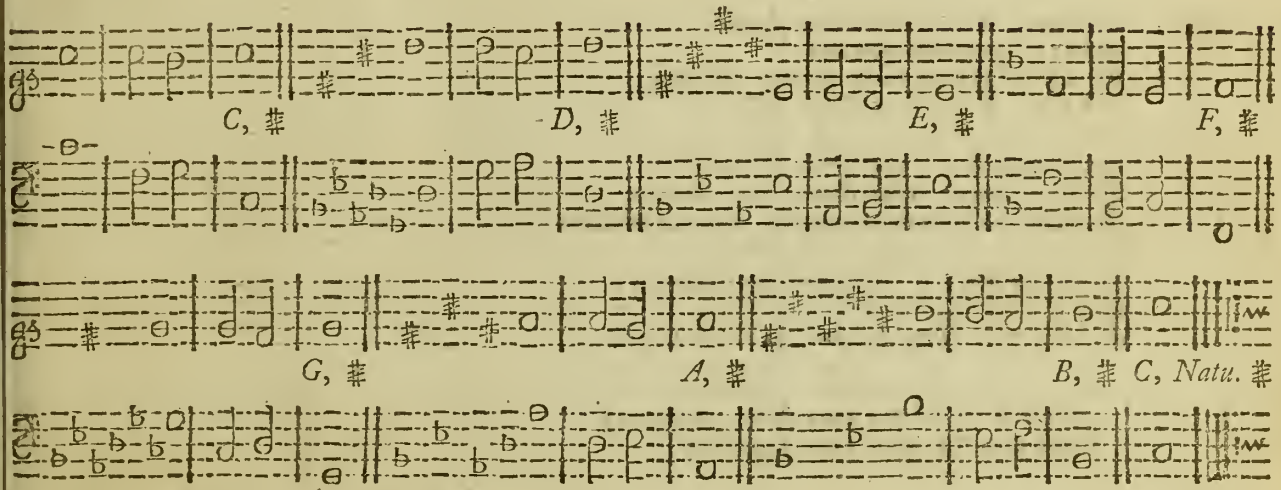
Tenor and *Baſs*.
A, Natural-Key.



An

An Example *of all the ſeven* Sharp-Keys, *to the ſame Effect as* C-faut, *the* Natural Sharp-Key.

Tenor and *Baſs.*
C, Natural-Key.



By theſe *Examples* you may *Tranſpoſe* any *Tune* to any of theſe ſeveral *Artificial-Keys*, by either *Flats*, or *Sharps*. Give yourſelf but the Trouble to trace over theſe ſeven ſeveral *Keys*, and you will find them ſtill the ſame in Effect as *Two*, but you are not confined to the *Solfaing* of them all, ſo you but obſerve the Places of the *Semitones:* But if any of theſe *Keys* ſeem difficult to you, you may *tranſpoſe* them into any other, by the *Rules* before mentioned;

for *Solfaing*, was only intended to guide young *Practitioners* to the true Underſtanding of *Tones*, and *Semitones*; and to give a proper Diſtinction one from another, *&c.*

Scholar. *Sir, I humbly thank you, for I think you have added and explained this* Branch *in a far better Method than any that wrote ever on this Subject, and alſo brought the ſame to an exact* Rule; *and plain to be underſtood by the meaneſt of Readers.*

Maſter. *Thus have I* Tranſpoſition *well ſurvey'd,*
And its Original have open laid;
But Mi *the* Maſter-Note *does bear the* Sway,
And brings all Muſic *to a* Proper-Key.
'Tis their own Faults that will no wiſer be;
Read but my Book, *and then they'll plainly ſee*
All Errors plain; which done without Attention,
By Mad-brain'd Authors, *who love their own Invention;*
Which falſe, and crooked are to underſtand,
Fix'd on no Key, *no* Voice *can them command;*
Yet they can prate, like ſelf-conceited Fools,
And bear great Sway, but know no Muſic-Rules.
Tho' Fourteen Keys *I've written here in view,*
Yet in effect, you ſee there are but Two:
A Rule *for which I've grounded in this Section;*
Which being Tranſpoſition *to perfection.*

Yours, W. TANS'UR.

CHAP.

CHAP. VII.

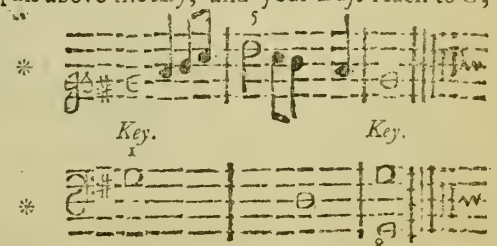
Of INTONATION; *or some useful Directions concerning the regular* Sound, *or* Pitch *of the* Keys *in* Vocal-Music.

Master. THERE is nothing more necessary to be understood by a *Vocal* Performer then the right *Pitch*, or *Sound* given to the *Key-Note*; for without a *Tune* be founded on a proper *Sound*, (that is, neither too high, nor too low,) it never can give any Pleasure or Delight either to the *Performer*, or *Hearer*, &c.

Therefore, I shall add some few *Instructions*, by which you may be able to carry on all Parts of *Music*, in a true *Decorum*. *Ex. Gr.*

First, take a View of all *Parts*, and prove their Compass of *Notes* above the *Key-Note* of the *Bass*; also all *Notes* below the *Key* of the *Bass*; (if any should so happen;) then try if your *Voice* will perform all *Notes* both above and below, in all *Parts*; so that you can reach the highest *Notes* without squeaking above, and without grumbling below: Which if you can perform *clear*, and also all the *Performers* of the other *Parts* move in perfect *Harmony*; then the Song may be said to be *Pitched* in a *Proper-Key*. (Ex. gr.)

Suppose your *Key* be on *G* ♯, and your *Tenor* should rise a *Fifth* in Compass above the *Key*, and your *Bass* reach to *G*, the *Eighth* below; (which is twelve *Notes*;) then prove your *Song* in this Manner, both *Bass* and *Tenor*. Let the *Bass* give the *Sound* first, and let there be but one *Leader* to each *Part*; the *Tenor* leading the whole *Song* in true *Time:* And by this Method you may give the true *Pitch* to any *Key* whatsoever; for which Use, a *Pitch-Pipe* is very useful first to learn by.



Yours, W. TANSUR.

CHAP. VIII.

Of the several CONCORDS, *and* DISCORDS; *both* Perfect, *and* Imperfect: *And of the* Figures, *used in the* THOROW-BASS: *With some general* Rules *for* Tuning *the* Virginals, Harpsichord, *or* Spinnet.

Master. THERE are but Four CONCORDS in *Music*, viz. the *Unison*, *Third*, *Fifth*, and *Sixth*; (their *Eights*, or *Octaves* are also meant.) The *Unison* is called a *Perfect Cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *Imperfect*, if the Composer pleases. The *Third*, and *Sixth* are called *Imperfect*; their *Sounds* not being so full, nor so sweet as the *Perfects:* But in Four Parts the *Sixth* is used instead of the *Fifth*, in some certain Places, when the *Fifth* is left out; so in Effect, there are but three *Concords*.

The Meaning of the Word *Imperfect*, signifies that it wants a *Semitone* of its *Perfection*, to what it does when it is perfect; for as the *Lesser*, or *Imperfect*, or *Minor Third* includes but three *Half-Tones*; the *Greater*, or *Perfect*, or *Major-Third*, includes four *Half-Tones*, &c.

The DISCORDS, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *Greater-Fourth* comes very near to the *Sound* of an *Imperfect Cord*, it being the same in *Ratio* as the *Minor-Fifth:* But I will set you

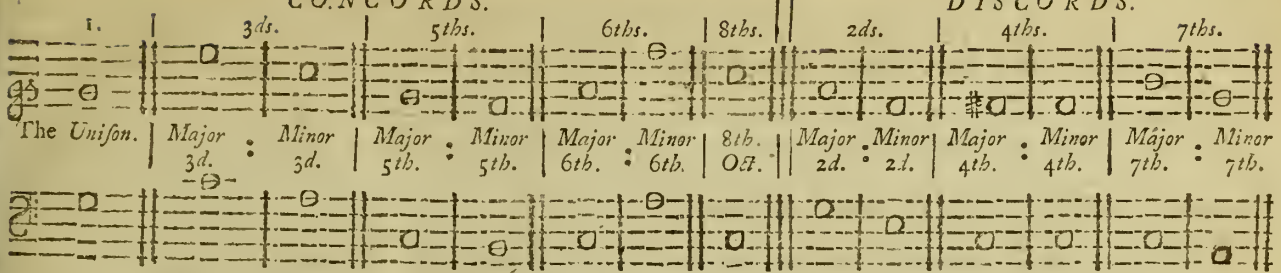
An Example *of the several* CONCORDS *and* DISCORDS, *with their* Octaves *under them.*

	CONCORDS.				*DISCORDS.*			
	1.	3.	5.	6.	2.	4.	7.	
Their *Octaves*, or *Eights*—	8	10	12	13	9	11	14	&c.
	15	17	19	20	16	18	21	
	22	24	26	27	23	25	28	

N. B. That if a *Voice*, or *Instrument* could permit to Ten Thousand *Octaves*, they are all still as one, and the same in Nature.

But I shall next set you down another *Example*, of all Concords, and Discords; both *Perfect*, and *Imperfect*; (*Major*, or *Minor*,) as they stand in Order; their *Interval*, or Distance being counted between *Tenor* and *Bass*, in the *G-Cliff*.

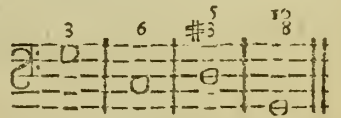
CON-



By this *Example* you ſee how *Concords* and *Diſcords* are made either *Greater*, or *Leſſer*, (*Perfect*, or *Imperfect*,) without the Help of either *Flats*, or *Sharps*; (except the *Major* 4th:) But they may be made in *Compoſition* either *Greater*, or *Leſſer*, by adding either *Flats*, or *Sharps* to one of the *Parts*, that ſtands joyned with another; and that *Diſcords* may be uſed in *Compoſition*, if mixed with Judgment; which you will better underſtand hereafter.

§ 2. *Concerning* FIGURES, *uſed in the* Thorough-Baſs.

Maſter. THE *Thorough-Baſs* is moſtly performed by the *Organ*, *Harpſichord*, *Spinnet*, or *Theorbo*, &c. being often intermixed with *Figures*, which are placed either over, or under the *Notes* of the *Ground*, or *Baſs*.

Theſe *Figures* are to direct the Performer to ſtrike in the other *Parts*, or *Notes*, either a *Third*, *Fourth*, *Fifth*, *Sixth*, *Seventh*, or *Eighth*, &c. above the *Ground*; and ſet down as thus,  &c.

Obſerve that where there is only a *ſingle Flat*, or a *ſingle Sharp* is marked, thoſe *Flats* or *Sharps* denote that you muſt ſing, or play either *Flat*, or *Sharp Thirds*: But where nothing is marked, then *Common Concords* are played. Alſo where 4ths, 7ths, &c. (which are *Diſcords*,) are only marked, they are only ſet to introduce other *Common Concords*

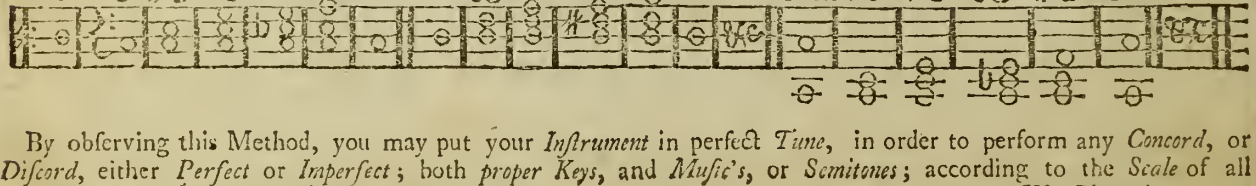
Concords to follow, *i. e.* such as lie next, or the nearest *Interval* to follow next, as the *Rules* will admit, *&c.*—Many *Authors* only mark their 3ds with *single Flats*, or *Sharps*; also 4ths, 6ths, 7ths, *&c.* and omit figuring the *Common Concords*, (which are 5ths, 8ths, 12ths, 15ths, *&c.*) But I rather should chuse to have all marked down, to avoid Mistakes.

*** Two *Fifths*, nor Two *Eighths*, are not allowed to be played together, neither rising nor falling; (as well as in *Composition:*) Therefore the best Way to avoid a *Consecution* of two, or more, is, to move your *Hands* contrary one from another, on either the *Organ*, *Virginals*, *Harpsichord*, or *Spinnet*, &c. A *Scale* of which you have at the Beginning of the *Third Book*. But next I shall give you

§ 3. *Some general* Rules *for* TUNING *the* Virginals, Harpsichord, *or* Spinnet.

Master. IN *Tuning* the *Harpsichord* or *Spinnet*, observe first to *Tune* the *G-Cliff* by a *Concert Pitch-Pipe:* Next *Tune* the 8th *Perfect*, either above, or below; (for all 8ths are the same;) then *Tune* 3ds, 5ths, *&c.* that are in the *System* of the *Octaves*.—Observe also, to *Tune* all *Sharp* 3ds, as *sharp* as possible; and all 5ths as *flat* as the Ear will permit; which will render the *Music* more fuller. But the better to *explain* what I have said, I shall give you

An Example *of* Tuning *by* Notes.



By observing this Method, you may put your *Instrument* in perfect *Tune*, in order to perform any *Concord*, or *Discord*, either *Perfect* or *Imperfect*; both *proper Keys*, and *Music's*, or *Semitones*; according to the *Scale* of all the *Keys*, which fronts the *Title-Page* of *Book* III.

Yours, W. TANS'UR.

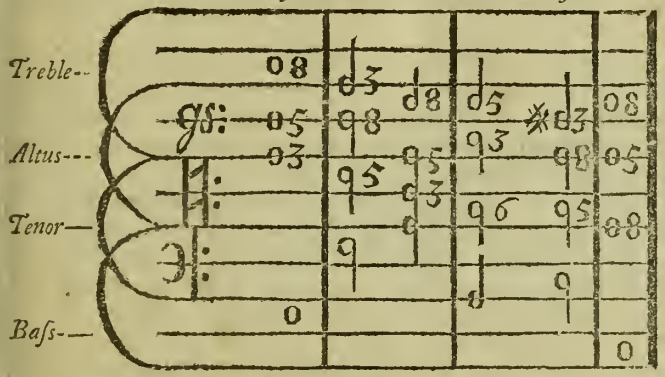
CHAP.

CHAP. IX.

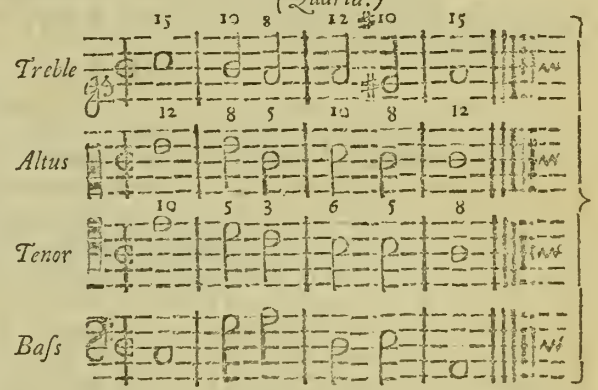
Shewing how to compare one Part of MUSIC *with another.*

Maſter. THE *Interval*, or Diſtance between 3*ds*, 5*ths*, 6*ths*, 8*ths*, &c. are called *Concords*, and ſome others *Diſcords*, and alſo their *Octaves*. I ſhall therefore draw eleven *Lines* according to the *Scale* of *Muſic*, and place the three *Cliffs* in their uſual *Places*; by which you may count the true Diſtance of all *Intervals*; which is

A Scale *of all the* FOUR PARTS *of* Muſic.



(Quarta.)



By this *Scale* you may ſee the true Diſtance, and alſo the *Places* of all the *Four Parts* of *Muſic*, according to the GAMUT.

Theſe *Four Parts* are taken out of the other *Scale*, and ſet down in *Score* in their proper *Places*, one above another, as they proceed from the *Baſs*.

I cannot omit but give my Opinion, that it is the beſt and eaſieſt Way, to ſet the *Cliff* of the *Altus* on the middle *Line*, and place the *Notes* accordingly; which is done in the two following *Books*: But to know the *Nature* of theſe *Four Parts*, I refer you to Page 60. Yours, W. TANS'UR.

CHAP. X.

Of THEORETICAL-MUSIC: *Containing a* Mathematical-Demonſtration *of the* Nature *of* Sound; *and of the* Rations, *and* Proportions *of* Harmony.

Maſter. IT hath always been allowed by all profound and judicious Obſervers in this Science, "That all "*Sound* is made by *Motion*; and that this *Motion* requires a *Medium*, or *Air*, to carry it diſtant; "and that ſo far as the *Medium* paſſeth, ſo far paſſeth the *Motion* with it: And when its *Motion* ceaſeth, then "muſt the *Sound* ceaſe alſo."

By this I obſerve, that if it meets with any Obſtacle, or Hindrance in the Way that it paſſeth, it ſtrikes and ſhakes at every one it paſſes; making *Echo*'s and *Sounds* according to the Nature of the Obſtacle whom it meets, 'till it paſs thro' the *Medium*, or *Sphere of Activity*: But if it meets with no Hindrance, then it paſſeth into the *Sphere* of the *Air*, or *Medium*, according to the Force of the *Sonorous Body*; which Body is as the *Centre*; tho' not paſſing to the *Centre* directly, but in a certain Degree of Quickneſs, or Velocity.

Hence it is, that all *Sounds* do move with *Vibration*, *Oſcillation*, or a trembling *Motion* from the *Sonorous Body*; as the *Ear* may demonſtrate either by a *Bell*, *String*, *Pipe*, &c. or any other *Sonorous Body* whatſoever: Their *Vibrations*, or Tremblings being either equal, or unequal; ſwifter, or ſlower, according to the *Nature*, or Conſtitution of their Bodies; the *Vibrations*, or Tremblings of their Bodies being that by which all particular *Sounds* are conſtituted, and diſcriminated, or divided; and carried along the *Medium*, or *Air* in the very ſame *Meaſure*; and that the *Vibrations*, or Tremblings of the *Air* are carried along with it, in the very ſame *Velocity*, or Quickneſs; or elſe when it arrives more diſtant, it would not be in the ſame *Sound*: Therefore, I am of Opinion, that was there no *Air*, there could be no *Sound*; eſpecially at a Diſtance from the *Sonorous Body*; from which *Bodies* all *Sounds* do proceed, and do arrive from a certain *Pitch*, or *Tenſion*; *i. e.* either *Grave*, or *Acute*, according to the Greatneſs of the *Tenſion* of the *Sonorous Body*; which *Body* is called, *The firſt Element of Sound*; or, *The Element of Muſic*. I could largely diſcourſe on this Point, *viz.* How, and what conveys all Sound both to the Ear and Underſtanding, *&c.* But as Room is as ſmall as Encouragement, I ſhall omit ſuch like Inſertions 'till farther Opportunity: Which may probably take place, in my intended *Harmonical Spectator*.

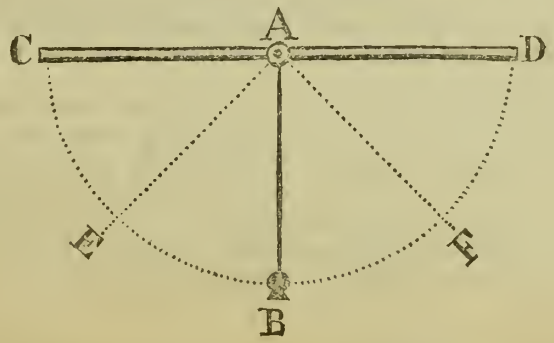
Scholar.

Scholar. *From whence did arrive the* Meaſure *of* Time, *and alſo the* Proportion *of* Sound?

Maſter. The whole *Theory of Muſic* proceeds from the *Vibrations*, *Oſcillations*, or Tremblings of the *Sonorous Bodies*, both in *Time*, and *Meaſure*, and *Proportion* of *Sound*; for what Bodies are moſt *Acute*, the more *ſwift* are their *Vibrations*, or *Tremblings*; and what Bodies, or Sounds are more *Grave*, the more *ſlow* are their *Vibrations*, *Oſcillations*, or *Tremblings:* Therefore, the firſt Principal by whom the *Nature* of *Harmonical Sounds* was found out, was by the *Meaſure* and *Proportions* of the *Vibrations* of the *Sonorous Body*, or *Sounding Body:* So that any *Note*, or *Tune* is made by one certain *Meaſure* of the *Velocity*, or Quickneſs 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 alſo its Continuance of *Sound* to the laſt, depends only upon the Equality of the *Time* of its *Vibrations*; as you may obſerve by a *Wire String* after it is ſtruck; and that the *Graver* the *Sound* is, the *ſlower* are its *Vibrations*, *Oſcillations*, or Tremblings; as was firſt obſerved (as ſome *Greek* Authors ſay) by *Pythagorus*.

Scholar. *Sir, have you no true and exact Way to meaſure* Time?

Maſter. Yes, Since the ingenious *Galileo* hath diſcovered to us the Uſe of *Pendulums*, *Time*, and *Proportion* is far better underſtood than ever it was before he invented them; of which *Inſtrument* I ſhall firſt draw its *Form*, and afterwards explain its *Motion*, and alſo its *Uſe*. The Form is thus:



EXPLANATION.

First take either a *Wire*, or *String*, of what Length you pleaſe, and hang, or faſten a *Weight*, or *Plummet* at one End; then make a Hole, or Nooſe at the other End, and hang it on a *Needle*, or *Centre*; then let it hang ſtill, and it will be *perpendicular* as from *A* to *B*; then draw up the *Plummet* to the Semicircle *C*, and let it fall, and it will *oſcillate*, or ſwing towards *D*; moving both *Courſe* and *Recourſe*, (or *forward* and *backward)* 'till it reſt *perpendicular* on *B* to *A*.

Here you may obſerve, though it range a greater Compaſs between *C* and *D*, than it does between *E* and *F*, yet it always keeps a conſtant and true *Motion* of *Time*, both forwards and backwards from *C* to *D*, as it does from *E* to *F*, 'till it reſts on *A*; for the further Compaſs it ranges, the *ſwifter* it moves, and ſtill in the very ſame TIME as it does when it ranges ſhorter.

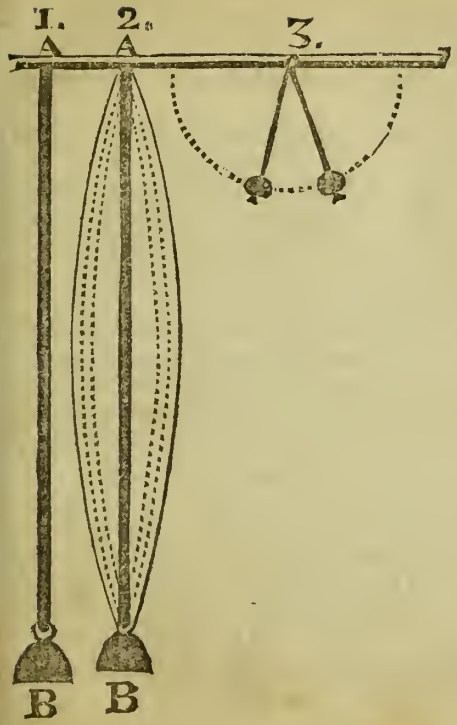
N. B. That whenſoever I ſpeak of the *Vibrations*, or *Oſcillations*, I mean the *Courſes*, and *Recourſes*, from one Side to the other; and not the *Centre*, *B*, by which it paſſeth.

" Now if you would make your *Vibrations*, *Oſcillations*, or *Courſes* as *ſwift* again, make your *Pendulum* but one " fourth Part ſo long, and it will move twice to once, in the ſame *Time* as it did before. Again, if you would " make it as *ſlow* again, and let it paſs but once to twice in the ſame *Time*, then you muſt make it four Times as " long, and ſo on to what *Proportion* you pleaſe."

Scholar. *Sir*, *But pray how are theſe* Proportions *of* Time, *applied to the* Proportions *of* Sound.

Maſter. The *Proportions* of *Sound* are conſtituted by the *Pendulum*, as well as the *Proportion of Time*, *Ex. gr.* Take a *Chord*, or *Muſical-String*, and hang a large *Weight* at one End, and fix the other on a *Centre* to hang as a *Pendulum*; and when it ſtands ſtill, ſtrike the Top of the *String* with a *Wire* of the ſame Kind (ſo as not to move the *Plummet*, or *Weight)* and it will give its *Tune*, and alſo *oſcillate*, or *vibrate* ſo long as it *ſounds*, and in equal Spaces of *Time*, 'till its *Sound* ceaſes, and reſts at its own *Centre*; *vibrating* wideſt in the Middle, according to the Nature of a *Double Pendulum*; as appears in the following *Margin*.

EXPLA-



EXPLANATION.

1. The firſt *Line* repreſents a *Muſical String*, or *Wire* hanging *Perpendicular* with a *Weight* at the Bottom, as from *A*, to *B*, but untouch'd.

2. The ſecond is the very ſame *String* juſt ſtruck, and giving its *Tune*; *vibrating* wideſt in the Middle in equal *Times*, 'till its *Sound* ceaſes; according to the true *Nature* of a *Double-Pendulum*; which *Vibrations* conſtitutes and determines its *Tune*, according to the *Acuteneſs*, and *Gravity* of the *Note* it ſounds. Therefore, if the *Vibrations* are more quick, then will the *Tune* be proportionably more *ſhrill*, or *Acute:* But if more ſlow, than more *Grave*; according to the *Length*, *Tenſion*, and Bigneſs of the *Chord*, or *String*, and likewiſe the Length and *Weight* of the *Pendulum*. Caſt your Eye but ſteady on the *Sounding-ſtring* as ſoon as you ſtrike it, and you'll ſee it *vibrate*, or tremble according to the Figure, *i. e.* open and ſhut, wideſt in the Middle, in equal Spaces of *Time*, 'till it ceaſes, in the very ſame *Motion* as a *Double Pendulum*; for as the *Pendulum* moves in equal *Time*, ſo alſo does the *Vibrations* of the *Chord*, or *String* 'till it ceaſe: And this is the very Reaſon that *Harmony* comes under *Mathematical Proportions*, both in *Time* and *Tune*. For when two *Strings*, are *Uniſon* to each other, ſo are alſo their *Vibrations*; and as the *Times*, and *Vibrations* of two *Strings*, &c. are contrary to each other, ſo are their *Intervals* in *Acuteneſs*, and *Gravity:* For as is the Length, ſo is the *Tune*.

3. The Third Figure repreſents a *Double-Pendulum*, fixed on one *Centre*, having two Plummets in equal *Motion*, moving according to the *Vibrations* of the *Chord*, or *String*; the *String oſcillating*, or *vibrating* the ſame in *Nature*.

By these *Examples*, you see the Reasons of the Difference of the Swiftness of their *Oscillations*, or *Vibrations*, tho' you cannot so well measure them from their Shape; by Reason the greater String *vibrates* slower, and the less more swift; and that their *Oscillations*, or *Vibrations* gives the *Tune* accordingly: But you may alter their *Tune*, by altering their Length and *Tension*, by screwing them to another *Tension*, and so to any *Interval* whatsoever: By which *Chord*, or *String*, you may discover all the *Proportions* which belong to *Harmony*; and also more easy, than on any other *Sounding Body* whatsoever.

Scholar. *Sir, I have very attentively observed the* Nature *of* Sound, *both in* Tune *and* Time, *and find it very curious; but desire you'll let me know something relating to the* Proportions *of* Sound.

Master. In the 8th *Chapter*, I plainly demonstrated to you all *Concords*, and *Discords*, both *Major*, and *Minor*, and also their *Octaves*: But to find out their *Proportions*, we must first find out their *Numbers*; and afterwards examine how their Production of Sounds cause some *pleasant*, and others *unpleasant*; of which the *Ear* is the Umpire.

First, The Ear allows these Four *Intervals* to be *Concords*, from any other Sound given; *viz.* the 8th, 5th, 3d, 6th, and their *Octaves*. Also three *Discords*, *viz.* the 2d, 4th, 7th, and their *Octaves*.

Those seven *Intervals* are included in the *System* of an 8th, or *Diapason*; which *System* was antiently reputed to be a 4th, and 5th; but the *System* of *Diapason* is compounded of them both: But now *Thirds* and *Sixes* are admitted in, and counted as *Concords*; and all included in the said *System*, or *Diapason*: Therefore, the *Octave* is but the same in *Nature* as the *Unison*, which may be called the *Close*, or End of the *System*; and so on to their *Octaves*, as high as can be performed, with either *Voice*, or *Instrument*. The 8th, is therefore judged by the *Ear* to be the chiefest of all *Concords* whatsoever, and is the only Consonant System: By reason if it be added to it self, it still makes *Concords*; and all other *Concords* also agree with it, if they do not agree with each other.

1. But to explain their *Proportions:* Tune two musical *Strings* in exact *Unison* to each other, and by striking them both together, they will *oscillate*, or *vibrate* in equal *Times*; both *Course*, and *Recourse*, 'till they cease; when two *Strings* are in exact *Unison* to each other, the one will *oscillate*, or *vibrate* to the other, tho' untouch'd, which trial will demonstrate; and also yield such an exact *Sound*, that your *Ear* cannot distinguish whether there be one *Sound*, or two; and their *Sounds* being so perfect, they are called *Unisons*; their *Rations*, or *Proportions* being even, both *Course*, and *Recourse*, in their *Oscillations*, or *Vibrations:* Therefore is the *Ration* of the *Unison* called 1 to 1, their *Motions* being equal.

8th.

8th. The next *Ration* (in whole Numbers) is, 2 to 1, which makes the 8th; by doubling the ſame *String*, or placing a *Bridge* in the Middle; and it will produce an 8th to the open *String*, *oſcillating*, or *vibrating* two *Courſes* in the *Time* of one, of the open *String*, meeting every other *Motion*; which *Ration* is called *Dupla*, as 2 to 1; or *Double-Proportion* to its *Octave*. And all other *Proportions* are found out, only by dividing the *Octave* into the other mean *Rations* which are included in it.

5th. Next take another *String*, that is *Uniſon* to the open *String*, and divide it into three equal *Parts*; ſtop off one Part with a Bridge, and it will produce a 5th to the open *String*, and their *Motions* will unite at every Third *Courſe*, of its *Oſcillations*, or *Vibrations*; which *Ration* is 3 to 2, and called *Seſquialteria-Proportion*; which *vibrates* three *Motions* in the ſame *Time* as two in *Dupla-Proportion*.

4th. Then take another *String* of the ſame Quality of the open *String*, and divide it into Four equal *Parts*; ſtop off one 4th Part, and place your *Bridge* thereunder, and it will produce a 4th to the open *String*; and its *Motions* will unite at every Fourth *Courſe of its Vibrations:* The Ration of which is 4 to 3, and called *Quadruple-Proportion*, which *oſcillates*, or *Vibrates* four *Motions* in the ſame Time as it did but three in *Seſquialteria*.

3d. Then take another Uniting *String*, and divide that *Part* which was ſtopp'd off to make the 5th into two equal *Parts*, and it will produce the *Greater Third* to the open *String*; and its *Motions* will unite every Fifth *Courſe* of its *Vibrations:* The *Ration* of which is 5 to 4; by reaſon it *Oſcillates*, or *vibrates* five *Courſes* in the ſame *Time* as it did Four in the *Ration* before it.

By this you may eaſily conceive the *Leſſer* 3d, accordingly; its *Ration* being 6 to 5; which *Motions* unite every Sixth *Courſe*, in the ſame *Time* as it did Five, in the *Greater Third's* Motion.

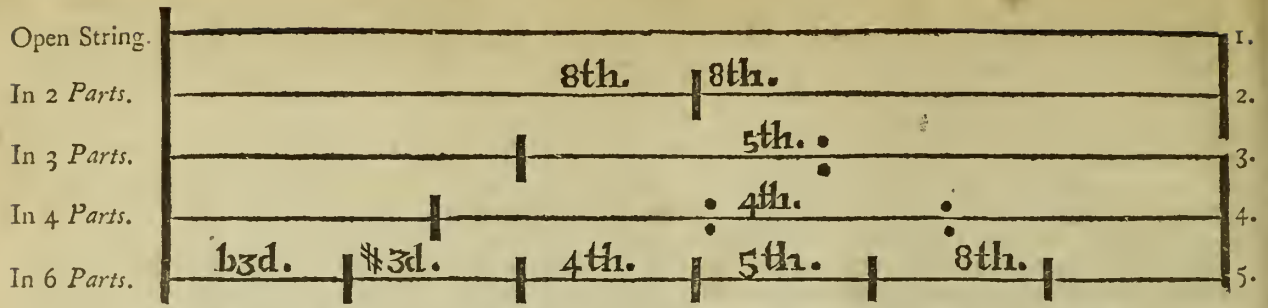
N. B. That all *Rations* that are within the Number *Six*, are *Concords:* And that the *Rations* of *Diſcords* are innumerable, by reaſon of their *Croſs Motions*, not bearing *Proportion* one to another.

6th. The *Greater Sixth*, is within the Number of the *Concording Rations*; its *Ration* is 5 to 3.

The *Leſſer* 6th, (tho' it is not within the Number,) yet it is a far better *Chord*; by reaſon when joining with the *Octave*, and 4th, from the *Uniſon*; it having the *Leſſer* 3d to one, and the *Greater* to the other; their *Motions* uniting accordingly. Its *Ration* is 8 to 5: And the Compliment of 6 to 5, to the *Octave*.

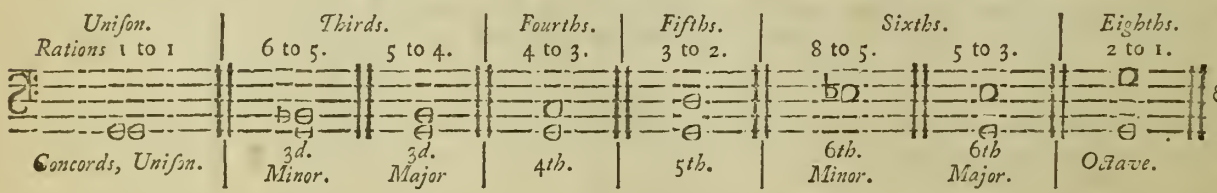
But the better to explain what I have ſaid, I ſhall draw five *Lines*, and divide them into equal *Parts*, as before mentioned, repreſenting five *Muſical Strings*, and alſo Figure their *Sounds* accordingly; thus:

Open



Obſerve. That the Fifth *String* is divided in Six Equal *Parts*, the Firſt Part when ſtopt, produceth the *Leſſer* 3d to the *open String*; alſo the ſame Compaſs towards the Right in the Second Place, yields the *Greater* 3d from its own *String*, when bridged at the firſt *Part*. The third *Part* yields a 4th, the next a 5th, and the next an 8th, from the open *Part* of its own *String*.— But I ſhall give you another *Example* of their *Sounds* by *Notes*, with their *Ratio's*, (or *Rations*) figured over them, thus;

An Example *of* CONCORDS, *and their* Rations.



*** If you divide the Half of a *String* of any Length into equal *Parts*, (as Page 18,) you may demonſtrate all the *Intervals* included in the *Syſtem* of *Octave*, &c.

Scholar

Scholar. *Sir, I ſhould be more apprehenſive of your Diſcourſe, if you would inform me of all the* Rations *both of the* Concords, *and* Diſcords, *in the* Syſtem *of* Octave, *in a* Table *by themſelves, as they proceed from the* Uniſon.

Maſter. I confeſs your Demands are much to the Purpoſe; therefore I ſhall accommodate you with ſuch a Table, and alſo their *Compounds*, which is properly called, *The Whole Syſtem of Harmony.*

Semitones.	(*Cords* Names.)	(*Rations.*)	(Compounded of a)	(In the Scale.)
12	Eight, or *Diapaſon*	2 to 1	Fifth and Fourth, *&c.*	G.
11	Major Seventh	15 to 8	Fifth and ♯ Third.	F ♯, or G *b.*
10	Minor Seventh	9 to 5	Fifth and ♭ Third.	F.
9	Major Sixth	5 to 3	Third and Fourth.	E.
8	Minor Sixth	8 to 5	Fourth and ♭ Third.	D ♯, or E *b.*
7	Perfect Fifth	3 to 2	Two Thirds, ♭ and ♯.	D.
6	Major Fourth, or Minor Fifth	45 to 32	Third Major and Tone Major.	C ♯, or D *b.*
5	Perfect Fourth	4 to 3	Third Major and Tone Minor.	C.
4	Greater Third	5 to 4	Third Minor and Tone Minor.	B.
3	Leſſer Third	6 to 5	Second Major and Tone Minor.	A ♯, or B *b.*
2	Greater Second, or 1 Tone	9 to 8	Two Tone Majors.	A.
1	Leſſer Second, or Semitone	10 to 9	One Tone Minor.	G ♯, or A *b.*
	Uniſon.	1 to 1	One Sound.	G.

Scholar. *Sir, This* Table *gives me a very plain Demonſtration of all the ſeveral* Concords, *and* Diſcords, *included in the* Syſtem *of* Octave; *and alſo their* Compounds; *and how they are founded in the* Scale *of* Muſic: *But I have often heard ſome particular Authors, talk very much of* Comma's, Apotomes, Dieſis's, Quarter-Notes, *&c. by which they ſay there is ſome Difference in the* Rations, *between the* Major 4th, *and* Minor 5th; *which ſeems to prove an Imperfection in our* Scale *of* Muſic.

Maſter. In former Days, when *Muſic* was in its Obſcurity, great Diſputes were among the Antients, about the Formation of a *Proper Scale*, to bring all agreeable *Sounds* to the *Ear*; ſome of which Authors Mathematically

divided a *Tone* into 9 Particles, which they called Natural-*Comma's*; and then divided the same into two *Parts*, viz. 5 to one *Part*, and 4 to the other; that *Part* which included 5, was called *Apotome*; and that which included 4, was called *Diesis*; which were called *Greater* and *Lesser Semitones*. Afterwards the *Tone* was divided into 4 *Parts*, (which *Parts* were called *Quarter-Notes*,) the middle *Comma* of the 9 being cut in the middle; but to divide a *Tone* in performance, in four equal *Parts*, they never could determine: And this is the very Reason they pretended to have *Greater* and *Lesser Semitones*, tho' they never could perform them; neither was ever any *Proper Scale* founded to give Directions thereunto.

But in this our Age, *Musick* (as well as other *Arts* and *Sciences*,) is in its Perfection and Purity, by reason our *Scale* is so judiciously contriv'd, that it contains all the several Degrees of *Sound* that the *Ear* can distinguish, with proper *Names* thereunto. Many Persons have objected against the *Scale*, that both it, and also the *Keys* of an *Organ*, &c. are imperfect, on some particular *Concords*; by reason they seem odd, or untunable; which is only owing to the *Composer*, by setting his *Concords* in improper Places, *viz. Sharps* against *Flats*, or *Flats* against *Sharps* in cross Forms, *&c.*

I appeal to better Judgments than my self, if two *Intervals* contains an equal Number of *Semitones* in each, what Difference can there be, either in their *Sounds*, or *Rations?* Some have accounted the *Minor* 5*th*, to be in *Ratio* 64, to 45: But upon Examination, I really cannot conceive any Difference from the *Major* 4*th*; not doubting but such as have both Judgment, and a *Musical Ear*, will conform to my Opinion. And that *Quarter-Notes*, &c. and *Artificial Comma's* (which some Mathematicians have brought to the $\frac{1}{1000}$th *Part* of a *Tone*) cannot be perform'd by either *Voice*, or *Instrument*; which I turn over as useless Mathematical Suppositions; only fit to fill great Volumes, and puzzle Practitioners.

Thus have I laid down all the most useful and *Natural-Grounds*, *Rations*, and *Proportions* of *Harmony*, which proceed only from the *Vibrations*, or *Oscillations* of the *Courses* and *Recourses* of their *Motions*, from their *Sonorous-Bodies*; which *Motions* determine both *Tune*, and *Time*; and also render their *Sound* more, or less pleasant; according to the equality of their *Proportions*, and uniting of their *Vibrations*, or *Courses*. — Now it lies on your Part to put them in Practice, by observing all their curious Concernments belonging to a *Theory*; which will doubtless be Assistant in its *Practic*, and better enable you to undertake the *Rules* of *Composition:* Which will be the *Subject* of the next *Chapter*.

Yours, W. TANS'UR

CHAP.

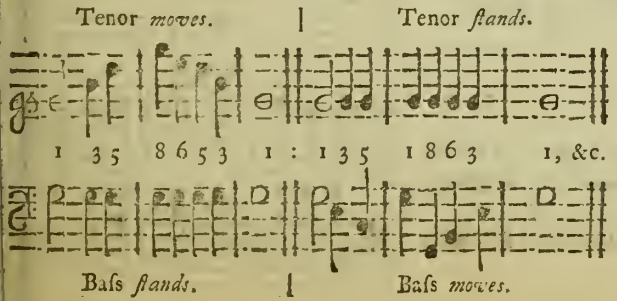
CHAP. IX.

Of PRACTICAL-MUSIC: *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, the Contrivance of* CANON; *according to the moſt Authentic Rules.*

Maſter. MANY great and obſcure *Volumes* in former Ages, have been ſtuffed ſo up with ſo many uſeleſs *Scales*, pertaining to the *Rules* of *Compoſition*, that they really appear to us very dark; by reaſon their *Scales* ſeem more ſtrict than *Muſical*; and alſo writ with ſo much *Tautology* to fill up the Volume, that the Senſe is eclips'd, by their Multitude of Words; ſome of which *Scales* would almoſt puzzle the moſt profound in our Age, to find out either their Uſe or Meaning.

I am really of the Opinion, that no *Art* or *Science* ought to be explain'd in an obſcure Style; for certainly, the eaſier the *Explanation* is, the better the Matter is underſtood.—Therefore I ſhall accommodate the Ingenious Practitioner with ſuch plain and eaſy *Rules* which will be as *pleaſant* as they are *uſeful*; omiting all cramp *Words*, or *Terms* of Obſcurity: Shewing Firſt

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



RULE I.

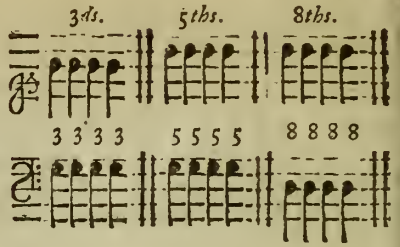
WHEN one *Part moves*, and the other *Part* keeps its Place, the *Moving-Part* may move to any *Concords*. As thus:

* *Note,*

* *Note*, That whenſoever any ſingle *Concord*, or *Diſcord* are mentioned, their *Octaves*, or *Eights*, are alſo meant; (as I ſhewed in *Chapter* the 8th.)

RULE II.

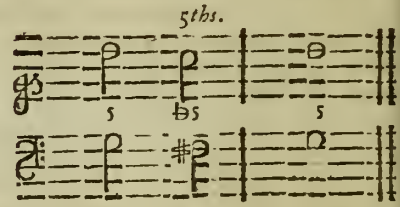
You may take as many *Thirds*, *Fifths*, and *Eights*, as you pleaſe, when both *Parts* do *ſtand*; as thus:



RULE III.

Two *Fifths*, may be taken together, both riſing and falling, if one be the *Major* and the other be the *Minor*; (and not otherwiſe;) as thus:

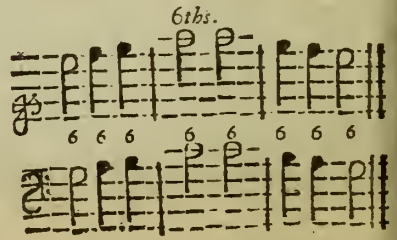
The like is to be underſtood of 4ths; two of one kind may not paſs together, by reaſon *Tranſpoſition* of the *Parts* in *Canon* will render them 5ths.



RULE 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*: By *Degrees*, thus.

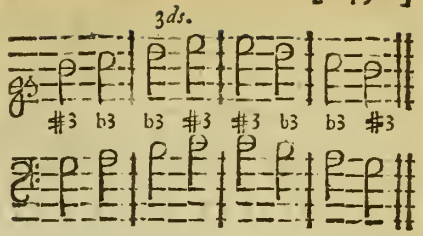
But *leſſer* 6ths together are not good, nor allowable; neither by *Degrees*, nor by *Leaps*.



RULE

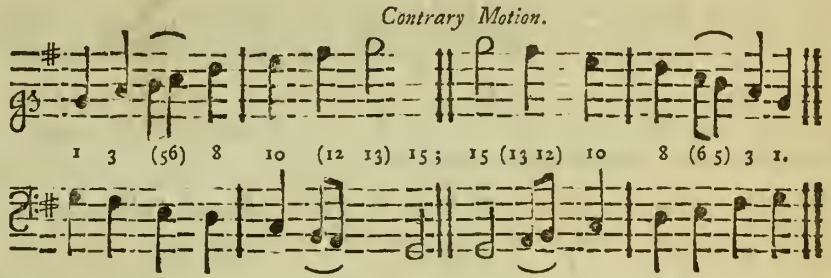
RULE V.

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:



RULE VI.

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



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.

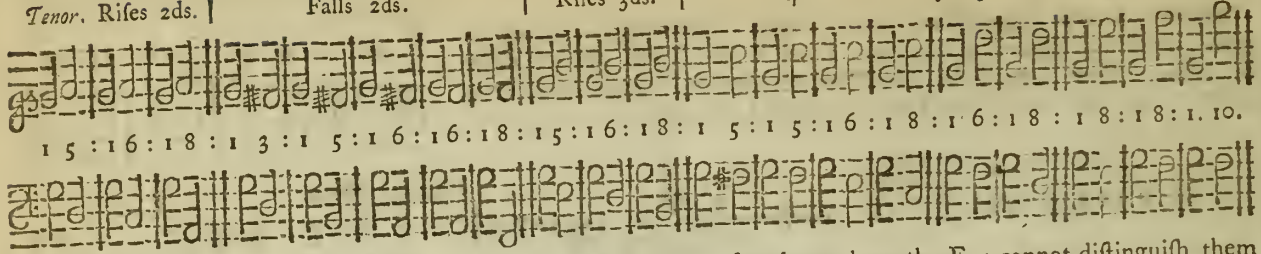
Of the Allowed Paſſages *of all* CONCORDS, *paſſing one from another.*

The *Paſſages* of all *Concords* from any one to another is allowable, when both *Parts* move by *Contrary Motions*, either by *Degrees*, or by *Leaps*; I mean when the *Upper-Part* riſes, and the *Baſs* falls: Or, when the *Upper-Part* falls and the *Baſs* riſes to any different *Cord*, that lies between their *Paſſages*; as the above *Example*. But to give you a more clear *Inſpection*, I ſhall ſet down all the ſeveral *Paſſages*, of the ſeveral *Concords*, as they paſs from one to another, beginning firſt with the *Uniſon*, and from thence to the *Third*, *Fifth*, *Sixth*, and *Eighth*, &c. *Ex. gr.*

A New INTRODUCTION

RULE VII. *Allowed* Paſſages *from the* Uniſon.

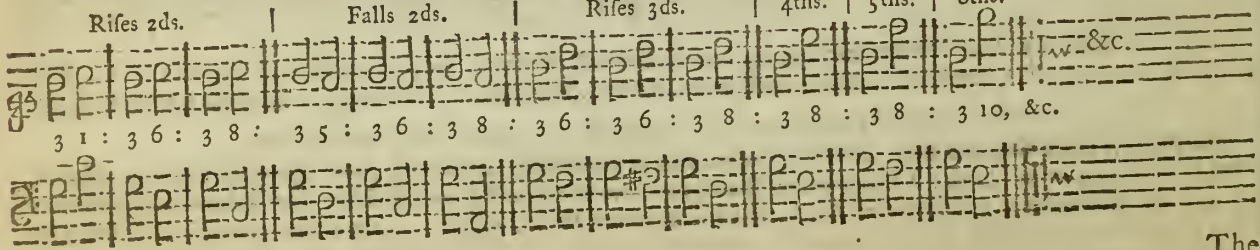
Tenor. Riſes 2ds. | Falls 2ds. | Riſes 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



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: 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. | Riſes 3ds. | 4ths. | 5ths. | 6ths.

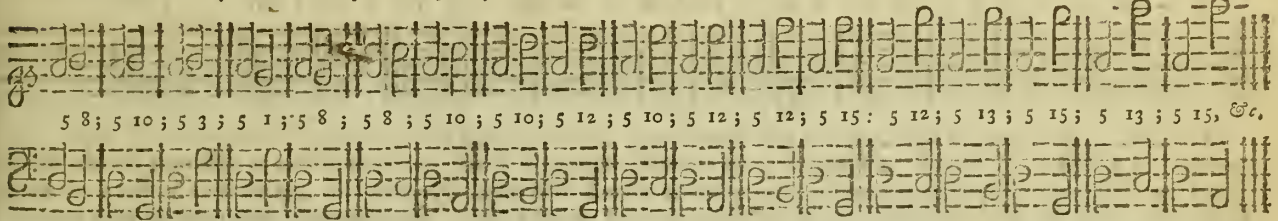


The

The *Third* is a *Cord* of great Variety; and two, or more may be uſed either together, or mixed with other *Perfect Cords*, in any *Part* of a Piece of *Muſic*; which renders all other *Perfect Cords* more ſweet when they paſs from it. It is properly called an *Imperfect Cord*, and moſt uſed in *Compoſition.*

RULE IX. *Allowed* Paſſages *from* Fifths.

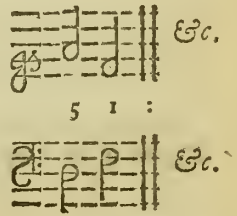
Riſes 2ds. | Falls 2ds. | Riſes 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



The *Fifth* is a very ſweet, pleaſant, and *Perfect Cord*, 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.

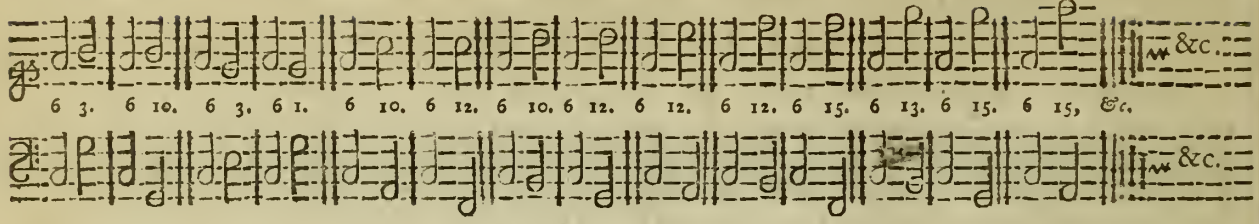
When the *Upper-Part* falls by *Leaps*, and the *Baſs* riſes by *Leaps*, then you may paſs from the *Fifth* thus:



RULE

RULE XI. *Allowed* Paſſages *from the* Sixth.

Riſes 2ds. | Falls 2ds. | Riſes 3ds. | Riſes 4ths. | 5ths. | 6ths. | 7ths. | 8ths.

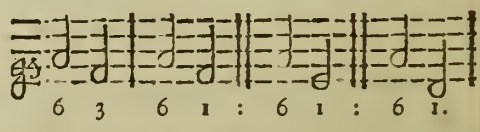


The *Sixth* is an *Imperfect Cord*, and is the neareſt to a *Diſcord* of any other *Concord* whatſoever; it being compounded of a *Third* and *Fourth*, and ought to be carefully taken. Two, or more *Sixths* of different Kinds may be taken together, either by *Degrees* or by *Leaps*; or be mixed with other *Perfects*, in any Part of a Piece of *Muſic*. 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 *Muſic*, nor yet to end the ſame: And properly called, *A middle Concord*.

RULE XII.

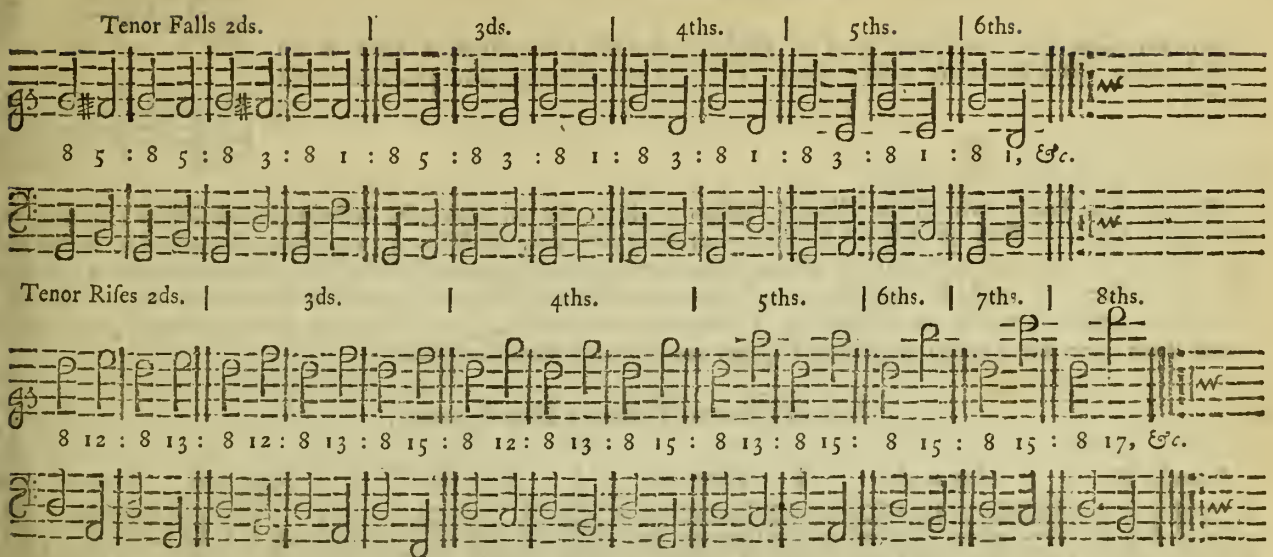
When the *Upper-Part* falls by *Leaps*, and the *Baſs* riſes either by *Degrees* or by *Leaps*, then you may paſs from the *Sixth*, thus:

Falls 3ds. 4ths. 5ths.



RULE

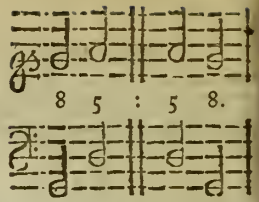
RULE XIII. *Allowed* Paſſages *from the* Eighth.



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

RULE XIV.

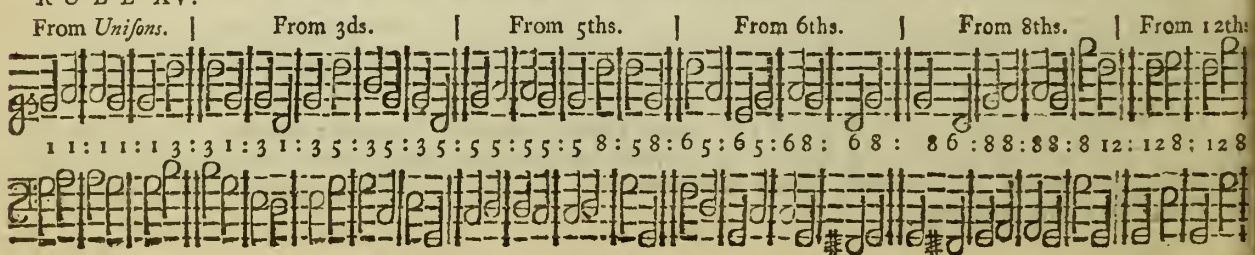
Obſerve, That you may paſs from an *Eighth* to a *Fifth*; or, from a *Fifth* to an *Eighth* when the *Upper-Part* either riſes or falls but one *Degree*, (and not otherwiſe) as thus:



Having thus laid down all the *Allowed Paſſages* of all the ſeveral *Concords*, included in the *Octave*; (which is *The whole Syſtem or Body of Muſic.*) So that what other *Concords*, or *Diſcords*, are uſed either above or below th 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 Erronious; and after wards ſhew ſome juſt Reaſons why ſuch *Paſſages* are excluded from *Compoſition.*

§ 2 *Of ſeveral* Paſſages Not Allowed.

RULE XV.

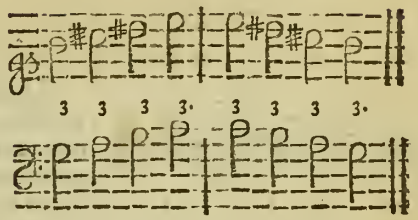


RULE

RULE XVI.

Major Thirds, not allowed.

Maſter. I told you in the 5th *Rule*, that two *Major Thirds* together were not ſo Harmonical, nor ſo allowable, as two *Minor Thirds*; (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:



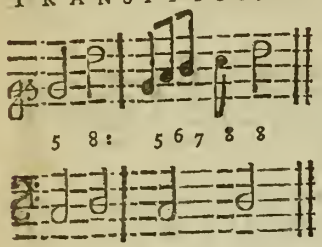
Scholar. *Sir, I ſhould be very glad if you would inform me a little farther in the* Paſſages *of* Fifths *and* Eighths, *and alſo others, which you call* Inharmonical Paſſages; *and why two* Fifths, *or two* Eighths *may not be taken together, as well as* Thirds *and* Sixes.

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 *Cord*, 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 you in *Chapter* the Tenth.) Another Reaſon why two *Fifths*, nor two *Eights* 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 *Cords*, 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 Kind are not allowed to be taken together, neither by *Degrees* nor by *Leaps*, eſpecially in *Two Parts*, which the *Ear* will plainly demonſtrate.

Scholar. *Sir, 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* Cords, *one from another?*

RULE XVII.

TRANSITION.



Maſter. It is to be Noted, that every *Leap* in *Muſic* doth imploy 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 4*ths*, as I ſaid in *Page* 44.

By this *Example* you ſee that the *Tranſition*, or *Breaking* of a *Note*, begets a *Conſecution* of two 8ths together, which is the very reaſon that all others that move in like Manner, are called *Diſallowances*; for all *Diſallowances* are commonly generated, when both *Parts* move the ſame Way: Therefore I preſume, that if the *Upper-Part* move but by one *Degree*, and the *Baſs* by *Leap*, that no *Diſallowance* can happen (except as the *Paſſage* from the *Sixth* to the *Eighth*,) unleſs it be ſet for the Purpoſe.

Hence it appears, that *Leaps* are the propereſt *Movements* for the *Baſs*, and *Degrees* are more natural for the *Upper-Parts*; then certainly, that which is *Natural* cannot be diſpleaſing to the *Ear*; but if you make a Diſorder in your natural *Movements*, by moving the *Baſs*, by *Degrees*, and the *Upper-Part* by *Leaps*, (to move the ſame Way to a *Perfect Cord*) then the *Conſecution* will ſoon Generate a *Diſallowance:* For moſt *Diſallowances* are begot when the *Upper-Part* moves by *Leap*, (to a *Fifth*, or *Eighth*) while the *Baſs* moves but one *Degree*; or, when both *Parts* move the ſame Way by *Leaps*, into a *Fifth*, or *Eighth*, or their *Octaves*, &c.

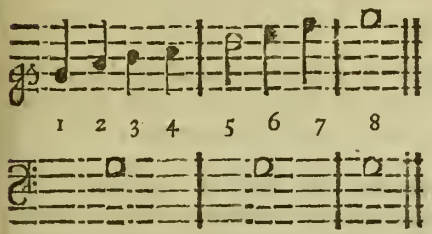
N. B. That all the 17 RULES before mentioned, are underſtood as on *Key Gamut Sharp:* But the like is underſtood in any other *Key* whatſoever, whether *Flat* or *Sharp*.

§ 3. *Of*

§ 3. *Of Taking* Discords.

Master. DISCORDS, when orderly taken, render the other *Concords* more ſweet and delightful; which are admitted into *Muſic* two ſeveral ways, *viz.* by *Paſs*, and by way of *Binding*.

Discords by *Paſs*, Allowed.



Firſt, The taking of *Diſcords* by way of *Paſs*, is, when *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. As the *Example*.

By this *Example* you ſee how any *Diſcord* may have place between the *Concords*; which *Example* may be repeated either backwards or forwards, as Occaſion requires.

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 on other *Muſical Compoſitions*.

Scholar. *Sir, In your* Table *of* Rations *of* Concords *in the* 10*th* Chapter, *(Page* 40*) you reckoned the* Fourth *among the* Concords, *which* moſt Authors *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 *Rations*, 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 *Disonant* and *Inharmonical:* But in many *Parts* are easier tolerated; and especially when covered by a higher *Part.*

§ 4. *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 *Music.*

The First, and General Observation of a *Composer* is, to consult whether his *Music* 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 *Music* be such also: But if *Pleasant*, lively, and chearful, then let your *Music* be thereunto suitable. — If your *Words* seem of *Cœlestial* Inclination, then let your *Music ascend accordingly.* — But if they seem *Earthly* or downwards, then let your *Music* descend also; which *Sense* may be expresst whilst the *Music* 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 are, *The Soul and Spirit of Harmony.*

Observe, That you do not use any remarkable *Pause*, or *Rest*, until your *Words* come to a full *Point*, or *Period:* For no *Rest* can possibly be interposed in the middle of a *Word:* But a *Sigh*, *Sob*, &c. may be expresst by a short *Rest*; as Hark! Oh! *&c.*

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 Genious directs.

§ 5. *Of*

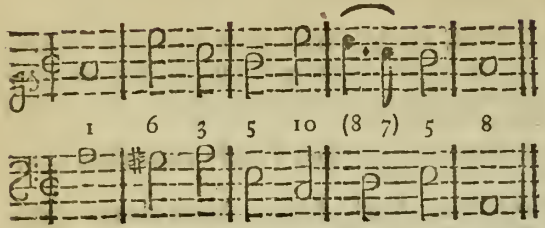
§ 5. *Of* Compoſition *of Two* Muſical *Parts.*

Maſter. WHenſoever you begin a Piece of Muſical *Compoſition*, Firſt, conſult your *Key*; and alſo obſerve to carry your Air as ſmooth as poſſible; and that you keep your *Harmony* within the Bounds of either a Natural *Voice*, or an Artificial *Inſtrument*, be your *Muſic* intended either *Vocal* or *Inſtrumental.* But be ſure to avoid *Tautology* as much as poſſible; for much *Tautology* affords 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 is 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.* — Take here a ſhort *Example* of

Two *Muſical* Parts.



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*.

EXPLANATION.

The Firſt *Note* of the *Tenor* is *Uniſon* with the *Baſs:* — The Second *Note* moves to a ♭ *Sixth*, whilſt the *Baſs* falls one *Degree*, according to the Sixteenth *Bar* of the Seventh *Rule*, only one is the ♭ *Sixth* and the other the ♯ *Sixth:)* — The Third *Note* paſſes from the *Sixth* to the *Third*, as the Firſt *Bar* of the Twelfth *Rule:* — The Fourth Note paſſes from the *Third* to the *Fifth*, as the Fourth *Bar* of the Eighth *Rule:* — The Fifth *Note* paſſes from the *Fifth* to the *Tenth*, as the Eighth *Bar* of the Ninth *Rule:* — The Sixth *Note* paſſes from the *Tenth* to the *Eighth* by Degrees, in *Contrary Motions*, as the laſt *Bar* of the *Sixth Rule:* — The Seventh *Note* paſſes from the *Eighth* to the *Seventh* by *Tranſition*, while the *Baſs* continues; as the *Rule* of taking *Diſcords* by *Paſs:* — The Seventh proper *Note* paſſes from the *Seventh* to the *Fifth*, gradually: — And the *Eighth*, and laſt *Note* paſſeth from the *Fifth* to the *Eighth*, as the Fifth *Bar* of the Ninth *Rule*.

By this *Example*, and its *Explanation*, you ſee the full Accompliſhment *of Two* Muſical *Parts*; and that the ſame is included in the ſeveral *Rules* before mentioned: Therefore, be your *Compoſition* of ever ſo many *Parts*, I preſume, that their *Paſſages* may be found in the ſaid *Rules* before given, from any *Concord* whatſoever; I mean alſo their *Octaves*. But the Placing of *Diſcords* is ſo various, that no ſuch *Rules* can poſſibly be given of their *Paſſages*, being taken when the *Compoſer* alone pleaſes.

Obſerve,

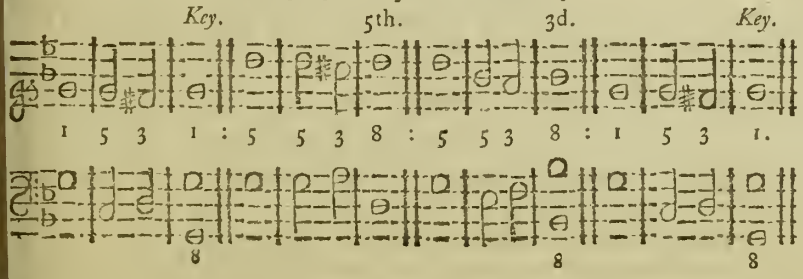
Obſerve, that in *Two Parts*, two *Perfect Cords* of one Kind, are not allowed to be taken together, *viz. Fifths*, nor *Eighths*; (unleſs one be the *Minor*, and the other the *Major Fifth*; and then the *Minor* muſt ſtand before the *Major*) nor any of the *Diſallowances* before mentioned.

Obſerve alſo, that in *Two Parts*, *Fifths* and *Eights* are leaſt uſed, by Reaſon they are apt to cloy the Ear more than *Imperfect Cords*. But next I ſhall ſay ſomething

§ 6. *Of the ſeveral* Closes, *or* Cadences *in* Muſic.

Maſter. 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:

The proper *Cloſes* in a *Flat Key*.

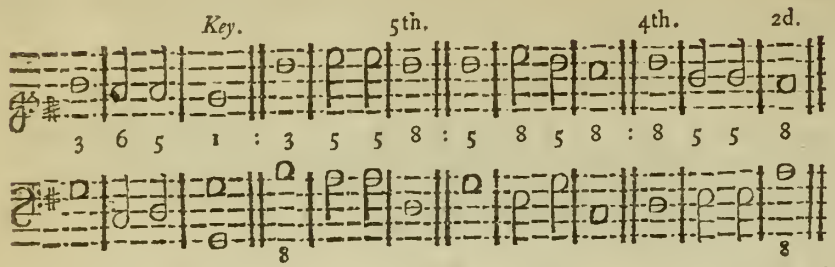


EXPLANATION.

The firſt, and fundamental *Cloſe*, is the *Key* it ſelf: 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.

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

The proper *Closes* in a *Sharp-Key*.



EXPLANATION.

The First 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 *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 *Authentic*.

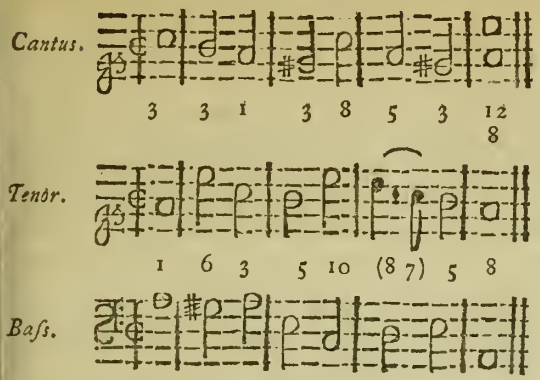
§ 7. *Of* Composition *of* Three *Musical* Parts.

Master. WHensoever you would make a *Second Treble*, or *Cantus*, let it begin in some different *Cord* from the *Tenor*, as your Genius leads you; and then take contrary *Cords* 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*. I shall next set a *Cantus* to the *Two Parts* before made use of, which shows you the whole Accomplishment of

Three

Three *Musical* Parts.



N. B. That many Authors do set the *Cantus Part* in the *C-Cliff*; but I rather use the *G-Cliff:* By Reason, I think it is more easier for the Practitioner; whether *Vocal*, or *Instrumental.*

Observe, that the last *Note* of the *Cantus* is set a *Twelfth* to the *Basis*; which is more proper in the *Flat Key*, than to end a *Flat*, or *Sharp Third*, or *Tenth.*

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 *Basis*, 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.

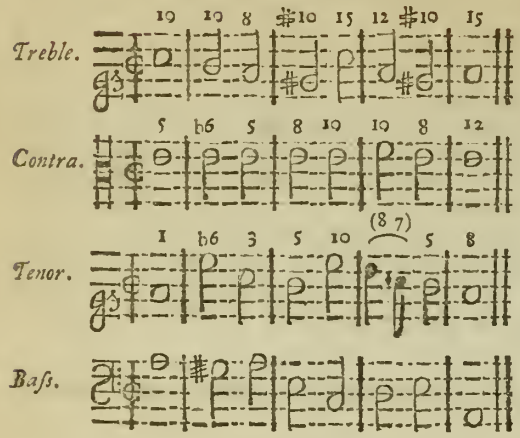
Scholar. *Sir, I should be very glad if you would inform me why* Accidental-Sharps *are used more in the* Flat-Key *than in the* Sharp-Key.

Master. Sharps are more used, by Reason all *Flat-Keys* are naturally *Mournful*; therefore they are added to mak *Thirds, Sixths,* &c. *Majors*; which renders the *Harmony* more *Chearful*, as your *Ear* may plainly demonstrate.

§ 8. *Of* Composition *of* Four *Musical* Parts.

Master. WHensoever you intend a *Composition* of *Four Musical Parts*, your *three Upper-Parts* must take each of them different *Cords* from the *Basis*, 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 Speculation of

Four *Muſical* Parts.



EXPLANATION.

You ſee in this *Example*, that the *Tenor* begins *Uniſon* with the *Baſs:* The *Contra* a *Fifth*; and the *Treble* the *Third* or *Tenth*; by Reaſon it is in the *Eighth* above: So that each *Part* takes a different *Cord*, as much as the *Air* will permit; they being all *Four* founded in their proper *Sphere*, and ſet down in *Score*, in their proper Places.

N. B. That if the *Treble* was to be *Figur'd* ſingle *Cords* to the *Baſs*, their *Octaves*, or 8*ths*, are alſo meant: The *Treble* being in the 8th above, *&c.*

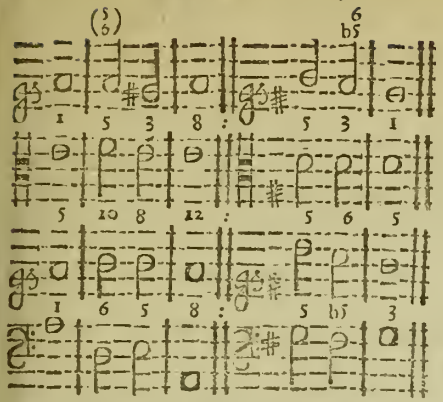
The Reaſon why I uſe the *G-Cliff* to the *Tenor*; and alſo ſet the *C-Cliff* on the middle *Line*, is, becauſe it is more eaſy to the Performer: As I ſhewed in *Chapter* the Firſt.

Scholar. *Sir*, *This all ſeems very plain*, *but I am yet to ſeek how to uſe the* Sixth *in* Four Parts.

Maſter. It has always been allowed by all Authors, that if your *Compoſition* conſiſts of never ſo many *Parts*, there can be but three ſeveral *Concords* joyned 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: As appears in the following

EX-

EXAMPLE.



EXPLANATION.

By the firſt *Example*, you ſee how the *Fifth* and *Sixth* may ſtand together; the *Second* (or *Seventh*) being taken between *Treble* and *Tenor* at the ſame *Note:* This I preſume is the moſt curious *Cloſe* of any whatſoever. Obſerve that in the *Compoſition* of a *ſharp-Key*, on the *ſharp Note* that lies next under the *Key-Note*, an 8th is ſeldom made; nor likewiſe on the *Third* above the *Key*; nor yet to any accidental *Sharp'd-Notes* in the *Baſs*, by Reaſon its 8th is apt to offend the Ear: But the 6th commonly takes the Place of the 8th on all *Sharp'd-Notes*; and in *Four Parts*, the 6th and the falſe 5th commonly go together, as you may ſee in the Second *Strain* of the above *Example*; the *Key* being *G*. Alſo the ſame is uſual on *Sharp'd Notes* of a *Flat Key*.

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*.

Scholar. *Sir, are there no more* Parts *than four?*

Maſter. No, for if never ſo many *Parts* be compoſed, they are ſtill to the ſame Effect as theſe *Four*; by Reaſon there are but three *Concords*, (i. e.) each *Part* taking a different *Cord* from the *Baſs*, which is the *Ground-work* of the other three.

§ 9. *Of the* Compoſition *of* 5, 6, 7, *and* 8 Muſical *Parts.*

Maſter. I told you in the former *Section* that if never ſo many *Parts* were compoſed, they were ſtill to the ſame Effect as *Four*, and alſo ſhewed you the Reaſon of it; therefore, 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;)

doubled;) alſo add another *Octave* to ſome other *Cord*; 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-Muſic*, which is performed by two oppoſite *Quires*, (or by, or with *Inſtruments*;) which *Muſic* is ſaid to have two *Baſſes*, i. e. one *Baſs* peculiar to each *Quire*, 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 joyned 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 *Quire* hath its peculiar *Baſs*, they generally anſwer each other *Alternately*; according to the Fancy of the *Compoſer*: But the two *Baſſes* muſt move according to the Nature of that *Part*; and if either of them be ſet alone, it muſt be a true *Baſs* to all the *Upper Parts* of each *Quire*.

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*th* to what ever *Upper Part* is an *Octave* to the lower *Baſs*; and that the *Muſic* of one *Quire* 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 joyned 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, (*an ingenious Inſpection of* Mr. Knight *of* Exeter.) 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 ſucceſsfully 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 which muſt be ſo in *Uniſon*, by Reaſon ſo many *Parts* cannot ſtand in the *Scale*, but that

ſome

ſome of the *Parts* muſt meet in *Uniſon*, when they can't aſcend to the *Octave*. But *Examples* are omitted for want of Room. Therefore, —— *If you erect, Ten Thouſand* Parts, *or more*;
They in Effect, are but the ſame as Four, *&c.*

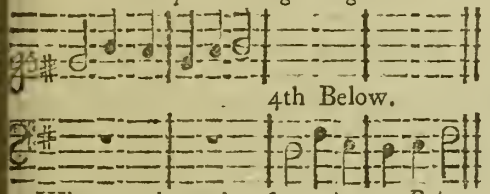
§ 10. *Of* Compoſition *of* Fuge, *and Contrivance of* Canon.

Scholar. *WHAT is a* Fuge?

Maſter. A *Fuge*, or *Fuga*; is a Quantity of *Notes* of any Number, which is begun by any *ſingle Part* and carried on; and afterward is ſounded again, by ſome other *Part*; which repeats the ſame (or ſuch like *Notes*) either in the *Uniſon*, or 8th; but more commonly in the latter; in a 4th, or 5th, or 8th, above, or below the *Leading-Part*, which is properly termed, *The Prime Flower of Florid, or Figurate Deſcant.* But the *Compoſition* of which is compleated in the following Manner. *Ex. Gr.*

Firſt, Set down your *Point*, or Portion of *Notes* on that *Part* which you intend ſhould begin your *Fuge*; then conſider what *Part* you would have to follow next, and ſet it down accordingly, either in the *Uniſon*, 4th, 5th, or 8th, above or below the *Leading-Part*. Thus:

Example of *Single-Fuge*.



EXPLANATION.

This *Fuge* begins in the 4th below the *Leading-Part*; but if you would add another Part, to make *Three Parts*, then that *Part* may fall in with the reſt, and *Fuge* either in the 5th above, or in the 8th above or below; and by this Method you may form, and carry on all *Fuges* in all *Parts* of your *Compoſition*, be your *Parts* more or leſs.

When you have thus formed your *Point*, or *Fuge*, next fill up your empty *Places* with ſuch *Deſcant*, (or *Notes*,) as will anſwer your *Fuge* in all *Parts*, as near as poſſible to the *Rules* of *Compoſition*, your *Leading-Parts* ſtill flying or running before one another, 'till you repeat your *Fuge* again in the ſame *Part* as began it.

N. B. That *Fuges* have ſeveral *Terms*, or *Denominations*, (*Ex. Gr.*) The Firſt, (which is as the above Example) is called *Single-Fuge*, or *Immitation:* By reaſon the *Parts* do imitate one another. — *Double-Fuge* is when two ſeveral *Points*, or *Fuges* fall one after another. — *Arſis & Theſis*, is when your *Point* riſes in one *Part* and falls in another. — *Per Augmentation*, is when the *Notes* of the following *Parts* are Augmented, or made as long

long again as the *Leading-Part*.—*Diminution*, is when the *Notes* of the following *Parts* are made as quick again as the *Leading-Part*. *Double-Deſcant*, is contrived ſo, that in *Replication*, or *Anſwer*, the *Upper-Part* may be made *Baſs*, or the *Baſs* be made the *Upper-Part*: Therefore, in the *Compoſition* of which, you muſt avoid *Fifths* as much as poſſible, by reaſon in *Reply*, or *Anſwer*, they will become 4ths, *&c.* But next I ſhall give you ſome brief Inſtruction in

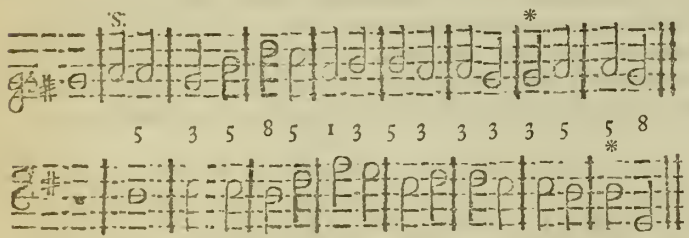
The Contrivance of CANON.

Scholar. *WHAT is a* Canon?

Maſter. A *Canon*, is a *Fuge* or *Point*, ſo ſtrictly bound up, that the following *Parts* muſt repeat the very ſame *Notes* as the *Leading-Parts*; and becauſe the *Muſic* is bound up by ſo ſtrict a *Rule*, it is therefore called *Canon*; which is the *Superlative*, or higheſt Degree of *Muſical-Compoſition*.

The *Compoſition* of *Canon*, is compleated in the very ſame Method as that of *Fuge*, by firſt pricking down ſome few *Notes* of the *Leading-Part*, and then, ſetting down the ſame *Notes* in the following *Part*; and afterwards filling up your vacant Places, with ſuch *Deſcant* as is anſwerable thereunto. But to give you a clearer Demonſtration, I ſhall ſet you down a ſhort *Canon*, which is called

A CANON of Two Parts in One.



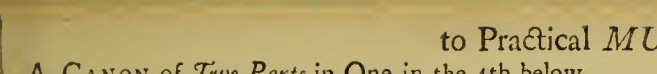
EXPLANATION.

By this Method, you may compoſe any *Canon* of this Kind, be it in ever ſo many *Parts*; which may be ſet in either the 4th, 5th, 6th, 7th, or 8th, above or below the *Key* of the *Leading-Part*.

Obſerve, that this *Canon* ends at the *Note* under the little *Stars*; and that which is ſet after the ſaid *Stars*, are only to make a Concluſion; which is commonly done, unleſs the *Canon* is deſigned to begin the ſame again, and ſo go round, without a *Concluſion*; which when ſo performed, the *Leading-Part* is only ſet down, with a Repeat over that *Note* where the Parts are to fall in, according to the Direction which is ſet over the *Canon*; which are ſet down as thus:

A *Canon*

A CANON of *Two Parts* in One in the 4th below.



N. B. A *Canon* of *Three Parts* in *One* is alſo compoſed in the very ſame Method, as this *Canon* in *Two Parts.*

Scholar. *Sir, I have often heard of* Canons *of* Four *in* Two, *and* Four *in* One; *but cannot rightly underſtand neither their* Compoſitions *nor* Denominations.

Maſter. The Signification of the Words *One*, or *Two*, &c. ſignifies that the *Compoſition* is compoſed of *One*, *Two*, or more *Fuges*, as the Contents directs; being moſt reſpective to *Canons* in *Four Parts*, &c.

The Sorts of *Canons* are ſo various, that it would be endleſs to give their *Examples:* Therefore I ſhall only mention ſuch as are moſt in Uſe. *Sc.*— A *Canon* in *Uniſon*, is when both *Parts* begin in one *Sound*, and one *Part* moves in all the *Concords* of the *Key* 'till they meet again in *Uniſon*; ſometimes one *Part* holds the *Tone*, and ſometimes another. In the ſame Method a *Canon* is ſet to a *Ground.*— A *Canon Recte & Rectro*, is ſung both backwards and forwards; the *Compoſition* of which, is, firſt, to compoſe *Two Parts*, as *Plain-Deſcant*, and afterwards both *Parts* are prick'd down at length; only the latter End of the *Baſs* is ſet next after the End of the *Upper-part*, and prick'd backwards; ſo that the firſt *Part* is ſung forwards, while the ſecond is begun at the End, and ſung backwards, at the ſame Time.— A *Canon Round*, or *Canon* in *Uniſon*, is compoſed in the ſame Method as *Two*, *Three*, *Four*, or more *Parts*, and afterward all pricked down in one *Cliff*, as one entire *Tune*, and ſung round: The firſt *Part* leads until it goes quite thro', and the other *Parts* fall in behind, one after another, 'till they come to the End in like Manner: The *Leading-Part* ſtill beginning again, and alſo all other *Parts* going round in the ſame Manner.

*** There are ſome few *Canons* at the End of this *Book*, which are compoſed, and alſo performed in the very ſame Method. So that ſo many *Parts* as are ſo compoſed, they are *termed* ſo many *Parts* in *One*, &c.—Yours, W. TANS'UR.

CHAP. XII.

Containing a brief Explanation, Abbreviation, *and* Etymology, *of all the uſual* TERMS *uſed in* Muſic, *both* Vocal *and* Inſtrumental, *as taken from the* Greek, Latin, French, Italian, *&c.*

THE *Terms*, or *Words* uſed in this *Chapter*, ſerve to direct the Performer to the true Performance both of *Words* and *Muſic*, according to the real Intent of the *Compoſer:* But becauſe there are many *Words* that

do signify but one and the same Thing, I have therefore collected them all together in a regular Form, making one *Explanation* serve for all; (which was never done by any *Author* before me.) And have sum'd up the whole into these seven following Heads, *viz.*

§ 1. Of Movements of *Time*.
§ 2. Of *Names* of some *Characters*.
§ 3. Of *Terms* to express the *Sense* of the *Words*.
§ 4. Of the *Names* of *Cords*, and *Discords*.
§ 5. Of *Music*, *Melody*, &c.
§ 6. Of *Names* given to all *Parts* of *Music*.
§ 7. Of several *Terms* worthy of Note.

§ 1. *Of the Movements of* TIME, *&c.*

ADAGIO, *Recitativo*, *Recitatif*, *Recit*, or *Reo*; *Moters*, *Opras*, (Ital.) either of those *Terms*, or *Words* signifies, the slowest Movement in *Time*: Also the gravest *Parts* in Songs, or *Cantata's* which comes as near as possible to the true Pronunciation of the *Words*.

Alemand, *Gravisonous*, (Ital.) or *Grave*. Either of those *Terms* signifies, one Degree quicker than *Adagio*, and moves mostly in *Common-Time*.— A *Tempo Giusto*, (Ital.) signifies equal *Time*.

Largo, *Lentment*, *Lento*, *Lentus*, *Lent*, *Tardo*, (Ital.) Either of those *Terms*, or *Words*, denotes one Degree quicker than *Alemand*.— And *Largetto*, (Ital.) signifies one Degree quicker than *Largo*.

Allegro, *Animatio*, *Vivace*, *Vivacemente*, *Vivumente*, *Brillante*, (Ital.) Either of those *Terms*, denotes one Degree quicker than *Largetto*, and is performed with *Life*, *Spirit*, and *Vigour*, and in good *Time*.

Vivacissimo, (Ital.) signifies one Degree quicker than *Allegro*, and more sprightly.

Allegretto, *Presto*, *Prestissimo*, *Pronto*, *Veloce*, *Velocement*, *Velocissamente*, *Vite*, *Visto*, *Vistamente*, (Ital.) Either of those *Terms*, denote that you must *sing*, or *play* as quick as possible, to lose no *Time*.

N. B. That the Word *Assia*, is often set before another *Word*, which signifies, that the Movement must not be quite so quick, or quite so slow, as the *Word* it self directs; as *Assia*, *Adagio*, is not quite so slow as *Adagio* it self, *&c.* according as the *Words* do require.

Men, *Poco*, *Pico*, (Ital.) Either of those *Words* are often set before another *Word*, which signifies, *Less*, or not so much as it was before.; as, *Men Allegro*, is not quite so brisk as if *Allegro* was alone.

N. B. That *Piu*, (Ital.) signifies, a little *more*.—*Men presto*, not too quick; *Non Troppo Presto*, signifies the same. *Non Troppo Largo*, not too slow.—*Nonupla*, denotes that a *Jigg* must be played in very quick *Time*.

§ 2. *Of*

§ 2. *Of the ſeveral* Names *given to ſome particular* CHARACTERS, *or* Words *uſed inſtead of them.*

Repetatur, *Replica*, *Re-precuſſion*, *Replicato*, *Repreſa*, *Reditta*, *Riditta*, *Come ſopra*, (Ital.) *Encore*, (Fr.) Either of thoſe *Terms* ſignify, that ſuch a *Part*, or *Strain* muſt be repeated over again from the *Note* or Place it is ſet over. It is often ſet over this *Character*, :S: which is called a *Repeat*, and ſignifies the ſame.

Tace, *Tacet*, *Soſpiro*, (Ital.) Either of thoſe *Words*, ſignify, *Silence*, or to *Reſt*; which Words are often ſet over thoſe *Characters* called *Reſts*.

Index, (E.) *Guidon*, (Fr.) *Monſtra*, (Ital.) Either of thoſe Terms is a *Name* given to this *Character*, which we call a *Direct*.

§ 3. *Of the* Terms *uſed to expreſs the* Senſe *of the* WORDS, *and the* Nature *of the* Muſic; *ſo that one may agree with the other.*

Andante, (Lat.) *Pique*, *Pointe*, *Spiccato*, *Stoccoto*, (Ital.) Either of thoſe *Terms*, denote that the *Time* muſt be kept juſt and true, and that each *Note* muſt be made equal and diſtinct one from another.

Cantabal, (Ital.) denotes that you muſt play in a *Vocal* Manner.

Euphony, (Lat.) denotes a very graceful Sound, or a ſmooth running of Words.

Tenderment, *Con Affetto*, *Affetto*, *Affettuoſo*, (Ital.) Either of thoſe *Terms* denote that you muſt *ſing* or *play* in a very ſweet, tender, and affecting Manner.—*Uniſſoni*, (Ital.) is when all *Parts* move in the *Uniſon*, or *Octave*.

Piano. P.— *Pianiſſimo. P. P. P.* (Ital.) Either of thoſe *Terms* denote that you muſt *ſing* or *play* very ſoft and low.— *Piu Piano*, or *P. P.* ſignifies a little more ſoft and low.— *Lamentatone*, *Languemente*, *Languiſſant*, (Ital.) Either of thoſe *Terms* denote that you muſt ſing or play in a very grave, ſlow, lamenting, and mournful Manner.

Con Diſcertone, *Moderato*, *Moderation*, (Lat.) Either of thoſe *Terms* denote that you muſt *ſing* or *play* with Diſcretion, and Adoration.— *Con*, ſignifies with.—*Con Diligenza*, *Diſcerto*, *Timoroſo*, (Ital.) Either of thoſe *Terms* denote that you muſt *ſing* or *play* with Care, Diligence, and Exactneſs.

Con Dolce Maniere, *Dolce*, *Sova*, *Doux*, *Gratioſo*, *Gratiuſement*, (Ital.) Either of thoſe *Terms*, denotes that you muſt *ſing* or *play* in a very ſoft, ſweet, and agreeable Manner.

Soavement, *Soave*, *Vigoroſo*, *Vigoroſemente*, *Hardimente*, (Ital.) Either of thoſe *Terms* denote that you muſt *ſing* or *play* with Life and Spirit, but ſtrong and ſteady.

Maeſtoſo, *Maeſtuſo*, (Ital.) Either of thoſe *Terms* denote that you muſt ſing or play with Majeſty and Grandour, but ſlow, ſtrong, and ſteady.

Divoto, (Ital.) ſignifies a grave and ſerious Way of ſinging, proper to inſpire *Devotion*.

Forte, *Fortement*, *Fortiſmo*, or *F. or Fe*, (Ital.) Either of thoſe *Terms* denote that you muſt ſing, or play very loud.

Piu Forte, or *P. F.* denote one Degree louder than *Forte*.

Forte Forte, or *F. F.* denotes as loud as poſſible.

Continuoto, *Softenuto*, *Uguale*, *Ugualement*, (Ital.) Either of thoſe *Terms* import that you muſt continue, or hold on a Sound with equal *Strength*, yet hold its full *Time*.

Legermentz, (Ital.) denotes you muſt ſing or play very gently, lightly, and with eaſe.

Taſto, (Ital.) denotes that the *Notes* muſt be but juſt touch'd, yet hold their full Time. This *Term* is moſt reſpective to the *Organ*, *Harpſichord*, &c. in playing the *Thorow-Baſs*, which is often marked with *Figures* over the *Notes*, which ſhews what Diſtance ſuch *Notes* are ſtruck from the *Ground* or loweſt *Note*.

Echo, *Echus*, (Ital.) Either of thoſe *Terms* denote that ſuch a *Part*, or *Strain* muſt be repeated over again in a very ſoft and low Manner, imitating a *natural Echo*; being moſt reſpective to the *Organ*, *Harpſichord*, &c.

Concerto Groſo, *Tutti*, *Tutto*, or *T. Pieno*, *Grande*, (Ital.) Either of thoſe *Words* ſignifies, *Full*; and uſed when all Parts fall in, and perform together in full Chorus; as *Pieno-Choro*, a full *Chorus*. *Chorus*, alſo ſignifies a Quire, or Company of Singers.

Harpiggio, *Arpeggio*, *Harpeggiato*, (Ital.) Either of thoſe *Terms* ſignifies, to cauſe ſeveral *Sounds*, or *Notes* to be heard one after another, beginning always at the loweſt.

Intonation, (Ital.) is a *Term* commonly ſet at the Beginning of a Piece of *Vocal-Muſic*, which ſignifies, the giving of a *Tone*, or the *Sound* of the *Key* to the reſt of the *Quire*; which is commonly done by the head Cantor, or Singer.

Aſſay, (Ital.) ſignifies, *Examine*, *Prove*, *Try*, &c. and is often ſet at the Beginning of a Piece of *Muſic*, importing that you muſt try if your *Inſtrument* be in *Tune*, or, your *Voice* in the right *Key*, &c.

§ 4. *Of the ſeveral* Names *of* Concords, *and* Diſcords, *&c.*

Chords, or *Cords*, are the *Names* given to all *Muſical Sounds* made by either *Voice*, or by *Strings*, and *Wind* artificially; *i. e.* when two or more *Sounds* do ſound together, each *Note* being an *Interval* either *greater* or *leſſer* Diſtance one from another. So theſe *Diſtances*, or *Intervals*, are called *Concords* and *Diſcords*. *Diſſo-*

Diſſonants, *Diſharmony*, (Lat.) or *Diſcords*, is a *Name* applied to all *jarring Sounds*, or all diſagreeable Intervals; *viz.* a 2d, a 4th, a 7th, *&c.* and their *Octaves*.

Conſonants, or *Concords*, is a Name applied to all agreeable *Sounds*, or *Intervals*, viz. The *Uniſon*, 3d, 5th, 6th, and their *Octaves*.

* In the Compaſs of every 8th, or *Octave*, there are 12 ſeveral Degrees of *Sound*, each Degree having a proper Name from the loweſt *Note*, which are called the *Greater*, or *Leſſer*, *Perfect*, or *Imperfect*, as appears by this *Example*.

12. A *Diapaſon*, or *Eight*, or *Octave*, contains 12 *Semitones*. —— 8th.
11. A *Semidiapaſon*, or *Defective Eighth*, / A *Sept. Major*, or *Greater Seventh*, contains 11 *Semitones*. — — } 7ths.
10. A *Sept. Minor*, or *Leſſer Seventh*, contains 10 *Semitones*. — — — — — }
9. A *Hexachord Major*, or *Greater Sixth*, contains 9 *Semitones*. — — — — }
8. A *Hexachord Minor*, or *Leſſer Sixth*, contains 8 *Semitones*. — — — — — } 6ths.
7. A *Diapente*, or *Perfect Fifth*, contains 7 *Semitones*. —— —— —— —— 5ths.
6. A *Semidiapente*, or *Imperfect Fifth*, / A *Tritone*, or *Greater Fourth*, — } contains 6 *Semitones*. — —— }
5. A *Diateſſaron*, or *Perfect Fourth*, contains 5 *Semitones*. —— —— } 4ths.
4. A *Ditone*, or *Greater Third*, contains 4 *Semitones*. —— —— —— — }
3. A *Semeditone*, or *Leſſer Third*, contains 3 *Semitones*. —— —— —— — } 3ds.
2. A *Tone*, or *Greater Second*, contains 2 *Semitones*. —— —— —— —— }
1. A *Semitone*, or *Leſſer Second*, contains 1 *Semitone*. —— —— —— —— } 2ds.

A *Uniſon*, is one *Sound*, tho' performed by ſeveral *Voices*, or *Inſtruments* together.

N. B. That the *Particle Semi*, in *Semidiapaſon*, *Semidiapente*, *Semiditone*, &c. doth not mean the half of ſuch an *Interval*, but that it wants a *Semitone* of its Perfection. The *Greater Seventh*, and the *Defective Eighth* being both of one *Interval*: Alſo the *Greater Fourth*, and the *Imperfect Fifth*.

This *Scale* is drawn according to the *Keys* of the *Organ*, *Harpſichord*, &c. which ſhows the true Diſtance of all *Concords*, and *Diſcords*, both *Perfect* and *Imperfect*, &c. which may be compared to the *Scale*, Page 18.

A *Diſdiapaſon*, is a *double Octave*, being a 15th (Gr.)

A *Triſdiapaſon*, is a *Triple Octave*, being a 22d (Gr.)

A *Tetradiapaſon*, is a *Quadruple Diapaſon*, or a *Fourth Octave*, being a 29th (Gr.)

§ 5. *Of*

§ 5. *Of* Muſic, Melody, Harmony, *&c.*

Muſica, (Ital.) ſignifies the *Art* of *Muſic*; made either by a *Natural Voice*, or by an *Artificial Inſtrument*.

Muſico, (Ital.) ſignifies either a *Muſician*, or *Maſter* of *Muſic*, or one that either teacheth, maketh, or performeth *Muſic*.

Theoretical-Muſic, is that which ſearches into the true *Grounds* of it, and into the true Nature of *Concords*, and *Diſcords*; explaining their true *Nature*, *Number*, and *Proportions*, &c. (as Chap. 10.)

Practical-Muſic, is that which deſigns, contrives, and compoſes all *Sounds* into *Muſical Parts*, (as Chap 11.)

Symphony, ſignifies an *Agreement*, or *Conſent* in *Harmony*; alſo an *Interlude*, or *Prelude*, being agreeable, or in Symphony with a Piece of *Muſic*.—*Coral-Muſic*, is *Muſic* ſung by Turns, by two oppoſite *Quires*.—A *Conſort* of *Muſic* is *three Parts*, and no leſs.— *Concerto*, (Ital.) or *Concert*, is a Piece of *Muſic* compoſed in ſeveral *Parts*.

§ 6. *Of the ſeveral* Names *of the ſeveral* Parts *of* Muſic.

BASS, or *Baſſus*, is the Name given to the loweſt Part of Muſic, which is ſet at the Bottom, and is the Foundation of all other *Parts*, and the *Ground work* of all the reſt.

Baſſo, (Ital.) is the proper Name for the *Vocal-Baſs*.—*Parte Prima*, Firſt Part. *Parte Secunda*, Second Part.

Tenor, is the Name of the *Leading-Part*, tho' ſometimes 'tis called *Treble*, being the firſt, or next *Octave* or *Syſtem* above the *Baſs*.—*Organo* ſignifies an Organ, or the Thorow-Baſs.

Cantus, *Medius*, *Mean*, *Contra*, *Tenor*, *Alto*, *Altus*, *Haut-Contra*, *Second-Treble*, (Ital.) Either of thoſe are a Name given to the *Middle-Part*, being the *ſecond Syſtem*, or *Octave*, above the *Baſs*.

Treble, *Tripla*, *Canto*, *Haut Deſſus*, (Ital.) Either of thoſe ſignifies *Threefold*, which is the Name of the *third*, or higheſt *Syſtem*, or *Octave* in Muſic, or the *higheſt Part* of Muſical Compoſition.

Repieno, or *Repiano*, (Ital.) ſignifies *Full*, or the ſame as *Chorus*, and directs thoſe *Parts* to move in *Conſort* that move but in ſome certain Places. Sometimes it is a Name given to thoſe *Parts*, that move in but ſome certain Places, as *Baſſo-Repieno*, *Alto-Repieno*, *Canto-Repieno*, &c. which *Parts* are called, *The Parts of the little Chorus*.

Concertante, *Continuo*, *Continuoto*, or *C. Neceſſario*, *Recitante*, (Ital.) Either of thoſe *Terms* ſignifies *Continual*; being a Name applied to thoſe *Parts* that move continually thro' the whole *Compoſition*. As *Baſſo-Continuoto*, *Alto-Continuoto*, *Canto-Continuoto*, &c. which diſtinguiſheth thoſe *Parts* that move continually, from thoſe that move in but ſome certain Places: Which *Parts* are called, *The Parts of the grand Chorus*. The *Baſs* of theſe *Parts* are commonly marked with *Figures*, and ſometimes ſet only with *Notes* thro' the whole *Concerto*, or *Concert*. § 7. *Of*

§ 7. *Of* ſeveral Terms *worthy of* Note, *&c.*

AD Libitum, or *Libitum*, or *Bene Placito*, (Lat.) ſignifies, if you pleaſe, or if you will.

Da Capo, or *D. A.* (Ital.) is a Word often ſet at the End of a Piece of *Muſic* that ends with the firſt *Strain*, which ſignifies to begin again. Theſe *Tunes* that end ſo, are commonly called *Rondea's:* The Word *Fin*, or *F.* ought to ſtand over the laſt *Note*. *Ratio*, (Ital.) ſignifies the *Ration*, or *Rate* or *Proportion*, &c.

Plain-Deſcant, is the *Ground-work* of *Muſical Compoſition*, where *Concords* are orderly taken.

Figurate-Deſcant, is when *Diſcords* are concern'd as well as *Concords*, tho' not ſo much.

Double-Diſcant, is contrived ſo, that the *Treble* may be made *Baſs*, or the *Baſs* be made *Treble*, &c.

A *Cadence*, is the Fall of the *Voice*, or a *Concluſion*, or *Cloſe* made by all *Parts*, in ſeveral Places of any *Key*, &c.

A *Canon*, (Lat.) is a Piece of *Muſic* compoſed by an exact *Rule*, i. e. the following *Parts* repeating the very ſame *Notes* as the foregoing *Part*.—A *Perfect Cloſe*, is when all *Parts* end in the proper and fundamental *Key*.

An *Imperfect-Cloſe*, is a *Cloſe* made at the End of ſeveral *Strains*, but not in the proper *Key*.

Imitation, *Imitatione*, *Imitazzione*, (Ital.) ſignifies a Way of compoſing, where *Parts* are made to imitate one another.—*Arſin & Theſin*, or *Arſis & Theſis*, (Ital.) a *Part*, *Point*, or *Fuge*, is ſaid to move ſo, when one *Point* falls in one *Part*, and the ſame riſes in another *Part*.—*Counter Fuges*, is when two *Fuges*, or *Points* proceed contrary one from another.—*Verte*, *Volta*, *Volti*, (Ital.) ſignifies to turn over the *Leaf*; as, *Verte ſubito*, turn over quick.

A *Ground*, is a *Baſs*, compoſed of long *Notes*, &c. the *Diviſion* being run in the other *Parts*.—*Prelude*, *Preludo*, *Preludium*, (Ital.) Either of thoſe *Terms*, are a *Name* given to a ſhort *Air* or *Symphony* play'd before a Piece of *Muſic* begins; ſometimes by *Rule*, and oftentimes *Extempore*.—*Interlude*, *Reſcerch*, *Ricercate*, *Retornello*, *Ritornello*, (Ital.) Either of thoſe *Terms* is a *Name* given to ſhort *Airs* or *Symphonies* play'd between many *Strains* of a Piece of *Muſic* to grace and ornament it, ſometimes by *Rule*, and ſometimes *Extempore*.—*E.* or *Ed*, ſignifies, *and*.

A *Voluntary*, is an *Extempore Air*, *Prelude*, *Interlude*, or *Symphony*, play'd either before, or in the Middle, or at the End of a Piece of *Muſic*, to ornament, or grace it; moſt reſpective to the *Organ*, *Harpſichord*, &c.

Solus, *Solo*, or *Solâ*, ſignifies *alone*; and is often ſet over ſuch *Parts* that are to be performed alone. *Solâ*, is alſo a *Name* given to a Piece of *Muſic* that is but for one *Violin*, one *Flute*, and a *Baſs*, to diſtinguiſh it from thoſe that are for two *Violins*, two *Flutes*, and a *Baſs*, and are called *Sola's*, or *Solo's*, (Ital.)—*Sonata*, *Sunata*, *Scienata*, (Ital.) Either of thoſe *Names* are applied to a Piece of *Muſic*, compoſed only for *Inſtruments*, &c.

Fuge, or *Fuga*, (Lat.) ſignifies *flying*, or *running*, and uſed when *Parts*, or *Points* fly one before another, which is properly called *Fuging:* A *Canon* being a perpetual *Fuge*.

Muſic's

Muſic's, (Lat.) is a Name given to narrow *Keys*, of the *Organ*, *Virginals*, *Harpſichord*, or *Spinnet*. They are commonly made of *Ivory*, and are tuned *Semitones*, and are placed between the *Whole-Tones* of the *Proper Keys*: The *Proper Keys* are commonly *black*, to give the Performer a Diſtinction one from the other. A *Scale* of which is ſpecify'd at the Beginning of the *third Book*.

A *Cantata*, (Ital.) is a Piece of *Muſic* compoſed for either *Voices*, or *Inſtruments*, in ſeveral *Parts*; being intermixed one with another, like *Opera's*, &c.—*Oſcillancy*, *Oſcillation*, or *Vibration*, (Lat.) ſignifies, either *ſwinging*, *waving*, *ſhaking*, or *trembling*, &c. as the Motion of a Pendulum, *&c.*

Senza, (Ital.) ſignifies, *without*, as *Senza Stroment*, without Inſtruments.

Obligato, (Ital.) ſignifies, *Neceſſary*, or on purpoſe, *i. e.* an *Inſtrumental Part* is neceſſary, and ought not to be left out. This is alſo a Name given to ſome *Sonata's*.

Voce Solo, (Ital.) ſignifies a *ſingle Voice*.—*Duett*, or *Duetto*, (Ital.) ſignifies *two Parts*.

Trio, or *Trezetto*, or *Trez*, (Ital.) ſignifies *three Parts*.—*Quarta*, (Ital.) ſignifies *four Parts*.

Quinque. (Ital.) ſignifies *five Parts*.—*Ex. gr. Exempli Gratia*, (Lat.) ſignifies *as for Example*.

Viz. Videlicet.— *Sc. Scilicet*.— *i. e. id eſt*, (Lat.) either of thoſe Words ſignifies *that is*, or *that is to ſay*.

V. Vide, (Lat.) ſignifies, *ſee*, or *ſee thou*.—*N. B. Nota Bene*, (Lat.) ſignifies *Note well*, or *Mark well*.

Score, ſignifies the original Draught of the whole Compoſition, wherein all *Parts* are diſtinctly marked, or ſet down, and diſtinguiſhed and ſet one under another in their proper *Places*.—*Tenſion*, (Lat.) ſignifies the ſcrewing of *Strings* to a certain *Pitch*, &c.

Conſecution, is when two, three or more *Cords* of the ſame Kind follows one another, both *Parts* moving the ſame way; which are taken either between the *Baſs*, and *Tenor*, or between two of the *Upper Parts*: When two, or more *Cords*, either *Thirds*, *Fourths*, *Fifths*, *Sixths*, *Sevenths*, or *Eights* are taken together, either riſing or falling, it is called a *Conſecution* of two, or more; ſome of which are *Diſſallowances*, eſpecially if two *Fifths*, or two *Eights* are taken together, in two *Parts*, (*Vide* Page 52.)

Recte, (Lat.) ſignifies *Forwards*: *Retro*, ſignifies *Backwards*, both pertaining to *Canon*.

Reverted, (Lat.) ſignifies turned back again, or *Backwards*, pertaining to *Canon*.

Tautology, is repeating the ſame again, or often.

:ll: *Hallelujah*, or *Allelujah*, (Heb.) ſignifies *Praiſe the Lord*, &c.

Finally, Be perfect, be of good Comfort, and love one another: And the God of *Peace*, *Love*, and *Harmony* be with you all always. *Amen*.— — Yours, WILLIAM TANS'UR.——The End of the Firſt BOOK.