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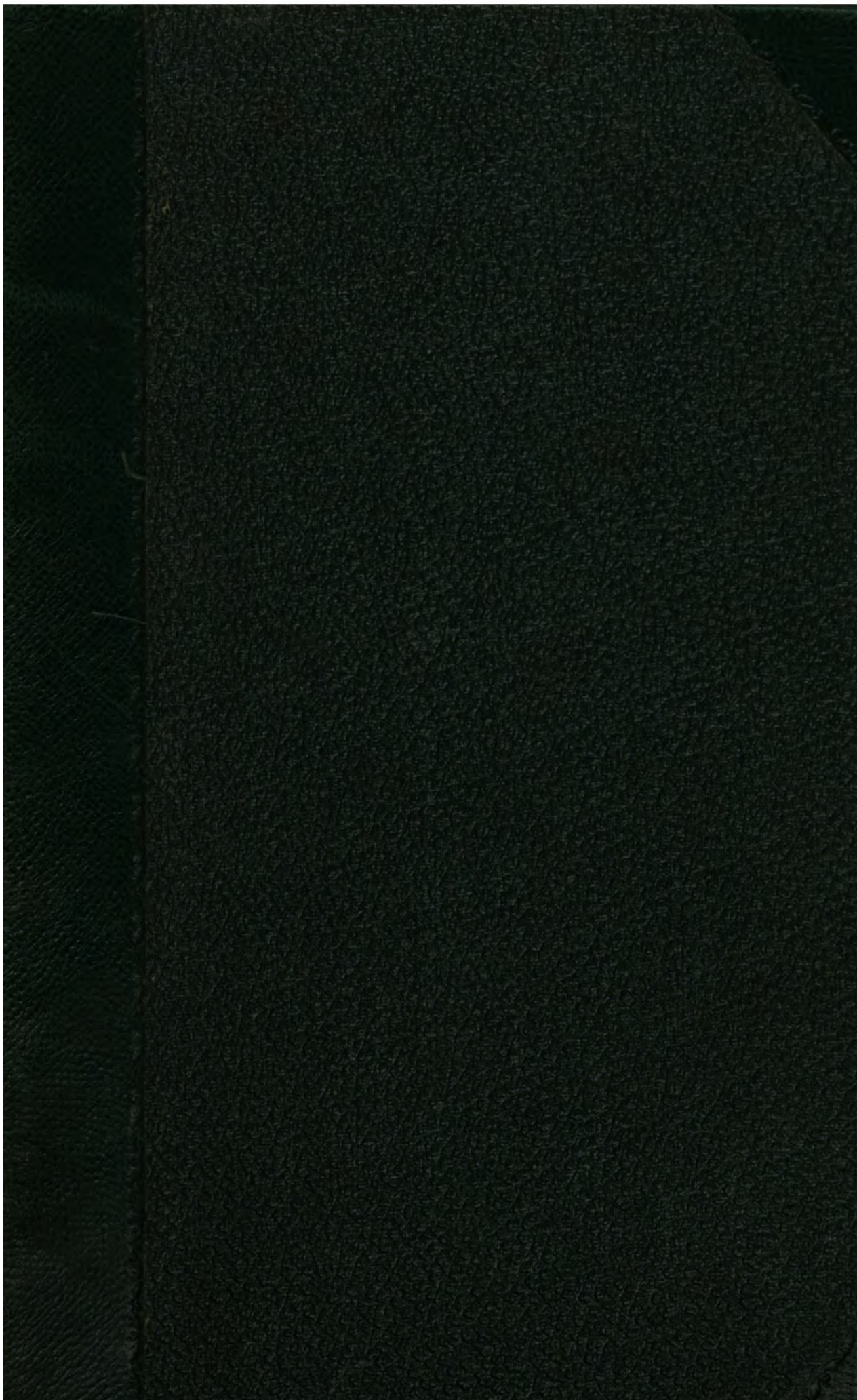
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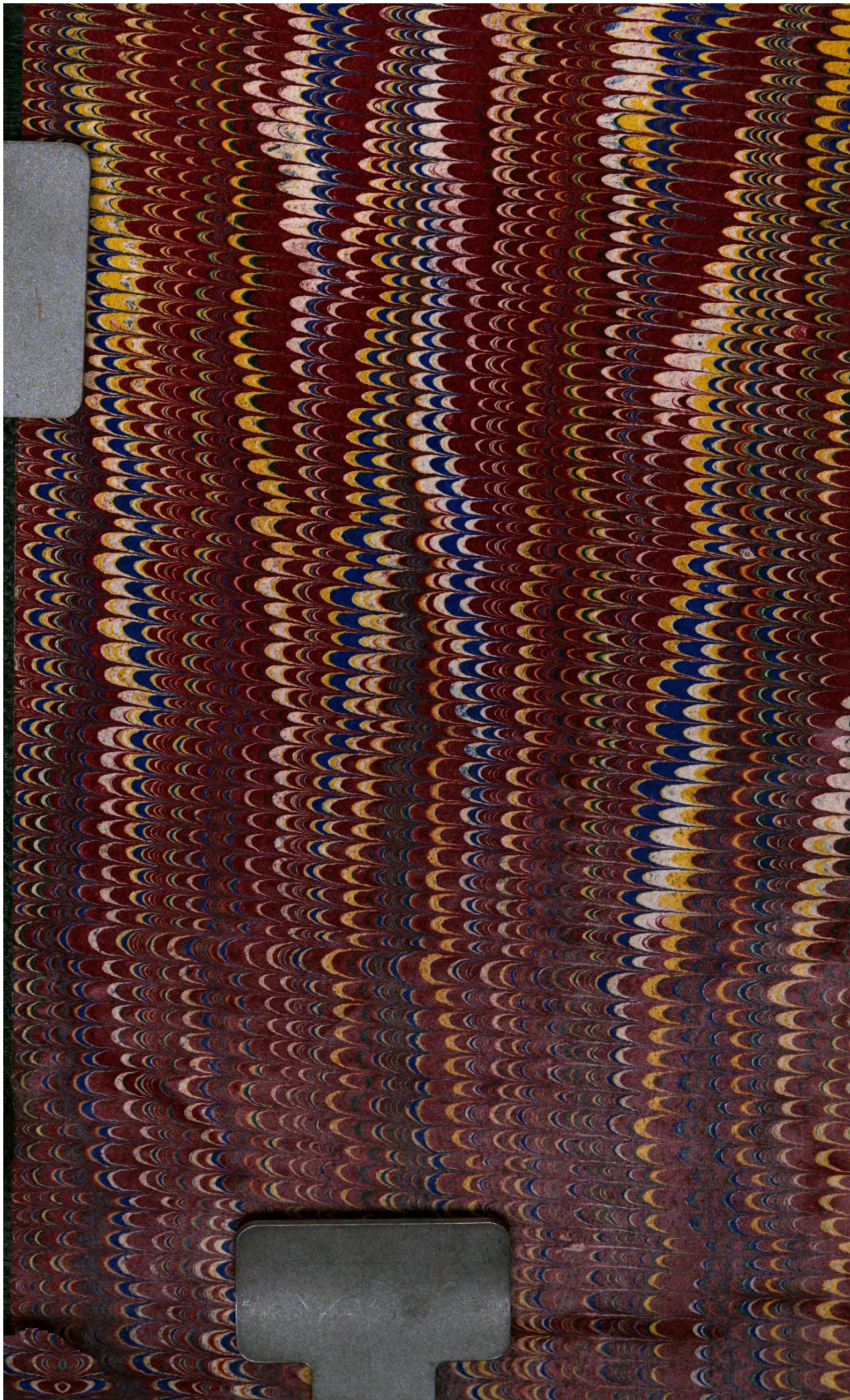
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Baden Powell 16

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A

TREATISE

OF THE

Natural Grounds, and Principles

OF

HARMONY.

By WILLIAM HOLDER, D. D. Fellow of the *Royal Society*, and late Sub-Dean of their MAJESTY'S *Chapel Royal.* *Nov 24. 1733*

To which is Added, by way of *APPENDIX*:

RULES for Playing a *Thorrow-Bass*; with Variety of *Proper Lessons, Fuges, and Examples* to Explain the said RULES. Also Directions for Tuning an *Harpfichord* or *Spinnet.*

By the late Mr. GODFREY KELLER.

With several new Examples, which before were wanting, the better to explain some Passages in the former Impressions.

The whole being Revis'd, and Corrected from many gross Mistakes committed in the first Publication of these Rules.

L O N D O N :

Printed by W. PEARSON, over against *Wright's Coffee-House* in *Aldersgate-street*; for J. WILCOX in *Little-Britain*; and T. OSBORNE in *Gray's-Inn.* 1731.



THE
PUBLISHER,
TO THE
READER.

THE Intention of Publishing Mr. Keller's Rules, (by way of Appendix to Dr. Holder's Book) was chiefly to rescue them from many Mistakes and Errors, which were occasioned by the Ignorance of the first Publishers of them on Plates, which wou'd never have happen'd, if the judicious Author had liv'd to have corrected the Plates himself: Nor cou'd he have suffer'd those Examples, which are now Added, to have been wanting, the better to explain some of the said Rules, which before were only printed in Figures, without a proper Illustration of the same in Musical Notes; as is evident by many Instances of the same kind throughout the said Work.

And as this Book may fall into the Hands of some, who have (not only a Tast for Dr. Holder's Treatise, but also) a Genius for Composing as well as for Playing a Through Bass; it is not improper to Observe, that there are many excellent Rules contain'd in it, which will be found of great Advantage to young Composers, as well as to those who practise a Through Bass; especially with Regard to the various Ways of taking Discords, which is one of the most difficult Parts of Composition.

And I humbly presume, that for these Reasons, it will become at least as Useful and Instructive, as any thing that has hitherto been Publish'd of this kind.

Vale.

THE



THE
Natural Grounds and Principles
OF
HARMONY.

THE INTRODUCTION.

HARMONY consists of Causes, Natural and Artificial, as of Matter and Form. The Material Part of it, is Sound or Voice. The Formal Part is, The Disposition of Sound or Voice into Harmony; which requires, as a preparative Cause, skilful Composition; and, as an immediate Efficient, Artful Performance.

The former Part, viz. The Matter, lies deep in Nature, and requires much Research into Natural Philosophy to unfold it; to find how Sounds are made, and how they are first fitted by Nature for Harmony, before they be disposed by Art: Both together make Harmony compleat.

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The INTRODUCTION.

Harmony, then, results from practick Musick, and is made by the Natural and Artificial Agreement of different Sounds, (viz. Grave and Acute) by which the Sense of Hearing is delighted.

This is proper in Symphony, i. e. Consent of more Voices in different Tones; but is found also in solitary Musick of one Voice, by the Observation and Expectation of the Ear, comparing the Habitudes of the following Notes to those which did precede.

Now the Theory in Natural Philosophy, of the Grounds and Reasons of this Agreement of Sounds, and consequent Delight and Pleasure of the Ear, (leaving the Management of these Sounds to the Masters of Harmonick Composure, and the skilful Artists in Performance) is the Subject of this Discourse. The Design whereof (for the Sake and Service of all Lovers of Musick, and particularly the Gentlemen of Their Majesty's Chapel Royal) is, to lay down these Principles as short, and intelligible, as the Subject Matter will bear.

Where the first thing Necessary, is a Consideration of somewhat of the Nature of Sound in General; and then, more particularly, of Harmonick Sounds, &c.

CHAP.



C H A P. I.

Of Sound in General.

IN General to pass by what is not pertinent to this Design) Sense and Experience confirm these following Properties of Sound.

1. ALL Sound is made by Motion, *viz.* by Percussion with Collision of the Air.

2. THAT Sound may be propagated, and carried to Distance, it requires a *Medium* by which to pass.

3. THIS *Medium* (to our Purpose) is Air.

4. As far as Sound is propagated along the *Medium*; so far also the Motion passeth. For (if we may not say that the Motion and Sound are one and the same thing,

yet at least) it is necessarily consequent, that if the Motion cease, the Sound must also cease.

5. SOUND, where it meets with no Obstacle, passeth in a Sphere of the *Medium*, greater or less, according to the Force and Greatness of the Sound; of which Sphere the sonorous Body is as the Centre.

6. SOUND, so far as it reacheth, passeth the *Medium*, not in an Instant, but in a certain uniform Degree of Velocity, calculated by *Gassendus*, to be about the rate of 276 Paces, in the space of a second Minute of an Hour. And where it meets with any Obstacle, it is subject to the Laws of Reflexion, which is the Cause of Echo's, Meliorations, and Augmentations of Sound.

7. SOUND, *i. e.* the Motion of Sound, or sounding Motion, is carried through the *Medium* or Sphere of Activity, with an *Impetus* or Force, which shakes the free *Medium*, and strikes and shakes every Obstacle it meets with, more or less, according to the vehemency of the Sound, and Nature of the Obstacle, and Nearness of it to the Centre, or sonorous Body. Thus the
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the impetuous Motions of the Sound of Thunder, or of a Canon, shake all before it, even to the breaking of Glass Windows, &c.

8. THE Parts of the sounding Body are moved with a Motion of Trembling, or Vibration, as is evident in a Bell or Pipe, and most manifest in the string of a Musical Instrument.

9. THIS Trembling, or Vibration, is either equal and uniform, or else unequal and irregular; and again, swifter or slower, according to the Constitution of the sonorous Body, and Quality and Manner of Percussion; and from hence arise Differences of Sounds.

10. THE Trembling, or Vibration of the sonorous Body, by which the particular Sound is constituted and discriminated, is impressed upon, and carried along the *Medium* in the same Figure and Measure, otherwise it would not be the same Sound, when it arrives at a more distant Ear, *i. e.* the Tremblings and Vibrations (which may be called Undulations) of the Air or *Medium*, are all along of the same Velocity and Figure, with those of the sonorous Body, by which they are caused.

4 Of Sound *Harmonick*.

THE Differences of Sounds, as of one Voice from another, &c. (besides the Difference of Tune, which is caused by the Difference of Vibrations) arise from the Constitution and Figure, and other Accidents of the sonorous Body.

II. IF the sonorous Body be requisitely constituted, *i. e.* of Parts solid, or tense, and regular, fit, being struck, to receive and express the tremulous Motions of Sound, equally and swiftly, then it will render a certain and even Harmonical Tone or Tune, received with Pleasure, and judged and measured by the Ear: Otherwise it will produce an obtuse or uneven Sound, not giving any certain or discernable Tune.

Now this Tune, or Tuneable Sound, $\phi\theta\acute{o}\gamma\lambda\theta$, *i. e.* $\phi\omega\eta\acute{\nu}\varsigma\ \pi\acute{\iota}\omega\sigma\iota\varsigma\ \acute{\epsilon}\mu\mu\epsilon\lambda\eta\varsigma\ \acute{\epsilon}\pi\iota\ \mu\acute{\iota}\alpha\nu\ \tau\acute{\alpha}\sigma\iota\nu$, An agreeable Cadence of Voice, at one Pitch or Tension. This Tuneable Sound (I say) as it is capable of other Tensions towards Acuteness, or Gravity, *i. e.* the Tensions greater or less, the Tune graver or more acute, *i. e.* lower or higher, is the first Matter or Element of Musick. And this Harmonick Sound comes next to be considered.

CHAP.

C H A P. II.

Of Sound Harmonick.

THE first and great Principle upon which the Nature of Harmonical Sounds is to be found out and discovered, is this: That the Tune of a Note (to speak in our vulgar Phrase) is constituted by the Measure and Proportion of Vibrations of the sonorous Body; I mean, of the Velocity of those Vibrations in their Recourses.

FOR, the frequenter the Vibrations are, the more Acute is the Tune; the slower and fewer they are in the same Space of Time, by so much the more Grave is the Tune. So that any given Note of a Tune, is made by one certain Measure of Velocity of Vibrations; *viz.* Such a certain Number of Courses and Recourses. *e. g.* of a Chord or String, in such a certain Space of Time, doth constitute such a certain determinate Tune. And all such Sounds as are Unisons, or of the same Tune with that given Note, though upon whatsoever different Bodies, (as *String, Bell, Pipe, Larynx, &c.*) are made with Vibrations or

6 *Of Sound Harmonick.*

Tremblings of those Bodies, all equal each to the other: And whatsoever Tuneable Sound is more Acute, is made with Vibrations more swift; and whatsoever is more grave, is made with more slow Vibrations: And this is universally agreed upon, as most evident to Experience, and will be more manifest through the whole Theory.

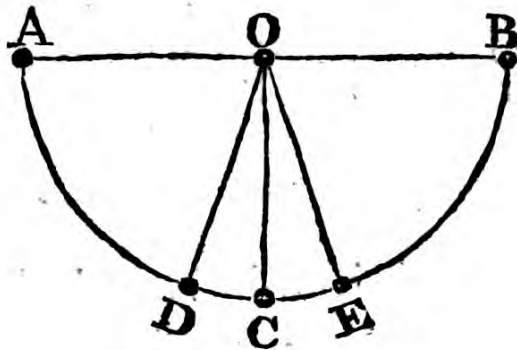
AND, That the Continuance of the Sound in the same Tune, to the last, (as may be perceived in Wire-strings, which being once struck will hold their Sound long) depends upon the Equality of Time of the Vibrations, from the greatest Range till they come to cease: And this perfectly makes out the following Theory of Consonancy, and Dissonancy.

SOME of the ancient *Greek* Authors of Musick, took Notice of Vibrations: And that the swifter Vibrations caused Acuter, and the slower, graver Tones. And that the Mixture, or not Mixture of Motions creating several Intervals of Tune, was the Reason of their being Concord or Discord. And likewise, they found out the several Lengths of a Monochord, proportioned to the several Intervals of Harmonick Sounds: But they did not make out the Equality of Measure of Time, of the
Vi-

Of Sound Harmonick. 7

Vibrations last spoken of, neither could be prepared to answer such Objections, as might be made against the Continuity of the sameness of Tune, during the Continuance of the Sound of a *String*, or a *Bell* after it is struck. Neither did any of them offer any Reasons for the Proportions assigned, only it is said, that *Pythagorus* found them out by Chance.

BUT now, These (since the Acute *Galileo* hath observed, and discovered the Nature of *Pendulums*) are easy to be explained, which I shall do, premising some Consideration of the Properties of the Motions of a *Pendulum*,



HANG a Plumbet *C* on a String or Wire, fixed at *O*. Bear *C* to *A*: Then let it range freely, and it will move toward *B*, and from thence swing back towards *A*. The Motion from *A* to *B*, I call the Course,

8 *Of Sound Harmonick.*

Course, and back from *B* to *A*, the Recourse of the *Pendulum*, making almost a Semi-Circle, of which *O* is the Centre. Then suffering the *Pendulum* to move of itself, forwards and backwards, the Range of it will at very Course and Recourse abate, and diminish by degrees, till it come to rest perpendicular at *O C*.

Now that which *Galileo* first observed, was, that all the Courses and Recourses of the *Pendulum*, from the greatest Range through all Degrees till it come to rest, were made in equal Spaces of Time. That is, *e. g.* The Range between *A* and *B*, is made in the same Space of Time, with the Range between *D* and *E*; the Plumbet moving swifter between *A* and *B*, the greater Space; and slower between *D* and *E*, the lesser; in such Proportions, that the Motions between the Terms *A B* and *D E*; are performed in equal Space of Time.

AND here it is to be Noted, that wherever in this Treatise, the swiftness or slowness of Vibrations is spoke of, it must be always understood of the frequency of their Courses and Recourses, and not of the Motion by which it passeth from one side to another. For it is true, that the same *Pendulum* under the same Velocity of Returns,
moves

moves from one side to the other, with greater or less Velocity, according as the Range is, greater or less.

AND hence it is, that the Librations of a *Pendulum* are become so excellent, and useful a Measure of Time; especially when a second Observation is added, that, as you shorten the *Pendulum*, by bringing *C* nearer to its Centre *O*, so the Librations will be made proportionably in a shorter Measure of Time, and the contrary if you lengthen it. And this is found to hold in a Duplicate proportion of length to Velocity. That is, the length quadrupled, will subduple the Velocity of Vibrations: And the Length subquadrupled, will duple the Vibrations, for the Proportion holds reciprocally. As you add to the length of the *Pendulum*, so you diminish the frequency of Vibrations, and increase them by shortning it.

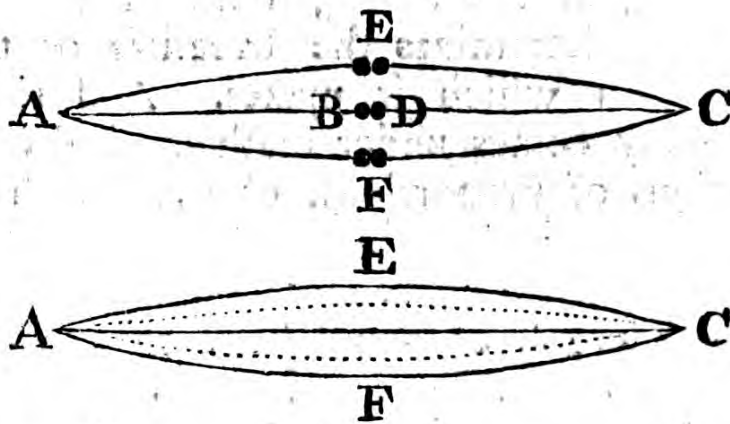
Now therefore to make the Courses of a *Pendulum* doubly swift, *i. e.* to move twice in the same Space of Time, in which it did before move once; you must subquadruple the Length of it, *i. e.* make the *Pendulum* but a quarter so long as it was before. And to make the Librations doubly slow, to pass once in the Time they did

10 *Of Sound Harmonick.*

did pass twice; you must quadruple the Length; make the *Pendulum* four Times as long as it was before, and so on in what Proportion you please.

Now to apply this to Musick, make two *Pendulums*, *AB* and *CD*, fasten together the Plumbets *B* and *D*, and stretch them at length, (fixing the Centers *A* and *C*.) Then, being struck, and put into Motion; the Vibrations, which before were distinct, made by *AB*, and *CD*, will now be united (as of one entire String) both backward and forward, between *E* and *F*. Which Vibrations (retaining the aforesaid Analogy to a *Pendulum*) will be made in equal Spaces of Time, from the first to the last; *i. e.* from the greatest Range to the least, until they cease. Now, this being a double *Pendulum*, to subduple the swiftness of the Vibrations, you do but double the length from *A* to *C*, which will be quadruple to *AB*. The lower Figure is the same with that above, only the Plummetts taken off.

AND



AND here you have the Nature of the String of a Musical Instrument, resembling a double *Pendulum* moving upon two Centers, the Nut and the Bridge, and Vibrating with the greatest Range in the middle of its Length; and the Vibrations equal even to the last, which must make it keep the same Tune so long as it Sounds. And because it doth manifestly keep the same Tune to the last; it follows that the Vibrations are equal, confirming one another by two of our Senses; in that we see the Vibrations of a *Pendulum* move equally, and we hear the Tune of a String, when it is struck, continue the same.

THE Measure of swiftness of Vibrations of the String or Chord, (as hath been said,) constitutes and determines the Tune, as to the Acuteness and Gravity of the Note which it sounds; And the lengthning or short-

shortning of the String, under the same Tension, determines the Measure of the Vibrations which it makes. And thus, Harmony comes under mathematical Calculations of Proportions, of the length of Chords, of the Measure of Time in Vibrations; of the Intervals of Tuned Sounds. As the length of one Chord to another, *Cæteris paribus*, I mean, being of the same Matter, thickness and tension; so is the Measure of the Time of their Vibrations. As the Time of Vibrations of one String to another, so is the Interval or Space of Acuteness or Gravity of the Tune of that one, to the Tune of the other: And consequently, as the length is (*Cæteris paribus*) so is the determinate Tune.

AND upon these Proportions in the Differences of Lengths of Vibrations, and of Acuteness and Gravity; I shall insist all along in this Treatise, very largely and particularly, for the full Information of all such ingenious Lovers of Musick, as shall have the Curiosity to inquire into the Natural Causes of Harmony, and of the *Phænomena* which occur therein, though otherwise, to the more learned in Musick and Mathematical Proportions, all might be expressed very much shorter, and still be more shortned by the help of Symbols.

AND

AND here we may fix our Foot: Concluding, that what is evident to Sense, of the *Phænomena*, in a Chord, is equally (though not so discernably) true of the Motions of all other Bodies which render a tuneable Sound, as the Trembling of a *Bell* or *Trumpet*, the forming of the *Larynx* in our selves, and other Animals, the throat of Pipes and of those of an Organ, &c. All of them in several Proportions sensibly trembling and impressing the like Undulations of the *Medium*, as is done by the several (more manifest) Vibrations of Strings or Chords.

IN these other Bodies, last spoken of, we manifestly see the Reason of the Difference of the swiftness of their Vibrations (though we cannot so well measure them) from their Shape, and other Accidents in their Constitution; and chiefly from the Proportions of their Magnitudes; the Greater generally Vibrating slower, and the Less more swiftly, which give the Tunes accordingly. We see it in the Greatness of a String; a greater and thicker Chord will give a graver and lower Tone, than one that is more slender, of the same Tension and Length; but they may be made Unison by altering their Length and Tension.

TENSION is proper to Chords or Strings (except you will account a *Drum* for a Musical Instrument, which hath a Tension not in Length, but in the whole surface) as when we wind up, or let down the Strings, *i. e.* give them a greater or less Tension, in tuning a *Viol, Lute, or Harpsichord*, and is of great Concern, and may be measured by hanging Weights on the String to give it Tension but not easily, nor so certainly.

BUT the lengths of Chords (because of their Analogy to a *Pendulum*) is chiefly considered, in the discovery of the Proportions which belong to Harmony, it being most easie to measure and design the Parts of a Monochord, in relation to the whole String; and therefore all Intervals in Harmony may first be described, and understood, by the Proportions of the length of Strings, and consequently of their Vibrations. And it is for that Reason, that in this Treatise of the Grounds of Harmony, Chords come so much to be considered, rather than other sounding Bodies, and those, chiefly in their Proportions of Length. It is true, that in Wind-Instruments, there is a Regard to the Length of Pipes, but they are not so well accommodated (as our Chords) to be examined,
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neither are their Vibrations, nor the measure of them so manifest.

THERE are some Musical Sounds which seem to be made, not by Vibrations but by Pulses as by whisking swiftly over some Silk or Camblet-stuffs, or over the Teeth of a Comb, which render a kind of Tune more Acute or Grave, according to the swiftness of the Motion. Here the Sound is made, not by Vibrations of the same Body, but by Percussion of several equal, and equidistant Bodies; as Threads of the Stuff, Teeth of the Comb passing over them with the same Velocity as Vibrations are made. It gives the same Modification to the Tune, and to the Undulations of the Air, as is done by Vibrations of the same Measure; the Multiplicity of Pulses or Percussions, answering the Multiplicity of Vibrations. I take this Notice of it, because others have done so; but I think it to be of no use in Musick.

APPENDIX.

Before I conclude this Chapter, it may seem needful, better to confirm the Foundation we have laid, and give the Reader some more ample Satisfaction about the Motions and Measures of a Pendulum, and the Application of it to Harmonick Motion.

FIRST then, it is manifest to Sence and Experience, and out of all dispute; that the Courses and Recourses return sooner or later, *i. e.* more or less frequently, according as the *Pendulum* is shortened, or made longer. And that the Proportion by which the Frequency increaseth, is (at least) very near duplicate, *viz.* of the length of the *Pendulum*, to the Number of Vibrations, but is in reverse, *i. e.* as the Length encreaseth, so the Vibrations decrease; and contrary, quadruple the Length, and the Vibrations will be subduple. Subquadruple the Length, and the Vibrations will be duple. And lastly, that the Librations, the Courses and Recourses of the same *Pendulum*, are all made in equal Space of Time, or very near to it, from the greatest Range to the least.

least. Now though the duplicate Proportion assigned, and the equality of Time, are a little called in question, as not perfectly exact, though very near it; yet in a Monochord we find them perfectly agree, *viz.* as to the length, Duple instead of Duplicate, because a String fastned at both ends is as a double *Pendulum*, each of which is quadrupled by dupling the whole String. And on this duple Proportion, depend all the Rations found in Harmony. And again, the Vibrations of a String are exactly equal, because they continue to give the same Tune.

SUPPOSING then some little difference may sometime seem to be found in either of these Motions of a *Pendulum*, yet the nearness to Truth is enough to support our Foundation, by shewing what is intended by Nature, though it sometimes meet with secret Obstacles in the *Pendulum*, which it does not in a well made String. We may justly make some Allowance for the Accidents, and unseen Causes, which happen to make some little Variations in Trials of Motion upon gross Matter, and consequently the like for nicer Experiments made upon the *Pendulum*. It is difficult to find exactly the determinate Point of the Plumbet, which regulates the Motions

of the *Pendulum*, and configns its juft length. Then obferve the Varieties which happen through various forts of Matter, upon which Experiments are made. *Mersennus* tells us, that heavier Weights of the fame length move flower, fo that whilst a Lead Plummet makes 39 Vibrations, Cork or Wood will make at leaft 40.

AGAIN, that a ftiff *Pendulum* vibrates more frequently, than that which hangs upon a Chord. So that a Bar of Iron, or Staff of Wood ought to be half as long again as the other, to make the Vibrations equal. Yet in each of thefe refpectively to itfelf, you will find the duplicate Proportion and Equality of Vibration, or as near as may be. And (as to Equality) though in the Extreame of the Ranges of Librations, *viz.* the greateft compared to the leaft, there may (from unfeen Causes) appear fome Difference, yet there is no difcernable Difference of the Time of Vibrations of a *Pendulum* in Ranges, that are near to one another, whether greater or lefs; which is the Cafe of the Ranges of the Vibration of a String being made in a very fmall Compafs: And therefore the Librations of a *Pendulum*, limited to a fmall Difference of Ranges, do well correfpond with the Vibrations of a String.

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As to Strings, the Whole of Harmony depends upon this experimented and unquestioned Truth, that Diapason is duple to its Unison, and consequently Diapente is Sesquialterum, Diatesseron Sesquitercium, &c. Yet if you happen to divide a faulty String of an Instrument, you will not find the Octave just in the Middle, nor the other Intervals in their due Proportion, which is no default in Nature, but the Matter we apply. A false String is that, which is thicker in one Part of its Length, than in another. The thicker Part naturally vibrates slower, and sounds graver; the more slender Part vibrates swifter, and sounds more acute. Thus whilst two Sounds so near one another, are at once made upon the same String, they make a rough discording Jarr, being a hoarse Tune mixed of both, more or less, as the String is more or less unequal: And if the thicker Part be next the Frets, then the Fret (for Example *D. F. H.* &c. in a Viol or Lute) will render the Tune of the Note too sharp; and the contrary, if the slender Part of the String be next the Frets; because in the former, the thicker Part is stopped, and the thinner sounds more of the acuter Part of this unhappy Mixture: As in the later, the thicker Part is left to sound the graver Tune, and thus the Fret

will give a wrong Tune though the Fault be not in the Fret, but in the String; which yet, by an unwary Experimenter, may happen to cause the *Sectio Canonis* to be called in question, as well as the Measures of a *Pendulum* are disputed.

BUT all this does not disprove the Measures found out, and assigned to Harmonick Intervals, which are verified upon a true String or Wire as to their Lengths, and as to the Equality of Recourses in their Vibrations, though *Pendulums* are thought to move slower in their least Ranges; yet, as to Strings, in the very small Ranges which they make, (which are much less in other Instruments, or sounding Bodies) I need add no more than this, that the Continuance of the same Tune to the last, after a Chord is struck, and the continued Motion in less Vibrations of a sympathizing String, during the Continuance of greater Vibrations of the String which is struck, do either of them sufficiently demonstrate, that those greater or less Vibrations, are both made in the same Measure of Time, according to their Proportions, keeping exact Pace with each other. Otherwise; In the former, the Tune would sensibly alter, and in the latter, the sympathizing String could not be continued
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in its Motion. This was not so well concluded, till the late Discoveries of the *Pendulum* gave light to it.

THERE is one thing more which I must not omit. That the Motions of a *Pendulum*, may seem not so proper to explicate the Motions of a String, because the said Motions depend upon differing Principles, *viz.* those of a *Pendulum* upon Gravity; those of a String upon Elasticity. I shall therefore endeavour to shew, how the Motions of a *Pendulum*, agree with those of a Spring, and how properly the Explication of the Vibrations of a String, is deduced from the Properties of a *Pendulum*.

THE Elastick power of a Spring, in a Body indued with Elasticity, seems to be nothing else, but a natural Propension and Endeavour of that Body, forced out of its own Place, or Posture, to restore it self again into its former, more easie and natural Posture of Rest. And this is found in several Sorts of Bodies, and makes different Cases, of which I shall mention some,

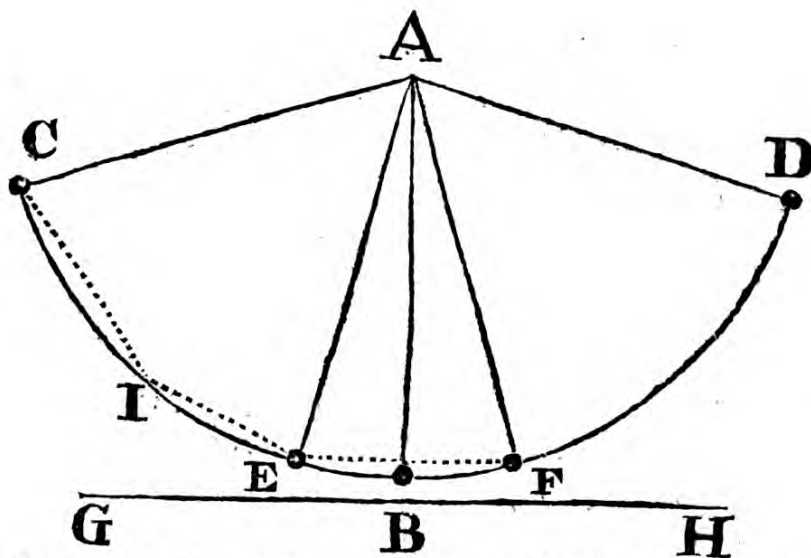
IF the Violence be by Compression, forcing a Body into less room than it naturally requires; then the Endeavour of Re-

stitution, is by Dilatation to gain room enough. Thus Air may be compressed into less Space, and then will have a great Elasticity, and struggle to gain its room. Thus, if you squeeze a dry Sponge, it will naturally, when you take off the Force, spread it self, and fill its former Place. So, if you press with your Finger a blown Bladder, it will spring and rise again to its Place. And to this may be reduced the Springs of a Watch, and of a Spiral Wire, &c.

AGAIN, a stiff, but pliable Body, fastened at one End, and drawn aside at the other, will spring back to its former Place; this is the Case of Steel-springs of Locks, Snap-haunces, &c. and Branches of Trees, when shaken with the Wind, or pulled aside, return to their former Posture: As is said of the Palm, *Depressa Resurgo*. And there are innumerable instances of this kind, where the force is by bending, and the Restitution by unbending or returning.

THIS kind is resembled by a *Pendulum*, or Plummet hanging on a String, whose Gravity, like the Spring in those other Bodies, naturally carries it to its place, which here is downward; all heavy Bodies naturally descending till they meet with some
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Obstacle to rest upon. And the lowest that the Plummet can descend in its Restraint by the String, is, when it hangs perpendicular, as to AB ; where it is nearest to the Horizontal Plane GH , and therefore lowest. Now, if you force the Plummet upward (held at length upon the String) from B to C , and let it go; it will, by a Spontaneous Motion, endeavour its Restitution to B : But, having nothing to stop it but Air, the Impulse of its own Velocity will carry it beyond B , towards D ; and so backward and forward, decreasing at every Range, till it come to rest at B .



THUS the *Pendulum* and Spring agree in Nature, if you consider the Force against them, and their Endeavour of Restitution,

BUT

BUT further, if you take a thin stiff *Lamina* of Steel, like a Piece of Two-penny Riband of some length, and nail it fast at one End, (the remainder of it being free in the Air) then force the other End aside and let it go; it will make Vibrations backward and forward, perfectly answering those of a *Pendulum*. And much more, if you contrive it with a little Steel Button at the End of it, both to help the Motion when once set on foot, and to bear it better against the Resistance of the Air. There will be no difference between the Vibrations of this Spring, and of a *Pendulum*, which in both, will be alike increased or decreased in Proportion to their Lengths. The same End (*viz.* Rest) being, in the same manner, obtained by Gravity in one, and Elasticity in the other.

FURTHER yet, if you nail the Spring above, and let it hang down perpendicular, with a heavier Weight at the lower End, and then set it on moving, the Vibrations will be continued and carried on both by Gravity and Elasticity, the *Pendulum* and the Spring will be most friendly joyned to cause a simple equal Motion of Librations, I mean, an equal Measure of Time in the Recourses; only the Spring answerable to its Strength, may cause the
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Librations to be some what swifter, as an Addition of Tension does to a String continued in the same length.

I come now to consider a String of an Instrument, which is a Spring fastned at both Ends. It acquireth a double Elasticity. The first by Tension, and the Spring is stronger or weaker, according as the Tension is greater or less. And by how much stronger the Spring is, so much more frequent are the Vibrations, and by this Tension therefore, the Strings of an Instrument keeping the same length are put in Tune, and this Spring draws length-ways, endeavouring a Relaxation of the Tension.

BUT then, *Secondly*, the String being under a stated Tension, hath another Elastick Power side-ways, depending upon the former, by which it endeavours, if it be drawn aside, to restore it self to the easiest Tension, in the shortest, *viz.* straightest line.

IN the former Case, Tension doth the same with abatement of length, and affects the String properly as a Spring, in that the String being forcibly stretched, as forcibly draws back to regain the remis Posture in which it was before: And bears
little

little Analogy with the *Pendulum*, except in general, in their spontaneous Motions in order to their Restitution.

BUT there is great Correspondence in the second Case, between the Librations of a *Pendulum* and the Vibrations of a String (for so, for distinctions sake, I will now call them) in that they are both proportioned to their length, as has been shewn; and between the Elasticity which moves the String, and Gravity which moves the *Pendulum*, both of them having the same Tendency to Restitution, and by the same Method. As the Declivity of the Motion of a *Pendulum*, and consequently the Impulse of its Gravity is still lessened in the Arch of its Range from a Semi-Circle, till it come to rest perpendicular; the Descent thereof being more downright at the first and greatest Ranges, and more Horizontal at the last and shortest Ranges, as may be seen in the preceding Figure *CI IE EB*; so the Impulse of Spring is still gradually lessened as the Ranges shorten, and as it gains of relaxation, till it come to be restored to rest in its shortest Line. And this may be the Cause of the Equality of Time of the Librations of a *Pendulum*, and also of the Vibrations of a String. Now, the Proportions of Length, to the
Velo-

Velocity of Vibrations in one, and of Librations in the other, we are sure of, and find by manifest Experience to be quadruple in one, and duple in the other.

Now tack two equal *Pendulums* together (as before) being fastned at both Ends, take away the Plumbets, and you make it a String, retaining till the same Properties of Motion, only what was said before to be caused by Gravity, must now be said to be done by Elasticity. You see what an easie Step here is out of one into the other, and what Agreement there is between them. The *Phænomena* are the same, but difficultly experimented in a String, where the Vibrations are too swift to fall under each exact Measure; but most easie in a *Pendulum*, whose slow Librations may be measured at pleasure, and numbered by distant Moments of Time.

To bring it nearer, make your Tension of the String by Gravity, instead of screwing it up with a Pegg or Pin: Hang weight upon a Pulley at one End of the String, and as you increase the Weight, so you do increase the Tension, and as you increase the Tension, so you increase the Velocity of Vibrations. So the Vibrations are proportionably regulated immediately by Tension

fion, and mediately by Gravity. So that Gravity may claim a share in the Measures of these Harmonick Motions.

BUT to come still nearer, and home to our purpose. Fasten a Gut or Wire-string above, and hang a heavy Weight on it below, as the Weight is more or less, so will be the Tension, and consequently the Vibrations. But let the same Weight continue, and the String will have a stated settled Tension. Here you have both in one, a *Pendulum*, and the Spring of a String, which resembles a double *Pendulum*: Draw the Weight aside, and let it range, and it is properly a *Pendulum*, librating after the Nature of a *Pendulum*. Again, when the Weight is at rest, strike the String with a gentle *Plectrum* made of a Quill, on the upper part, so as not to make the Weight move, and the String will vibrate, and give its Tune, like other Strings fastened at both Ends, as this is also, in this Case. So you have here both a *Pendulum* and a String, or either, which you please. And (the Tension being supposed to be settled under the same Weight) the common Measure and Regulator of the Proportions of them is the Length, and as you alter the Length, so proportionably you alter at once the Velocity in the Recourses of the Vi-
bra-

brations of the String, and of the Librations of the *Pendulum*. And though the Vibrations be so much swifter, and more frequent than the Librations, yet the Rations are altered alike. If you subduple the Length of the String, then the Vibrations will be dupled. And if you subquadruple it, then the Librations will be also dupled, allowing for so much of the Body of the Weight as must be taken in, to determine the Length of the *Pendulum*.

THE Vibrations are altered in duple Proportion to the Librations, because (as has been shewn) the String is as a double *Pendulum*, either one of which supposed *Pendulums* is but half so long as the String, and is quadrupled by dupling the whole String. Still therefore the Proportion of their Alterations holds so certainly and regularly with the Proportion of every Change of their common Length, that, if you have the Comparative Ration of either of these two, *viz.* Vibrations or Librations to the Length, you have them both: The increase of the Velocity of Librations being subduple to the increase of the Velocity of Vibrations. And thus the Motions of a *Pendulum* do fully and properly discover to us, the Motions of a String, by the manifest Correspondence of their

their Properties and Nature. The *Pendulum's* Motion of Gravity, and the Strings of Elasticity bearing so certain Proportions according to Length, that the Principles of Harmony, may be very properly made out, and most easily comprehended, as explained by the *Pendulum*. And we find, that in all Ages, this part of Harmony was never so cheerfully understood, as since the late Discoveries about the *Pendulum*.

AND I chuse to make this Illustration by the *Pendulum*, because it is so easie for Experiment, and for our Comprehension; and the Elastick Power so difficult.

HAVING seen the Origine of Tuneable or Harmonick Sounds, and of their Difference in respect of Acuteness and Gravity: It is next to be considered, how they come to be affected with Consonancy and Dissonancy, and what these are.

C H A P. III.

Of Consonancy and Dissonancy.

Consonancy and Dissonancy are the Result of the Agreement, mixture or uniting (or the contrary) of the undulated Motions of the Air or *Medium*, caused by the Vibrations by which the Sounds of distinct Tunes are made. And those are more or less capable of such Mixture or Coincidence according to the Proportion of the Measures of Velocity in which they are made, *i. e.* according as they are more or less commensurate. This I might well set down as a *Postulatum*. But I shall by several Instances endeavour to illustrate the undulating Motions or Undulations of the Air; and confirm what is said of their Agreements and Disagreements. And first the Undulations, by somewhat we see in other Liquids.

LET a Stone drop into the Middle of a small Pond of standing Water when it is quiet, you shall see a Motion forthwith impressed upon the Water, passing and dilating from that Center where the Stone fell, in circular Waves one within an other,

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still

still propagated from the Center, spreading till they reach and dash against the Banks, and then returning, if the force of the Motion be sufficient, and meeting those inner Circles which pursue the same Course, without giving them any Check.

AND if you drop a Stone in another place, from that Centre will likewise spread round Waves; which meeting the other, will quickly pass them, each moving forwards in its own proper Figure.

THE like is better experimented in Quick-silver, which being a more dense Body, continues its Motions longer, and may be placed nearer your Eye. If you try it in a pretty large round Vessel, suppose of a Foot Diameter, the Waves will keep their own Motion forward and backward, and quietly pass by one another as they meet. Something of this may be seen in a long narrow Passage, where there is not room to advance in Circles.

MAKE a wooden Trough or long Box, suppose of two Inches broad, and two deep, and twenty long. Fill in three Quarters or half full of quick-silver, and place it Horizontally, when it is at quiet, give it with your Finger a little patt at one End,
and

and it will impress a Motion of a ridged Wave a cross, which will pass on to the other End, and dashing against it, return in the same Manner, and dash against the hether End, and go back again, and thus backward and forward, till the Motion cease. Now if after you have set this Motion on foot, you cause such another, you shall see each Wave keep its regular Course; and when they meet one another, pass on without any Reluctancy.

I do not say these Experiments are full to my purpose, because these being upon single Bodies, are not sufficient to express the Disagreements of Disproportionate Motions caused by different Vibrations of different sounding Bodies; but these may serve to illustrate those invisible Undulations of Air. And how a Voice reflected by the Walls of a Room, or by Eccho being of adequate Vibrations, returns from the Wall, and meets the commensurate Undulations passing forwards, without hindering one another.

BUT there are Instances which further confirm the Reasons of Consonancy and Dissonancy, by the manifest agreeing or disagreeing Measures of Motions already spoken of.

IT hath been a common Practice to imitate a Tabour and Pipe upon an Organ. Sound together two discording Keys (the base Keys will shew it best, because their Vibrations are slower) let them, for Example, be Gamut with Gamut sharp, or F Faut sharp, or all three together. Though these of themselves should be exceeding smooth and well voyced Pipes; yet, when struck together, there will be such a Battel in the Air between their disproportioned Motions, such a Clatter and Thumping, that it will be like the beating of a Drum, while a Jigg is played to it with the other hand. If you cease this, and sound a full Close of ConCORDS, it will appear surprizingly smooth and sweet, which shews how Discords well placed, set off ConCORDS in Composition. But I bring this Instance to shew, how strong and vehement these undulating Motions are, and how they correspond with the Vibrations by which they are made.

IT may be worth the while, to relate an Experiment upon which I happened. Being in an Arched sounding Room near a shrill Bell of a House Clock, when the Alarm struck, I whistled to it, which I did with ease in the same Tune with the Bell, but, endeavouring to whistle a Note
higher

higher or lower, the Sound of the Bell and its cross Motions were so predominant, that my Breath and Lips were check'd so, that I could not whistle at all, nor make any Sound of it in that discording Tune. After, I sounded a shrill whistling Pipe, which was out of Tune to the Bell, and their Motions so clashed, that they seemed to found like switching one another in the Air.

GALILEO, from this Doctrine of *Pendulums*, easily and naturally explains the so much admired sympathy of Consonant strings; one (though untouch'd) moving when the other is struck. It is perceptible in Strings of the same, or another Instrument, by trembling so as to shake off a Straw laid upon the other String: But in the same Instrument, it may be made very visible, as in a Bass-Viol. Strike one of the lower Strings with the Bow, hard and strong, and if any of the other Strings be Unison or Octave to it, you shall plainly see it vibrate, and continue to do so, as long as you continue the Stroke of your Bow, and, all the while, the other Strings which are dissonant, rest quiet.

THE Reason hereof is this. When you strike your String, the Progressive sound
 D 3 of

of it strikes and starts all the other Strings, and every of them makes a Movement in its own proper Vibration. The Consonant string, keeping measure in its Vibrations with those of the founding String hath its Motion continued, and propagated by continual agreeing Pulses or Stokes of the other. Whereas the Remainder of the Dissonant strings having no help, but being checked by the Cross Motions of the founding String, are constrained to remain still and quiet. Like as, if you stand before a *Pendulum*, and blow gently upon it as it passeth from you, and so again in its next Courses keeping exact time with it, it is most easily continued in its Motion. But if you blow irregularly in Measures different from the Measure of the Motion of the *Pendulum*, and so most frequently blow against it, the Motion of it will be so checked, that it must quickly cease.

AND here we may take Notice, (as has been hinted before) that this also confirms the aforesaid Equality of the Time of Vibrations to the last, for that the small and weak Vibrations of the sympathizing String are regulated and continued by the Pulses of the greater and stronger Vibrations of the founding String, which proves, that
not-

notwithstanding that Disparity of Range, they are commensurate in the Time of their Motion.

THIS Experiment is ancient : I find it in *Aristides Quintilianus* a Greek Author, who is supposed to have been contemporary with *Plutarch*. But the Reason of it deduced from the *Pendulum*, is new, and first discovered by *Galileo*.

IT is an ordinary Trial, to find out the Tune of a Beer-glass without striking it, by holding it near your Mouth, and humming loud to it, in several single Tunes, and when you at last hit upon the Tune of the Glass, it will tremble and Eccho to you. Which shews the Consent and Uniformity of Vibrations of the same Tune, though in several Bodies.

To close this Chapter. I may conclude that Consonancy is the Passage of several Tuneable sounds through the *Medium*, frequently mixing and uniting in their undulated Motions, caused by the well proportioned commensurate Vibrations of the sonorous Bodies, and consequently arriving smooth, and sweet, and pleasant to the Ear. On the contrary, Dissonancy is from disproportionate Motions of Sounds, not mixing

ing, but jarring and clashing as they pass, and arriving to the Ear Harsh, and Grating, and Offensive. And this, in the next Chapter shall be more amply explained.

Now, what Concords and Discords are thus produced, and in use, in order to Harmony, I shall next consider.

C H A P. IV.

Of Concords.

Concords are Harmonick sounds, which being joined please and delight the Ear; and Discords the Contrary. So that it is indeed the judgment of the Ear that determines which are Concords and which are Discords. And to that we must first resort to find out their Number. And then we may after search and examine how the natural Production of those Sounds, disposeth them to be pleasing or unpleasant. Like as the Palate is absolute Judge of Tasts, what is sweet, and what is bitter, or sour, &c. though there may be also found out some natural Causes of those Qualities. But the Ear being entertained with Motions which fall under exact De-
mon-

monstrations of their Measures, the Doctrine hereof is capable of being more accurately discovered.

FIRST then, (setting aside the Unison Concord, which is no Space nor Interval, but an Identity of Tune) the Ear allows and approves these following Intervals, and only these for Concords to any given Note, *viz.* the Octave or Eighth, the Fifth, then the Fourth, (though by later Masters of Musick degraded from his Place) then the Third *Major*, the Third *Minor*, the Sixth *Major*, and the Sixth *Minor*. And also such, as in the Compass of any Voice or Instrument beyond the Octave, may be compounded of these, for such those are, I mean compounded, and only the former seven are simple Concords; not but that they may seem to be compounded, *viz.* the greater of the less within an Octave, and therefore may be called Systems, but they are Originals. Whereas beyond an Octave, all is but Repetition of these in Compound with the Eighth, as a Tenth is an Eighth and a Third; a Twelfth is an Eighth and a Fifth; a Fifteenth is Diapason, *i. e.* two Octaves, &c.

BUT notwithstanding this Distinction of Original and Compound Concords; and tho'

tho' these Compounded Concords are found, and discerned by their Habitude to the Original Concords comprehended in the System of Diapason; (as a Tenth ascending is an Octave above the Third, or a Third above the Octave; a Twelfth is an Octave above the Sixth, or a Fifth to the Eighth, a Fourteenth is an Eighth above the Octave, &c.) yet they must be own'd, and are to be esteem'd good and true Concords, and equally useful in Melody, especially in that of Comfort.

THE System of an Eighth, containing seven Intervals, or Spaces, or Degrees, and eight Notes reckoned inclusively, as expressed by eight Chords, is called Diapason, *i. e.* a System of all intermediate Concords, which were anciently reputed to be only the Fifth and the Fourth, and it comprehends them both, as being compounded of them both: And now, that the Thirds and Sixths are admitted for Concords, the Eighth contains them also: *Viz.* a Third *Major* and Sixth *Minor*, and again a Third *Minor* and Sixth *Major*. The Octave being but a Replication of the Unison, or given Note below it, and the same, as it were in Miniature, it closeth and terminates the first perfect System,
and

and the next Octave above it ascends by the same Intervals, and is in like manner compounded of them, and so on, as far as you can proceed upwards or downwards with Voices or Instruments, as may be seen in an Organ, or Harpsichord. It is therefore most justly judged by the Ear, to be the chief of all Concords, and is the only Consonant System, which being added to it self, still makes Concords.

AND to it all other Concords agree, and are Consonant, though they do not all agree to each other; nor any of them make a Concord if added to it self, and the Complement or Residue of any Concord to Diapason, is also Concord.

THE next in Dignity is the Fifth, then the Fourth, Third *Major*, Third *Minor*, Sixth *Major*, and lastly Sixth *Minor*; all taken by Ascent from the Unison or given Note.

BY Unison is meant, sometimes the Habitude or Ratio of Equality of two Notes compared together, being of the very same Tune. Sometimes (as here) for the given single Note to which the Distance, or the Ratios of other Intervals are compared. As, if we consider the Relations to *Ganut*,
to

to which *A re* is a Tone or Second, *B mi* a Third, *C* a Fourth, *D* a Fifth, &c. We call *Gamut* the Unifon, for want of a more proper Word. Thus *C faut*, or any other Note to which other Intervals are taken, may be called the Unifon.

AND the Reader may easily discern, in which Sense it is taken all along by the Coherence of the Discourse.

I come now to consider the natural Reasons, why Concords please the Ear, by examining the Motions by which all Concords are made, which having been generally alledged in the beginning of the third Chapter, shall now more particularly be discussed.

AND here I hope the Reader will pardon some Repetition in a Subject that stands in need of all Light that may be, if, for his ease and more steady Progress, before I proceed, I call him back to a Review and brief Summary of some of those Notions, which have been premis'd and considered more at large. I have shewed,

1. THAT Harmonick Sound or Tune is made by equal Vibrations or Tremblings of a Body fitly constituted.

2. THAT

2. THAT those Vibrations make their Courses and Recourses in the same Measure of Time; from the greatest Range to the lesser, till they come to rest.

3. THAT those Vibrations are under a certain Measure of Frequency of Courses and Recourses in a given Space of Time.

4. THAT if the Vibrations be more frequent, the Tune will be proportionably more Acute; if less frequent, more Grave.

5. THAT the Librations of a *Pendulum* become doubly frequent, if the *Pendulum* be made four times shorter; and twice slower, if the *Pendulum* be four times longer.

6. THAT a Chord, or String of a Musical Instrument, is as a double *Pendulum*, or two *Pendulums* tacked together at length, and therefore hath the same Effects by dupling; as a *Pendulum* by quadrupling, *i. e.* by dupling the Length of the Chord, the Vibrations will be subdupled, *i. e.* be half so many in a given Time. And by subdupling the length of the Chord, the Vibrations will be dupled, and proportionably so in all other Measures of Length, the Vibrations bearing a Reciprocal proportion to the Length.

7. THAT

7. THAT these Vibrations impress a Motion of Undulation or Trembling in the *Medium* (as far as the Motion extends) of the same Measure with the Vibrations.

8. THAT if the Motions made by different Chords be so commensurate, that they mix and unite; bear the same Course either altogether, or alternately, or frequently: Then the Sounds of those different Chords, thus mixing, will calmly pass the *Medium*, and arrive at the Ear as one Sound, or near the same, and so will smoothly and evenly strike the Ear with Pleasure, and this is Consonancy, and from the want of such Mixture is Dissonancy. I may add, that as the more frequent Mixture or Coincidence of Vibrations, render the Concords generally so much the more perfect: So, the less there is of Mixture, the greater and more harsh will be the Discord.

FROM the Premises, it will be easie to comprehend the natural Reason, why the Ear is delighted with those forenamed Concords; and that is, because they all unite in their Motions often, and at the least at every sixth Course of Vibration, which appears from the Rations by which they are constituted, which are all contained

ed within that Number, and all Rations contained within that Space of Six, make Concords, because the Mixture of their Motions is answerable to the Ration of them, and are made at or before every Sixth Course. This will appear if we examine their Motions. First, how and why the Unisons agree so perfectly; and then finding the Reason of an Octave, and fixing that, all the rest will follow.

To this purpose, strike a Chord of a sounding Instrument, and at the same Time, another Chord supposed to be in all respects Equal, *i. e.* in Length, Matter, Thickness and Tension. Here then, both the Strings give their Sound; each Sound is a certain Tune; each Tune is made by a certain Measure of Vibrations; the same Vibrations are impressed upon, and carried every way along the *Medium*, in Undulations of the same Measure with them, until the Sounds arrive at the Ear. Now the Chords being supposed to be equal in all respects; it follows, that their Vibrations must be also equal, and consequently move in the same Measure, joyning and uniting in every Course and Recourse, and keeping still the same Equality, and Mixture of Motions of the String, and in the *Medium*. Therefore the Habitude of these two
Strings

Strings is called Unison, and is so perfectly Consonant, that it is an Identity of Tune, there being no Interval or Space between them. And the Ear can hardly judge, whether the Sound be made by two Strings, or by one.

BUT Consonancy is more properly considered, as an Interval, or Space between Tones of different Acuteness or Gravity. And amongst them, the most perfect is that which comes nearest to Unison, (I do not mean betwixt which there is the least Difference of Interval; but, in whose Motions there is the greatest Mixture and Agreement next to Unison. The Motions of two Unisons are in Ratio of 1 to 1, or of Equality. The next Ratio in whole Numbers is 2 to 1, Duple. Divide a Monochord in two Equal parts, half the Length compared to the whole, being in Subduple Ratio, will make double Vibrations, making two Recourses in the same time that the other makes one, and so uniting and mixing alternately, *i. e.* every other Motion. Then comparing the Sounds of these two, and the half will be found to sound an Octave to the whole Chord. Now the Octave (ascending from the Unison) being thus found and fixed to be in duple Proportion of Vibrations,
and

and subduple of Length ; consequently the Proportions of all other Intervals are easily found out.

THEY are found out by resolving or dividing the Octave into the Mean Rations which are contain'd in it. *Euclid*, in his *Sectio Canonis*, *Theorem 6*, gives two Demonstrations to prove, that Duple Ration contains, and is compos'd of the two next Rations, *viz.* *Sesquialtera* and *Sesquitertia*: Therefore an Octave which is in Duple Ration 2 to 1 is divided into, and compos'd of a Fifth, whose Ration is found to be *Sesquialtera* 3 to 2 ; and a Fourth, whose Ration is *Sesquitertia* 4 to 3. In like manner *Sesquialtera* is compos'd of *Sesquiquarta* and *Sesquiquinta* ; that is, a Fifth, 3 to 2, may be divided into a Third Major, 5 to 4 ; and a Third Minor, 6 to 5, &c.

THERE is an easie Way to take a view of the Mean Rations, which may be contain'd in any Ration given, by transferring the Prime or Radical Numbers of the given Ration into greater Numbers of the same Ration, as 2 to 1 into 4 to 2, or 6 to 3, &c. which have the same Ration of Duple: Again, 3 to 2 into 6 to 4, which is still *Sesquialtera*. Now in 4 to 2 the Mediety is 3. So that 4 to 3, and 3 to 2, are comprehend

ded in 4 to 2 ; that is, a Fourth and a Fifth are comprehended in an Eighth. In 6 to 4 the Mediety is 5, so 6 to 4 contains 6 to 5, and 5 to 4 ; *i. e.* a Fifth contains the two Thirds. Let 6 to 3 be the Octave, and it contains 6 to 5 Third *less*, 5 to 4 Third *major*, and 4 to 3 a Fourth, and hath two Medieties, 5 and 4. Of this I shall say more in the next Chapter.

THESE Ratios express the Difference of Length in several Strings which make the Concords ; and consequently the Difference of their Vibrations. Take two Strings A B, in all other respects equal, and compare their Lengths, which, if equal, make Unison, or the same Tune. If A be double in Length to B, *i. e.* 2 to 1, the Vibrations of B will be duple to those of A, and unite alternately, *viz.* at every Course, crossing at the Recourse, and give the Sound of an Octave to A.

IF the Length of A be to that of B as 3 to 2, and consequently the Vibrations as 2 to 3, their Sounds will consort in a Fifth, and their Motions unite after every second Recourse, *i. e.* at every other or third Course.

IF A to B be as 4 to 3, they found a Fourth, their Motions uniting after every third Recourse, *viz.* at every fourth Course.

IF A to B be as 5 to 4, they found a Ditone, or Third *Major*, and unite after every fourth Recourse, *i. e.* every fifth Course.

IF A to B be as 6 to 5, they found a Trihemitone, or Third *Minor*, uniting after every fifth Recourse, at every sixth Course.

THUS, by the frequency of their being mix'd and united, the Harmony of joyn'd Concords is found so very sweet and pleasing; the Remoter being also combined by their relation to other Concords besides the Unison. The greater Sixth, 5 to 3, is within the compass of Rations between 1 and 6; but, I confess, the lesser Sixth, 8 to 5, is beyond it; but is the Complement of 6 to 5 to an Octave, and makes a better Concord by its Combinations with the Octave, and Fourth from the Unison; having the Relation of a Third *Minor* to One, and of a Third *Major* to the Other, and their Motions uniting accordingly. And the Sixth *Major* hath the same Advantage. Of these Combinations I shall

have occasion to say somewhat more, after I have made the Subject in hand as plain as I can.

I propos'd the collating of two several Strings, to express the Confort which is made by them; but otherwise, these Rations are more certainly found upon the Measures of a Monochord, taken by being apply'd to the Section of a Canon, or a Rule of the String's length divided into Parts, as occasion requires; because there is no need so often to repeat *Cæteris paribus*, as is when several Strings are collated. And if you take the Rations as Fractions, it will be more easie to measure out the given Parts of a Monochord, or single String extended on an Instrument: Those Parts of the String divided by a moveable Bridge or Fret put under, and made to sound; That Sound, related to the Sound of the Whole, will give the Interval sought after. *Ex. gr.* $\frac{1}{2}$ of the Chord gives an Eighth, $\frac{2}{3}$ give a Fifth, $\frac{3}{4}$ found a Fourth, $\frac{4}{5}$ found a Third *Major*, $\frac{5}{6}$ a Third *Minor*, $\frac{6}{7}$ a Sixth *Major*, $\frac{7}{8}$ a Sixth *Minor*: Now we thus express these Concords.

Unison

Of Concords.

Unison. 3d Min. 3d Maj. 4th 5th

6th Min. 6th Maj. 8th 3d & 5th. 4th & 6th.

Authentic. Plagal.

I said, that all Concords are in Rations within the Number Six; and I may add, that all Rations within the Number Six are Concords: Of which take the following Scheme.

6 to 5 3d Minor.	4 to 3 4th	6 to 5 3d Minor.
to 4 5th	to 2 8th	5 to 4 3d Major.
to 3 8th	to 1 15th	4 to 3 Fourth
to 2 12th	3 to 2 5th	3 to 2 Fifth
to 1 19th	to 1 12th	2 to 1 Eighth
<hr/>		
5 to 4 3d Major.	2 to 1 8th	
to 3 6th Major.		
to 2 10th Major.		
to 1 17th Major.		

ALL that are Concords to the Unison, are also Concords to the Octave And all that are Discords to the Unison, are Discords

cords to the Octave. And some of the Intermediate Concords, are Concords one to another ; as, the two Thirds to the Fifth, and the Fourth to the two Sixths. So that the Unison, Third, Fifth, and Octave ; or the Unison, Fourth, Sixth, and Octave, may be founded together to make a compleat Close of Harmony : I do not mean a Close to conclude with, for the Plagal is not such ; but a compleat Close, as it includes all Concords within the compass of *Diapason*. A Scheme of which I have set down at the end of the 'foregoing Staff of five Lines, which containeth the Notes by which the aforesaid Concords are express'd. The former two, which ascend from the Unison, *Ganut*, by Third *Major* (or *Minor*) and Fifth, up to the Octave, are usually call'd Authentick, as relating principally to the Unison, and best satisf'ing the Ear to rest upon : The other two, which ascend by the Fourth and Sixth *Minor* (or *Major*) up to the same Octave, are call'd *Plagal*, as more combining with the Octave, seeming to require a more proper Bass Note, *viz.* an Eighth below the Fourth, and therefore not making a good concluding Close : And on the continual shifting these, or often changing them, depends the Variety of Harmony (as far as Consonancy reacheth, which is but as the Body of Musick) in all

all Contrapunct chiefly, but indeed in all kinds of Composition. I do not exclude a Sprinkling of Discords, nor here meddle with Air, Measure, and Rythmus, which are the Soul and Spirit of Musick, and give it so great a commanding Power. The Plagal Moods descend by the same Intervals, by which the Authentick ascend; which is by Thirds and Fifths; and the Authentick descend the same by which the Plagal ascend, *viz.* by Fourths and Sixths; one chiefly relating to the Unison, the other to the Octave.

BUT that, for which I describ'd these full Closes, was chiefly to give (as I promis'd) a larger account of the before-mention'd Combinations of Concords, which encrease the Consonancies of each Note, and make a wonderful Variegation and Delightfulness of the Harmony.

CAST your Eye upon the first of them in the Authentick Scale, you will see that *Bmi* hath three Relations of Consonancy, *viz.* to the Unison, or given Note *G*; to the Fifth, and to the Octave: To the Unison as a Third *minor*; to the Fifth as a Third *major*; to the Octave a Sixth *major*; so that its Motions joyn after every fifth Recourse, *i. e.* at every sixth Course,

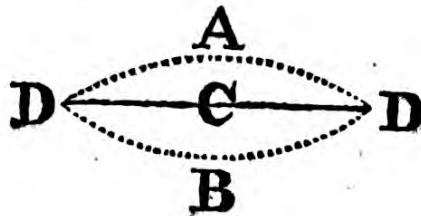
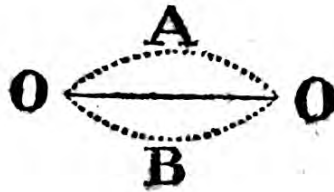
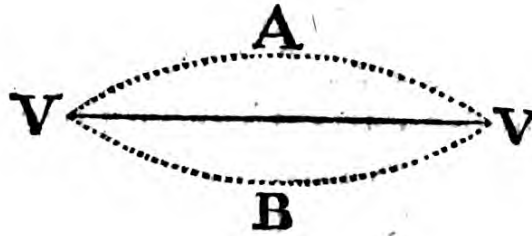
with the Unison ; every fifth with the Diapente or Fifth ; every sixth Course with the Octave. Then consider the Diapente, *D sol re* ; as a Fifth to the Unison, it joyns with it every third Course ; and as a Fourth to the Octave, they joyn every fourth Course. Then, the Octave with the Unison, joyns after every second Vibration, *i. e.* at every Course.

Now take a Review of the Variety of Consonancies in these four Notes. Here are mix'd together in one Confort the Ratios of 2 to 1, 3 to 2, 4 to 3, 5 to 4, 6 to 5, 5 to 3. And just so it is in the other Clofes, only changing alternately the Sixths.

You may see here, within the space of three Intervals from the Unison, *viz.* 3d, 5th, and 8th, what a Concourse there is of Consonant Ratios, to variegate and give (as 'twere) a pleasant Purling to the Harmony within that Space : For now, all this Variety is form'd within one System of *Diapason*, justly bearing that Name. But then, think what it will be when the remote Compounded Concords are joyn'd to them ; as when we make a full Close with both Hands upon an Organ, or Harpsichord, or when the higher Part of a Confort of Musick is reconcil'd to the lower, by the
middle

middle Parts, *viz.* the Treble to the Bass, by the Mean and Tenor: And all this, refresh'd by the Interchangings made between the Plagal and Authentick Moods. Add to all this the infinite Variety of Movement of some Parts, thro' all Spaces, while some Part moves slowly; and (as in *Fuges*) one Part chafing and pursuing another.

THE whole Reason of Consonancy being founded upon the Mixture and Uniting of the Vibrating Motions of several Chords, or sounding Bodies, 'tis fit it should here be better explain'd and confirm'd. That their Mixtures accord to their Rations, 'tis eāsie to be computed; but it may be represented to your Eye.



V	A	B	B	A	A	B	B	A	A	B, &c.
O	AB	BA	AB	BA	AB	BA	AB	BA	AB	BA.

V	AB	BA	AB	BA	AB, &c.
D	ABC	CAB	BAC	CBA	ABC.

LET

LET V V be a Chord, and stand for the Unison : Let O O be a Chord half so long, which will be an Octave to the Unison, and the Vibrations double : Then, I say, they will alternately (*i. e.* at every other Vibration) unite. Let from A to B be the Course of the Vibration, and from B to A the Recourse ; observing by the way, that (in relation to the Figures mention'd in this Paragraph and the next, as also in the former Diagram of the *Pendulum*, cap. 2, pag. 9.) when I say, [from B to A] and [overtakes V in A, &c.] I do there endeavour to express the Matter brief and perspicuous, without perplexing the Figures with many Lines ; and avoiding the Incumbrance of so many Cautions, whereby to distract the Reader : Yet I must always be understood to acknowledge the continual Decrease of the Range of Vibrations between A and B, while the Motion continues ; and by A and B mean only the Extremities of the Range of all those Vibrations, both the First greatest, and also the Successive lessen'd, and gradually contracted Extremities of their Range. And the following Demonstration proceeds and holds equally in both, being apply'd to the Velocity of Recourses, and not to the Compass of their Range, which is not at all here consider'd. Such a kind of Equity, I must

must sometimes, in other parts of this Discourse, beg of the candid Reader. To proceed therefore, I say, whilst V being struck, makes his Course from A to B; O (struck likewise) will have his Course from A to B, and Recourse from B to A. Next, whilst V makes Recourse from B to A, O is making its Course contrary, from A to B, but recourses, and overtakes V in A, and then they are united in A, and begin their Course together. So you see, that the Vibrations of *Diapason* unite alternately, joyning at every Course of the Unison, and crossing at the Recourse.

THUS also *Diapente*, or Fifth, having the Ration of 3 to 2, unites in like manner at every third Course of the Unison. Let the Chord D D be Diapente to the Unison V; whilst V courses from A to B, the Chord D courses from A to B, and makes half his Recourse as far as C; *i. e.* 3 to 2. Whilst V recourses from B to A, D passes from C to A, and back from A to B. Whilst V courses again from A to B, D passes from B to A, and back to C. Whilst V recourses from B to A, D passes from C to B, and back to A; and then they unite in A, beginning their Courses together at every third Course of V. In like manner the rest of the Concords unite, at
the

the 4th, 5th, 6th Course, according to their Rations, as might this same way be shewn, but it would take up too much room, and is needless, being made evident enough from these Examples already given.

THUS far the Rates and Measures of *Consonance* lead us on, and give us the true and demonstrable Grounds of Harmony: But still 'tis not compleat without Discords and Degrees (of which I shall treat in another Chapter) intermix'd with the Concords, to give them a Foyl, and set them off the better. For (to use a homely Resemblance) that our Food, taken alone, tho' proper, and wholesome, and natural, may not cloy the Palate, and abate the Appetite, the Cook finds such kinds and varieties of Sawce, as quicken and please the Palate, and sharpen the Appetite, tho' not feed the Stomach; as Vinegar, Mustard, Pepper, &c. which nourish not, nor are taken alone, but carry down the Nourishment with better Relish, and assist it in Digestion. So the Practical Masters and Skilful Composers make use of Discords, judiciously taken, to relish the Consort, and make the Concords arrive much sweeter at the Ear, in all sorts of Descant, but most frequently in Cadence to a Close. In all which, the chief Regard is to be had
to

to what the Ear may expect in the Conduct of the Composition, and must be perform'd with Moderation and Judgment; which I now only mention, not intending to treat of Composing, which is out of my Design and Sphere, and would be too large; but my Design is, to make these Grounds as plain as I can, thereby to gratifie those whose Philosophical Learning, without previous Skill in Musick, will easily render them capable of this Theory: And also those Masters in Practick Musick, and Lovers of it, who, tho' wanting Philosophy, and the Latin and other Foreign Tongues, to read better Authors; yet, by the help of their Knowledge in Musick, may attain to understand the depth of the Grounds and Reasons of Harmony, for whose sakes it is done in this Language.

I shall conclude this Chapter with some Remarks, concerning the Names given to the several Concords: We call them *Third*, *Fourth*, *Fifth*, *Sixth*, and *Eighth*. Of these the *Thirds* being Two, and *Sixths* being also Two, want better distinguishing Names. To call them Flat and Sharp *Thirds*, and Flat and Sharp *Sixths*, is not enough, and lies under a Mistake; I mean, it is not a sufficient Distinction, to call the greater
Third

Third and Sixth, Sharp Third and Sharp Sixth, and the lesser, Flat. They are so indeed in ascending from the Unison, but in descending they are contrary; for to the Octave that greater Sixth is a lesser Third, and the greater Third is a lesser Sixth; which lesser Third and Sixth cannot well be call'd Flat, being in a Sharp Key; Flat and Sharp therefore do not well distinguish them in general; the lesser Third from the Octave being sharp, and the greater Sixth flat. So, from the Fifth descending by Thirds, if the first be a *minor* Third, it is sharp, and the other being a *major* Third, cannot be said to be flat.

THE other Distinction of them, *viz.* by *Major* and *Minor*, is more proper, and does well express which of them we mean. But still the common and confused Name of *Third*, if the Distinction of *major* and *minor* be not always well remember'd, is apt to draw young Practitioners, who do not well consider, into another Error. I would therefore call the greater Third (as the *Greeks* do) *Ditone*, *i. e.* of two whole Tones; and the Third *minor*, *Tribemitone* or *Sesquitone*, as consisting of three half-Tones, (or rather of a Tone and half a Tone) and this would avoid the mention'd Error which I am going to describe.

IT is a Rule in composing Consort Musick, that it is not lawful to make a Movement of two Unisons, or two Eighths, or two Fifths together ; nor of two Fourths, unless made good by the addition of Thirds in another Part : But we may move as many Thirds or Sixths together as we please. Which last is false, if we keep to the same sort of Thirds and Sixths ; for the two Thirds differ one from another in like manner as the Fourth differs from the Fifth : For in the same manner as the Eighth is divided into a Fifth and Fourth, so is a Fifth into a *Third major* and *Third minor*. Now call them by their right Names, and, I say, it is not lawful to make a Movement of as many *Ditones*, or of as many *Sesquitones* as you please ; And therefore when you take the Liberty spoken of, under the general Names of *Thirds*, it will be found that you mix *Ditones* and *Tribemitones*, and so are not concern'd in the aforesaid Rule ; and so the Movements of *Sixths* will be made with mixture and interchanges of *6th major* and *6th minor*, which is safe enough.

YET, I confess, there is a little more Liberty in moving *Tribemitones* and *Ditones*, as likewise either of the *Sixths*, than there is in moving *Fourths* or *Fifths* ; and
the

the Ear will bear it better. Nay, there is necessity, in a gradual Movement of Thirds, to make one Movement by two *Tribemittones* together in every Fourth and Fifth, or Fourth disjunct; that is, twice in *Diapason*, or, at least, in two Fifths; as in *Gamut* Key proper. The natural Ascent will be *Ut Re Mi Fa Sol La*: Now, to these join Thirds in Natural Ascent, and then they will be *Mi Fa Sol La Fa Sol*.
 { *Mi Fa Sol La Fa Sol* }
 { *Ut Re Mi Fa Sol La* } And thus it will be in other Cliffs, but with some variation, according to the Place of the *Hemitone*. Here { *Fa* } and { *Sol* } are two *Tribemittones* succeeding one another, and you cannot well alter them without disordering the Ascent, and disturbing the Harmony; because, where there is a *Hemitone*, the Tone below join'd to it, makes a *Tribemittone*; and the next Tone above it, join'd to it, makes the same. Thus you see the necessity of moving two *Tribemittones* together, twice in *Diapason*, or a 9th, in progression of Thirds, in *Diatonic* Harmony, but you cannot well go further.

Now, there is Reason why two *Tribemittones* will better bear it, because of their different Relations, by which one *Tribemittone*

F

tone

tone is better distinguish'd from another, than one Octave, or one Fifth, or one Fourth from another.

IN a Third *minor*, which hath two Degrees or Intervals, consisting of a Tone and *Hemitone*, the *Hemitone* may be placed either in the lower Space, and then generally is united to his Third *major* (which makes the Complement of it to a Fifth) downward, and makes a sharp Key; or else it may be placed in the upper Space, and then generally takes his third *major* above, to make up the fifth upward, and constitute a flat Key. And thus a *Tritone* is avoided both ways. I say, if the *Hemitone* in the Third *minor* be below, then the Third *major* lies below it, and the Air is sharp. If the *Hemitone* be above, then the Third *major* lies above, and the Air is flat. And thus the two *minor* Thirds join'd in consequence of Movement, are differenc'd in their Relations, consequent to the place of the *Hemitone*; which Variety takes off all Nauseousness from the Movement, and renders it sweet and pleasant.

You cannot so well and regularly make a Movement of *Ditones*, tho' it may be done sometimes, once or twice, or more,
in

in a Bearing Passage (in like manner as you may sometimes use Discords) to give, after a little grating, a better Relish. The Skilful Artift may go farther in the use of Thirds and Discords than is ordinarily allow'd.

I might enlarge this Chapter, by setting down Examples of the Lawful and Unlawful Movements of *Thirds major* and *minor*, and of the Use of *Discords*; but, as I said before, my Design is not to treat of Composition: However, you may cast your Eye upon these following Instances, and your own Observation from the best Masters will furnish you with the rest.

Lawful Movement
of Thirds, Mix'd.

Unlawful Movement
of Thirds *Major*.

3d Maj.
Minor.
Minor.
Major.
Minor.
Minor.

THAT

THAT the Reader may not incur any Mistake or Confusion, by several Names of the same Intervals, I have here set them down together, with their Rations.

8th	Octave, Diapason.	2 to 1		
9th <i>Major</i> .	Septachord <i>Major</i> .	15 8		
7th <i>Minor</i> .	Heptachord <i>Minor</i> .	9 5		
6th <i>Major</i> .	Hexachord <i>Major</i> .	5 3		
6th <i>Minor</i> .	Hexachord <i>Minor</i> .	8 5		
5th	Diapente, Pentachord.	3 2		
5th <i>False</i> (in defect)	} Semidiapente.	64 45		
4th <i>False</i> (in excess)			} Tritone.	45 32
4th	Diatesaron, Tetrachord.	4 3		
3d <i>Major</i>	Ditone.	5 4		
3d <i>Minor</i>	} Sefquitone. } } Trihemitone. } } Semiditone. }	6 5		
			} Tone <i>Major</i> } <i>Max.</i>	9 8
2d <i>Maj.</i> or Whole Note <i>Major</i>	} Hemi- } tone } <i>Max.</i>	9 8		
			2d <i>Min.</i> or Whole Note <i>Minor</i>	} Semi- } Maj } <i>Minim.</i>
2d <i>Least</i> , or Half-Note <i>Greater</i>	} Hemi- } tone } <i>Minim.</i>	16 15		
			Half-Note <i>Less</i>	} Semi- } tone } <i>Minim.</i>
Quarter-Note	} Diesis Chromatic. } } Diesis <i>Major</i> . }	128 125		
			} Diesis Enharmonic. } } Diesis <i>Minor</i> . }	128 125
Difference between Tone <i>Major</i> , and Tone <i>Minor</i> .				

Note, Whenever I mention Diesis without distinction, I mean Diesis *Minor*, or Enharmonic: And when I so mention Comma, I mean Comma *Majus*, or Schism.

I should next treat of *Discords*, but because there will intervene so much Use of *Calculation*, it is needful that (before I go further) I premise some account of Proportion in General, and apply it to Harmony.

C H A P. V.

Of Proportion; and apply'd to Harmony.

WH E R E A S it hath been said before, That Harmonick Bodies and Motions fall under Numerical Calculations, and the Rations of Concords have been already assign'd; it may seem necessary here (before we proceed to speak of *Discords*) to shew the Manner how to calculate the Proportions appertaining to Harmonick Sounds: And for this I shall better prepare the Reader, by premising something concerning Proportion in General.

W E may compare (*i. e.* amongst themselves) either (1.) *Magnitudes*, (so they be of the same kind;) or (2.) the *Gravitations, Motions, Velocities, Durations, Sounds, &c.* from thence arising; or further,

ther, if you please, the Numbers themselves, by which the Things compar'd are explicated. And if these shall be unequal, we may then consider, either, *First*, how much one of them exceeds the other; or, *Secondly*, after what manner one of them stands related to the other, as to the Quotient of the Antecedent (or former Term) divided by the Consequent (or latter Term:) Which Quotient doth expound, denominate, or shew, how many times, or how much of a time or times, one of them doth contain the other. And this by the *Greeks* is call'd $\lambda\beta\gamma\theta$, *Ratio*; as they are wont to call the *Similitude*, or *Equality* of Ratio's $\alpha\nu\alpha\lambda\omicron\gamma\iota\alpha$, *Analogie*, *Proportion*, or *Proportionality*: But Custom, and the Sense assisting, will render any over-curious Application of these Terms unnecessary.

FROM these two Considerations last mention'd there are wont to be deduced three sorts of Proportion, *Arithmetical*, *Geometrical*, and a mix'd Proportion resulting from these two, call'd *Harmonical*.

1. *Arithmetical*, when three or more Numbers in Progression have the same Difference; as, 2, 4, 6, 8, &c. or discontinued, as 2, 4, 6; 14, 16, 18.

2. *Geo-*

2. *Geometrical*, when three or more Numbers have the same Ratio, as 2, 4, 8, 16, 32; or discontinued, 2, 4; 64, 128.

Lastly, *Harmonical*, (partaking of both the other) when three Numbers are so order'd that there be the same Ratio of the Greatest to the Least, as there is of the Difference of the two Greater to the Difference of the two Less Numbers: As in these three Terms, 3, 4, 6, the Ratio of 6 to 3 (being the greatest and least Terms) is Duple. So is 2, the Difference of 6 and 4 (the two greater Numbers) to 1, the Difference of 4 and 3 (the two less Numbers) Duple also. This is Proportion Harmonical, which Diapason, 6 to 3, bears to Diapente 6 to 4, and Diatesaron 4 to 3, as its mean Proportionals.

Now for the Kinds of Ratios most properly so call'd, *i. e. Geometrical*: First observe, that in all Ratios the former Term or Number (whether greater or less) is always call'd the *Antecedent*, and the other following Number is call'd the *Consequent*. If therefore the Antecedent be the greater Term, then the Ratio is either *Multiplex*, *Superparticular*, *Superpartient*, or (what is compounded of these) *Multiplex*

plex Superparticular, or Multiplex Superpartient.

1. *Multiplex*; as Duple, 4 to 2; Triple, 6 to 2; Quadruple, 8 to 2.

2. *Superparticular*; as, 3 to 2, 4 to 3, 5 to 4, exceeding but by one aliquot part, and in their Radical or least Numbers, always but by one; and these Rations are term'd *Sesquialtera*, *Sesquitertia* (or *Supertertia*) *Sesquiquarta*, (or *Superquarta*) &c. *Note*, that Numbers exceeding more than by one, and but by one aliquot part, may yet be *Superparticular*, if they be not express'd in their Radical, *i. e.* least Numbers; as 12 to 8 hath the same Ration as 3 to 2; *i. e.* *Superparticular*, tho' it seem not so till it be reduced by the greatest Common Divisor to its Radical Numbers 3 to 2. And the Common Divisor (*i. e.* the Number by which both the Terms may severally be divided) is often the Difference between the two Numbers; as in 12 to 8, the Difference is 4, which is the Common Divisor. Divide 12 by 4, the Quotient is 3; divide 8 by 4, the Quotient is 2; so the Radical is 3 to 2. Thus also 15 to 10 divided by the Difference 5, gives 3 to 2; yet, in 16 to 10, 2 is the Common Divisor, and gives 8 to 5, being *Superpartient*.

tient. But in all *Superparticular* Rations, whose Terms are thus made larger by being multiply'd, the Difference between the Terms is always the greatest Common Divisor; as in the foregoing Examples.

THE third kind of Ration is *Superpartient*, exceeding by more than One, as 5 to 3, which is call'd *Superbipartiens Tertias* (or *Tria*) containing 3 and $\frac{2}{3}$; 8 to 5, *Supertripartiens Quintas*, 5 and $\frac{3}{5}$.

THE fourth is *Multiplex Superparticular*, as 9 to 4, which is duple, and *Sesquiquarta*, 13 to 4, which is triple, and *Sesquiquarta*.

THE fifth and last is *Multiplex Superpartient*, as 11 to 4; duple, and *Supertripartiens Quartas*.

WHEN the Antecedent is less than the Consequent, *viz.* when a less is compar'd to a greater, then the same Terms serve to express the Rations, only prefixing *Sub* to them; as, *Submultiplex*, *Subsuperparticular* (or *Subparticular*) *Subsuperpartient* (or *Subpartient*) &c. 4 to 2 is *Duple*; 2 to 4 is *Subduple*. 4 to 3 is *Sesquitertia*; 3 to 4 is *Subsesquitertia*; 5 to 3 is *Superbipartiens Tertias*; 3 to 5 is *Subsuperbipartiens Tertias*, &c.

THIS

THIS short Account of Proportion was necessary, because almost all the Philosophy of Harmony consists in Rations, of the Bodies, of the Motions, and of the Intervals of Sound, by which Harmony is made.

AND in searching, stating, and comparing the Rations of these, there is found so much Variety, and Certainty, and Facility of Calculation, that the Contemplation of them may seem not much less delightful than the very Hearing the good Musick it self, which springs from this Fountain. And those who have already an affection for Musick cannot but find it improv'd and much enhaunc'd by this pleasant recreating Chace (as I may call it) in the large Field of *Harmonic Rations* and *Proportions*, where they will find, to their great Pleasure and Satisfaction, the hidden Causes of Harmony (hidden to most, even to Practitioners themselves) so amply discover'd and laid plain before them.

ALL the Habitues of Rations to each other are found by Multiplication or Division of their Terms; by which any Ration is added to, or subtracted from another: And there may be use of Progression of
Ra-

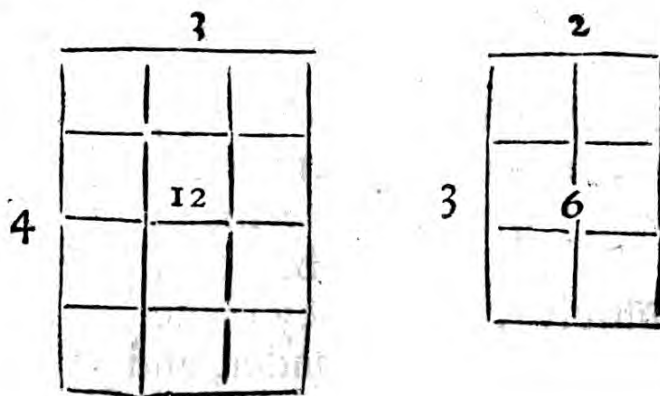
Rations, or Proportions, and of finding a *Medium* or *Mediety* between the Terms of any Ration: But the main Work is done by Addition and Substraction of Rations; which, tho' they are not perform'd like Addition and Substraction of Simple Numbers in Arithmetick, but upon Algebraick Grounds, yet the Praxis is most easie.

ONE Ration is added to another Ration, by multiplying the two antecedent Terms together; *i. e.* the Antecedent of one of the Rations by the Antecedent of the other (for the more ease they should be reduced into their least Numbers or Terms) and then the two Consequent Terms in like manner. The Ration of the Product of the Antecedents, to that of the Product of the Consequents, is equal to the other two added or join'd together. Thus (for Example) add the Ration of 8 to 6; *i. e.* (in Radical Numbers) 4 to 3, to the Ration of 12 to 10; *i. e.* 6 to 5, the Product will be 24 and 15; *i. e.* 8 to 5. You may set 'em thus, and multiply 4 by 6, they make 24, which set at the bottom; then multiply 3 by 5, they make 15, which likewise set under, and you have 24 to 15; which is a Ration compounded
of

$$\begin{array}{r|l} 4 & 3 \\ \hline 6 & 5 \\ \hline 24 & 15 \end{array}$$

of the other two, and equal to them both. Reduce these Products, 24 and 15, to their least Radical Numbers, which is, by dividing as far as you can find a common Divisor to them both (which is here done by 3) and that brings them to the Ratio of 8 to 5. By this you see, that a *Third minor*, 6 to 5, added to a *Fourth*, 4 to 3, makes a *Sixth minor*, 8 to 5. If more Ratios are to be added, set them all under each other, and multiply the first Antecedent by the second, and that Product by the third, and again that Product by the Fourth, and so on; and so in like manner the Consequents.

THIS Operation depends upon the Fifth Proposition of the Eighth Book of *Euclid*; where he shews, that the Ratio of Plain Numbers is compounded of their Sides. See these Diagrams:



Now

Now compound these Sides. Take for the Antecedents, 4 the greater Side of the greater Plane, and 3 the greater Side of the less Plane, and they multiply'd give 12: Then take the remaining two Numbers 3 and 2, being the less Sides of the Planes (for Consequents) and they give 6. So the Sides of 4 and 3, and of 3 and 2, compounded (by multiplying the Antecedent Terms by themselves, and the Consequents by themselves) make 12 to 6, *i. e.* 2 to 1; which being apply'd, amounts to this; *Ratio Sesquialtera*, 3 to 2, added to *Ratio Sesquitertia* 4 to 3, makes Duple Ratio, 2 to 1. Therefore *Diapente* added to *Diateffaron*, makes *Diapason*.

SUBTRACTION of one Ratio from another greater is perform'd in like manner by multiplying the Terms; but this is done not *Laterally*, as in Addition, but *Crosswise*; by multiplying the Antecedent of the former (*i. e.* of the greater) by the Consequent of the latter, which produceth a new Antecedent; and the Consequent of the former by the Antecedent of the latter, which gives a new Consequent. And therefore it is usually done by an Oblique Decussation of the Lines. For Example, If you would take 6 to 5 out of 4 to 3, you

you may set them down as in the Margin: Then 4 multiply'd by 5, makes 20, and 3 by 6 gives 18: So 20 to 18, *i. e.* 10 to 9, is the Remainder. That is, subtract a Third *Minor* out of a Fourth, 20.18. and there will remain a Tone 10. 9. *Minor*.

MULTIPLICATION of Rations is the same with their Addition, only 'tis not wont to be of divers Rations, but of the same, being taken twice, thrice, or oftener, as you please. And as before in Addition you added divers Rations by multiplying them, so here in Multiplication you add the same Ration to it self, after the same manner, *viz.* by multiplying the Terms of the same Ration by themselves; *i. e.* the Antecedent by it self, and the Consequent by it self, (which in other Words is to multiply the same by 2) and will, in the Operation, be to square the Ration first propounded (or give the Second Ordinal Power, the Ration first given being the First Power or Side.) And to this Product, if the Simple Ration shall again be added (after the same manner as before) the Aggregate will be triple of the Ration first given; or the Product of that Ration multiply'd by 3, *viz.* the Cube, or Third Ordinal Power. Its *Biquadrate*, or
Fourth

Fourth Power, proceeds from multiplying it by 4, and so successively in order as far as you please you may advance the Powers. For instance, the Duple Ratio, 2 to 1, being added to it self, dupled, or multiply'd by 2, produceth 4 to 1, (the Ratio *Quadruple*): And if to this, the first again be added, (which is equivalent to multiplying that said first by 3) there will arise the Ratio *Octuple*, or 8 to 1. Whence the Ratio 2 to 1 being taken for a Root, its Duple 4 to 1 will be the Square, its Triple 8 to 1 the Cube thereof, &c. as hath been said above. And, to use another Instance, To duple the Ratio of 3 to 2, it must be thus squar'd; 3 by 3 gives 9: 2 by 2 gives 4; so the Duple or Square of 3 to 2 is 9 to 4. Again, 9 by 3 is 27, and 4 by 2 is 8, so the Cubic Ratio of 3 to 2 is 27 to 8. Again, to find the Fourth Power, or *Biquadrate*, (*i. e.* squar'd Square) 27 by 3 is 81, 8 by 2 is 16; so 81 to 16 is the Ratio of 3 to 2 quadrupled, as 'tis dupled by the Square, tripled by the Cube, &c. To apply this Instance to our present purpose, 3 to 2 is the Ratio of *Diapente*, or a Fifth in Harmony; 9 to 4 is the Ratio of twice *Diapente*, or a Ninth (*viz.* *Diapason* with *Tone Major*); 27 to 8 is the Ratio of thrice *Diapente*, or three Fifths, which is *Diapason* with *Six Major* (*viz.* 13th *Major*)

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The Ration of 81 to 16 makes four Fifths, i. e. *Dis-diapason*, with two *Tones Major*, i. e. a *Seventeenth Major*, and a *Comma* of 81 to 80.

To divide any Ration, you must take the contrary Way, and by extracting of these Roots respectively, Division by their *Indices* will be perform'd. *E. gr.* To divide it by 2, is to take the Square Root of it; by 3, the Cubic Root; by 4, the Biquadratick, &c. Thus to divide 9 to 4 by 2, the Square Root of 9 is 3, the Square Root of 4 is 2; then 3 to 2 is a Ration just half so much as 9 to 4.

FROM hence it will be obvious to any to make this Inference; That Addition and Multiplication of Rations are (in this case) one and the same thing. And these Hints will be sufficient to such as bend their Thoughts to these kinds of Speculations, and no great Trespass upon those that do not.

THE Advantage of proceeding by the Ordinal Powers, Square, Cube, &c. (as is before mention'd) may be very useful where there is Occasion of large Progressions; as, to find (for Example) how many *Comma's* are contain'd in a *Tone Major*, or other Interval.

Interval ; let it be, How many are in *Diapason* ? Which must be done by multiplying Comma's, *i. e.* adding them, till you arrive at a Ration equal to *Octave*, (if that be sought) *viz.* Duple : Or else by dividing the Ration of *Diapason* by that of a Comma, and finding the Quotient ; which may be done by Logarithms. And herein I meet with some Differences of Calculations.

MERSENNUS finds, by his Calculation, $58\frac{1}{4}$ Comma's, and somewhat more, in an *Octave* : But the late *Nicholas Mercator*, a Modest Person, and a Learned and Judicious Mathematician, in a Manuscript of his, of which I have had a Sight, makes this Remark upon it ; *In solvendo hoc Problemate aberrat Mersennus* : And he, working by the Logarithms, finds out but 55, and a little more ; and from thence has deduced an ingenious Invention of finding and applying a least Common Measure to all Harmonic Intervals, not precisely perfect, but very near it.

SUPPOSING a Comma to be $\frac{1}{33}$ part of *Diapason* ; for better Accommodation rather than according to the true Partition $\frac{1}{33}$, which $\frac{1}{33}$ he calls an Artificial Comma, not exact, but differing from the true Natural

tural Comma about $\frac{1}{2}$ part of a Comma, and $\frac{1}{1000}$ of Diapason (which is a Difference imperceptible) then the Intervals within Diapason will be measur'd by Comma's according to the following Table; which you may prove by adding two, or three, or more of these Numbers of Comma's, to see how they agree to constitute those Intervals, which they ought to make; and the like by subtracting.

Intervals	$\frac{0}{54}$	Intervals	$\frac{0}{57}$
<i>Comma</i>	1	4 th	22
<i>Diesis</i>	2	<i>Tritone</i>	26
<i>Semit. Minus</i>	3	<i>Semidiapente</i>	27
<i>Semit. Medium</i>	4	5 th	31
<i>Semit. Majus</i>	5	6 th <i>Minor</i>	36
<i>Semit. Maximus</i>	6	6 th <i>Major</i>	39
<i>Tone Minor</i>	8	7 th <i>Minor</i>	45
<i>Tone Major</i>	9	7 th <i>Major</i>	48
3 ^d <i>Minor</i>	14	<i>Octave</i>	53
3 ^d <i>Major</i>	17		

THIS I thought fit, on this Occasion, to impart to the Reader, having Leave so to do from Mr. *Mercator's* Friend, to whom he presented the said Manuscript.

HERE I may advertise the Reader, that it is indifferent whether you compare the
greater

greater Term of an Harmonic Ration to the less, or the less to the greater; *i. e.* whether of them you place as Antecedent, *e. gr.* 3 to 2, or 2 to 3; because in Harmonies the Proportions of Lengths of Chords, and of their Vibrations, are reciprocal or counter-chang'd: As the Length is increas'd, so the Vibrations are in the same proportion decreas'd; & *é contra*. If therefore (as in *Diapente*) the length of the Unison String be 3, then the length (*cæteris paribus*) of the String which in ascent makes *Diapente* to that Unison must be 2, or $\frac{2^{\text{ds}}}{3}$: Thus the Ration of *Diapente* is 2 to 3 in respect of the Length of it, compar'd to the Length of the Unison String.

AGAIN, the String 2 vibrates thrice in the same Time that the String 3 vibrates twice; and thus the Ration of *Diapente*, in respect of Vibrations, is 3 to 2: So that where you find in Authors sometimes the greater Number in the Rations set before and made the Antecedent, sometimes set after and made the Consequent, you must understand in the former, the Ration of their Vibrations; and in the latter, the Ration of their Lengths; which comes all to one.

OR, you may understand the Unison to be compar'd to *Diapente* above it, and the Ratio of Lengths is 3 to 2, of Vibrations 2 to 3, or else *Diapente* to be compar'd to the Unison, and then the Ratio of Lengths is 2 to 3, of Vibrations 3 to 2. This is true in single Ratios, or if one Ratio be compar'd to another; then the two greater Terms must be rank'd as Antecedents; or otherwise, the two lesser Terms.

THE Difference between Arithmetical and Geometrical Proportion is to be well heeded. An Arithmetical mean Proportion is that which has equal Difference to the Antecedent and Consequent Terms of those Numbers to which it is the Mediety, and is found by adding the Terms, and taking half the Sum. Thus between 9 and 1, which added together make 10, the Mediety is 5; being Equidifferent from 9 and from 1; which Difference is 4: As 5 exceeds 1 by 4; so likewise 9 exceeds 5 by 4. And thus in Arithmetical Progression 2, 4, 6, 8; where the Difference is only consider'd, there is the same Arithmetical Proportion between 2 and 4, 4 and 6, 6 and 8; and between 2 and 6, and 4 and 8: But in Geometrical Proportion, where is consider'd not the Numerical Difference, but another Habitude of the Terms, *viz.* how many times,

times, or how much of a time or times, one of them doth contain the other (as hath been explain'd at large in the beginning of this Chapter.) There the Mean Proportional is not the same with Arithmetical, but found another way ; and equidifferent Progressions make different Rations. The Rations (taking them all in their least Terms) express'd by less Numbers, being greater than those of greater Numbers, I mean in Proportions *super particular*, &c. where the Antecedents are greater than the Consequents, (as, on the contrary, where the Antecedents are less than the Consequents, the *Ratio's* of less Numbers are less than the *Ratio's* of greater.) The Mediety of 9 to 1 is not now 5, but 3 ; 3 having the same Ratio to 1 as 9 has to 3, (as 9 to 3, so 3 to 1) *viz.* triple. And so in Progression Arithmetical, of Terms having the same Differences ; if consider'd Geometrically, the Terms will all be comprehended by unequal Rations. The Differences of 2 to 4, 4 to 6, 6 to 8, are equal, but the Rations are unequal ; 2 to 4 is less than 4 to 6, and 4 to 6 less than 6 to 8. As on the contrary, 4 to 2 is greater than 6 to 4, and 6 to 4 greater than 8 to 6 : For 4 to 2 is duple, 6 to 4 but *Sesquialtera* (one and a half only, or $\frac{3}{2}$) and 8 to 6 is no more than *Sesquitertia*, (one and a third

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part,

84 *Of Proportion.*

part, or $\frac{4}{3}$) which shews a considerable inequality of their Rations. In like manner 6 to 2 is triple ; 8 to 4 is but duple, and yet their Differences equal. Thus the mean Rations comprehended in any greater Ration divided Arithmetically, *i. e.* by equal Differences, are unequal to one another, consider'd Geometrically. Thus 2, 3, 4, 5, 6, if you consider the Numbers, make an Arithmetical Progression : But if you consider the Rations of those Numbers, as is done in Harmony, then they are unequal, every one being greater or less (according as you proceed by Ascent or Descent) than the next to it. Thus, in this Progression, (understanding, together with the Ratio's, the Intervals themselves, as is before premised) 2 to 3 is the greatest, being *Diapente* ; 3 to 4 the next, *Diateffaron* ; 4 to 5 still less, *viz. Ditone* ; 5 to 6 the least, being *Sesquitone*. Or, if you descend, 6 to 5 least ; 5 to 4 next, &c. These are the mean Rations comprehended in the Ration of 6 to 2, by which *Diapason cum Diapente*, or a 12th, is divided into the aforesaid Intervals, and measured by them, *viz.* as is 6 to 2, (*viz.* triple) so is the Aggregate of all the mean Rations within that Number, 6 to 5, 5 to 4, 4 to 3, and 3 to 2 : Or 6 to 5, 5 to 2 ; or 6 to 4, 4 to 2 ; or 6 to 3, 3 to 2. The Aggregates of these are equal to 6 to 2, *viz.* triple. **THIS**

THIS is premised in order to proceed to what was intimated in the foregoing Chapter.

TAKING notice first of this Procedure, peculiar to Harmonics, *viz.* to make Progression or Division in Arithmetical Proportion in respect of the Numbers; but to consider the things number'd according to their Rations Geometrical. And thus Harmonic Proportion is said to be compounded of Arithmetical and Geometrical.

YOU may find them all in the Division of the System of *Diapason* into *Diapente* and *Diateffaron*, i. e. 5th and 4th, ascending from the Unison.

IF by *Diapente* first, then by 2, 3, 4, Arithmetically. If first by *Diateffaron*, then by 3, 4, 6, Harmonically. And these Rations consider'd Geometrically, in relation to Sound, there is likewise found Geometrical Proportions between the Numbers 6, 3 to 4, 2; and 6, 4 to 3, 2.

THE Ancients therefore owning only 8th, 5th, and 4th, for simple Consonant Intervals, concluded them all within the Numbers of 12, 9, 8, 6, which contain'd them

all: *viz.* 12 to 6, *Diapason*; 12 to 8, *Diapente*; 12 to 9, *Diatessaron*; 9 to 8, *Tone*. And which serv'd to express the three kinds of Proportion, *viz.* Harmonical, between 12 to 8, and 8 to 6; Arithmetical, between 12 to 9, and 9 to 6; and Geometrical, between 12 to 9 and 8 to 6; and between 12 to 8, and 9 to 6. It was said therefore, that *Mercurius's* Lyre was strung with four Chords, having those Proportions, 6, 8, 9, 12. *Gassend.*

I intimated, that I would here more largely explain that ready and easie Way of finding and measuring the mean Rations contain'd in any of those Harmonic Rations given, by transferring them out of their Prime or Radical Numbers into greater Numbers of the same Ration. By dupling (not the Ration, but the Terms of it; still continuing the same Ration) you will have one Mediety; as, 2 to 1 dupled is 4 to 2; and you have 3 the Mediety. By tripling you will have two Means; 2 to 1 tripled is 6 to 3, containing 3 Rations; 6 to 5, 5 to 4, 4 to 3; and so still more, the more you multiply it.

Now observe, first, that any Ration *Multiplex* or *Superpartient* (or by transferring it out of its Radical Numbers made like

like *Superpartient*) contains so many *Superparticular* Ratios, as there are Units in the Difference between the Antecedent and the Consequent. Thus in 8 to 4 (being 2 to 1 transferr'd by quadrupling) the Difference is 4, and it contains 4 *Superparticular* Ratios, *viz.* 8 to 7, 7 to 6, 6 to 5, and 5 to 4; where tho' the Progression of Numbers is Arithmetical, yet the Proportions of Excess are Geometrical and Unequal. The *Superparticular* Ratios express'd by less Numbers being greater (as hath been said) than those that consist of greater Numbers; 5 to 4 is a greater Ratio than 6 to 5, and 6 to 5 greater than 7 to 6, and 7 to 6 than 8 to 7; as a Fourth part is greater than a Fifth, and a Fifth greater than a Sixth, &c. But in this Instance there are two Ratios not appertaining to Harmonics, *viz.* 8 to 7, and 7 to 6.

Secondly therefore, you may make unequal Steps, and take none but Harmonic Ratios, by selecting greater and fewer intermediate Ratios, tho' some of them compos'd of several *Superparticulars*; provided you do not discontinue the Rational Progression, but that you repeat still the last Consequent, making it the next Antecedent; as if you measure the Ratio of

8 to 4

8 to 4, by 8 to 6 and 6 to 4, or by 8 to 5 and 5 to 4, or by 8 to 6, and 6 to 5, and 5 to 4; in these three ways the Rations are all Harmonical, and are respectively contain'd in, and make up the Ration of 8 to 4. Thus you may measure, and divide, and compound most harmonic Rations without your Pen.

To that End I would have my Reader to be very perfect in the Radical Numbers which express the Rations of the seven first (or uncompounded) Consonants, *viz.* *Diapason*, 2 to 1; *Diapente*, 3 to 2; *Diateffaron*, 4 to 3; *Ditone*, 5 to 4; *Tribemitone*, 6 to 5; *Hexachordon Majus*, 5 to 3; *Hexachordon Minus*, 8 to 5; and likewise of the Degrees in Diatonick Harmony, *viz.* *Tone Major*, 9 to 8; *Tone Minor*, 10 to 9; *Hemitone Major*, 16 to 15; and the Differences of those Degrees; *Hemitone Greatest*, 27 to 25; and *Hemitone Minor*, 25 to 24; *Comma*, or *Schism*, 81 to 80; *Diesis Enharmonic*, 128 to 125.

OF other *Hemitones* I shall treat in the Eighth Chapter.

Now if you would divide any of the Consonants into two Parts, you may do it by the Mean or Mediety of the two Radical
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cal Numbers, if they have a Mean; and where they have not, (as when their *Ratio's* are *Superparticular*) you need but duple those Numbers, and you will have a Mean (one or more.) Thus duple the Numbers of the Ration of *Diapason*, 2 to 1, and you have 4 to 2; and then 3 is the Mean by which it is divided into two unequal, but proper and harmonical parts, *viz.* 4 to 3, and 3 to 2. After this manner *Diapason*, 4 to 2, comprehends 4 to 3, and 3 to 2: So *Diapente*, 6 to 4, is 6 to 5, and 5 to 4: *Ditone*, 10 to 8, is 10 to 9, and 9 to 8; so *Sixth major*, 5 to 3, is 5 to 4, and 4 to 3.

THO', from what was now observ'd, you may divide any of the Consonants into intermediate Parts, yet when you divide these three following, *viz.* *Sixth minor*, *Diateffaron*, and *Tribemitone*, you will find that those Parts into which they are divided, are not all such Intervals as are harmonical. The *Sixth minor*, whose Ration is 8 to 5, contains in it three Means, *viz.* 8 to 7, 7 to 6, and 6 to 5; the last whereof only is one of the harmonick Intervals, of which the *Sixth minor* consists, *viz.* *Tribemitone*; and to make up the other Interval, *viz.* *Diateffaron*, you must take the other two, 8 to 7, and 7 to 6; which being

ing added (or, which is the same thing, taking the *Ratio* of their two Extream Terms, *that* being the Sum of all the intermediate ones added) you have 8 to 6, or (in the least Terms) 4 to 3. Again, *Diatessaron*, in Radical Numbers 4 to 3; being (if those Numbers are dupled) 8 to 6, gives for his Parts 8 to 7, and 7 to 6; which *Ratio's* agree with no Intervals that are Harmonick; therefore you must take the Ration of *Diatessaron* in other Terms, which may afford such Harmonick Parts. And to do this, you must proceed farther than dupling (or adding it once to it self) for to this Duple you must add the first Radical Numbers once again (which in effect is the same with tripling it at first) *viz.* 4 and 3, to 8 and 6; and the Aggregate will be a new, but equivalent, Ration of *Diatessaron*; *viz.* 12 to 9. And this gives you three Means, 12 to 11, and 11 to 10; both Unharmonical; but which together are, as was shew'd before, the same with 12 to 10 (or 6 to 5) *Tribemitone*; and 10 to 9 *Tone minor*; and are the two Harmonical Intervals of which *Diatessaron* consists, and which divide it into the two nearest equal Harmonick Parts. Lastly, *Tribemitone*, or Third *minor*, 6 to 5; or (those Numbers being dupled) 12 to 10, gives 12 to 11, and 11 to 10, which are
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Unharmonical Rations; but tripled (after the former manner) 6 to 5 gives 18 to 15, which divides it self (as before) into 18 to 16, *Tone major*; and 16 to 15, *Hemitone major*.

THUS, by a little Practice, all Harmonick Intervals will be most easily measur'd, by the lesser Intervals compriz'd in them. Now, for Exercise sake, take the Measures of a greater Ration: Suppose that of 16 to 3 be given as an Harmonick System. To find what it is, and of what Parts it consists; first find the gross Parts, and then the more minute. You will presently judge, that 16 to 8 (being a Part of this Ration) is *Diapason*; and 8 to 4 is likewise *Diapason*: Then 16 to 4 is *Disdiapason*, or a Fifteenth, and the remaining 4 to 3 is a Fourth. So then 16 to 3 is *Disdiapason* and *Diatessaron*; *i. e.* an Eighteenth; 16 to 8, 8 to 4, and 4 to 3.

But,

Of Proportion.

But, to find all the Harmonick Intervals within that Ration (for we now consider Rations as relating to Harmony) take this Scheme.

16 to 3 contains.

In Radicals.

16 to 15,		<i>Hemitone.</i>
15 to 12,	5 to 4,	<i>Ditone.</i>
12 to 10,	6 to 5,	<i>Tribemitone.</i>
10 to 9,		<i>Tone Minor.</i>
9 to 8,		<i>Tone Major.</i>
8 to 6,	4 to 3,	<i>Diateffaron.</i>
6 to 5,		<i>Tribemitone.</i>
5 to 4,		<i>Ditone.</i>
4 to 3,		<i>Diateffaron.</i>
<i>Tot. 16 to 3</i>		<i>Disdiapason cum Diateffaron.</i>

Or thus,

In Radicals.

16 to 10,	8 to 5,	<i>6th Minor.</i>
10 to 6,	5 to 3,	<i>6th Major.</i>
6 to 4,	3 to 2,	<i>5th</i>
4 to 3,		<i>4th</i>
<i>Tot. 16 to 3</i>		<i>Eighteenth.</i>

ALL

ALL these Intervals thus put together are comprehended in, and make up, the Ratio of 16 to 3, being taken in a conjunct Series of Ratios.

BUT otherw^{ise}, within this compass of Numbers are contain'd many more Expressions of Harmonick Ratio. *Ex. gr.*

<i>Radicals.</i>		<i>Radicals.</i>	
16 to 15,		12 to 6,	2 to 1.
16 to 12,	4 to 3.	12 to 4,	3 to 1.
16 to 10,	8 to 5.	12 to 3,	4 to 1.
16 to 8,	2 to 1.	10 to 9,	
16 to 6,	8 to 3.	10 to 8,	5 to 4.
16 to 4,	4 to 1.	10 to 6,	5 to 3.
16 to 3.		10 to 5,	2 to 1.
15 to 12,	5 to 4.	9 to 8,	
15 to 10,	3 to 2.	9 to 6,	3 to 2.
15 to 5,	3 to 1.	9 to 3,	3 to 1.
15 to 3,	5 to 1.	8 to 6,	4 to 3.
14 to 7,	2 to 1.	8 to 5,	
12 to 10,	6 to 5.	8 to 4,	2 to 1.
12 to 9,	4 to 3.	6 to 5,	<i>&c.</i>
12 to 8,	3 to 2.	<i>Vid. Pag. 67.</i>	

AND now I suppose the Reader better prepar'd to proceed in the remainder of this Discourse, where we shall treat of *Discords*.

C H A P. VI.

Of Discords and Degrees.

ALL Habitues of one Chord to another, that are not *Concords*, (such as are before describ'd) are *Discords*; which are or may be innumerable, as are the minute Tensions by which one Chord may be made to vary from it self, or from another. But here we are to consider only such *Discords* as are useful (and in truth necessary) to *Harmony*, or at least relating to it, as are the Differences found between *Harmonick Intervals*.

AND these apt and useful *Discords* are either simple uncompounded *Intervals*, such as immediately follow one another, ascending or descending in the Scale of Musick; as, *Ut, Re, Mi, Fa, Sol, La, Fa, Sol*, and are call'd *Degrees*: Or else greater Spaces or *Intervals* compounded of *Degrees* including or skipping over some of them, as all the *Concords* do, *Ut Mi, Ut Fa, Ut Sol*, &c. And such are the *Discords* of which we
 now

now treat, as principally the *Tritone*, False Fifth, and the two Sevenths, *Major* and *Minor*, if they be not rather among the Degrees, &c. For more Perspicuity, I shall treat of them severally, *viz.* of *Degrees*, of *Discords*, and of *Differences*.

And first of *Degrees*.

DEGREES are uncompounded Intervals, which are found upon eight Chords, and in seven Spaces, by which an immediate Ascent or Descent is made from the *Unison* to the *Octave* or *Diapason*; and by the same Progression to as many *Octaves* as there may be Occasion. These are different, according to the different Kinds of Music, *viz.* *Enharmonic*, *Chromatic*, and *Diatonic*, and the several Colours of the two latter: (all which I shall more conveniently explain by and by); but of these now mention'd, the *Diatonic* is the most proper and natural Way: The other two, if for Curiosities sake we consider them only by running the Notes of an *Octave* up or down in these Scales, seem rather a Force upon Nature; yet herein probably might lie the Excellency of the ancient *Greeks*: But we now use only the *Diatonic* Kind, intermixing here and there some of the *Chromatic*,

matic, (and more rarely some of the *Enharmonic*;) And our Excellency seems to lie in most artificial Composing, and joining several Parts in Symphony or Confort; which they cannot be suppos'd to have effected, at least in so many Parts as we ordinarily make, because (as is generally affirm'd of them) they own'd no Concords besides Eighth, Fifth, and Fourth, and the Compounds of these.

F. Kircher (cited also by *Gassendus* without any Mark of Dissent) is of Opinion, that the ancient *Greeks* never used Confort Music, *i. e.* of different Parts at once, but only Solitary, for one single Voice or Instrument; and, that *Guido Aretinus* first invented and brought in Music of Symphony or Confort, both for the one and the other. They apply'd Instruments to Voice, but how they were managed, he must be wiser than I that can tell.

THIS Way of theirs seems to be more proper (by the elaborate Curiosity and Nicety of Contrivance of Degrees, and by Measures rather than by harmonious Consonancy, and by long-studied Performance) to make great Impressions upon the Fancy, and operate accordingly, as some Histories relate: Ours more sedately affects the
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Understanding and Judgment, from the judicious Contrivance and happy Composition of Melodious Confort. The One quietly, but powerfully, affects the Intellect by true Harmony; the Other, chiefly by the *Rythmus*, violently attacks and hurries the Imagination. In fine, upon the natural Grounds of Harmony (of which I have hitherto been treating) is founded the *Diatonic* Music; but not so, or not so regularly, the *Chromatic* or *Enharmonic* Kinds. Take this following View of them.

THE Ancients ascended from the *Unison* to an *Octave* by two Systemes of Tetrachords or Fourths. These were either Conjunct, when they began the Second Tetrachord at the Fourth Chord, *viz.* with the last Note of the first Tetrachord, and which being so join'd, constituted but a Seventh; and therefore they assumed a *Tone* beneath the *Unison* (which they therefore call'd *Proslambanomenos*) to make a full Eighth.

OR else the two Tetrachords were disjunct, the Second taking its beginning at the Fifth Chord, there being always a *Tone Major* between the Fourth and Fifth Chords. So the Degrees were immediately apply'd

98 *Of Discords and Degrees.*

to the Fourths, and by them to the *Octave*; and were different according to the different Kinds of Music. In the common *Diatonic Genus* the Degrees were *Tone* and *Semitone*; Intervals more Equal and Easy, and Natural. In the common *Chromatic*, where the Degrees were *Hemitones* and *Trihemitones*, the Difference of some of the Intervals was greater: But the greatest Difference, and consequently difficulty, was in the *Enharmonic Kind*, using only *Diesis*, or quarter of a *Tone*, and *Ditone*, as the Degrees whereby they made the *Tetrachord*.

AND to constitute these Degrees, some of them, *viz.* the Followers of *Aristoxenus*, divided a *Tone Major* into Twelve equal Parts, *i. e.* supposed it so divided: Six of which being the *Hemitone*, (*viz.* half of it) made a Degree of *Chromatic Tonium*; and Three of them, or a quarter, call'd *Diesis*, a Degree *Enharmonic*. The *Chromatic Fourth* rose thus, *viz.* from the first Chord to the second was a *Hemitone*; from the second to the third, a *Hemitone*; from the Third to the Fourth, a *Trihemitone*; or as much as would make up a just Fourth. And this last Space (in this case) was accounted as well as either of the other, but one Degree or undivided Interval. And they

they call'd them *Spiss Intervals* [πικρὰ] when two of those other Degrees put together, made not so great an Interval as one of these; as, in the *Enharmonic* Tetrachord, two *Dieses* were less than the remaining *Ditone*, and in the common *Chromatic*, two *Hemitone* Degrees were less than the remaining *Trihemitone* Degree.

THEN for the *Enharmonic* Fourth, the first Degree was a *Diesis*, or quarter of a *Tone*; the second also Three of those Twelve Parts, *viz.* a *Diesis*; the third a *Ditone*, such as made up a just Fourth. And this *Ditone* (tho' so large a Degree) being consider'd as thus placed (in the *Enharmonic* Tetrachord) was likewise to them but as one uncompounded or entire Interval.

THESE were the Degrees *Chromatic* and *Enharmonic*: Tho' they also might be placed otherwise, *i. e.* the greater Degree in these may change its place, as the *Hemitone* (the less Degree) doth in the *Diatonic Genus*; and from this Change chiefly arose the several Moods, *Dorian, Lydian, &c.* From all which, their Music no doubt (tho' it be hard to us to conceive) must afford extraordinary Delight and Pleasure, if it did bear but a reasonable Proportion

to their infinite Curiosity and Labour. And as we may suppose it to have differ'd very much from that which now is, and for several Ages hath been used; so consequently we may look upon it as in a manner lost to us.

IN prosecution of my Design, I am only, or chiefly, to insist on the other Kind of Degrees, which are most proper to the Natural Explanation of Harmony, *viz.* the Degrees *Diatonic*; which are so call'd, not because they are all *Tones*; but because most of 'em, as many as can be, are such; *viz.* in every *Diapason* five *Tones* and two *Hemitones*. Upon these, I say, I am to insist, as being, of those before mention'd, the most Natural and Rational.

Digression.



BUT before we proceed, it may perhaps be a Satisfaction to the Reader, after what has been said, to have a little better Prospect of the ancient Greek Music, by some general Account; not of their whole Doctrine, but of that which relates to our present Subject, *viz.* their Degrees, and Scales of Harmony, and Notes.

FIRST then, take out of *Euclid* the Degrees according to the three *Genera*; which were, *Enharmonic*, *Chromatic*, and *Diatonic*; which Kinds have six Colours (as they call'd them). *Euclid, Introa. Harm. pag. 10.*

THE *Enharmonic* Kind had but one Colour, which made up its Tetrachord by these Intervals; a *Diesis* (or quarter of a *Tone*) then such another *Diesis*, and also a *Ditone* incomposit.

THE *Chromatic* had three Colours, by which it was divided into *Molle*, *Sescuplum*, and *Tonicaum*.

1st, *Molle*, in which the Tetrachord rose by a *Triental Diesis* (four of those twelve Parts mention'd before) or third part of a *Tone*; and another such *Diesis*; and an incomposit Interval, containing a *Tone* and half, and third part of a *Tone*: And it was call'd *Molle*, because it hath the least, and consequently most enervated *Spiss* Intervals within the *Chromatic Genus*.

2^d, *Sescuplum*, by a *Diesis* which is *Sesquialtera* to the *Enharmonic Diesis*, and another such *Diesis*, and an Incomposit Interval of seven *Dieses* Quadrantal, *viz.* each being three Duodecimals of a *Tone*.

H 4

3^d, To-

3^d, *Toniaum*, by a *Hemitone*, and *Hemitone* and *Tribemitone*; and is call'd *Toniaum* because the two *Spiss* Intervals make a *Tone*. And this is the ordinary *Chromatic*.

THE *Diatonick* had two Colours; it was *Molle* and *Syntonum*.

1st, *Molle*; by a *Hemitone*, and an Incomposit Interval of three Quadrantal *Dieses* and an Interval of five such *Dieses*.

2^d, *Syntonum*, by a *Hemitone* and a *Tone*, and a *Tone*. And this is the common *Diatonic*.

To understand this better, I must reassume somewhat which I mention'd, but not fully enough before. A *Tone* is suppos'd to be divided into twelve least parts, and therefore a *Hemitone* contains six of those Duodecimal (or twelfth) parts of a *Tone*; a *Diesis Trientalis* 4, *Diesis Quadrantal* 3, the whole *Diateffaron* 30. And the *Diateffaron* in each of the three Kinds was made and perform'd upon four Chords, having three mean Intervals of Degrees, according to the following Numbers and Proportions of those thirty Duodecimal parts.

Enhar-

<i>Enharmonic,</i>		by 3, and 3, and 24		
	<i>Molle,</i>	by 4, and 4, and 22.		
<i>Chromatic,</i>	{ <i>Hemiolon,</i> or <i>Sescuplum,</i>	} by $4\frac{1}{2}$, and $4\frac{1}{2}$, and 21.		
			<i>Toniaum,</i>	by 6, and 6, and 18.
			<i>Diatonic,</i>	{ <i>Molle,</i> <i>Syntonum,</i>
	by 6, and 12, and 12.			

To each of these Kinds, and the Moods of them, they fitted a perfect System or Scale of Degrees to *Disdiapason*; as in the following Example taken out of *Nichomachus*; to which I have prefix'd our modern Letters.

E. *Nichomacho*, pag. 22.

A		<i>Nete Hyperbolaon.</i>	
G		<i>Paranete Hyper-</i>	} <i>Enharm. Chro. Diat.</i>
		<i>bolaon.</i>	
F		<i>Trite Hyperbolaon.</i>	<i>Enh. Chro. Diat.</i>
E		<i>Nete Diezeugme-</i>	
		<i>non.</i>	
D		<i>Paranete Diezeug-</i>	} <i>Enh. Chro. Diat.</i>
		<i>menon.</i>	
C		<i>Trite Diezeugme-</i>	} <i>Enh. Chro. Diat.</i>
		<i>non.</i>	
B		<i>Paramefe.</i>	

D | *Nete*

D		<i>Nete Synemmenon.</i>	
C		<i>Paranete Synem-</i>	} <i>Enh. Chro. Diat.</i>
		<i>menon.</i>	
B		<i>Trite Synemmenon.</i>	<i>Enh. Chro. Diat.</i>
A		<i>Mese.</i>	
G		<i>Lichanos Meson.</i>	<i>Enh. Chro. Diat.</i>
F		<i>Parypate Meson.</i>	<i>Enh. Chro. Diat.</i>
E		<i>Hypate Meson.</i>	
D		<i>Lychanos Hypaton.</i>	<i>Enh. Chro. Diat.</i>
C		<i>Parypate Hypaton.</i>	<i>Enh. Chro. Diat.</i>
B		<i>Hypate Hypaton.</i>	

A		<i>Proslambanomenos.</i>	
---	--	--------------------------	--

IN this Scale of *Disdiapason* you see the *Mese* is an *Octave* below the *Nete Hyperboleon*, and an *Octave* above the *Proslambanomenos*: And the *Lichanos*, *Parypate*, *Paranete*, and *Trite*, are changeable; as upon our Instruments are the Seconds, and Thirds, and Sixths, and Sevenths: The *Proslambanomenos*, *Hypate*, *Mese*, *Paramese*, and *Nete*, are immutable; as are the *Unison*, *Fourths*, *Fifths*, and *Octaves*.

NOW from the several Changes of these Mutable Chords chiefly arise the several Moods (some call'd them *Tones*) of Music, of which *Euclid* sets down Thirteen; to which were joyn'd two more, *viz.* *Hyperæolian*

peræolian and *Hyperlydian*; and afterwards Six more were added.

I shall give you, for a Taste, *Euclid's* Thirteen Moods.

Euclid. p. 19.

Hypermixolydian, five *Hyperphrygian*.

Mixolydian acutior, five *Hyperiaastian*.

Mixolydian gravior, five *Hyperdorian*.

Lydian acutior.

Lydian gravior, five *Æolian*.

Phrygian acutior.

Phrygian gravior, five *Iastian*.

Dorian.

Hypolydian acutior.

Hypolydian gravior, five *Hypoæolian*.

Hypophrygian acutior.

Hypophrygian gravior, five *Hypoiaastian*.

Hypodorian.

OF these the most grave, or lowest, was the *Hyperdorian* Mood, the *Proslambanomenos* whereof was fix'd upon the lowest clear and firm Note, of the Voice or Instrument that was suppos'd to be of the deepest settled Pitch in Nature, and adapted freely to express it: And then all-along from *Grave* to *Acute* the Moods took their Ascent by *Hemitones*, each Mood being a *Hemi-*

Hemitone higher or more acute than the next under it. So that the *Proslambanomenos* of the *Hypermixolydian* Mood was just an Eighth higher than that of the *Hypodorian*, and the rest accordingly.

NOW each particular Chord in the preceding Scale had two Signs or Notes [σημεία] by which it was characteriz'd or describ'd in every one of these Moods respectively; and also for all the Moods in the several Kinds of Music; *Enharmonic*, *Chromatic*, and *Diatonic*; of which two Notes, the upper was for reading [λέξις] the lower for percussion [κρούσις] one for the Voice, the other for the Hand. Consider then how many Notes they used; 18 Chords severally for 13 Moods (or rather 15, taking in the *Hyperæolian* and *Hyperlydian*, which are all describ'd by *Alypius*) and these suited to the three Kinds of Music. So many Notes, and so appropriated, had the Scholar then to learn and conn who studied Music. Of these I will give you in part a View out of *Alypius*.

Notes

Notes of the *Lydian* Mood in the
Diatonic Genus.

7.7.R.ϕ.C.P.M.I.⊙
 Η.Γ.Λ.Ε.Υ.Π.Ϛ.ν.
 1 2 3 4 5 6 7 8 9

Γ.Υ.Ζ.Ε.Υ.⊖.Ϟ.Μ.Ι.
 Ν.Ζ.Ϛ.Υ.Ζ.ϣ.Ϛ.ϛ.
 10 11 12 13 14 15 16 17 18

- 1 *Proslambanomenos.* { Zeta imperfect, and
 Tau jacent.
 2 *Hypate Hypaton.* { Gamma averted,
 and Gamma right.
 3 *Parypate Hypaton.* { Beta imperfect, and
 Gamma inverted.
 4 *Hypaton Diatonos.* Phi, and Digamma.
 5 *Hypate Meson,* — Sigma, and Sigma.
 6 *Parypate Meson.* — Rho, & Sigma inverted.
 7 *Meson Diatonos.* — My, and Pi drawn out.
 8 *Mese.* — — Iota, and Lamda jacent

9 *Trite*

- 9 *Trite Synemmenon.* { *Theta*, and *Lambda*
inverted.
- 10 *Synemmenon Diatono-* *Gamma*, and *Ny*.
nos.
- 11 *Nete Synemmenon.* { Ω squared, lying su-
pine upwards,
and *Zeta*.
- 12 *Paramese.* — *Zeta* and *Pi* jacent.
- 13 *Trite Diezeugmenon* { *E* squared, and *Pi*
inverted.
- 14 *Diezeugmenon Diatono-* { Ω squared, supine,
tonos. and *Zeta*.
- 15 *Nete Diezeugmenon.* { *Phi* jacent, and a
careless *Eta* (η)
drawn out.
- 16 *Trite Hyperbolæon.* { τ looking down,
& *Alpha*, left half,
looking upward.
- 17 *Hyperbolæon Diatono-* { *My*, and *Pi* length-
tonos. ned, with an A-
cute above.
- 18 *Nete Hyperbolæon.* { *Iota*, and *Lambda*
jacent, with an
Acute above.

The Numeral Figures I have added under the Signs (or Marks) only for Reference to the Names of the Notes signified by them, to save describing them twice.

Notes of the *Æolian* Mood in the
Diatonic Genus.

Η.Υ.Τ.Χ.Τ.Ο.Κ.Ι.

Ε.Η.Γ.ϩ.Ϝ.Κ.λ.Ϛ

1 2 3 4 5 6 7 8 9

Ζ.Α.Η.Ζ.Α.Ϟ.Θ.Ο.Κ.

Ϙ.ϙ.ϛ.Ϙ.ϙ.ϛ.ϛ.ϛ.ϛ.ϛ

10 11 12 13 14 15 16 17 18

1 *Proslambanomenos.* } *Eta* (H) imperfect
averted, and Equa-
drate averted.

2 *Hypate Hypaton, &c.* } *Delta* inverted, and
Tau jacent, aver-
ted, &c.

Aristides (Pag. 91.) enumerates and de-
scribes all the Variations of every Letter in
the Greek Alphabet ; by which the Signs
or Notes above mention'd, and those of
the other Moods, were contriv'd out of
them.

them. They are in all 91; including the Proper Letters : I shall not describe, but only number them.

Out of

A	were made	7	N	were made	2
B		2	Ξ		2
Γ		7	Ο		2
Δ		4	Π		7
E		3	Ρ		2
Z		2	Σ		6
H		5	Τ		4
Θ		2	Υ		3
I		4	Φ		4
K		3	X		4
Λ		5	Ψ		2
M		5	Ω		4
		—			—
		49			42
		91			

I shall only add a Word or two concerning their ancient Use of the Words *Diastem* and *System*. *Diastem* signifies an Interval or Space; *System*, a Conjunction or Composition of Intervals. So that, generally speaking, an *Octave*, or any other *System*, might be truly call'd a *Diastem*, and very frequently used to be so call'd, where there was no occasion of Distinction. Tho' a *Tone*, or *Hemitone*, could not be call'd a *System*; for when they spoke strictly, by a *Diastem* they understood only an
Incom-

Incomposit Degree, whether *Diesis*, *Hemitone*, *Tone*, *Sesquitone*, or *Ditone*; for the two last were sometimes but Degrees, one *Enharmonic*, the other *Chromatic*. By *System* they meant, a Comprehensive Interval, compounded of Degrees, or of less *Systems*, or of both. Thus a *Tone* was a *Diastem*, and *Diateffaron* was a *System*, compounded of Degrees, or of a 3^d and a Degree. *Diapason* was a *System*, compounded of the lesser *Systems*, 4th, and 5th; or 3^d and 6th; or of a Scale of Degrees: And the Scale of Notes which they used, was their Greatest, or Perfect *System*. Thus with them, a 3^d *Major*, and a 3^d *Minor*, in the *Diatonic Genus*, were (properly speaking) *Systems*; the former being compounded of two *Tones*, and the latter of three *Hemitones*, or a *Tone* and *Hemitone*: But in the *Enharmonic* Kind, a *Ditone* was not a *System*, but an Incomposit Degree; which added to two *Dieses*, made up the *Diateffaron*: And in the *Chromatic* Kind, a *Trihemitone* was the like; being only an Incomposit *Diastem*, and not a *System*.

BUT to return from this Digression (which is not so much to my Purpose, as to gratifie the Reader's Curiosity) and continue our Discourse according to Nature's Guidance, upon the *Diatonic* Degrees. It

was said, that there are five *Tones* and two *Hemitones* in every *Diapason*. Now the reason why there must be two *Hemitones*, is, because an 8th is naturally composed of, and divided into 5th and 4th; and a Fifth is three *Tones* and a half; a Fourth two *Tones* and a half; and the Ascent, by Degrees, must pass by Fourth and Fifth; which are always unchangeable, and keep the same distance from *Unison*; and a just *Tone Major* of 9 to 8 always between them. Therefore the *Diapason* has not an Ascent of six *Tones*, but of five *Tones* and two *Hemitones*, one *Hemitone* being placed in each Fourth Disjunct; in either of which Fourths, the Degrees may be alter'd by placing the *Hemitone* in the First, or Second, or Third Degree of either. As, *MI, FA, Sol, La. La, MI, FA, Sol. Sol, La, MI, FA.* If this be done in the former *Tetrachord*, then is chang'd the Second, or Third *Chord*; if in the other Disjunct *Tetrachord*, then the Sixth, or Seventh is chang'd: The Fourth and Fifth being stable and immutable, by them we naturally divide the *Diapason*: The Second, Third, Sixth, and Seventh are alterable, as *Minor*, and *Major*, according to the Place of the *Hemitone*.

THESE *Tones* and *Hemitones* thus placed, are the Degrees or Notes by which
ad

an Ascent or Descent is made from the *Unison* to the *Octave*, or thro' any other *System*, giving all the *Concords* their just Measures or Rations ; and without which, we could neither Measure, nor Divide, nor well Practise, to learn the greater *Intervals* or *Systems*.

As we Naturally by the Judgment of our Ear, own, and rest in the *Octave*, as the chief Consonant ; so we do as Naturally (without Study or Skill in Music) measure the *System* of a *Diapason* by these *Diatonic* Degrees ; and can do no otherwise. We cannot with our Voice, without infinite Study, frame to run up or down eight Notes, without such a Mixture of *Tones* and *Hemitones* ; and we do it easiest when we avoid *Tritones*. We see it in a Ring of Bells, of which the compleatest and most pleasant is a Peal of Six ; which are best sorted to have the *Hemitone* in the midst ; *i. e.* between the Third and Fourth, both in Ascending and Descending ; and then there will be no *Tritone* : Ex. gr. *La, Sol, Fa, Mi, Re, Ut*. Where all Ascents and Descents are made by just *Diateffarons*. *Ut, Re, Mi, Fa. Re, Mi, Fa, Sol. Mi, Fa, Sol, La*. Or downwards ; *La, Sol, Fa, Mi. Sol, Fa, Mi, Re. Fa, Mi, Re, Ut*.

114 *Of Discords and Degrees.*

AND this is so Natural that it pleaseth all Ears ; and if they should be disposed in any other Order, it would be so disagreeable, that any Rustick or unlearn'd Ear, of such as know not what a *Tritone* is, would be able to judge, and find a Dislike of it. But then, how much more, if the Ring of Bells were dispos'd by *Chromatic* or *Enharmonic* Degrees, constituting the *Diateffarons* ? how absurd and uncouth it would appear ! The practise of those kinds therefore, and in such a manner, seems to be (as has been said) a Violence upon Nature, and only for Curiosity.

IN *Diatonic* Music there is but one sort of *Hemitone* amongst the Degrees, call'd *Hemitone Major*, whose Ration is 16 to 15 ; being the Difference, and making a Degree between a *Tone Major* and *Third Minor* ; or between a *Third Major* and a *Fourth*.

THERE are two sorts of *Tones* ; viz. *Major*, and *Minor*. *Tone Major* (9 to 8) being the Difference between a *Fourth* and *Fifth* : And *Tone Minor* (10 to 9) which is the Difference between *Third Minor* and *Fourth*. But both the *Tones* arising (as hath been said) out of the Partition of a *Third Major*, in like manner as 5th and 4th do by the Partition of an 8th : I may (with
sub.

submission) make the following Remark; wherein, if I be too bold, or be mistaken, I shall beg the Reader's Pardon.

THE ancient *Greek* Masters found out the *Tone* by the Difference of a Fourth and Fifth, subtracting one from the other: But had they found it also (and that more Naturally) by the Division of a Fifth; first into a *Ditone* and *Sesquitone*, and then by the like proper Division of a true *Ditone* (or *Third Major*) into its proper Parts; they must have found both *Tone Major* and *Tone Minor*. *Euclid* rests satisfied, that *Inter super-particulare non cadit Medium*. A super-particular Ration cannot have a Mediety; viz. in whole Number: Which is true in its Radical Numbers. But had he doubled the Radical Terms of a Super-particular, he might have found Mediums most Naturally and Uniformly dividing the Systems of Harmony; ex. gr. The Duple Ration 2 to 1, as the Excess is but by an Unity, has the Nature of Super-particular: but 2 to 1, the Terms being dupled, is 4 to 2; where 3 is a Medium, which divides it into 4 to 3 (4th) and 3 to 2 (5th). Again, 3 to 2, dupling each Term, is 6 to 4; and in the same manner gives the two Thirds, viz. 6 to 5, (3^d Minor) and 5 to 4, (3^d Major). Likewise the 3^d Major, 5 to 4, dupled

dupled as before, 10 to 8, gives the two *Tones*; *i. e.* 10 to 9, *Tone Minor*, and 9 to 8, *Tone Major*.

AND it seems to be a Reason why the Ancients did not discover and use the *Tone Minor*, and consequently not own the *Ditone* for a Concord; because they did not pursue this Way of dividing the *Systems*. Altho' *Euclid* had a fair Hint to search further, when he measured the *Diapason* by six *Tones* [*Major*] and found them to exceed the Interval of *Diapason*.

THE *Pythagoreans*, not using *Tone Minor*, but two equal *Tones Major*, in a Fourth, were forced to take a lesser Interval for the *Hemitone*; which is call'd their *Limma*, or *Pythagorean Hemitone*; and, which added to those two *Tones*, makes up the Fourth: 'Tis a *Comma* less than *Hemitone Major*, (16 to 15) and the Ration of it is 256 to 243.

YET we find the later *Greek Masters*, *Ptolemy*, to take Notice of *Tone Minor*; and *Aristides Quintilianus*, to divide a *Sesquioctave Tone* (9 to 8) by dupling the Terms of the Ration thereof into two *Hemitones*; 18 to 17, and 17 to 16. And those again, by the same Way, each into two *Dieses*;

Dieses; 36 to 35, 35 to 34; the Division of 18 to 17, the less *Hemitone*: And 34 to 33, and 33 to 32; the Parts of 17 to 16, the greater *Hemitone*. But yet, none of these were the Complement of two *Sesquioctave* Tones to *Diatessaron*: but another *Hemitone*, whose Ratio is about 20 to 19; not exactly, but so near it, that the Difference is only 1216 to 1215; both which together make the *Limma Pythagoricum*.

BUT I no where find, that they thus divided the Fifth and Third *major*, but rather seem'd to dislike this Way, because of the Inequality of the *Hemitones* and *Dieses* thus found out; and chose rather to constitute their Degrees by the *Sesquioctave* Tone, and those Duodecimal suppos'd-equal Divisions of it. But to return.

THERE are, you see, three Degrees *Diatonic*; viz. *Hemitone major*, *Tone minor*, and *Tone major*. The first of these some call *Degree minor*; the second, *Degree major*; the third, *Degree maxim*. Now these three sorts of Degrees are properly to be intermix'd, and order'd, in every Ascent to an Eighth, in relation to the Key, or Unison given, and to the Affections of that Key, as to Flat and Sharp, in our Scale of Music; so, that the Concords may be all

true, and stand in their own settled Ration. Wherefore if you change the Key, they must be changed too ; which is the reason why a Harpsichord, whose Degrees are fixed ; or a fretted Instrument, the Frets remaining fix'd, cannot at once be set in Tune for all Keys : For, if you change the Key, you withal change the Place of *Tone minor*, and *Tone major*, and fall into other *Hemitones* that are not proper *Diatonic* Degrees, and consequently into false Intervals.

You may fully see this, if you draw Scales of Ascent fitted to several Keys (as are here inserted) and compare them. For an Example of this, Take the first Scale of Ascent to *Diapason* [I] viz. upon C Key Proper, by *Diatonic* Degrees ; (making the first to be *Tone minor*, as convenient for this Instance) intermixing the *Chromatic* and other *Hemitones*, as they are usually placed in the Keys of an Organ ; *i. e.* run up an Eighth upon an Organ (tuned as well as you can) by Half-Notes, beginning at C *sol fa ut*, and you will find these Measures. The Proper Degrees standing right, as they ought to be, being describ'd by *Breves* ; the other by *Semibreves* : The *Breves* representing the *Tones* of the broad Gradual Keys of an Organ ; the *Semibreves* repre-

Minor. 6 7
Tone Major. *Semit. Major.*
 ♭ 0 * ♯ 16 15.
 15. 27 25. 25 24.

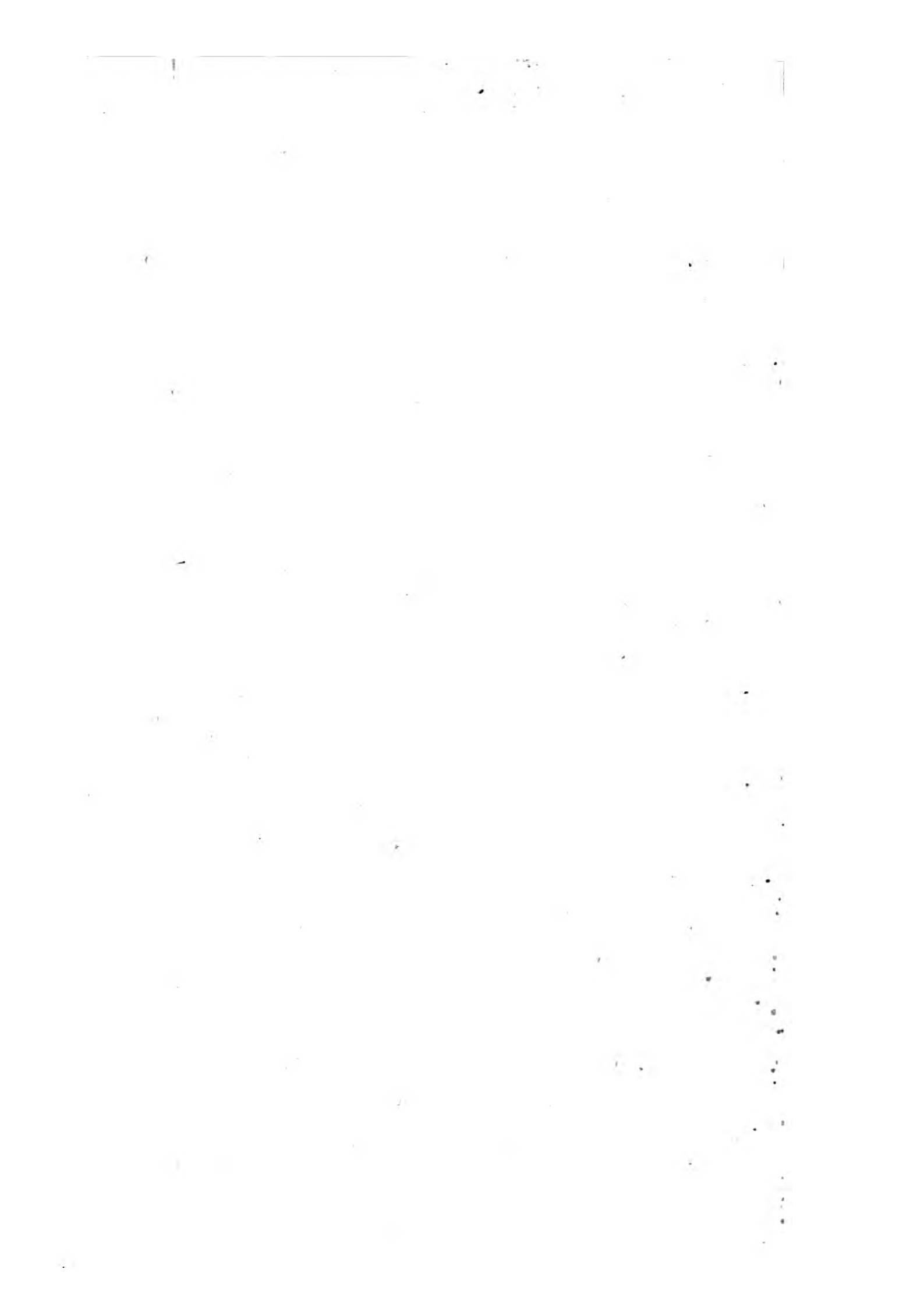
15 to 8.
 2 to 1.

6 7
Tone Minor. *Tone Minor.*
 * 0 ♯ 0
 16 15. 25 24. 16 15.
 25 24.

Major. 6 7
Tone Minor. *Semit. Major.*
 ♯ 0 ♭ 0 * ♯ 16 15.
 25 24. 16 15. 25 24.

2 Diesis. 6 7
Tone Minor. *Semit. Minor.*
 ♭ ♯ 0 ♭ * ♯
 16 15. 25 24.
 27 25. 25 24.

2 to 8. more Diesis.
 2 to 1.



representing the narrow Upper Keys, which are usually call'd *Musics*. And let this be the first Scale, and a Standard to the rest.

THEN draw a second Scale [II] running up an Eighth in like manner; but let the Key, or First Note be D *Sol re*, with a Flat Sixth, on the same Organ standing tuned as before; which Key is set a Note (or *Tone Minor*) higher than the former.

DRAW also a third Scale [III] for D *Sol re* Key with Sharps, viz. Third and Seventh *Major*; i. e. F, and C, sharp.

IN the First of these Scales, the Degrees (express'd by *Breves*) are set in good and natural Order.

IN the Second Scale (changing the Key from C to D) you will find the Second, Fourth, and Sixth, a *Comma* (81 to 80) too much; but between the Fourth and Fifth, a *Tone Minor*, which should be always a *Tone Major*. So, from the Fourth to the Eighth, is a *Comma* short of *Dia-pente*, and from the Sixth, a *Comma* short of *Third Major*. And this, because in this Scale the Degrees are misplaced.

THE Third Scale makes the Second, Fourth, and Sixth, from the *Unison*, each a *Comma* too much; and from the *Octave*, as much too little. In it, the third Degree, between $\sharp F$ and G , is not the Proper *Hemitone*, but the Greatest *Hemitone*, 27 to 25. And all this, because in this Scale also the Degrees are misplaced; and there happen (as you may see) three *Tones Minor*, and but two *Major*; the deficient *Comma* being added to the *Hemitone*.

I have added one Example more, of a Fourth Scale; [IV] *viz.* beginning at the Key $\sharp C$; with the like Order of Degrees as in the first Scale (from the Note $C \sharp$) upon the same Instrument, as it stands tuned after the first Scale: And this will raise the first Scale half a Note higher.

IN this Scale, all the *Hemitones* are of the same Measure with those of the first Scale respectively.

AND the Intervals should be the same with those of the first Scale; which has Third, Sixth, Seventh, *Major*.

BUT in this fourth Scale, the first Degree, from $\sharp C$ to $\flat E$, is *Tone major*, and
Diesis;

Diesis; as being compounded of 16 to 15, and 27 to 25.

THE Second Degree from *b* E to F, is *Tone Minor*; therefore the *Ditone*, made by these two Degrees, is too much by a *Diesis*, (128 to 125) and as much too little the *Tribemitone*, from the *Ditone* to the Fifth.

THE Third Degree, from F to \sharp F, is a *Minor Hemitone*, 25 to 24; which (tho' a wrong Degree) sets the *Diateffaron* right.

THE Fourth Degree; from \sharp F to \sharp G, is *Tone Major*, and makes a true Fifth.

THE Fifth Degree, from \sharp G to *b* B, is *Tone major*, and *Diesis*; setting the *Hexachord* (or Sixth) a *Diesis* and *Comma* too much, or too high. It ought to have been *Tone minor*.

THE Sixth, from *b* B to C, is *Tone minor*; too little in that place by a *Comma*.

THE Seventh, from C to \sharp C, is *Hemitone Minor*; too little by a *Diesis*. And so, these two last Degrees are deficient by a

a *Diesis* and *Comma*; which *Diesis* and *Comma* being Redundant (as before) in the fifth Degree, are balanced by the deficiency of a *Comma* in the sixth Degree, and of a *Diesis* in the seventh: And so the *Octave* is set right.

THESE Disagreements may be better view'd, if we set together, and compare the Degrees of this IV Scale, and those of the I: Where we shall find but one of all the seven Degrees, to be the same in both Scales.

Degrees.	Scale I.	Scale IV.
1 st ,	<i>Tone minor.</i>	<i>Tone maj. and Diesis.</i>
2 ^d ,	<i>Tone major.</i>	<i>Tone minor.</i>
3 ^d ,	<i>Hemit. major.</i>	<i>Hemitone minor.</i>
4 th ,	<i>Tone major.</i>	<i>Tone major.</i>
5 th ,	<i>Tone minor.</i>	<i>Tone maj. and Diesis.</i>
6 th ,	<i>Tone major.</i>	<i>Tone minor.</i>
7 th ,	<i>Hemit. major.</i>	<i>Hemitone minor.</i>

AND thus 'twill succeed in all Instruments, tuned in order by *Hemitones*, which are fix'd upon Strings; as Harp, &c. or Strings with Keys; as Organ, Harpsichord, &c. or distinguish'd by Fretts; as Lute, Viol, &c. for which there is no Remedy, but by some alterations of the Tune of the
Strings

Strings in the two former ; and of the Space of the Fretts in the latter ; as your present Key will require, when you change from one Key to another, in performing Musical Compositions.

TH O' the Voice, in Singing, being free, is naturally guided to avoid and correct those before describ'd *Anomalies*, and to move in the true and proper Intervals : It being much easier with the Voice to hit upon the right, than upon the *anomalous* or wrong Spaces.

MU C H more of this Nature may be found, if you make and compare more Scales from other Keys. You will still find, that, by changing the Key, you do withal change and displace the Degrees, and make use of Improper Degrees, and produce Incongruous Intervals.

FO R, instead of the Proper *Hemitone*, some of the Degrees will be made of other sort of *Hemitones* ; amongst which chiefly are these two : *viz.* *Hemitone Maxim.* 27 to 25 ; and *Hemitone Minor*, or *Chromatic*, 25 to 24. Which *Hemitones* constitute and divide the two *Tones* ; *viz.* *Tone major*, 9 to 8 : the Terms whereof tripled, are 27 to 24 ; and give 27 to 25, and 25 to 24.
The

The *Tone minor* likewise is divided into two *Hemitones*; viz. *Major*, 16 to 15; and *Minor*, 25 to 24.

THESE two serve to measure the *Tones*, and are used also when you Divert into the *Chromatic* Kind. But the *Hemitone* Degree in the *Diatonic Genus*, ought always to be *Hemitone Major*, 16 to 15; as being the Proper Degree and Difference between *Tone major* and *Trihemitone*, between *Ditone* and a Fourth, between Fifth and Sixth *minor*, and also between Seventh *major* and *Octave*.

MUSIC would have seem'd much easier, if the Progression of Dividing had reach'd the *Hemitones*: I mean, if, as by dupling the Terms of *Diapason*, 4 to 2; it divides in 4 to 3, and 3 to 2; *Diatessaron*, and *Diapente*: And the Terms of *Diapente* dupled, 6 to 4; fall into 6 to 5, and 5 to 4, Third *minor*, and Third *major*; and *Ditone*, or Third *major*; so dupled, 10 to 8, falls into 10 to 9, and 9 to 8, *Tone minor* and *Tone major*: If, I say, in like manner, the dupled Terms of *Tone major* 18 to 16, thus divided, had given Useful and Proper *Hemitones*, 18 to 17, and 17 to 16. But there are no such *Hemitones* found in Harmony, and we are put to seek the *Hemitones* out
of

of the Differences of other Intervals ; as we shall have more Occasion to see, when I come to treat of Differences, in *Chap. 8.*

I may conclude this Chapter, by shewing how *all* Consonants, and other Concinnous Intervals, are Compounded of these three Degrees ; *Tone major, Tone minor, and Hemitone major* ; being severally placed, as the Key shall require.

Tone Major, and Hemitone Major, } joyn'd, }
 } make } 3d Minor.

Tone Major, and Tone Minor, } joyn'd, }
 } make } 3d Major.

Tone Major, and Tone Minor, and Hemitone Major, } joyn'd, }
 } make } 4th.

2 *Tones Major,* } joyn'd, }
 1 *Tone Minor,* } make } 5th.
 1 *Hemitone Maj.*

2 *Tones Major,* } joyn'd, }
 1 *Tone Minor,* } make } 6th Minor.
 2 *Hemitones Maj.*

2 *Tones Major,* } joyn'd, }
 2 *Tones Minor,* } make } 6th Major.
 1 *Hemitone Maj.*

3 *Tones*

3 Tones Major, } joyn'd, }
 1 Tone Minor, & } make } 7th Minor.
 2 Hemitones Maj. }

3 Tones Major, } joyn'd, }
 2 Tones Minor, } make } 7th Major.
 1 Hemitone Maj. }

3 Tones Major, } joyn'd, }
 2 Tones Minor, } make } Diapason.
 2 Hemitones Maj. }

2 Tones Major, } joyn'd, } Tritone, or
 1 Tone Minor, } make } false 4th.

1 Tone Major, } joyn'd, } Semidiapente,
 1 Tone Minor, } make } or false 5th.
 2 Hemit. Major, }

C H A P. VII.

Of Discords.

BESIDES the Degrees, which, tho' they constitute and compound all Con- cords, yet are reckon'd amongst Discords; because every Degree is Discord to each Chord, to, or from which it is a Degree, either Ascending or Descending, as being a Second to it: Besides these, I say, there are other Discords, some greater, and some less.

less. The less will be found amongst the Differences in the next Chapter ; and are fit, rather to be known as Differences, than to be used as Intervals.

THE greater Discords are generally made of such Concords as, by reason of misplaced Degrees happen to have a *Comma*, or *Diesis*, or sometimes a *Hemitone* too much, or too little ; and so become Discords, most of them being of little Use, only to know them, for the better measuring and rectifying the *Systems*: Yet they are found amongst the Scales of our Music.

SOMETIMES a *Tone Major* being where a *Tone Minor* should have been placed, or a *Tone Minor* instead of a *Tone Major*; sometime other *Hemitones*, getting the place of the *Diatonic Hemitone Major*, and serving for a Degree, create unapt Discording Intervals: amongst which may be found at least two more Seconds, two more Thirds, two more Sixths, and two more Sevenths. In each of which, one is less, and the other greater, than the true legitimate Intervals, or Spaces of those Denominations; as will be more explain'd in the ensuing Discourse.

K

BUT

BUT besides these (or rather amongst them, for I here treat of Degrees as Discords) there are two Discords eminently considerable, *viz.* *Tritone*, and *Semidiapente*. The *Tritone*, (or false Fourth) whose Ration is 45 to 32, consists of three whole Notes; *viz.* two *Tones Major*, and one *Minor*. The *Semidiapente* (or false Fifth) 64 to 45; is compounded of a Fourth and *Hemitone Major*.

AND these two divide *Diapason*, 64 to 32, by the Mediety of 45; And they divide it so near to Equality, that in Practice they are hardly to be distinguish'd, and may almost pass for one and the same: but in Nature, they are sufficiently distinguish'd; as may be seen both by their several Rations, and several Compounding Parts.

I think we may reckon 7ths for Degrees, as well as among the greater Discording Intervals; because they are but *Seconds* from the *Octave*, and are as truly Degrees Descending, as the *Seconds* are in Ascent: tho' they be great Intervals in respect of the *Unison*, and such as may be here regarded.

THESE Discords, the *Tritone*, and *Semidiapente*; as also, the *Seconds*, and *Sevenths*,
are

are of very great use in Music, and add a wonderful Ornament and Pleasure to it, if they be judiciously managed. Without them, Music would be much less grateful; like as Meat would be to the Palate without Salt or Sawce. But, the further Consideration of this, and to give Directions when, and how to use 'em, is not my Task, but must be left to the Masters of Composition.

DISCORDS then, such as are more apt and useful (*Intervalla Concinna*) are these which follow.

2d Minor;	or, Hemitone Major,	16 to 15.
2d Major;	Tone Minor,	10 to 9.
2d Greatest;	Tone Major	9 to 8.
7th Minor;	5th & 3d Minor,	9 to 5.
7th Major;	5th & 3d Major,	15 to 8.
Tritone;	3d Maj. & Tone Maj.	45 to 32.
Semidiapente;	4th & Hemit. Maj.	64 to 45.

THESE are the Simple dissonant apt Intervals within *Diapason*; if you go a further Compass, you do but repeat the same Intervals added to *Diapason*, or *Disdiapason*, or *Tris-diapason*, &c. as, *Ex. gr.*

A 9th	is	<i>Diapason</i> with a 2d.
10th		<i>Diapason</i> with a 3d.
11th	}	<i>Diapason</i> with a 4th, or
		<i>Diapason cum Diatessaron.</i>
12th	}	<i>Diapason</i> with a 5th, or
		<i>Diapason cum Diapente.</i>
15th		<i>Dis-diapason.</i>
19th		<i>Dis-diapason cum Diapente.</i>
22th		<i>Tris-diapason, &c.</i>

HERE, by the way, the Reader may take a little Diversion, in practising to measure the Rations of some of those Intervals in the foregoing Catalogue of Discords, by comparing them with *Diapason*; as those of the *Sevenths*, which I select, because they are the most distant Rations under *Diapason*; viz. *Seventh minor*, 9 to 5; and *Seventh major*, 15 to 8. Now to find what Degree or Interval lies between these and *Diapason*.

First, 9 to 5 is 10 to 5, wanting 10 to 9 (*Tone minor*.) Next, 15 to 8 is 16 to 8, wanting 16 to 15 (*Hemitone major*.) So the Degree between *Seventh minor* and *Diapason*, is *Tone minor*; and between *Seventh major* and *Diapason*, is *Hemitone major*.

THEN

THEN he may exercise himself in a Survey of what Intervals are compriz'd in those several *Sevenths*, and of which they are compounded.

FIRST, 9 to 5 comprizeth 9 to 8, and 8 to 5: Or, 9 to 8, 8 to 6, and 6 to 5. Next, 15 to 8 contain 15 to 12, 12 to 10, 10 to 9, and 9 to 8: Or, 15 to 12, and 12 to 8: Or, 15 to 10, and 10 to 8, &c. I suppose that the Reader, before this, is so perfect in these Rations, that I need not lose Time to name the Intervals express'd by the Mean Rations, contain'd in the foregoing Rations of the *Sevenths*, which shew of what Intervals the several *Sevenths* are compounded.

BESIDES these (by reason of Degrees wrong placed) there are two more *Sevenths*; [*false Sevenths*] one, less than the true ones, and another greater. The least compounded of two *Fourths*, whose Ration is 16 to 9, and wants a *Comma* of *Seventh minor*, and a *Tone major* of *Diapason*: The other is the greatest, call'd *Semidiapason*, whose Ration is 48 to 25; being a *Diesis* more than *Seventh major*, and wanting *Hemitone minor* of *Diapason*.

NOW, first, 16 to 9 is 16 to 8 (2 to 1) wanting 9 to 8; *i. e.* wanting *Tone major* of *Diapason*; and contains 16 to 10 (8 to 5) and 10 to 9: Or, 16 to 15, 15 to 12 (5 to 4) 12 to 10 (6 to 5) and 10 to 9. Next, *Semi-diapason* 48 to 25, is 50 to 25, wanting 50 to 48; *i. e.* 25 to 24 (*viz.* *Hemitone minor*) of *Diapason*.

AND the like happens, as hath been said, to the other Intervals, which admit of *major* and *minor*; *viz.* *Seconds*, *Thirds*, and *Sixths*. The *Fourth*, and *Fifth*, and *Eighth* ought always to remain immutable; tho' they may suffer too sometimes, and incline to Discord, if we ascend to them by very wrong Degrees; as you may see in the II^d Scale in the foregoing Chapter; where the *Fourth* having two *Tones major*, is a *Comma* too much.

ALL these Intervals may be subject to more Mutations, by more absurd placing of Degrees, or of Differences of Degrees; but it is not worth the Curiosity to search farther into them: The Reader may take Pleasure, and sufficiently exercise himself, in comparing and measuring these which are already laid before him.

BUT

BUT to return from this Digression. There are many unapt Discords, which may arise by continual Progression of the same Concords; *i. e.* by adding (for Example) a *Fourth* to a *Fourth*, a *Fifth* to a *Fifth*, &c. for 'tis observable, That only *Diapason* added (as oft as you please) to *Diapason*, still makes Concord: But any other Concord, added to it self, makes Discord.

YOU will see the Reason of it, when you have consider'd well the Anatomy (as I may call it) of the Constitutive Parts of *Diapason*; which contains, and is compos'd of seven Spaces of Degrees, or of *Fourth* and *Fifth*, or of *Thirds* and *Sixths*, or of *Seconds* and *Sevenths*; which must all keep their true Measures and Rations belonging to them, and otherwise are easily and often disorder'd.

THEN, consider *Diapason* as constituted of two *Fourths* disjunct, and a *Tone major* between 'em. And this last is most needful to be very well consider'd; as most plainly shewing the Reasons of those Anomalies, or irregular Intervals, which are produced by changing the Key, and consequently giving a new and wrong Place to this odd *Tone major*, which stands in the

midst of *Diapason*, between the two *Fourths* disjunct.

EVERY *Fourth* must consist of one *Tone major*, one *Tone minor*, and one *Hemitone major*, as its Degrees, placing them in what Order you please; whose Rations, added together, make the Ration of *Diateffaron*. And of these same Degrees contain'd in the *Fourth*, are made the two *Thirds*, which constitute the *Fifth*. *Tone major* and *Hemitone major* make the less Third, or *Trihemitone*; *Tone major* and *Tone minor* make the greater Third, or *Ditone*; *Trihemitone* and *Ditone* make *Diapente*; *Trihemitone* and *Tone Minor* (as likewise *Ditone* and *Hemitone major*) make *Diateffaron*.

Now this *Tone Major*, that stands in the middle of *Diapason*, between the two *Fourths*, which it disjoins; and the Degrees requir'd to the *Fourths*, will not in a fixed Scale stand right, when you alter your Key, and begin your Scale of *Diapason* from another Note: For that which was the *Fifth*, will now be the *Fourth*, or *Sixth*, &c. and then the Degrees will be disorder'd, and create some discording Intervals. If you continue conjunct *Fourths*, there will be a Defect of *Tones Major*; if you continue conjunct *Fifths*, there will be too many *Tones Major*

Major in the Systems produced. And if a *Tone Major* be found, where it ought to have been a *Tone Minor*; or a *Minor* instead of a *Major*; that Interval will have a *Comma* too much, or too little. And so likewise will from a wrong *Hemitone* be found the Difference of a *Diesis*. And these two, *Comma* and *Diesis*, are so often redundant, or deficient, according as the Degrees happen to be disorder'd or misplaced; that thereby the Difficulties of fixing half-Notes of an Organ in tune for all Keys, or giving the true Tune by Fretts, become so insuperable.

Y O U see, that in every Space of an Eighth, there are to be three *Tones major*, and two *Tones minor*, and two *Hemitones major*: One *Tone major* between the *Diatessaron* and *Diapente*, and a *Tone major*, a *Tone minor*, and *Hemitone major* in each of the disjunct Fourths.

THESE are the proper Degrees by which you should always Ascend or Descend thro' *Diapason*, in the *Diatonic* Kind; which *Diapason* being the compleat System, containing all primary Simple *Harmonic* Intervals that are; (and for that reason call'd *Diapason*;) you may multiply it, or add it to its self as oft as you please, as far as Voice
OR

or Instrument can reach, and it will still be Concord, and cannot be disorder'd by such Addition ; because every of them will contain (however placed) just three *Tones major*, two *Tones minor*, and two *Hemitones major*.

WHEREAS, if you add any other Interval to itself, the Degrees will not fall right, and it will be Discord, because all Concords are compounded of unequal Parts, as hath been shewn before ; and if you carry them in equal Progression, they will mix with other Intervals by incongruous Degrees, and those disorder'd Degrees will create a dissonant Interval. See the following Scheme of it.

2 3ds <i>minor</i>	}	make	{	5th, wanting <i>Hemit. min.</i>
2 3ds <i>major</i>				5th, and <i>Hemit. minor.</i>
2 4ths				8th, wanting <i>Tone major.</i>
2 5ths				8th, and <i>Tone major.</i>
2 6ths <i>minor</i>				8th, and <i>Ditone, & Diesis.</i>
2 6ths <i>major</i>				8th, and 4th, & <i>Hem. min.</i>

To which may be added, That

2 <i>Tones min.</i>	} make	{	<i>Ditone</i> , wanting a <i>Comma.</i>
2 <i>Tones maj.</i>			<i>Ditone</i> , and a <i>Comma.</i>

It was said above, That *Diapason* may be added to it self as oft as you please, and
them,

there will be no Disorder, because every one of 'em will still retain the same Degrees of which the first was compos'd : But it is not so in other Concords ; of which I will add one more Example, because of the Use which may be made of it.

MAKE a Progression of four *Diapente's*, and, as was shew'd in the Fifth Chapter, it will produce *Disdiapason*, and two *Tones major*, which is a 17th, with a *Comma* too much ; because in that Space there ought to be just seven *Tones major*, and five *Tones minor* ; whereas in four *Fifths* continued, there will be found eight *Tones major*, and but four *Tones minor* : So that a *Tone major*, getting the Place of a *Tone minor*, there will be in the whole System a *Comma* too much. One of these *major Tones* should have been a *Tone minor*, to make the Excess above *Disdiapason* a just *Ditone*.

ON the other side, if you continue the Ration of four *Diateffarons*, there will be a *Tone minor*, instead of a *Tone major* ; and consequently a *Comma* deficient in constituting *Diapason* and *Sixth minor*. For since every *Fourth* must consist of the Degrees of *Tone minor*, one *Tone major*, one *Hemitone major* ; it follows, that if you continue four *Fourths*, there will be four *Tones minor*, four
Tones

Tones major, and four *Hemitones major*: Whereas in the Interval of *Diapason* with *Sixth minor*, there ought to be five *Tones major*, and but three *minor*.

By this you may see the Reason, why, to put an Organ or Harpsichord into more general useful Tune, you must tune by *Eighths* and *Fifths*; making the *Eighths* perfect, and the *Fifths* a little bearing downward; *i. e.* as much as a quarter of a *Comma*, which the Ear will bear with in a *Fifth*, tho' not in an *Eighth*. For Example, begin at C *Fa ut*; make C *Sol fa ut* a perfect *Eighth* to it, and G *Sol re ut* a bearing *Fifth*; then tune a perfect *Eighth* to G, and a bearing *Fifth* at D *La sol re*; and from thence downwards (that you may keep towards the middle of the Instrument) a perfect *Eighth* at D *Sol re*: And from thence a bearing *Fifth* up at A; and from A, a perfect *Eighth* upwards, and bearing *Fifth* at E *La mi*. From E an *Eighth* downwards; and so go on, as far as you are led by this Method, to tune all the middle part of the Instrument; and at last fill up all above, and below, by *Eighths* from those which are settled in Tune, according to the Scheme annex'd; observing (as was said) to tune the *Eighths* perfect, and the *Fifths* a little bearing flat; except in the three
last

last Barrs of *Fifths*, where the *Fifths* begin to be taken downward from C, as they were upwards in all before: Therefore, as before, the *Fifth* above bore downward; so here, the *Fifth* below must bear upward, to make a bearing *Fifth*: but that being not so easie to be judg'd, alter the Note below, till you judge the Note above to be a bearing *Fifth* to it. This will rectifie both those Anomalies of *Fifths* and *Fourths*: For the *Fifth* to the *Unison*, is a *Fourth* to the *Octave*; and what the *Fifth* loseth by Abatement, the *Fourth* will gain: Which doth in a good Degree rectifie the Scale of the Instrument. Taking Care withal, that what Anomalies will still be found in this *Hemitonic* Scale, may, by the Judgment of your Ear, in tuning, be thrown upon such Chords as are least used for the Key; as $\sharp G$, $b E$, &c. even which the Ear will bear with, as it doth with other Discords in binding Passages; if so, you close not upon them. But the other Discords, so used, are most Elegant; these only more Tolerable.

C H A P. VIII.

Of Differences.

ALL Rations and Proportions of Inequality, have a Difference between them, when compar'd to one another; and consequently the Intervals, express'd by those Rations, differ likewise. A *Fifth* is different from a *Fourth*, by a *Tone Major*; from a *Third Minor*, by a *Third Major*; so an *Eighth* from a *Fifth*, by a *Fourth*. Of the Compounding Parts of any Interval, one of them is the Difference between the other Part and the whole Interval.

BUT I treat now of such Differences as are generally less than a *Tone*, and create the Difficulties and Anomalies occurring in the two foregoing Chapters. I have the less to say of them apart, because I could not avoid touching upon them all-along. 'Twill only therefore be needful, to set before you an orderly View of them. And, first, taking an Account of the true *Harmonic Intervals*, with their Differences, and the Degrees by which they arise; 'twill be easier to judge of the false *Intervals*, and of what Concern they are to *Harmony*.

Table

Table of true Diatonic Intervals within Diapason, with the Differences between them.

		Their Rations.	Their Differences.	
Hemitone Major.		16 to 15	25 to 24	
Tone Minor.		10 to 9	81 to 80	
Tone Major.		9 to 8	16 to 15	
3d Minor,	} Compounded of	} { Tone Maj. & Hemit. Maj. Tone Maj. & Tone Min. 3d minor & Tone min. or 3d major & Hemitone major. 4th, and Tone major ; or of the two 3ds. 5th, and Hemit. maj. or 4th, and 3d min. 5th, and Tone minor or 4th and 3d maj. 6th maj. & Hem. maj. or 6th min. & Tone major ; or 5th and 3d minor. 6th maj. & Tone maj. or 5th, and 3d maj. 7th, and 2d or 6th, & 3d or 5th, & 4th.	6 to 5	25 to 24
3d Major,			5 to 4	10 to 9
4th.			4 to 3	9 to 8
5th.			3 to 2	16 to 15
6th Minor ;			8 to 5	25 to 24
6th Major ;			5 to 3	27 to 25
7th Minor ;			9 to 5	25 to 24
7th Major ;			15 to 8	16 to 15
Diapason ;			2 to 1	
Tritone ;			3d maj. and Tone maj.	45 to 32
Semidiapente ;	4th, and Hemit. major.	64 to 45	2025	

Those which arise from the Differences of Consonant Intervals, are call'd *Intervalla Concinna*, and properly appertain to Harmony : The rest are necessary to be known, for making and understanding the Scales of Musick.

Table

Table of false Diatonic Intervals, caused by Improper Degrees; with their Rations and Differences from the true Intervals.

This Mark + stands for more; — for less.

		Rations.	Differences from true.
Tribemi- tone	Least; Tone minor, and Hemit. major.	32 to 27	81 to 80 —
	Greatest; Tone major, and Hemit. max.	243 to 200	81 to 80 +
Ditone	Least; 2 Tones minor.	100 to 81	81 to 80 —
	Greatest; 2 Tones major.	81 to 64	81 to 80 +
Fourth	Less; 2 Tones minor, & Hemit. major.	320 to 243	81 to 80 —
	Greater; 2 Tones maj. & Hemit. maj.	27 to 20	81 to 80 +
Fifth	Less; Less 4th, and Tone major.	40 to 27	81 to 80 —
	Greater; Greater 4th, and Tone maj.	243 to 160	81 to 80 +
Sixth	Least; 5th, and Hemit. minor.	25 to 16	81 to 80 —
	Greatest; 5th, and Tone major.	27 to 16	81 to 80 +
Seventh	Least; 6th major, and Hemit. major.	16 to 9	81 to 80 —
	Greatest; 6th minor, and 3d minor.	48 to 25	128 to 125 +

Here

HERE in this Account may be seen, how frequently the *Comma*, and the *Diesis*, Abounding or Deficient, by reason of Misplaced Degrees, occasion Discord in *Harmonic Intervals*.

THE *Comma*, by reason of a wrong *Tone*, *i. e.* too much, when a *Tone Major* happens where there ought to be a *Tone Minor*; or too little, when the *Tone Minor* is placed instead of the *Major*. And the *Diesis* is Redundant, or Deficient, by reason of a wrong *Hemitone*; when the *Major* happens instead of the *Minor*, or the contrary: the *Diesis* being the Difference between them. And if *Hemitonium Maximum* get in the Place of *Hemitonium Majus*, the Excess will be a *Comma*; if in the Place of *Hemitone Minor*, the Excess will be *Comma* and *Diesis*.

AND these Anomalies are not Imaginary, or only Possible, but are Real in an Instrument fix'd in Tune by *Hemitones*; as, *Organ, Harpsichord, &c.* And the Reader may find some of 'em amongst those four Scales of *Diapason*; in the Sixth Chapter; to which also more may be added: Out of the First of which, I have selected some Examples, using the common Marks, as before, *viz.* + for *more*; and — for *less* or *wanting*.

L

From

From	}	# C, to <i>b</i> E; { <i>Tone Major, + Diesis; or,</i> <i>3d Min. — Hemit. Min.</i>
		# C, to F; { <i>3d Major, + Diesis; or,</i> <i>4th, — Hemit. Minor.</i>
		D, to G; <i>4th, + Comma.</i>
		<i>b</i> E, to # F; { <i>3d Min. — Dies. & Com. or</i> <i>Tone Min. + Hem. Min.</i>
		<i>b</i> E, to # G; { <i>4th, — Diesis; or,</i> <i>3d Maj. + Hemit. Min.</i>
		# F, to <i>b</i> B; { <i>3d Maj. + Dies. & Com. or</i> <i>4th, — Hem. Subminim.</i>
		# F, to B; <i>4th, + Comma.</i>
		# G, to <i>b</i> B: { <i>Tone Maj. + Diesis; or,</i> <i>3d Min. — Hemit. Min.</i>
		# G, to C; { <i>3d Major + Diesis; or,</i> <i>4th, — Hemit. Minor.</i>
		B, to D; <i>3d Min. — Comma.</i>

NEXT, take account of some Differences which constitute several *Hemitones*.

Dif-

Of Differences.

143

Difference between	Tone Major, and Hemit. Minor.	} Hemit. Maxim. 27 to 25.
	3d Major, and 4th.	} Hemit. Majus, 16 to 15.
	Tone Major, and Hemit. Major.	} Hemitone Medium } 135 to 128.
	3d Minor, and 3d Maj.	} Hem. Min. Dies Chromat. } 25 to 24
	2 Tones Major, and 4th	} Hemiton. (or Limma) Pythagor. } 256 to 243.
Tone Maj. and Limma,	} Apotome, 2187 to 2048; or Hemit. Med. with Comma.	

To which may be added out of *Mersennus*,

Differ. between.	Hemit. Maxim. and Hemit. Minor.	} Hemitonium Minimum. } 648 to 625.
	Tone Minor, and Hemitone Maxim. or, Hemitone Minor, and Comma.	} Hemitonium. Subminimum. } 250 to 243.

NEXT, take a farther View of *Differences*, most of which arise out of the preceding *Differences*, by which you will better see how all Intervals are Compounded and Differenced, and more easily judge of their Measures.

Table of more Differences.

Difference between	Tone Maj. and Tone Min.	Comma.
	Tone Maj. and Hem. Greatest.	Hemitone Minor.
	Tone Maj. and Hem. Medium.	Hemitone Major.
	Tone Maj. and Hem. Pythag.	Apotome.
	Hem. Greatest, and Hem. Maj.	Comma.
	Hem. Greatest, & Hem. Min.	{ Comma, and Diesis; - viz. Hem. Minimum.
	Hemit. Major, and Minor.	Diesis.
	Hemit. Major, and Medium.	{ 2048 to 2025, viz. Comma Minus.
	Hemit. Major, and Pythag.	Comma
	Apotome, and Hemit. Majus.	{ Differ. betw. Comma Majus, and Min.
	Apotome, and Hemit. Med.	Comma.
	Apotome, and Hemit. Pythag.	{ Comma, and the afore- said Difference.
	Apotome, and Hemit. Minus.	2 Comma's.
	Hemit. Medium, and Pythag.	{ Differ. of Comma Majus, and Minus.
	Hemit. Medium, and Minus.	Comma.
	Hemit. Pythag. and Minus.	Comma Minus.
	Hemit. Minus, and Diesis.	{ Somewhat > 3125 more than } to Comma, viz. } 3072.
	Hemit. Minus, and Comma.	Hem. Subminimum.
Diesis, and Comma.	{ Comma Minus, viz. 2048 to 2025.	
Com. Majus, and Com. Minus.	32803 to 32768.	

THESE

THESE *Differences* (with some more) are found between several other Intervals; of which more Tables might be drawn, but I shall not trouble the Reader with them. Having here shewn what they are, he may (if he please) exercise himself to examine These by Numbers, and also find out Them; and to some it may be pleasant and delightful: And, for that Reason, I have the more largely insisted on this part of my Subject, which concerns the *Measures, Habitues, and Differences* of Harmonic Intervals.

I shall add one Table more, of the Parts of which these lesser Intervals are compounded; which will still give more Light to the former; and is, in *Effect*, the same.

Tone Major contains, & is compounded of	} Tone Minor, and Comma.	} Hemitone Maxim. and Hemitone Min.	} Hem. Min.	} 2	} Limma,	} Hem. Maj.	} Hemitone Med.	} Apotome	} 1	} Diesis.	} 1	} Comma.									
													Tone Min.	} Hem. Maxim.	} Hem. Submin.	} Hemit. Major,	} Hemit. Minor.	} 2	} Hemit. Min.	} 1	} Diesis.
Hem. Maj.	} Hem. Med.	} Com. Min.	} Hem. Pyth.	} Comma.	} Hem. Min.	} Diesis..	} Hem. Subm.	} Dies. & Com.													
									Hem. Med.	} Hem. Min.	} Comma.	} Hemitone Pythagoricum.					} Difference between Comma Majus, and Minus. viz. 32805 to 32768.				
Hem. Pyth.	} Hemitone Minus.		} Comma Minus.																		
	Hem. Min.	} Hemit. Submin.	} Comma.	} Diesis, and		} 3125 to 3072.															
Diesis.				} Comma,		} Comma Minus.															
	Comma.	} Comma Minus.		} 32805 to 32768.																	

I think there scarce needs an Apology for some of these Appellations, in respect of Grammar. That I call *Hemitonium*, and *Hexachordon*, *Majus* and *Minus*; sometimes *Hemitone*, and *Hexachord*, *major*, and *minor*. These two last Words are so well adapted to our Language, that there's no *English-man* but knows them. Therefore when I make *Hemitone* an *English* Word, I take *major* and *minor* to be so too, and fittest to be join'd with it, without respect of *Gender*.

 C H A P. IX.

Conclusion.

TO conclude all. Bodies by Motion make Sound; Sound, of fitly-constituted Bodies, makes Tune: Tune, by Swift-ness of Motion is render'd more acute; by Slowness more grave: in proportion to the Measure of Courses and Recourses, of Tremblings or Vibrations of Sonorous Bodies. Those Proportions are found out by the Quantity and Affections of Sounding Bodies; *ex. gr.* by the Length of Chords. If the Proportion of Length (*cæteris paribus*) and consequently of Vibrations of several Chords, be commensurate within the Number 6; then those Intervals of Tune are Consonant, and make Concord, the Motions mixing and uniting as they pass: If incommensurate, they make Discord by the jarring and clashing of the Motions. Concords are within a limited Number, Discords innumerable. But of them, those only here consider'd, which are (as the *Greeks* term'd them) ἠμμελῆ, *Concinnous*, apt and useful in Harmony: Or which, at least, are necessary to be known, as being

the Differences and Measures of the other ; and helping to discover the Reason of Anomalies, found in the Degrees of Instruments tuned by *Hemitones*.

ALL these I have endeavour'd to explain, with the manifest Reasons of Consonancy and Dissonancy (the Properties of a *Pendulum* giving much Light to it) so as to render them easie to be understood by almost all sorts of Readers ; and to that end have enlarg'd, and repeated, where I might (to the more intelligent Reader) have compriz'd it very much shorter. But I hope the Reader will pardon that, which could not well be avoided, in order to a full and clear Explanation of that, which was my Design, *viz.* the Philosophy of the Natural Grounds of Harmony.

UPON the whole, you see how Rationally, and Naturally, all the Simple Conords, and the two Tones, are found and demonstrated, by Subdivisions of *Diapason*,

2 to 1, *i.e.* 4 to 2 ; into 4 to 3, and 3 to 2.
 2 to 1, *i.e.* 6 to 3 ; into 6 to 5, and 5 to 3.
 2 to 1, *i.e.* 8 to 4 ; into 8 to 5, and 5 to 4.
 2 to 1, *i.e.* 10 to 5 ; into 10 to 9, 9 to 8, and
 8 to 5.

IN

IN which are the Rations (in Radical, or Least Numbers) of the Octave, Fifth, Fourth, Third *Major*, Third *Minor*, Sixth *Major*, Sixth *Minor*, and Tone *Major*, and Tone *Minor*.

AND then, all the *Hemitones*, and *Diesis*, and *Comma*, are found by the Differences of these, and of one another; as hath been shewn at large.

Now, certainly, this is much to be prefer'd before any Irrational Contrivance of expressing the several Intervals. The *Aristoxenian* Way of dividing a *Tone* [*Major*] into twelve Parts, of which 3 made a *Diesis*, 6 made *Hemitone*, 30 made *Diatessaron*, (as hath been said) might be useful, as being easier for Apprehension of the Intervals belonging to the three Kinds of Musick; and might serve for a least common Measure of all Intervals (like Mr. *Mercator's* artificial *Comma*) 72 of them being contain'd in *Diapason*.

BUT this Way, and some other Methods of dividing Intervals equally, by *Surd Numbers* and *Fractions*, attempted by some modern Authors; could never constitute true Intervals upon the Strings of an Instrument,
nor

nor afford any Reason for the Causes of Harmony, as is done by the Rational Way, explaining Consonancy by united Motions, and Coincidence of Vibrations. And tho' they suppos'd such Divisions of Intervals; yet we may well believe, that they could not make them, nor apply 'em in tuning a Musical Instrument; and if they could, the Intervals would not be true, nor exact. But yet, the Voice offering at those, might more easily fall into the true Natural Intervals. *Ex. gr.* The Voice could hardly express the ancient *Ditone* of two *Tones Major*; but, aiming at it, would readily fall into the Rational Consonant *Ditone* of 5 to 4, consisting of *Tone Major* and *Tone Minor*. It may well be rejected as unreasonable, to measure Intervals by Irrational Numbers, when we can so easily discover and assign their true Rations in Numbers, that are minute enough, and easie to be understood.

I did not intend to meddle with the Artificial Part of Musick: The Art of Composing, and the Metric and Rhythmical Parts, which give the infinite Variety of Air and Humour, and indeed the very Life to Harmony; and which can make *Musick*, without Intervals of Acuteness and Gravity, even upon a Drum; and by which chiefly

chiefly the wonderful Effects of Musick are perform'd, and the Kinds of Air distinguish'd; as, *Almand, Corant, Figg, &c.* which variously attack the Fancy of the Hearers; some with Sprightfulness, some with Sadness, and others a middle Way: Which is also improv'd by the Differences of those we call Flat, or Sharp Keys; the Sharp, which take the Greater Intervals within *Diapason*, as Thirds, Sixths, and Sevenths *Major*; are more brisk and airy; and being assisted with Choice of Measures last spoken of, do dilate the Spirits, and rouze 'em up to Gallantry and Magnanimity. The Flat, consisting of all the less Intervals, contract and damp the Spirits, and produce Sadness and Melancholy. Lastly, a mixture of these, with a suitable *Rhythmus*, gently fix the Spirits, and compose them in a middle Way: Wherefore the First of these is call'd by the Greeks *Diastaltic*, Dilating; the Second, *Systaltic*, Contracting; the Last, *Hesychiastic*, Appeasing.

I have done what I design'd, search'd into the Natural Reasons and Grounds, the Materials of Harmony; not pretending to teach the Art and Skill of Musick, but to discover to the Reader the Foundations of it, and the Reasons of the

Anomalous Phænomena, which occur in the Scales of Degrees and Intervals; which tho' it be enough to my Purpose, yet is but a small (tho' indeed the most certain, and, consequently, most delightful) Part of the Philosophy of Musick; in which there remain infinite curious Disquisitions, that may be made about it; as, what it is that makes Humane Voices, even of the same Pitch, so much to differ one from another? (For tho' the Differences of Humane Countenances are visible, yet we cannot see the Differences of Instruments of Voice, nor consequently of the Motions and Collisions of Air, by which the Sound is made.) What it is that constitutes the different Sounds of the Sorts of Musical Instruments, and even single Instruments? How the Trumpet, only by the Impulse of Breath, falls into such Variety of Notes, and in the Lower Scale makes such Natural Leaps into Consonant Intervals of Third, Fourth, Fifth, and Eighth. But this, I find, is very ingeniously explicated by an honourable Member of the R. S. and publish'd in the *Philosophical Transactions*, N^o 195. Also how the *Tube-Marine*, or Sea-Trumpet (a *Monochord*) so fully expresth the Trumpet; and is also made to render other Varieties of Sounds; as, of a Violin,

lin, and Flageolet, whereof I have been an Ear-witness? How the Sounds of Harmony are receiv'd by the Ear; and why some Persons do not love Musick? &c.

As to this last; the incomparable Dr. *Willis* mentions a certain Nerve in the Brain, which some Persons have, and some have not. But further, it may be consider'd, that all Nerves are compos'd of small Fibres; Of such in the Guts of Sheep, Cats, &c. are made Lute-Strings: And of such are all the Nerves, and amongst them, those of the Ear, compos'd. And, as such, the latter are affected with the regular Tremblings of Harmonic Sounds. If a false String (such as I have before describ'd) transmit its Sound to the best Ear, it displeaseth. Now, if there be found Falseness in those Fibres, of which Strings are made, why not the like in those of the Auditory Nerve in some Persons? And then 'tis no Wonder if such an Ear be not pleas'd with Musick, whose Nerves are not fitted to correspond with it, in commensurate Impressions and Motions. I gave an Instance, in *Chap. III*, how a Bell-Glass will tremble and eccho to its own Tune, if you hit upon it: And I may add, That if the Glass should be
irregu-

irregularly framed, and give an uncertain Tune, it would not answer your Trial. In fine, Bodies must be regularly framed to make Harmonic Sounds, and the Ear regularly constituted to receive them. But this by the by; and only for a Hint of Enquiry.

I was saying, That there remain infinite Curiosities relating to the Nature of Harmony, which may give the most Acute Philosopher Business, more than enough, to find out; and which, perhaps, will not appear so easie to demonstrate and explain, as are the Natural Grounds of *Consonancy* and *Dissonancy*.

AFTER all therefore, and above all, by what is already discover'd, and by what yet remains to be found out; we cannot but see sufficient Cause to rouze up our best Thoughts, to Admire and Adore the Infinite Wisdom and Goodness of Almighty G O D. His Wisdom, in ordering the Nature of Harmony in so wonderful a manner, that it surpasseth our Understanding to make a through Search into it, tho' (as I said) we find so much by Searching, as does recompense our Pains with Pleasure and Admiration.

AND

AND his Goodness, in giving Musick for the Refreshings and Rejoycings of Mankind ; so that it ought, even as it relates to Common Use, to be an Instrument of our Great Creator's Praise, as HE is the Founder and Donor of it.

BUT much more, as 'tis advanc'd and ordain'd to relate immediately to his Holy Worship, when we Sing to the Honour and Praise of GOD. It is so Essential a Part of our Homage to the Divine Majesty, that there was never any Religion in the World, *Pagan, Jewish, Christian, or Me-humetan*, that did not mix some Kind of Musick with their Devotions ; and with Divine Hymns, and Instruments of Musick, set forth the Honour of GOD, and celebrate his Praise. Not only, *Te decet Hymnus Deus in Sion*, (Psal. 65.) but also — *Sing unto the Lord all the whole Earth*, (Psal. 96.)

AND it is that which is incessantly perform'd in Heaven, before the Throne of GOD, by a General Consort of all the Holy Angels and the Blessed.

IN short, we are in Duty and Gratitude bound to bless GOD, for our Delightful
Refresh-

Refreshments by the Use of Musick ; but especially, in our Publick Devotions, we are oblig'd by our Religion, with Sacred Hymns and Anthems, to magnifie his Holy Name ; that we may at last find Admittance above, to bear a Part in that Blessed Confort, and eternally Sing *Hallelujahs* and *Trisagions* in Heaven.

Δόξα τῶν Θεῶν.

F I N I S.



T H E

I N D E X.

T	Chap. Pag.
<i>THE Introduction.</i>	
<i>Of Sound in General.</i>	I. 1.
<i>Of Sound Harmonick.</i>	II. 5.
<i>Appendix to Chap. II. concerning the Motions and Measures of a Pendulum.</i>	15
<i>Of Consonancy and Dissonancy.</i>	III. 31
<i>Of Concords.</i>	IV. 38
<i>Of Proportion.</i>	V. 67
<i>Of Discords and Degrees.</i>	VI. 94
<i>Digression, concerning the Ancient Greek Musick.</i>	100
<i>Of Discords.</i>	VII. 126
<i>Of Differences.</i>	VIII. 140
<i>Conclusion.</i>	IX. 147

The Index to Mr. Keller's Rules.

O <i>F Concords and Discords.</i>	Page 159
<i>Of Common Chords differently taken.</i>	160
<i>Of Common Chords and Sixes differently taken.</i>	160
<i>Of Cadences.</i>	161
A 2	Of

The INDEX.

<i>Of the several Discords and Manner of Playing them.</i>	Page 163
<i>How to move the Hands when the Bass ascends or descends.</i>	164
<i>Of Dividing upon Notes in Common Time.</i>	165
<i>Of Dividing in Triple Time.</i>	167
<i>Of Natural Sixes, and Proper Cadences in a sharp Key.</i>	169
<i>Of Natural Sixes, &c. in a flat Key.</i>	170
<i>Rules how Sixes may be used in Composing.</i>	171
<i>Rules about Sevenths and Ninths.</i>	173
<i>Several Ways of Accompanying when the Bass Ascends, and Descends by Degrees.</i>	173
<i>Of playing all Sorts of Discords in a flat Key.</i>	174
<i>Of playing Discords in a sharp Key.</i>	180
<i>Of making Chords easy to the Memory.</i>	183
<i>Of playing some Notes the same way, which yet have a different appearance in Writing.</i>	183
<i>Of Transposition.</i>	184
<i>Of Discords, how prepar'd and resolv'd.</i>	186
<i>Some Examples for playing a Thorow-Bass.</i>	194
<i>Short Lessons by way of Fugeing.</i>	200
<i>Rules for Tuning an Harpsichord, &c.</i>	

RULES for Playing

A

THROW-BASS,

By the late Famous

Mr. Godfry Keller.

MUSICK consists in *Concords*, and *Discords*; the *Concords* are Four, and of two kinds, *viz.* Perfect and Imperfect; the Perfect are the 5th and 8th; the Imperfect the 3^d and 6th. The *Discords* are Three, *viz.* the 2^d, 4th, and 7th; the 9th being the same with the 2^d, but differently accompany'd.

The *Flat Imperfect 5th* is used, either as a *Concord* or *Discord*, but most commonly like the latter.

The following Scheme, (the Treble ascending by Semitones) shews all *Concords* and *Discords*, as they stand with regard to the Bass.

By *Chords* is meant either *Concords* or *Discords*; by *Semitones* is meant half Notes.

b_2 $\#_2$ b_3 $\#_3$ b_4 $\#_4$ 5 b_6 $\#_6$ b_7 $\#_7$ 8 b_9 $\#_9$

There are other *Chords* us'd sometimes, as the *flat 5th*, &c. but those shall be treated of hereafter.

In common *Chords* which are the 3^d, 5th, and 8th avoid the taking two 5^{ths} or two 8^{ths}, together, not being allow'd either in Playing or Composition; and the best way to do it in playing, is to move your Hands contrary one to the other.

When the first common *Chord* you take is the 3^d, the next must be the 5th and 8th, and so *vice versa*, as the following Scheme will illustrate.

M

Exam-

Example of Common Chords
differently taken.

$$\left\{ \begin{array}{l} 8 \\ 5 \\ 3 \end{array} \middle| \begin{array}{l} 5 \\ 3 \\ 8 \end{array} \middle| \begin{array}{l} 3 \\ 8 \\ 5 \end{array} \right.$$

The Sixth may be taken with the third and eighth, in full Playing the following several ways.

$$\left\{ \begin{array}{l} 6 \\ 3 \\ 6 \end{array} \middle| \begin{array}{l} 3 \\ 6 \\ 3 \end{array} \middle| \begin{array}{l} 8 \\ 6 \\ 3 \end{array} \middle| \begin{array}{l} 3 \\ 6 \\ 8 \end{array} \middle| \begin{array}{l} 6 \\ 3 \\ 8 \end{array} \right.$$

Example of Common Chords and Sixes, taken the several ways above mentioned.

On any Note where nothing is mark'd, common Chords are play'd. In Sixes must be observ'd that when the *Bass* is low, and requires a natural *flat* 6th, you must play two sixes and one third; if the *Bass* is high and requires a natural *flat* 6th, play two thirds and one sixth; if the 3d or 6th happens to be sharp instead of two sixes or two thirds,

Play $\left\{ \begin{array}{l} 8 \\ 6 \\ 3 \end{array} \middle| \begin{array}{l} 3 \\ 8 \\ 6 \end{array} \middle| \begin{array}{l} 6 \\ 3 \\ 8 \end{array} \right.$ Also in Divisions where a sixth is required, instead of two thirds, or two sixes, play the same.

A *flat* or *sharp* mark'd over or under any Note in the *Bass*, signifies a *flat* or *sharp* third to be play'd: A *flat* or *sharp* mark'd before a Note or Figure, signifies that Note or Figure to be play'd *flat* or *sharp*.

Exam.

Example.

All Keys are known to be flat or sharp, not by the flats or sharps plac'd at the beginning of a Lesson; but by the third above the Key, for if your Third is Flat, the Key is Flat; if your Third is Sharp, the Key is Sharp.

All sharp Notes naturally require flat Thirds, all flat Notes require sharp Thirds; the same Rule hold as to Sixes.

B, E, and A are naturally sharp Notes in an open Key; F, C, and G are naturally flat Notes in an open Key.

Discords are prepared by Concords, and resolved into Concords, which are brought in when a part lies still, and are sometimes used in contrary Motion.

There are three sorts of Cadences, or full Closes, as when the Bass falls a 5th, or rises a 4th, viz the Common Cadence; the 6th and 4th Cadence; and the great (or fullest) Cadence. Each of these may be accompany'd 3 different ways; as will be seen by the following Examples.

The Common Cadence.

}	8	b7	4	#3	5	5	
	5	5	8	b7	4	#3	
	4	#3	5	5	8	b7	

The 6th and 4th Cadence.

}	8	8	b7	4	4	#3	6	5	5	
	6	5	5	8	8	b7	4	4	#3	
	4	4	#3	6	5	5	8	8	b7	

The great Cadence. $\left\{ \begin{array}{l} 7\ 8\ 8\ \flat 7 \mid \sharp 3\ 4\ 4\ \sharp 3 \mid 7\ 6\ 5\ 5 \\ 5\ 6\ 5\ 5 \mid 8\ 8\ 8\ \flat 7 \mid 5\ 4\ 4\ \sharp 3 \mid \\ \sharp 3\ 4\ 4\ \sharp 3 \mid 7\ 6\ 5\ 5 \mid \sharp 3\ 8\ 8\ \flat 7 \mid \\ 5 \qquad \qquad \qquad 8 \end{array} \right.$

A musical score for the 'great cadence' in G major. It consists of two staves: a treble staff and a bass staff. The treble staff contains chords and single notes, while the bass staff contains single notes. The notation includes accidentals (sharps and flats) and a double bar line at the end.

In all Cadences whatsoever, where the *Bass* rises a 4th, or falls a 5th, Observe, that the 4th falls half a Note into a *sharp* Third, and the 8th a whole Note into a *flat* 7th.

There is another Cadence call'd the 7th and 6th Cadence, which is counted but a half Close, and if the 6th is *flat*, is never used for a final Close, because it does not satisfy the Ear, like as when the *Bass* falls a 5th, or rises a 4th, 'tis often introduced in a piece of Musick, as the Air may require; and when it ends any one part of a Piece, 'tis in order to begin a new Movement or Subject: The 7th and *sharp* 6th may be used for a final Close, if the Design of the Composer requires it, but 'tis very rarely done.

The following Example will shew how both the 7th and $\flat 6$ th, and 7th and $\sharp 6$ th are us'd.

A musical score illustrating the 7th and $\flat 6$ th cadence. It features a treble staff and a bass staff. The bass staff has two specific cadences labeled '7 \sharp 6' and '7 \flat 6'.

A musical score illustrating the 7th and $\sharp 6$ th cadence. It features a treble staff and a bass staff. The bass staff has two specific cadences labeled '7 \sharp 6' and '7 \sharp 6'.

Observe when a Discord happens in the higher Note, leave the Concord out above it.

{ The Flat } { 4th and } { second. }	$\left\{ \begin{array}{l} 6 \ 2 \ 4 \\ 4 \ 6 \ 2 \\ 2 \ 4 \ 6 \end{array} \right.$	here instead of the 6th, the 5th may be added, but then it ought to be mark'd.	{ The Sharp } { 4th and } { second. }	$\left\{ \begin{array}{l} 6 \ 2 \ \#4 \\ \#4 \ 6 \ 2 \\ 2 \ \#4 \ 6 \end{array} \right.$	here the 8th is omitted unless it be join'd.	{ The perfect } { 5th and 6th } { join'd. }	$\left\{ \begin{array}{l} 6 \ 3 \ 5 \\ 5 \ 6 \ 3 \\ 3 \ 5 \ 6 \end{array} \right.$	here the 8th if one think fit to playfull may be added.

The perfect fifth when joyn'd with a sixth is used like a Discord.

Example.

Figured bass notation: 4 2, 6 b5, 6 7 6 #, # 2 6, 5 #3, 6 6, 5 #3

{ The Sharp } { 7th, when } { the Bass } { lies still. }	$\left\{ \begin{array}{l} \#7 \ 2 \\ 4 \ \#7 \\ 2 \ 4 \ \#7 \end{array} \right.$	here to play full the Flat 6th may be added.	{ When the 3d } { and 4th are } { mark'd above }	$\left\{ \begin{array}{l} 7 \ 3 \ 4 \\ 4 \ 7 \ 3 \\ 3 \ 4 \ 7 \end{array} \right.$	the 7th Sharp 6th may be used, but then it ought to be mark'd.

{ The 9th re- } { solving into } { the 8th. }	$\left\{ \begin{array}{l} 3 \ 5 \\ 9 \ 8 \ 3 \\ 5 \ 9 \ 8 \ 3 \end{array} \right.$	The 6th and 4th when the Bass descends by degrees.	$\left\{ \begin{array}{l} 6 \ 2 \ 4 \\ 4 \ 6 \ 2 \\ 2 \ 4 \ 6 \end{array} \right.$	{ The 6th and 4th } { when the Bass } { skips or lies still. }	$\left\{ \begin{array}{l} 6 \ 8 \ 4 \\ 4 \ 6 \ 8 \\ 8 \ 4 \ 6 \end{array} \right.$

Example.

Figured bass notation: 8 #7 8, #6 3, 6 6 #, 6 9 8 #3, #3, 5 #3, 6 4 2

Figured bass notation: 6 7 4, 6 6 4, #7 6 4, 5 #3

The

Rules for a Thorow-Bass.

The 7th and 5th happening just before the Cadence Note. $\left\{ \begin{array}{l} 7 | 3 | 5 \\ 5 | 7 | 3 \\ 3 | 5 | 7 \end{array} \right.$ here instead of the third, the ninth if prepar'd may be used but then it ought to be mark'd.

The extreme Flat seventh, and Flat fifth happening just before the Cadence Note. $\left\{ \begin{array}{l} b7 | 3 | b5 \\ b5 | b7 | 3 \\ 3 | b5 | b7 \end{array} \right.$ the extreme Flat seventh is the same with the Sharp sixth.

The extreme Sharp second and fourth. $\left\{ \begin{array}{l} 6 | \#2 | 4 \\ \#4 | 6 | \#2 \\ \#2 | 4 | 6 \end{array} \right.$ the extreme Sharp second is the same distance as the Flat third. $\left. \right\}$ Ex. as follows.

The 4th and 9th resolving into the 3d and 8th. $\left\{ \begin{array}{l} 4 | 3 | 9 | 8 | 5 \\ 9 | 8 | 5 | 4 | 3 | 9 | 8 \end{array} \right.$ The 9th and 7th resolving into the 3d and 8th. $\left\{ \begin{array}{l} 9 | 8 | 7 | 6 | 3 \\ 7 | 6 | 3 | 9 | 8 \\ 3 | 9 | 8 | 7 | 6 \end{array} \right.$

Example.

When the Bass ascends or descends one or two Notes, move your Hands in playing contrary one to the other.
After a sixth where no eighth is concerned, you may either ascend or descend together.

After

After a sixth where the eighth lies in the middle, you may either ascend or descend.

Example.

The first system of the example consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C). It contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Above the bass staff, there are several annotations: a '6' above the first note (G2), a '6' above the second note (A2), a '6' above the third note (B2), a '# 6' above the fourth note (C3), a '6' above the fifth note (B2), a '5' above the sixth note (A2), a '4' above the seventh note (G2), a '# 3' above the eighth note (F2), a '6' above the ninth note (E2), and a '#' above the tenth note (D2).

The second system of the example consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C). It contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Above the bass staff, there are several annotations: a '6' above the first note (G2), a '6' above the second note (A2), a '6' above the third note (B2), a '5' above the fourth note (C3), a '4' above the fifth note (B2), a '3' above the sixth note (A2), and a '6b5' above the seventh note (G2).

The third system of the example consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C). It contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Above the bass staff, there are several annotations: a '6b5' above the first note (G2), a '#' above the second note (A2), a '3' above the third note (B2), a '6' above the fourth note (C3), a '#' above the fifth note (B2), a 'b 5' above the sixth note (A2), and a '4#3' above the seventh note (G2).

Example of passing Notes in Common-time.

The example of passing notes in common-time consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C). It contains notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Above the bass staff, there are several annotations: a '6' above the first note (G2), a '6' above the second note (A2), a '6' above the third note (B2), a '6' above the fourth note (C3), a '6' above the fifth note (B2), a '6' above the sixth note (A2), a '6' above the seventh note (G2), a '6' above the eighth note (F2), a '6' above the ninth note (E2), and a '6' above the tenth note (D2).

The first system of musical notation consists of two staves. The upper staff contains a melodic line with notes and rests, accompanied by fingerings: 5, 4, 3, 7, 6, b6, 6. The lower staff contains a bass line with notes and rests, accompanied by fingerings: 5, 4, 3, 6, b6, 6.

The second system of musical notation consists of two staves. The upper staff contains a melodic line with notes and rests, accompanied by fingerings: 6, 5, 6, 4, 6, 6, 4, 6, 7, 4, 2, 6. The lower staff contains a bass line with notes and rests, accompanied by fingerings: 6, 5, 6, 4, 6, 4, 6, 6.

The third system of musical notation consists of two staves. The upper staff contains a melodic line with notes and rests, accompanied by fingerings: 6, 7, 6, 6, 4#3, 6, 6. The lower staff contains a bass line with notes and rests, accompanied by fingerings: 6, 7, 6, 6, 4#3, 6, 6.

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with notes and rests, accompanied by fingerings: 6, 6, 6, 6, 6, 6, 6, 6. The lower staff contains a bass line with notes and rests, accompanied by fingerings: 6, 6, 6, 6, 6, 6, 6, 6.

A musical exercise for a Thorow-Bass, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#). The exercise features a series of sixteenth-note patterns. Fingerings are indicated by numbers 3, 4, 5, 6, 4, and 3 above the notes. The piece concludes with a double bar line and a repeat sign.

Example of passing Notes in Triple-time!

The first example of passing notes in triple-time, consisting of two staves. The key signature has one sharp (F#) and the time signature is 3/8. The top staff contains a melodic line with sixteenth-note triplets. The bottom staff provides a harmonic accompaniment with quarter notes. The key signature and time signature are clearly marked.

The second example of passing notes in triple-time, consisting of two staves. The key signature has one sharp (F#) and the time signature is 3/8. The top staff features a melodic line with sixteenth-note triplets and some chromaticism. The bottom staff has a harmonic accompaniment. Fingerings 6, 4, 3 are indicated above the notes in the top staff.

The third example of passing notes in triple-time, consisting of two staves. The key signature has one sharp (F#) and the time signature is 3/8. The top staff contains a melodic line with sixteenth-note triplets. The bottom staff provides a harmonic accompaniment. Fingerings 6, 4, 3 are indicated above the notes in the top staff.

The first system of musical notation consists of two staves. The top staff is in a sharp key (one sharp) and contains a series of eighth notes with various accidentals and fingerings (6, #6, 6, 5, #3, #, 6). The bottom staff is in a sharp key (two sharps) and contains a series of notes with accidentals and fingerings (6, #6, 6, 5, 4#3, #).

The second system of musical notation consists of two staves. The top staff is in a sharp key (one sharp) and contains a series of notes with accidentals and fingerings (6, 6, 4, 3). The bottom staff is in a sharp key (two sharps) and contains a series of notes with accidentals and fingerings (6, 6, 4, 3).

Of Natural Sixes.

Play common Chords on all Notes where the following Rules dont direct you otherwise.

The natural Sixes in a *Sharp* Key are on the half Note below the Key, the third above the Key, and on all extraordinary *Sharp* Notes out of the Key, if not to the contrary mark'd, or prevented by Cadences.

The natural Sixes in a *Flat* Key are on the Note below the Key; the Note above the Key, and on all extraordinary *Sharp* Notes out of the Key, if not to the contrary mark'd, or prevented by Cadences.

When the *Bass* either in a *Flat*, or a *Sharp* Key, ascends or descends half a Note, Sixes are proper on the first Note, falling on the second, unless prevented by a Cadence.

When the *Bass* either in a *Flat* or *Sharp* Key, descends with a common Chord by thirds; Sixes are proper on the falling thirds.

When the *Bass* either in a *Flat* or a *Sharp* Key, ascends with a common Chord by thirds: Sixes are proper on the rising thirds. In a *Flat* Key the third above the Key generally requires a sixth to prepare the Cadence, the fifth being repugnant to the half Note below the Key.

Seldom two Notes ascend or descend but one of them hath a Sixth.

Example of Natural Sixes and proper Cadences in a sharp Key.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature 'C'. It contains figured bass notation: 6, 6, 5 4 3, 6. The system concludes with a double bar line and a fermata.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature 'C'. It contains figured bass notation: 6, 5 # 3, 6, 6 # 6. The system concludes with a double bar line and a fermata.

The third system of music consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature 'C'. It contains figured bass notation: 5 # 3, 6 b 5, 6. The system concludes with a double bar line and a fermata.

The fourth system of music consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature 'C'. It contains figured bass notation: 6, 5 4, 3. The system concludes with a double bar line and a fermata.

Example of Natural Sixes and proper Cadences in a flat Key.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a flat key signature (one flat). The bass staff contains figured bass notation with figures: 6, 6, 6, 6 #, 6, 5 4 #3. The system concludes with a double bar line and repeat signs.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a flat key signature (one flat). The bass staff contains figured bass notation with figures: 6, 6 #, 6, 6, 5 4 #3. The system concludes with a double bar line and repeat signs.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a flat key signature (one flat). The bass staff contains figured bass notation with figures: 6, 5 4 3 #3, 6. The system concludes with a double bar line and repeat signs.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a flat key signature (one flat). The bass staff contains figured bass notation with figures: 6, 6 #, b 5, b 7 5, 5 4 #3. The system concludes with a double bar line and repeat signs.

Now

Now all these *Sixes* mentioned either in a *Flat* or *Sharp* Key, are not only to be observed in the Key you play in, but likewise in all other *Cadences* you are going into: And for the time you keep in that *Cadence*, observe the Rules for *Sixes* as tho' you were in the Key your Lesson is Composed in.

Where the *Bass* ascends a perfect fourth, or descends a perfect fifth, *Sixes* are generally left.

Other Rules for *Sixes* are where the *Bass* moves by degrees downwards, then these *Sixes* may be play'd on every other Note.

Example.

The Composer (especially in few parts) may Compose as many *Sixes* either ascending or descending by degrees as they think fit, but then they ought to be marked.

Example.

Now

Now here follows an Example where two Sixes are absolute necessary, and that descending because they are short Cadences instead of 7. 6 mark'd.

In a flat Key Descending.

Musical notation for 'In a flat Key Descending'. The piece is in common time (C) and a flat key (F major or D minor). The upper staff (treble clef) shows a descending melodic line with notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff (bass clef) shows a descending bass line with notes C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The piece ends with a double bar line and repeat dots. There are two '6' figures above the bass line, indicating sixteenth notes.

Ascending.

Musical notation for 'Ascending'. The piece is in common time (C) and a flat key (F major or D minor). The upper staff (treble clef) shows an ascending melodic line with notes C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The lower staff (bass clef) shows an ascending bass line with notes C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line and repeat dots. There are two '6' figures above the bass line, indicating sixteenth notes.

In a sharp Key Descending.

Musical notation for 'In a sharp Key Descending'. The piece is in common time (C) and a sharp key (G major or E minor). The upper staff (treble clef) shows a descending melodic line with notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The lower staff (bass clef) shows a descending bass line with notes C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The piece ends with a double bar line and repeat dots. There are two '6' figures above the bass line, indicating sixteenth notes.

Ascending.

Musical notation for 'Ascending'. The piece is in common time (C) and a sharp key (G major or E minor). The upper staff (treble clef) shows an ascending melodic line with notes C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The lower staff (bass clef) shows an ascending bass line with notes C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line and repeat dots. There are two '6' figures above the bass line, indicating sixteenth notes.

When

When the Bass lies still, the Seventh is generally resolved into the 6th, and the 9th into the 8th. The Example which follows, shews how Discords may be Resolved several ways.

Example.

The 'Example' section consists of two systems of musical notation, each with a treble and bass clef. The first system shows a sequence of chords with figured bass notation below: 6, 9, 6, 7#, 5#3, 6, 7, 7, 7, 7, 7, 7, 7. The second system shows a similar sequence with figured bass notation: 43, 6, 9, 6, #, #, 6, 9, 6, 3, 6, 5, 4, #3. The notation includes various chord symbols and accidentals, illustrating different ways to resolve discords.

Several Examples of what may be done when the Bass Descends by degrees.

The Common way.

'The Common way' section shows a grand staff with a descending bass line. The treble clef part has notes with stems pointing down. The bass clef part has figured bass notation: 6, 76, 56, 6, 76. This illustrates a common method of resolving chords as the bass descends.

Natural and Artificial.

'Natural and Artificial' section shows a grand staff with a descending bass line. The treble clef part has notes with stems pointing down. The bass clef part has figured bass notation: 56, 76, 76, 56, 56, 76, 76. This illustrates natural and artificial resolutions of chords as the bass descends.

All Artificial.

Musical notation for 'All Artificial'. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated as 56, 76, 76, 76, 76, 76.

When the Bass Ascends by Degrees.

Musical notation for 'When the Bass Ascends by Degrees'. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated as 56, 56, 56, 56, 56, 56, b5.

Musical notation for 'When the Bass Ascends by Degrees'. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated as 76, 6, 98, 76, b5.

Example of all sorts of Discords in a flat Key.

Musical notation for 'Example of all sorts of Discords in a flat Key'. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Chords and fingerings are indicated as 8#7, 8#7, 6 4(54)4(32), 3 6 76, #34, 5 4#3.

5 4 6 6b5 5#3 6 6 3#3 7

4#3 #3 6 4 6b5 6 4 6 5 4 6 6 4

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

9 6 3#3 #2 16 5 4#3 b65 #4 6 #2 6

7 6 #3 4 3 6 4 3 6 7 5 #3 6

#4 6 #6 6 6 6 6 #6 b6 4#3

87 6 #3 4(54) 5 4 (#32)#3

Where the Figures are set in Parenthesis, those I wou'd have only dropt to set off Playing.

Example of all sorts of Discords in a sharp Key.

6 54(54) 5 4(32) 36 7 7 7 7 43 4b3

43 43 1#3 76 #3+ 4b3 #3+ 4b3 #3+ 4b3

7 6 5 #3+ 4b3 76 5 54 43 4 5 2 6 4 5 2 6

76 # #2 4 #3 #4 6 7 # 6 9 6 9 16

9 6 9 6 9 6 7 43 6 5 4 6 5 4 6

The first system of music consists of two staves. The treble staff contains a series of notes, including a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The bass staff contains a series of notes, including a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. Fingerings are indicated by numbers 3, 4, 5, 6, and 7. A sharp sign (#) is placed above the final note in both staves.

The second system of music consists of two staves. The treble staff contains a series of notes, including a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The bass staff contains a series of notes, including a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. Fingerings are indicated by numbers 6, 7, 6, 7, 6, 9, 6, 7, 6, 6, and 43. A sharp sign (#) is placed above the final note in both staves.

The third system of music consists of two staves. The treble staff contains a series of notes, including a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The bass staff contains a series of notes, including a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. Fingerings are indicated by numbers 6b5, 9 8 / 6 5, 7, b 7 / b 5, 4 5, and 9 8 / 4 3. A sharp sign (#) is placed above the final note in both staves.

The fourth system of music consists of two staves. The treble staff contains a series of notes, including a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The bass staff contains a series of notes, including a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. Fingerings are indicated by numbers 9 8 / 7 6, 7 6 5, 7 6 / 3 4, and 4 3. A sharp sign (#) is placed above the final note in both staves.

To make some Chords easie to your memory, you may observe as follows: A common Chord to any Note makes a 3d. 6th. and 8th. to the 3d. above it, or 6th. below it. A common Chord makes a 4th. 6th. and 8th. to the 5th. above it, or a 4th. below it. A common Chord makes a 3d. 5th. and 7th. to the 6th. above it, or a 3d. below it. A common Chord makes a 4th. 6th. and 2d. to the 7th. above it, or a 2d. below it.

A 2d. and 4th marked makes a common Chord to the Note above it, observing the 5th. perfect or imperfect, according to the Key, as also an 8th. 3d. and 6th. to the 4th. above it, or 5th. below it. A *Sharp* 7th. marked, where the *Bafs* lies still makes 8th. 3d. and *sharp* 6th. to the Note above it, and 5th. 7th. and *sharp* 3d. to the Note below it. An extream *sharp* 2d. and 4th. marked on a *Flat* Note, makes *sharp* 3d. 5th. and 7th. on the half Note below it, as also a *sharp* 6th. 8th. and 3d. to the *sharp* 4th above it, or *flat* 5th below it; the *flat* 5th. and extream *flat* 7th. marked on a *Sharp* Note, makes 3d. *flat* 5th. and 8th. to the 3d. above it, or the 6th. below it, as also an 8th. 3d. and 6th. to the *flat* 5th. above it, or *Sharp* 4th. below it. The 4th. or 9th. mark'd is the perfect 5th. 6th. and 3d. on the whole Note below it, and the *flat* 5th. 6th. and 3d. on the half Note below it, as also 3d. 7th. and 9th to the 3d. above it, or 6th. below it, the 9th. and 7th mark'd is the 5th. 9th. and 4th. on the 3d. below it, and the 6th. 3d. and perfect 5th. to the perfect 4th. below it, or the 5th. above it, and 6th. 3d. and *flat* 5th. on the perfect 4th. below it.

The *flat* 5th. and *sharp* 4th. the extream *sharp* 2d. and *flat* 3d. The extream *flat* 7th, and *sharp* 6th. upon any fretted Instruments, or Harpsicord. without quarter Notes, are the same thing in distance, yet the distinction is as follows

#2d. b3d. b7th. #6th. b7th. #6th.

There are some other Chords of the same kind, *Viz.* the extream flat 4th. being the same as the sharp 3d. and the extream sharp 5th. the same as a flat 6th. but these Chords are only useful in three Parts, and will not admit a 4th. the distinction is as follows,

b4th. #3d. b4th. #3d. #5th. b6th. #5th. b6th.

This extream flat 4th. admits a 6th. for the second Part and is resolv'd into the third, and the 6th. into the flat 5th. The extream sharp 5th. admits for the second Part a third.

Of Transposition.

Before any one can pretend to Trans-pose from one Key into another, it is necessary they shou'd know all the *Flats* and *Sharps* naturally belonging to all, at least the Practicable Keys.

C#3 Ab3 F#3 Db3 G#3 Eb3 B#3
 Gb3 D#3 Bb3 E#3 Cb3 A#3
 Fb3 A#3 Fb3 E#3 Cb3
 x x x x x

Note: The Keys which are mark'd with a Cross under them are seldom used.

1 2 3 4 5 c.c.
 1 2 3 4 5 c.c.

Additional flats and sharps in Order.

The reason why I call the *Flats* and *Sharps* One, Two, Three, &c. is because where B is flat E may not, but where E is flat B must. The same reason holds good for *Sharps*.

Next it is requisite to be acquainted with the several *Cliffs* and their Removes, and last observe, that all *Flat* Keys must be Transpos'd into *flat* Keys, and *sharp* into *sharp* ones: Which Keys are known according to their 3d. which is either *Flat* or *Sharp*.

*F*aut Cliffs. *C* solfaut Cliffs. *G* solreut *C*. The Natural *sharp* Key.

A Note higher.

A sharp 3d. higher.

A flat 3d. higher.

A 4th. higher.

A 5th. higher.

A sharp 6th. higher.

A flat 6th. higher.

A flat 7th higher.

In a *flat* Key, the Natural.

A 2d. lower.

A flat 3d. lower.

A sharp 3d. lower.

A 4th. lower. A 5th. lower.

A sharp 6th, lower. A flat 6th, lower.

A sharp 7th, lower. A flat 7th, lower.

You are to observe what *Flats* or *Sharp*, belong to all the Keys, and imagine the *Cliff* that puts you in the Key you have a mind to Play in; and what you find too high or too low, according to the Compass of the Instrument you play on, you must *Transpose* an 8th. higher, or lower which is easie enough to be done.

Of Discords, how many ways they may be prepar'd and resolv'd.

The 4th. when joyn'd with a 5th. or 6th. and is generally resolv'd into the third, may be prepar'd by a 3d. 5th. 6th. or 8th.

The 4th. prepar'd by a 3d. and Resolv'd into a 3d.

The 4th. prepar'd by a 5th and Resolv'd into a 3d.

The 4th. prepar'd by a 6th. and Resolv'd into a 3d.

The 4th. prepar'd by an 8th. and Resolv'd into a 3d.

The 4th. on occasion Resolv'd into a 6th.

The 4th Resolv'd into the 3d. several times before you come to the *Cadence*.

The 7th. may be prepar'd by a 3d. 5th. 6th. 7th. or 8th. The 7th. when the *Bafs* lies still Resolves into the 6th. and when the *Bafs* falls Five Notes, or rises four Notes it Resolves into the 3d. The 7th. some times Resolves into a 5th. and then it is in order to a *Cadence*; so that the *Bafs* rises one Note. I have seen the 7th. Resolv'd into an 8th. but it sounds so like two 8ths, that it makes me utterly against it.

The 7th. prepar'd by a 3d. and Resolv'd into a 6th.

The 7th. prepar'd by a 5th. and Resolv'd into a 6th.

The 7th. prepar'd by a 6th. and Resolv'd into a 6th.

The 7th. prepar'd by an 8th. and Resolv'd into a 6th.

Detailed description: Two musical examples in G major. The first shows a 7th chord (F#-A-C-E) prepared by a 6th chord (E-G-A-C) and resolving to a 6th chord (E-G-A-C). The second shows a 7th chord (F#-A-C-E) prepared by an 8th chord (F#-A-C-E-G) and resolving to a 6th chord (E-G-A-C). Both examples are in treble and bass clefs with a common time signature.

Example of the 7th. Resolving into the 3d. or the 5th. some times.

Detailed description: A musical example in G major showing a 7th chord (F#-A-C-E) resolving to a 3rd chord (E-G-A) or a 5th chord (G-B-D). The bass line is annotated with figures 6, 7, 7, 7, 6, 5.

There is some times two 7ths. Compos'd one after another, but it is call'd a Licence in Musick and commonly in order to a Cadence.

Detailed description: A musical example in G major showing two 7th chords (F#-A-C-E) in sequence. The bass line is annotated with figures 6, 7, 7, 4, 3.

The 9th. is generally prepar'd by a 3d. or a 5th. and it may be by a 6th. or 8th. but not so naturally. The 9th. when the *Bass* lies still, Resolves into the 8th. The 9th. when the *Bass* falls a 3d. Resolves into a 3d. The 9th. when the *Bass* rises a 3d. Resolves into a 6th. The 9th. may Resolve into a 5th. but not so naturally as the other, and then the *Bass* rises four Notes.

The 9th. prepar'd by a 3d. and Resolv'd into the 8th.

The 9th. prepar'd by the 5th. and Resolv'd into the 8th.

Detailed description: Two musical examples in G major. The first shows a 9th chord (F#-A-C-E-G) prepared by a 3rd chord (E-G-A) and resolving to an 8th chord (F#-A-C-E-G). The second shows a 9th chord (F#-A-C-E-G) prepared by a 5th chord (G-B-D) and resolving to an 8th chord (F#-A-C-E-G). Both examples are in treble and bass clefs with a common time signature.

The 9th. prepar'd
by a 6th. and Re-
solv'd into the
8th.

Musical notation showing a 9th interval (6-9) resolving to an 8th interval (6-8). The bass line shows a descending motion from the 6th to the 8th degree.

The 9th. prepar'd
by the 8th. and
Resolv'd into the
8th.

Musical notation showing a 9th interval (8-9) resolving to an 8th interval (8-8). The bass line shows a descending motion from the 8th to the 8th degree.

Of the 9th. Resolving into the 3d. and 6th. but rarely into a 5th.

Example.

Musical notation showing a 9th interval resolving into a 3rd and 6th interval. The bass line shows a descending motion from the 9th to the 3rd degree.

The *Flat* 4th. and 2d. and *Sharp* 4th. and 2d. is brought in when the *Bass* in a driving Note descends a half or whole Note, the *Sharp* 4th. always Resolves into the 6th. as does generally the *Flat* 4th. but some times with the *Flat* 5th. the 2d. Resolves into the 3d.

Where the several driving Notes descend by degrees.

Example.

Musical notation showing a sequence of driving notes descending by degrees. The bass line shows a descending motion from the 5th to the 6th degree.

Another Example.

Musical notation showing another example of driving notes descending by degrees. The bass line shows a descending motion from the 5th to the 6th degree.

The 9th. and 7th. mark'd above one another, may be prepar'd by the 3d. and 8th. and Resolv'd into the 8th. and 6th. the *Bafs* lying still and some times is artificially into the *Flat* 5th. and 3d. and the *Bafs* falls a *Flat* 5th.

Example.

The 4th. and 9th mark'd one above another is best prepar'd by the 3d. and 5th. and Resolv'd into the 3d. and 8th, the *Bafs* lying still, some times artificially into the *Flat* 5th. and 3d. the *Bafs* falling a 3d. and some times into a 7th. the *Bafs* rising four Notes contrary to the *Treble*.

Example.

The 4th. and 3d. mark'd one above another is commonly us'd when the *Bafs* ascends by degrees, the 6th. and 4th. with a 2d. is commonly us'd when the *Bafs* descends by degrees.

Example.

The 6th. and 4th. where the 8th. is joyn'd is commonly us'd when the Bass lies still in a Sharp Key, or when the Bass either descends four Notes, or ascends five Notes. *Example.*

The first example shows a musical passage in a sharp key. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-5 below the notes. The passage concludes with a double bar line.

The Sharp 7th. when accompany'd with a 2d. and 4th. is us'd, when the Bass lies still in a Flat Key. *Example.*

The second example shows a musical passage in a flat key. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-5 below the notes. The passage concludes with a double bar line.

The extream Sharp 2d. and 4th. generally prepares a Cadence. The 5th. and 7th. and the Flat 5th. and extream Flat 7th. are generally the fore runners of a Cadence. *Example.*

The third example shows a musical passage in a flat key. The treble staff contains notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1-5 below the notes. The passage concludes with a double bar line.

The perfect 5th. and 6th. joyn'd is commonly us'd as the 7th. and 5th. before a *Cadence*, as also when the *Bass* descends by 3ds.

The *Flat* 5th. may be joyn'd to any *Sharp* Note that requires a 6th. unless it be contrary to the *Key*, or it be mark'd otherwise.



The extream *Sharp*, and the extream *Flat* Notes belonging naturally to either *Flat* or *Sharp* Key : The extream *Sharp* in a sharp Key, is the half Note below the Key : The extream *Sharp* in a flat Key, is the Note above the Key, unless taken off by an additional *Sharp* : The extream *Flat* in a *Sharp* Key, is a 4th. above or the 5th. below the Key : The extream *Flat* in a flat Key, is a 3d. below or a 6th. above the Key.

The extream *Sharp* being too harsh, and the extream *Flat* too luscious unless taken off by an additional *Sharp* or *Flat*, or what is excepted in the following Rules ought to be doubled.

On either extream *Sharp* or *Flat* Note, or any extraordinary *Sharp* or *Flat* Note out of the Key, that requires a common Chord, you double the 8th. in Composition, or Playing four Parts. If the extream *Sharps*, or an extraordinary sharp Note requires a natural *Flat* 6th. you leave out the 8th. in four parts, and Compose, or Play two Sixes and one third, or two thirds according as the *Bass* is too high, or too low.

If the extream *Flat* or any extraordinary flat Note requires a 6th. instead of double Sixes, or double thirds, you may Compose, or Play in four Parts.

Where the extream *Flat*, or an extraordinary flat Note happens to make a 6th. to any Note, never double that Sixth.

Example in a Sharp Key.



Example in a Flat Key.



The first five staves of music are in G major (one sharp). The first staff contains notes G, A, B, C, D, E, F#, G with fingerings 6, 5, 6, 6, 5, 4, 5, 6, 6, 5, 7, 5, 4#3, 6. The second staff contains notes G, A, B, C, D, E, F#, G with fingerings 6, 6, #, 6, 5, 4#3, 6, b5, 5, 43, 98. The third staff contains notes G, A, B, C, D, E, F#, G with fingerings 7, 6, 3, 4, 43, 6, 6, 4#3, 6, 76. The fourth staff contains notes G, A, B, C, D, E, F#, G with fingerings #, 6, 6, 6, 4#3, #, 6. The fifth staff contains notes G, A, B, C, D, E, F#, G with fingerings 6, 5, 4#3, followed by a double bar line and a wavy line.

Some Lessons where the F. and the C. Cliffs Interfere one with the other.

The next three staves of music are in G major (one sharp). The first staff contains notes G, A, B, C, D, E, F#, G with fingerings #6, 5, 6, #, 6, 4, 2, 6, 76, #, 6, 9, 6. The second staff contains notes G, A, B, C, D, E, F#, G with fingerings 7, #, 4#, 5, 2, 6, 4, 2, 6, #, #, 2, 6#4, #, 2, 6. The third staff contains notes G, A, B, C, D, E, F#, G with fingerings #, 2, 6, 4, 2, 6, b5, 4, 2, 6, 6, 7, 4#, 4#3.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 6, 9, 6, 9/6, 6, 6, #, 6, b5, 6, 6. The staff ends with a double bar line and a repeat sign.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains notes with accidentals and fingerings. Fingerings are indicated by # 9/5, 4#3, b65, # 7, b7, b5, 4#3. The staff ends with a double bar line and a repeat sign.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains notes with accidentals and fingerings. Fingerings are indicated by 6, #, #, 6, #6, 6, 76, #. The staff ends with a double bar line and a repeat sign.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains notes with accidentals and fingerings. Fingerings are indicated by 6, 6/4, 6, #, 6/4, 6, 4, 3. The staff ends with a double bar line and a repeat sign.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains notes with accidentals and fingerings. Fingerings are indicated by 6, 6, 6, 6, 5, 4#3. The staff ends with a double bar line and a repeat sign.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains notes with accidentals and fingerings. Fingerings are indicated by 6, #, 6, 6, 6, 6, #, 76, #. The staff ends with a double bar line and a repeat sign.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains notes with accidentals and fingerings. Fingerings are indicated by 6, 6/4, #, #, 6, #, #, #. The staff ends with a double bar line and a repeat sign.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains notes with accidentals and fingerings. Fingerings are indicated by #, 6, #6, 6, #6, 6, 986, #76, 4#3. The staff ends with a double bar line and a repeat sign.

In this Lesson the G, C, and F. are all us'd.

Musical notation with figured bass: $b \overset{6}{\#2} \overset{6}{b5} \#7 \overset{6}{\#} \overset{6}{b5} \overset{6}{\#} \overset{6}{\#2} \overset{6}{\#}$

Musical notation with figured bass: $6 \overset{6}{93} \overset{7}{\#} \overset{b7}{b5} \overset{4\#3}{\#}$

Musical notation with figured bass: $\overset{6}{\#} \overset{6}{\#} \overset{6}{\#} \overset{6}{\#} \overset{6}{\#} \overset{6}{\#} \overset{6}{\#} \overset{6}{\#} \overset{6}{\#} \overset{6}{\#} \overset{6}{\#}$

Musical notation with figured bass: $\overset{4}{52} \overset{6}{b5} \overset{4}{52} \overset{6}{b5} \overset{6}{76} \overset{\#}{\#} \overset{6}{\#} \overset{4\#3}{\#} \overset{6}{\#}$

Musical notation with figured bass: $\overset{\#}{\#} \overset{6}{\#} \overset{6}{\#} \overset{4\#}{\#} \overset{3}{3} \overset{6}{6} \overset{4}{3} \overset{6}{6} \overset{6}{47}$

Musical notation with figured bass: $\overset{5}{43} \overset{6}{4} \overset{6}{6} \overset{6}{4} \overset{6}{6} \overset{7}{7} \overset{43}{43}$

Musical notation with figured bass: $\overset{5}{34} \overset{6}{b5} \overset{8}{6\#5} \overset{7}{6} \overset{6}{b5} \overset{7\#6}{7\#6} \overset{6b5}{6b5} \overset{43}{43} \overset{9}{7\#6} \overset{8}{76} \overset{\#}{\#} \overset{6b5}{6b5}$

Musical notation with figured bass: $\overset{\#}{\#} \overset{6b5}{6b5} \overset{765}{765} \overset{\#}{\#} \overset{7\#6}{7\#6} \overset{b7}{b5} \overset{43}{43} \overset{7b6}{7b6} \overset{\#34}{\#34} \overset{5}{4\#1}$

Rules for a Thorow-Bass.

6 9 7 43 56 76 7#6 56 76 76 #34

43 76 5 43 #34 5 4b3 #34 4b3 #34 4#3 6 9 6 9 6

b5 6 4 2 6 4 2 6 7 b7 5 43

6 6 * 6 4#3 6 6 43

6 6 7 # 4#3 b5 4#3 b5 4#3

6 6 5 # b5 5 4#3 5 6 6 4 2 4 6

7 7 # 6 6 b5 6

6 # 6 4#3 7 7 7 7 65 #4 6 4#3

6 76 # 6 9 6 7 # 4#3 4 52 6 b5

4 6 4 6 4 6 #62 6 4#3

52 6 4 4 6 6 7 6 5 #3 + 4#3

4 6 4 6 4 6 4 6 6 4 6 6

6 6 6 4 3 52 4 6 6 7#6 5 4 6 b5

6 76 7-7 7 7 #7 4# 6 98 98

6 7 6 4 74 4 5 3

4 6 6 76 #34 4#3 6 6 76 76 76 #6 9 b5 6



9 6 5 6 5 2 6 4 2 6 4 2 6 7 5 4#3

6 6 #6 6 6 7 7 4#3

I shall here add some short Lessons by way of *Fugeing*. to make the whole work Compleat.

6 #76 6 4 5 2 6 76 #3 4#3 5

6 4 5 4 2 6 #2 6 7 7 7 7 4 3 6 2 6 4 6

76 # 6 4 2 6 2 6 # 6 # 6 93 43

43 43 4#3 7 6 #6 #3 6 #2 6 5 4#3

#4 6

6 76 76 7 4 3 6 4 3 6 6 #3

Rules for a Thorow-Bass.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various accidentals and fingerings: #6, 6, 7, #7, 4b3, #, 6, #5, 4#3, #, #3, 6. The lower staff is in bass clef with a key signature of one sharp (F#). It contains notes with fingerings: 4, 3, 6, #, #3, 6, 7, 4#3.

The second system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains notes with fingerings: 4, 6, 5, #, #, 6, 7. The lower staff is in bass clef with a key signature of one sharp (F#). It contains notes with fingerings: 5, 2, b5, 5, 4, #, b5, 6, 7, 7.

The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains notes with fingerings: 9, 6, 4, 3, 5, 6, 7, 6, 7, #, 6, 5, 2, 4, b5, 4, 2, b5, 6, 9, 6. The lower staff is in bass clef with a key signature of one sharp (F#). It contains notes with fingerings: #, #.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains notes with fingerings: 7, 4, 3, 9, 6, 4, 3, 9, 6, 5, 4, 6, #, 6, #, 6, #. The lower staff is in bass clef with a key signature of one sharp (F#). It contains notes with fingerings: #, #.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains notes with fingerings: 6, #, 3, #, 6, #, 8, 7, #, 6, 8, b7, 7, 4, 4, 3. The lower staff is in bass clef with a key signature of one sharp (F#). It contains notes with fingerings: #, #.

The sixth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains notes with fingerings: #, #.

The seventh system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains notes with fingerings: 6, 6, 6, 7, #, 6. The lower staff is in bass clef with a key signature of one sharp (F#). It contains notes with fingerings: #, #.

The eighth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains notes with fingerings: 6, 7, #, #, 3, Fug., 4, 2, #, b5, 6, 7. The lower staff is in bass clef with a key signature of one sharp (F#). It contains notes with fingerings: #, #.

6 6 7#6 Fug. 43 6 6 #

6 76 6 5 43 5 6 98 6 5 4 4 3

6 Fug. 4#3 6 6 76 Fug. 4#3 # 7 # 6 6

#6 # 6 4#3 6 # 6

Fug. 4#3 6 56 2 6 7 7 6 7 6 Fug. 43

6 # # 6 6 5 6 7 # 4#3

Fug. 4#3 # 6 Fug. 4#3

56 6 56 6 6 76 6 7 # 6 6

7 # 6 4 3 6 6 5 4 3 *Fug.* 43

6 7 - 6 6 6 4 # 6 6 4 - 56

5 # 6 # 6 6 # 3

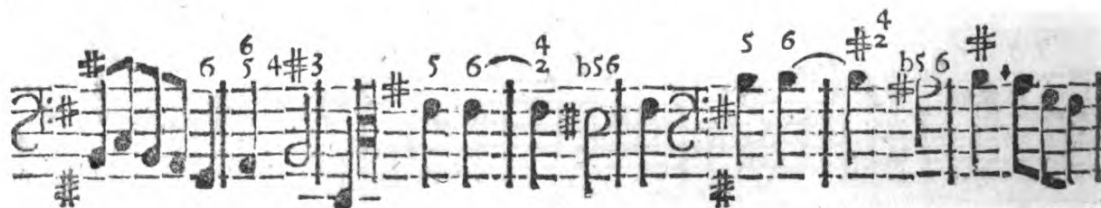
6 # #

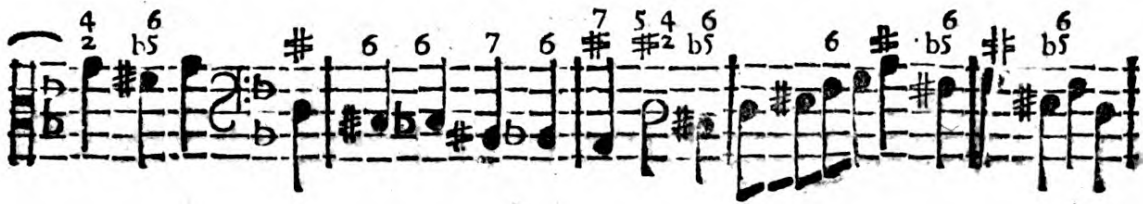
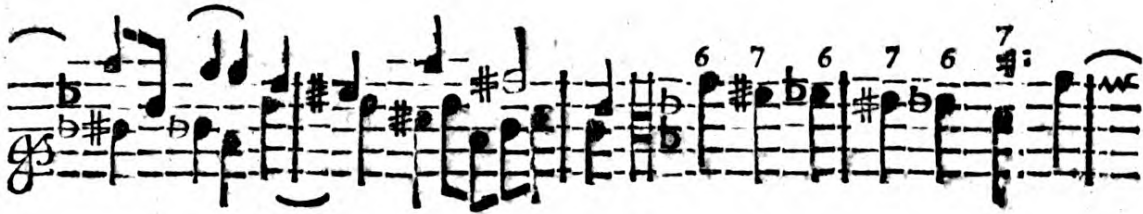
6 # #

6 5 4 3 6 5 *Fug.* 6 # # 6 6

6 6 #

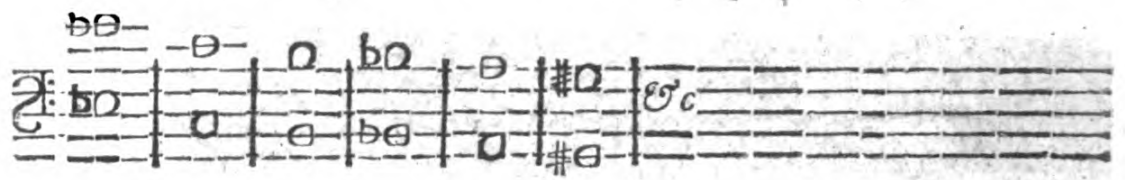
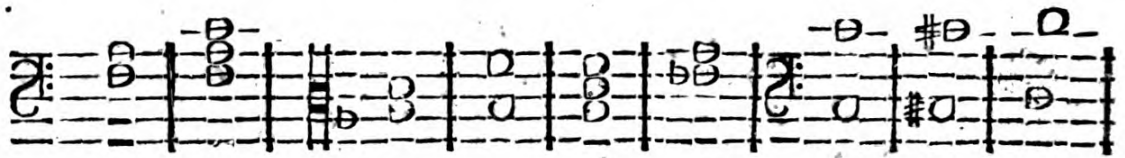
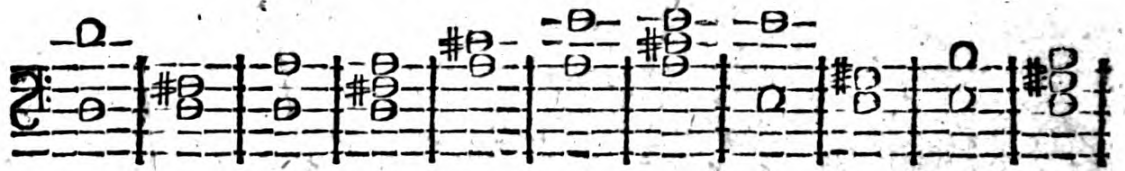
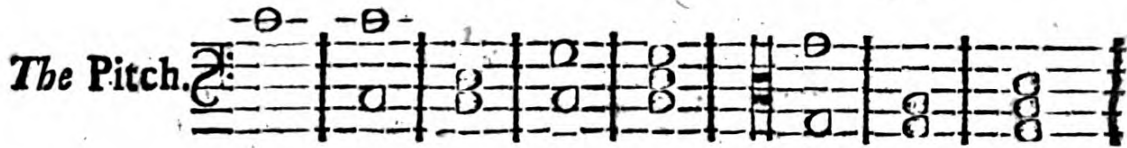
6 # 56 5 # 4 # 3



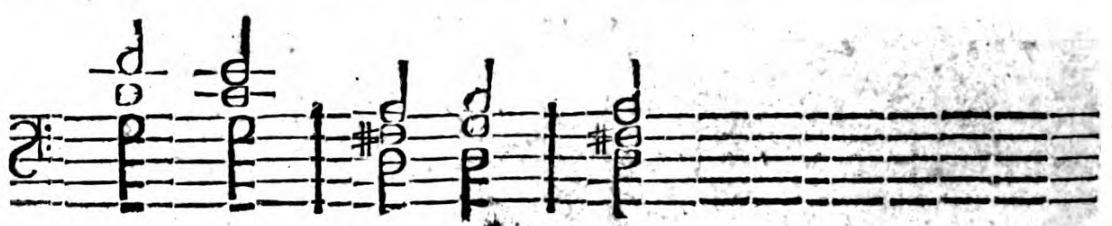


Rules for Tuning a HARPSICORD or SPINET.

Tune the C-sol-fa-ut by a Confort Pitch-pipe.



Observe all the Sharp Thirds must be as sharp as the Ear will permit; and all Fifths as flat as the Ear will permit.
 Now and then by way of Tryal, touch Unison Third, Fifth, and Eights; and afterward Unison Fourth and Sixth.



F I N I S.



