The
FIDDLE new MODEL'D
or a useful Introduction for the
VIOLIN,
Exemplify'd with familiar
DIALOGUES
by
Robert Cromer

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PREFACE.

Improvements have been frequently made in all Arts, and render'd much easier to learn by being put in some regular Form. The Fiddle is a difficult Instrument to learn, because there are no fix'd Places to stop the Fingers on; for when a Scholar is taught to play in one Key, begining in another Key alters the Situation of the Fingers so much, that we in a manner undo all we were doing before. Now on other Instruments it is not so for you may touch the Key of an Harpsicord or stop the Hole of a Flute, and they will produce the Sound requir'd; but on the Fiddle you may stop with the right Finger, and yet it may not produce the right Sound. As the Fiddle is so celebrated an Instrument, and most Gentlemen are very fond of it, a Great many have endeavour'd to learn it; but to very little Purpose: for they generally lay it aside. The Complaint is, the difficulty of learning.

I have often thought some part of the Difficulty might be remov'd, and some years ago contriv'd the following Dialogues for that Purpose; and that they might be of general use, have been prevail'd on, to publish them. They are chiefly drawn from the Life and

and treat altogether on the two Fundamentals of Musick Tune & Time, wch most young Gentlemen that learn the Fiddle are defective in. I flatter my self these Dialogues will be of great use to young Practitioners; they will certainly save them a great deal of time, because they will here find a good Foundation to build on viz.t Tune. & Time; fully explain'd.

For the Tune part. I have drawn a Scale for every practical Key, by representing the Finger Board of the Fiddle with Strings and placing Spots thereon to shew where the Fingers should be put to stop each Note in Tune, and though the Scholar can't at first stop with Exactness, he will see where the Fingers should be put. Though I am satisfy'd these Scales will be of great use for stopping in Tune, nevertheless we must depend on the Ear as Umpire. But the Time part of Musick must be altogether by Rule, Order, Measure, else there would be no certainty in the Performance, and in this part Gentlemen Performers are very defective. It is so rare that I seldom or ever hear a just Performer. Therefore the best way wou'd be, to begin with Time at the very first, even before a Person can play any thing: For which purpose I have contriv'd some very easy Examples, which with a little Application will help to establish young Practitioners in that most useful part of Musick.

DIALOGUE I.

Between the Master and Scholar.

M! Do you love Muſick Sir?

Sc. Yes Sir Iam very fond of it.

M. You play on ſome Inſtrument, I preſume,

Sc. Yes I learn'd on the Fiddle, but I made very little Progreſs:

M. How ſo?

Sc. Why, I cou'd never ſtop the Notes in Tune; I had a very good Maſter which took a great deal of Pains with me, yet I found the Fiddle ſo difficult, that I believe I ſhall lay it aſide, tho' my Maſter was a very fine Player, and I believe a good Maſter:

M. A good Maſter and a fine Player do not always go together;

Sc. No how can that be? if a Man is a fine Player he muſt be a good Maſter.

M. Poſſibly he may, but not from his fine Performance.

Sc. No how ſo?

M. Becauſe he can't give you his command of Hand; the only thing a good Maſter can do for you, is, to make you ſenſible of theſe two Principals Tune & Time, and you your ſelf muſt do all the Reſt.

Sc. But I think I cou'd learn better from hearing my Maſter play:

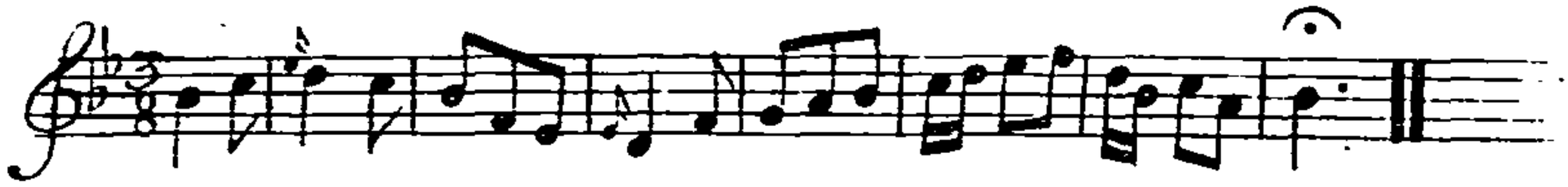
M. Yes that's by Rote as the Parrots learn to talk, but if you'd learn the Principals of Muſick firſt, you will ſoon be able to play with very little Aſſiſtance.

Sc. If I ſhou'd undertake to learn the Fiddle, what Method wou'd you adviſe me to take? for I love the Inſtrument and ſhou'd be glad to play.

M. I have already told you lay a good Foundation to build on, Tune and Time.

Sc. Will you aſſiſt me in laying it.

M. I will, let me hear what you can do I ſhall know the better how to adviſe you, play that little Thing over, I ſuppoſe you know what Key it's in.



Sc. Yes, 'tis in B. and E. Flat.

M. But that is not properly anſwerd

Sc. Why, B and E. are Flat!

M. They are ſo, but the laſt Note determine the Key, it ends in B flat, and conſeqūently that is the Key; the other Flat is put to make E in Tune, but I can't explain it to you now;

Sc. Nor I don't underſtand the meaning of what you ſay, and I doubt never ſhall, do you think I can learn?

M. Poſſibly you may, if you apply rightly.

Sc. Do you think you can make me underſtand the Uſe of the Fiddle, but I ſhall go out of Town in ſix Months, & ſhall be at a loſs for a Maſter; if you cou'd write ſomething that wou'd be inſtructive, it would ſerve me to peruſe 'till I come to Town again.

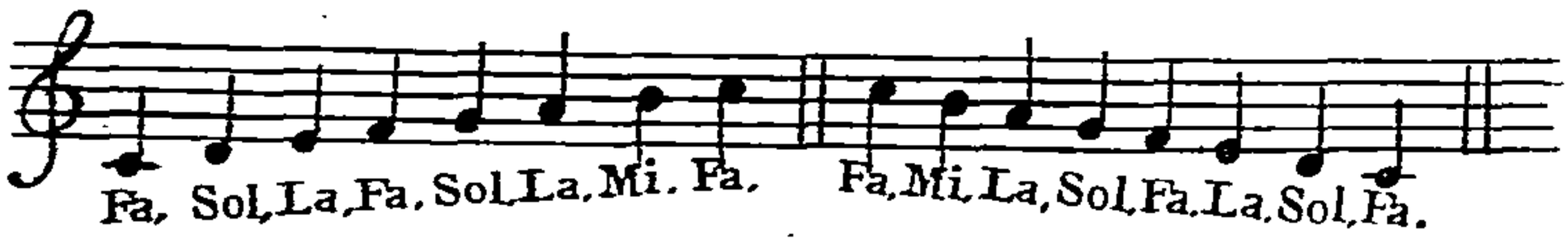
M. I have contriv'd ſomething that will be very uſefull upon ſuch an Occaſion.

Sc. If I cou'd learn but one Tune, I cou'd eaſily learn another.

M. Yes, and another, and be juſt where you were, not a Step forwarder; 'tis a miſtaken Notion among Scholars: why ſay they if I cou'd learn one Tune, I cou'd eaſily learn another, let me adviſe you to learn no Tunes, till you have learn'd the Inſtrum.t 'twill be like building a Houſe before you have collected the Materials; this is the Reaſon ſo many ſcrape on the Fiddle all their Life Time, and know nothing at laſt.

Sc. But I fear my Ear is not good.

M. You can't expect I ſhou'd teach you & find Ears: what kind of Voice have you, can you ſing the Tune of eight Bells, or to ſpeak in the Muſical Phraſe can you Sol Fa, the eight Notes aſcending & deſcending as I play them on the Fiddle thus,



Sc. My Voice is not very good, but I'll try.

M. Hold this Key don't ſuit the Compaſs of your Voice, I'll try it a Note higher.

Sc. What muſt I make uſe of the ſame Syllables I did before?

M. Yes, the very ſame; let the Key be what it will.

Sc. This is the way they learn to ſing Pſalms, can this be of any uſe in learning the Fiddle?

M. Yes, it wou'd be the beſt way to learn to ſing by Rule, before any Perſon begin the Fiddle, at leaſt to ſing the 8 Notes aſcending & deſcending, as I have ſet them down; becauſe it wou'd prepare the Ear to diſtinguiſh the Sound the better when you come to play, for if a Perſon can't ſing the 8 Notes in Tune, I ſhould give him but little Encouragement to learn the Fiddle.

Sc. Cou'd not I buy ſome Books that wou'd be inſtructive?

M. I have ſeen a great many Books, but there is little to be gather'd from them, they're generally too learned for a young Scholar; for Men of great Merrit and known abilities, won't condeſcend to write any thing that's low, and though Books are wrote very plain, yet they are but a ſort of ſtill Life, and can reſolve no Doubt without ſome other Aſſiſtance.

Sc. Well ſir, if you pleaſe to give your ſelf the Trouble to inſtruct me in the Ground Work, I ſhall think my ſelf under a great Obligation to you.

DIALOGUE II.

M. Well ſir, as you have a diſtinguiſhing Ear, I believe we may proceed.

Sc. Yes, I can ſol fa the 8 Notes very well.

M. And you are to conſider the 8 Notes like the Sound of eight

eight Bells that are well tun'd, for ſome Bells are not ſo perfectly in tune, as they ſhou'd be; yet may ſerve our Purpoſe and will be of great uſe to you if you can form a true Idea of their Sound; for I intend to draw the Tune Part from the ſound, or Tune of 8 Bells, and ſo compare them with y^e 8 Notes before mention d.

Sc. I like to hear the Ringing of Bells very well, but did not think any thing cou'd be drawn from them to be of any uſe in Muſick, but there are Sets of *J0.* and *J2* Bells.

M. There are ſo; but they don't ſuit our Purpoſe ſo well as 8 Bells, unleſs they were doubl'd to a *J5.*^th or two Octaves.

Sc. I have heard the Chimes frequently ring Tunes.

M. You find by that, there is ſome thing to be gather'd from the Ringing of Bells; but in France and Holland, you may hear them to great Perfection, but then, they have a greater number, *50.* or *60* Bells, & ſomething like the Keys of an Harpſicord or Organ, are contriv'd to have a Communication with the Bells, and a Perſon is employ'd at fixt Hours to perform.

Now it will be neceſſary to ſay ſomething concerning the Key in Muſick.

Sc. Yes, 'tis the laſt Note in a Tune, you ſay.

M. Ay, but the Propertys of a Key.

Sc. I ſhould be very glad to know that.

M. Yes, 'tis of the utmoſt Conſequence, as being the very Foundation we are to build on; ſuppoſe you were to hear the Ringing of 8 Bells, when they ring round (not Changes) & when they leave off, which Bell wou'd be heard laſt?

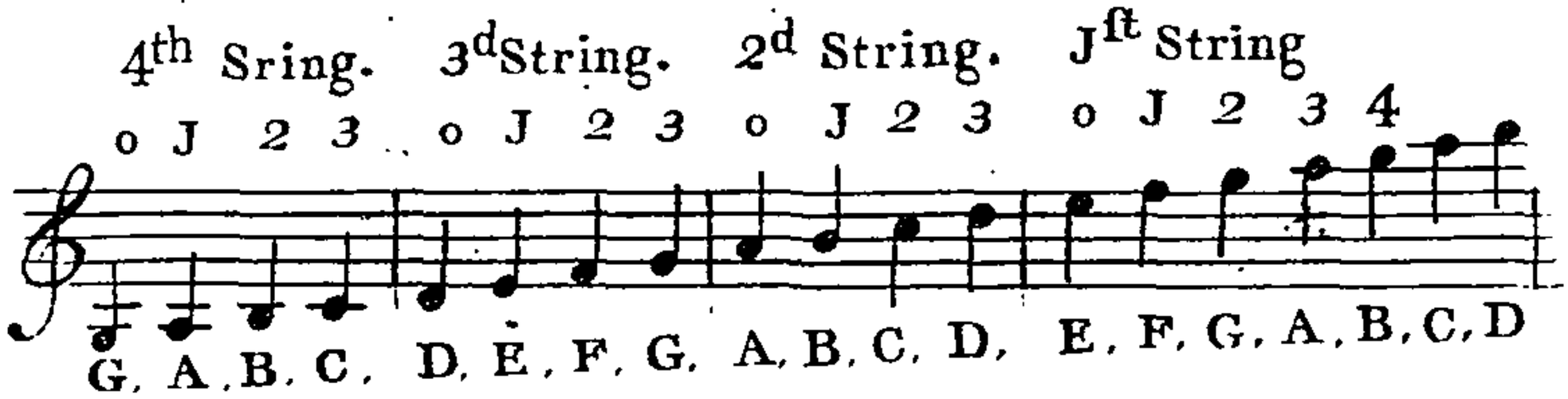
Sc. Why, the Great or largeſt Bell.

M. That's very rightly anſwer'd, and that is the Key Note; for there wou'd be no Senſe in the Sounds, if that laſt Sound did not crown the other Sounds, with a Final or End; ſo that nothing more is expected at that time: the ſame is conſider'd in Muſick: for if we dodge or ſkip about never ſo much in a Tune,

we muſt end in the Key at laſt, or there wou'd be no ſenſe in it.

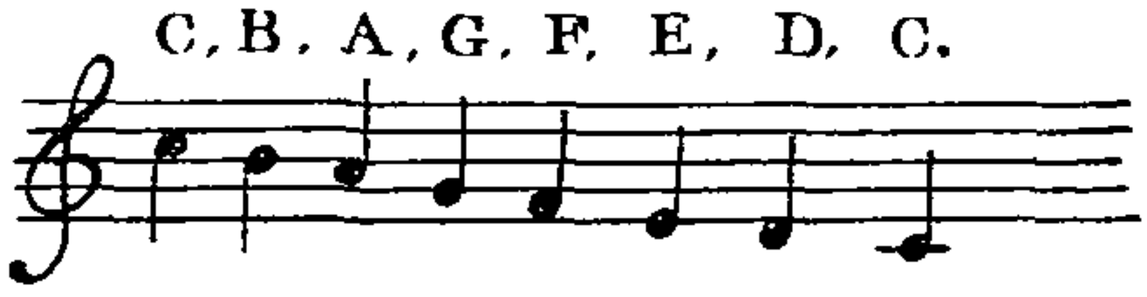
Sc. And I am to underſtand from this Compariſon, that the loweſt of the eight Notes, is the Key, or Maſter Note.

M. Moſt certainly; but before we can deſcribe the Properties of a Key, it will be neceſſary to introduce the Gamut, or Scale of the Notes for the Fiddle thus,



Sc. You need not have given your ſelf the trouble to have ſet the Gamut; for I know already where to find any Note & which Finger to ſtop it with; but I learn'd the Names of the Notes at length, as Alamire, Bfabemi, Cfolfaut, Dlaſolre &c.

M. Yes, but the firſt Letter does as well; for we name the Notes with the firſt ſeven Letters of the Alphabet, and ſo over again as we have occaſion; now we will take theſe ſeven, & by adding or doubling the loweſt Note, we will form the 8 Notes before mention'd, thus,



And in the compaſs of theſe Eight, there are two half Notes, or Semitones.

Sc. How ſo?. I thought they had been all whole Notes.

M. No ſir, you don't underſtand what I mean by half Notes, but I ſhall endeavour to make you ſenſible of them in a little Time; for I intend to new Model the Scale, & to form all the Notes into Keys, and by repreſenting the Finger-Board of ye Fiddle, with black Spots, to ſhew the Places your Fingers are to be put to ſtop in Tune.

Sc.

Sc. Yes, I plainly see it with the Strings.

M. First I'll endeavour to explain N°. J. where you may see the 8 Notes in C Key, ascending & descending; likewise the J.ft 2.d 3.d and 4.th Strings of the Fiddle, as they are over the Finger-Board, when perfectly in Tune; the Spot on the 4.th Str: represent your 3.d Finger, which is the lowest, or Key Note; the 2.d of the Key is D, which has no Finger; because it is the 3.d String open: the 3.d Note of the Key is E, and stop'd with the first or fore Finger on the 3.d String, at the distance it appears from the Nut.

Sc. Which do you call the Nut of the Fiddle?

M. The small Piece the Strings rest on, at the End of the Finger-Board; for the Sound of the Strings is from the Nut to the Bridge, when without Fingers.

Sc. Yes, I see they are.

M. The 4.th Note of the Key is F, and is stop'd with your middle or 2.d Finger, very near the fore Finger.

Sc. But why do you stop the 2.d Finger so close to the first?

M. Because it is but half a Note, or half the distance.

Sc. And is that one of the half Notes you before mentiond?

M. Yes, you may plainly see the difference between a whole Note and a half Note.

Sc. I do very plainly see it, but where is the other half Note, for you said there were two half Notes in the Key or compass of eight Notes?

M. I'll shew you them presently: the 5.th of the Key is G, and is stop'd with the 3.d Finger at the distance it appears from y.e 2.d Finger, it being a whole Tone or Note: the 6.th of the Key is A, which has no Finger, it being the 2.d String open, and is likewise a whole Note.

Sc. But how shall I know that?

M. It is known by the Fiddle being perfectly in Tune; now the 7.th of the Key is B, and is stop'd with your first or fore

Finger

Finger on the 2.d String at the diſtance it appears from the Nut, it being likewiſe a whole Note from the 6.th the Eighth of the Key bearing the ſame Name as the Key is ſtop'd with the 2.d Finger on the 2.d ſtring very near the firſt.

Sc. I believe that's the other half Note that is contain'd in the Eight Notes.

M. It is ſo; now you plainly ſee where the two half Notes fall.

Sc. Yes, the fourth & the Eighth of the Key are half Notes from the third & ſeventh if you count upwards.

M. Yes, we always count upwards in Muſick.

Sc. Then this is C Key, but why will not any other Note do as well for the Key as C ?

M. Becauſe it is what we call the Natural Key, & no other Key will be in tune without Artificial half Notes.

Sc. What are they ?

M. Do you know theſs Characters ♭, ♯, ♮.

Sc. Yes; a Flat, Sharp, & Natural.

M. Very well; the two former are Artificial half Notes, but if we keep in the Natural Key, we have no Occaſion for Flats or Sharps

Sc. I dont Rightly underſtand the uſe of Flats & Sharps.

M. I'll try to make you Sencible of them ſoon, & now I will play these 8 Notes. & you your ſelf ſhall compare the diſtances as I do them ſlowly thus, don't you ſee how Cloſe I ſtop my fingers to make the half Notes in tune. & what diſtance my Fingers are from each other to make the whole Notes in tune?

Sc. Yes, they Sound like 8 Bells when you play them but I Can't ſtop them ſo well in tune as you do yet; I ſee where my Fingers ſhou'd be put, to make them in tune.

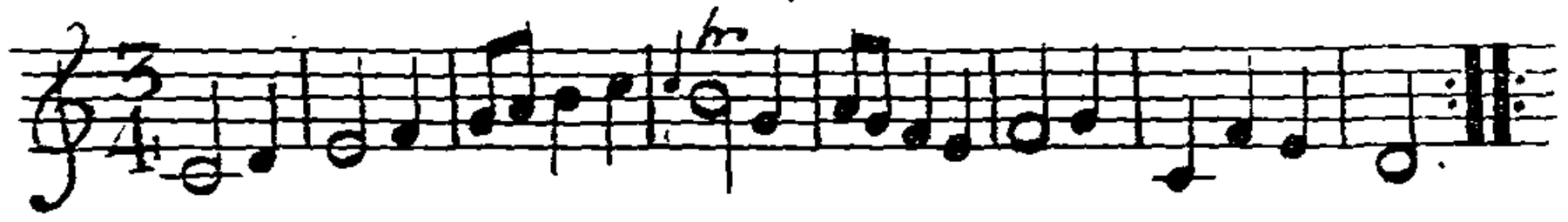
M. You will with a little application & comparing the diſtances where your Fingers are to be plac'd, alſo forming an Idea of the 8 Notes or Bells which you are to Coppy.

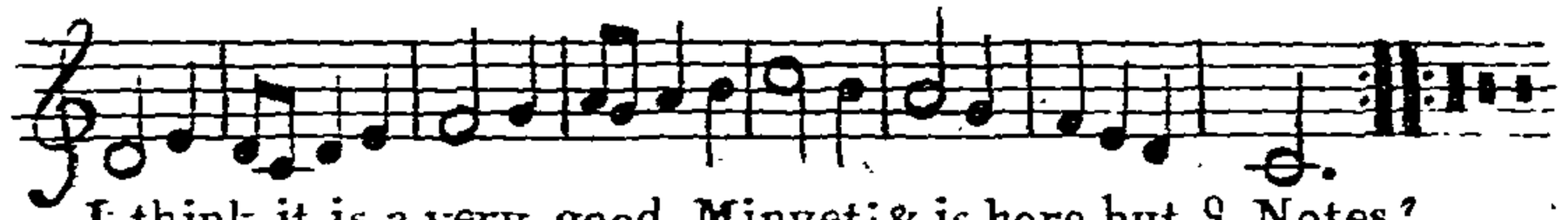
Sc. But will these 8 Notes be of any uſe in Learning tunes

M. O yes, in this Key very uſefull.

Sc. And is here Notes enough to make uſe of, in playing a tune?

M. Some Tunes require more, & ſome not ſo many; but for your ſatiſfaction I'll give you a little Minuet to ſhew you there are Notes ſufficient to play it.



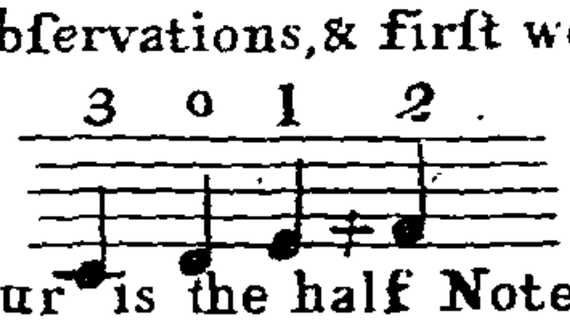


Sc. I think it is a very good Minuet, & is here but 8 Notes?

M. No, & it will ſerve our purpoſe very well.

Sc. I wiſh I cou'd play it as well I wou'd give 50[l]

M. Ah! but 'tis not to be bought with Money, though I don't intend you ſhou'd Learn it yet, it was only to ſhew what may be Done with 8 Notes only, for we have many things to Explain before we begin Tunes, & now I will Divide theſe 8 Notes into 2 Parts, & make ſome uſeful Obſervations, & firſt we will take the four loweſt Notes thus & ſee where the half Note is.



Sc. I believe the higheſt of the four is the half Note.

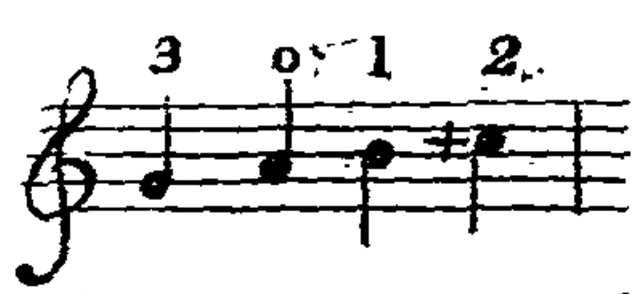
M. That's very Right, the 4[th] Note above the Key is alwas half a Note from the 3[d] do you think you can ſtop theſe four in time?

Sc. I believe I can, I'll try.

M. Very well, then if you can, the buſineſs is done.

Sc. How ſo?

M. You ſhall ſee, there the ſame Fingers that Stop'd the other four Notes will ſtop theſe, & in the very ſame places, but not on the ſame Strings; there I have mark'd the Fingers with Figures, & the half Notes with this + mark between them.



Sc. Yes I ſee they are; I believe the 8 Notes won't be ſo dificult

to ſtop in tune as I thought they would; the upper four Notes are paralell to the lower four, 'tis only removing the ſame fingers to another String.

M. You are right, do but form a right Idea of them by your Ear for the Notes in all the other Keys will bear the ſame Proportion to each other.

Sc. Shall we try the 8 Notes in another Key?

M. Yes, we'll proceed to the upper Key of C, which is N.° 2 where you may ſee the 8 Notes in the Octave above the other, & will bear the ſame Proportion to each other as they did eight Notes lower.

Sc. Then you begin with C, why, that is the higheſt of the firſt eight Notes?

M. It is ſo, & will be the loweſt or Key Note in theſe 8 Notes it is Stop'd likewiſe with your 2.d Finger on the ſecond String; the 2.d of the Key is D, & is ſtop'd with the third Finger at the diſtance it appears from the ſecond Finger, & is a whole Note; the 3.d of the Key is E, & has no Finger, it being the firſt String open & is likewiſe a whole Note from the ſecond of the Key; the 4.th of the Key is F, & is ſtop'd with the firſt Finger a ſmall diſtance from the Nut.

Sc. Is not that one of the half Notes?

M. Yes, the 4.th in every Key is half a Note above the 3.d

Sc. The next is to be a whole Note by its diſtance?

M. It is ſo, and is G, which is the 5.th of the Key, & is to be likewiſe ſtop'd with the fore Finger at the diſtance it appear from the 4.th of the Key.

Sc. But why do you ſtop G with the fore Finger?

M Becauſe we are oblig'd to Shift the Hand in order to come at the higheſt Note, you ſee I have mark'd the Fingers over the Notes with Figures.

Sc. I believe the middle Finger is the proper Finger to ſtop G with when you don't ſhift the Hand.

M. It is ſo; the 6.th of the Key is A, and is now to be ſtop'd with the ſecond Finger at the diſtance it appears from the fore Finger, it being a whole Note from the 5.th the 7.th of the Key is B, and is now to be ſtop'd with the 3.d Finger at the diſtance it appears from the 2.d Finger, it being likewiſe a whole Note from the 6.th the Eighth of the Key is ſtop'd with the 4.th Finger very near the 3.d Finger.

Sc. Then that is the other half Note.

M. It is ſo in all Keys, the 8.th of the Key is but half a Note above the 7.th of the Key.

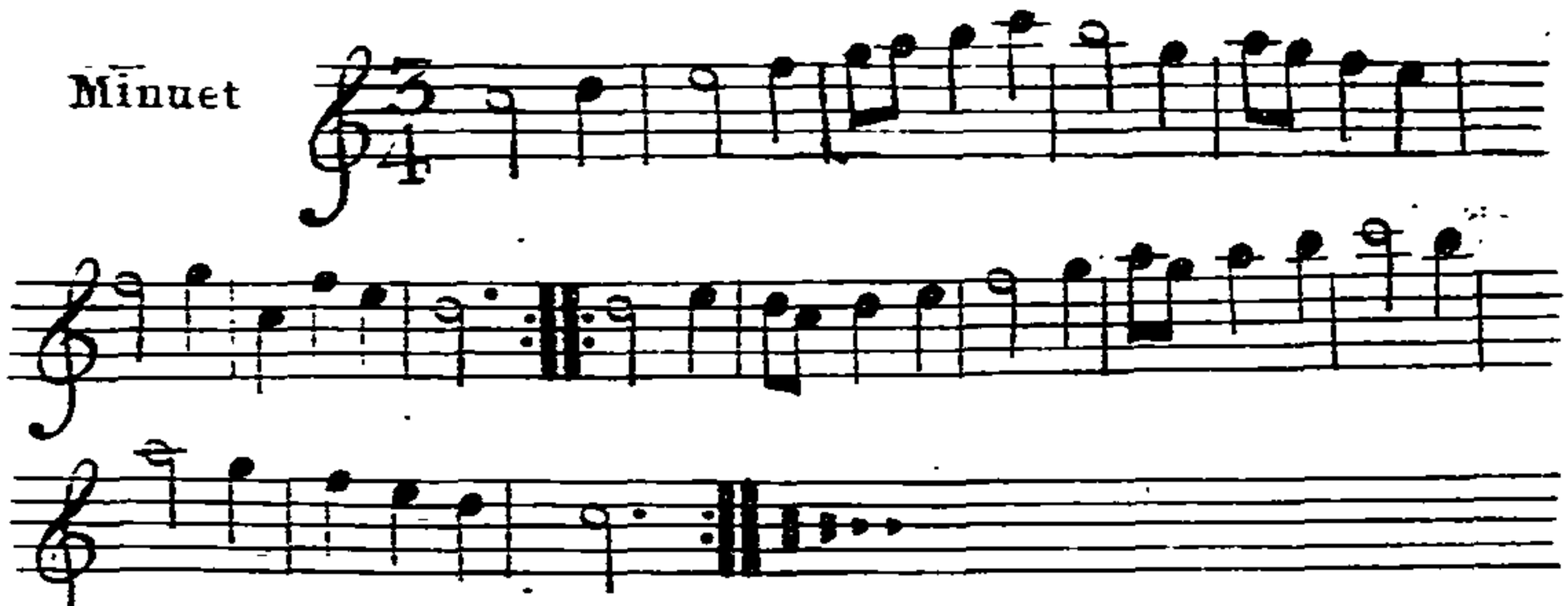
Sc. But you ſaid all Keys were double Finger'd that the upper four Notes where ſtop'd with the ſame Fingers that ſtop'd the lower four.

M. I did ſo, but there is another way of ſhifting the Hand & then you may ſee it will be ſo, now you may hear me Play the 8 Notes in this Key & obſerve where the half Notes fall & likewiſe compare them with the former.

Sc. Yes they likewiſe ſound like 8 Bells.

M. Very well, & now I'll ſet the ſame Minuet in this Key, which you may compare with the former, & it may be conſider'd that all Muſick is founded on the 8 Notes.

Minuet



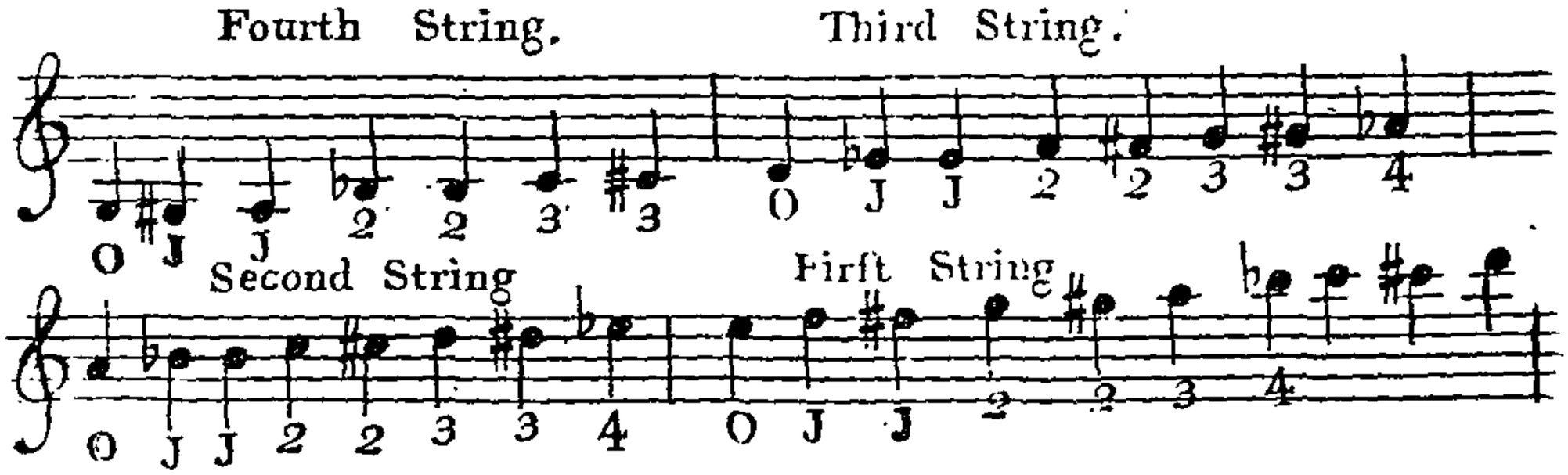
M. Well ſir, do you remember the Air of the other Minuet?

Sc. I think it is the very ſame, only ſo much higher.

M. It is ſo, but before we can proceed any further it will be neceſſary to introduce all the half Notes in the Gamut, as they gradually aſcend for which purpoſe we muſt draw a new Scale of the Notes.

And I would have you carefully peruſe what has been ſaid on the Natural Key, as all the reſt are to be copy'd from that and will be explain'd ſome other Opportunity.

DIALOGUE III



M. There Sir; I have introduc'd all the half Notes in this Scale.

S. I ſee you have, yet I ſhall be at a loſs how to diſpoſe of them.

M. You will ſo, but I ſhall make uſe of them all Occaſionally: and firſt we will begin with N.° 3 which has the 8 Notes in the lower Key of G, with the Repreſentation of the finger Board of the Fiddle as before.

S. Yes Sir, I ſee they are.

M. The loweſt or Key Note is G, and is ſet a Degree below the two ſhort Lines that are under the fix'd Five Lines, and has no finger, it being the fourth String Open; the ſecond of the Key is A, and is fix'd on the loweſt ſhort Line it is ſtop'd with the firſt Finger on the fourth String, at the diſtance it appears from the Nut; it being a whole Note; the third of the Key is B, and Stands a degree below the upper ſhort Line, it is ſtop'd with the ſecond Finger at the diſtance it appears from the firſt Finger, and is likewiſe a whole Note; the fourth of the Key is C, and is plac'd on the ſhort Line next below the five Lines, it is ſtop'd with the third Finger very near the 2.d finger.

Sc. Then that is one of the half Notes in G, Key?

M. It is so, you may Remember I told you that the fourth in all Keys, was but half a Note a bove the third of the Key.

Sc. You did so:

M. The 5.th of the Key is D, and has no Finger, it being the third String open; but is the distance of a whole Note from the fourth of the Key; the 6.th of the Key is E, and is stop'd with the first Finger on the third String at the distance it appears from the Nut; it being a whole Note from the 5.th of the Key; the 7.th of the Key is F, and is stop'd with the second Finger on the third String; now I would have you look in the lower Key of C, and see what distance the 7.th is from the 6.th

Sc. The 7.th of C Key is B, and is a whole Note above A, which is the 6.th of C Key.

M. Then the 7.th in G Key won't be in Tune because it is but half a Note above the 6.th without the Addition of an artificial half Note that is F Sharp, and makes it a whole Note.

Sc. O, I see the reason why F is made Sharp, it is to make the 7.th of the Key in Tune.

M. You are very right; the 8.th of the Key is stop'd with the third Finger on the third String very near the second finger.

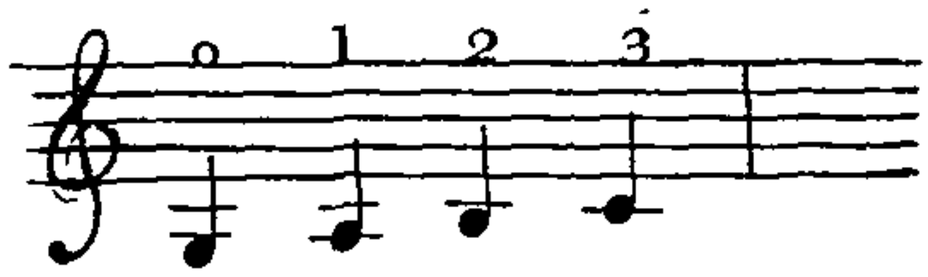
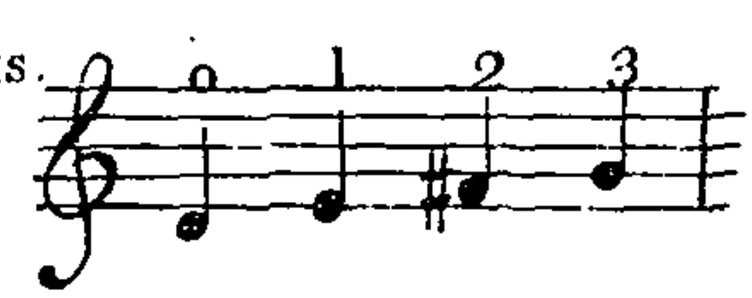
Sc. Then that is the other half Note.

M. It is so, and in all Keys the 8.th of the Key is half a Note above the 7.th now I'll play the 8 Notes in this Key and you may judge of their Sound, and Compare this Key with the former.

Sc. I think they Sound the same only so much lower, but like the 8 Bells, the very same.

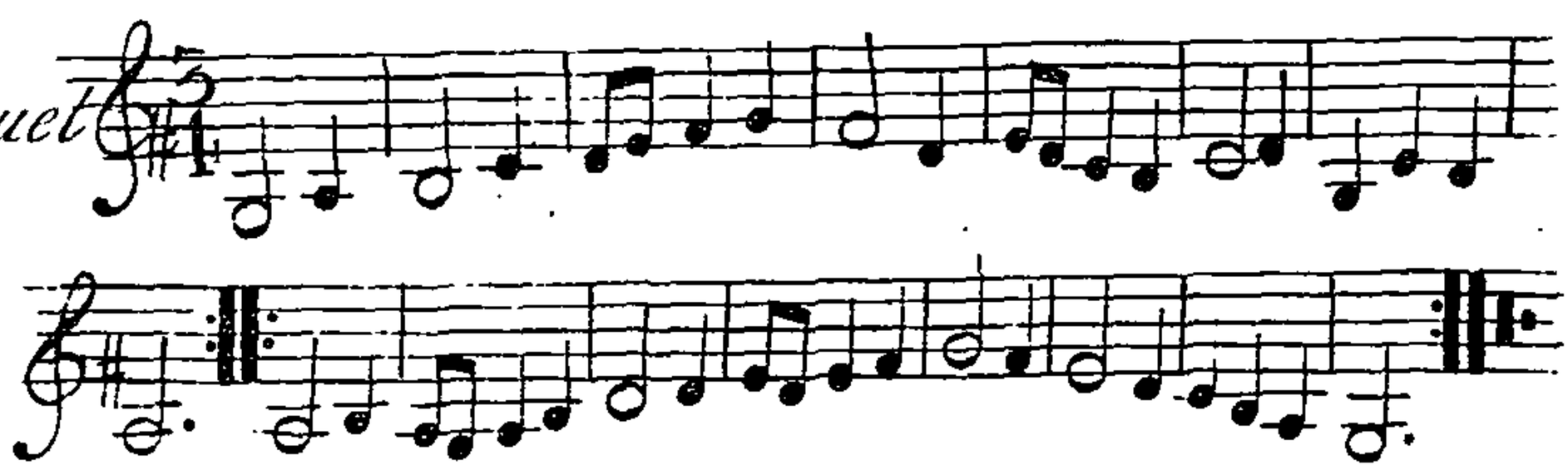
M. You may now Compare the Double fingering in this Key.

Sc. Yes, 'tis very plain, because the lowest four are on the 4.th Strin and the four highest are on the third String.

M. But to make them plainer I'll ſet the four loweſt of them down thus.  with the proper fingers over the Notes which you may eaſily compare with the upper four thus. 

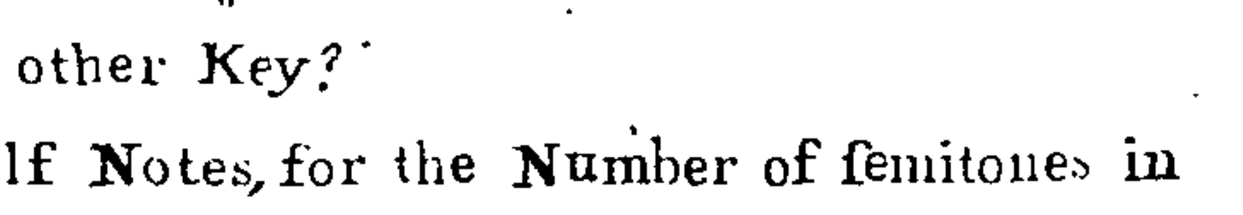
Sc. It is very Right, and ſo plain that any one may underſtand it.

M. Well, I'll make one compariſon more with the ſame Minuet as before in this Key.

Minuet 

Sc. Yes, 'tis the ſame this plainly ſhews there is but one Key in Nature, only Removeing it lower or higher, as we have Occaſion.

M. Moſt Certainly 'tis but the ſame thing over again; now I'll ſhew you the Spare half Notes that are in the Octave, I mean thoſe that don't belong to the Key, thoſe that don't belong to the Key are the ſmall Notes.

Sc. Yes, I ſee they are five; but will there be the  ſame Number in any other Key?

M. Always five ſpare half Notes, for the Number of ſemitones in an Octave are 13, and though it may appear very plain to you, yet in the performing them your own Ear muſt be Umpire.

Sc. Yes, I muſt make them ſound like the 8 Bells, before mention'd.

M. you muſt ſtop your Fingeres with Exactneſs as they are mark'd,

Mark'd, and they will produce the ſound requir'd and now we will begin the upper Key of G, N.° 4, the loweſt or Key Note, being ſtop'd with the Third Finger on the 3.d String; the 2.d of the Key is A, and has no Finger, it being the 2.d String open; the Third of the Key is B, and is ſtop'd with the firſt Finger, at the diſtance it appears from the Nut; the fourth of the Key is C, and is ſtop'd with 2.d Finger very near the firſt.

Sc. I begin to diſcover where the half Notes lie, and plainly ſee they are the ſame, let the Key be what it will; the fourth of the Key is but half a Note above the 3.d

M. You are very right, the 5.th of the Key is D, and is ſtop'd with the 3.d Finger on the 2.d String at the diſtance it appears from the 2.d Finger, it being a whole Note; the 6.th of the Key is E, and has no Finger, it being the firſt String open; the 7.th of the Key is F, but as F is but half a Note above E we muſt add an artificial half Note to make it in tune, and will now be F Sharp, it is ſtop'd with the fore Finger on the firſt String at the diſtance it appears from the Nut; the 8.th of the Key is ſtop'd with the 2.d Finger on the firſt String near the firſt Finger being the other half Note.

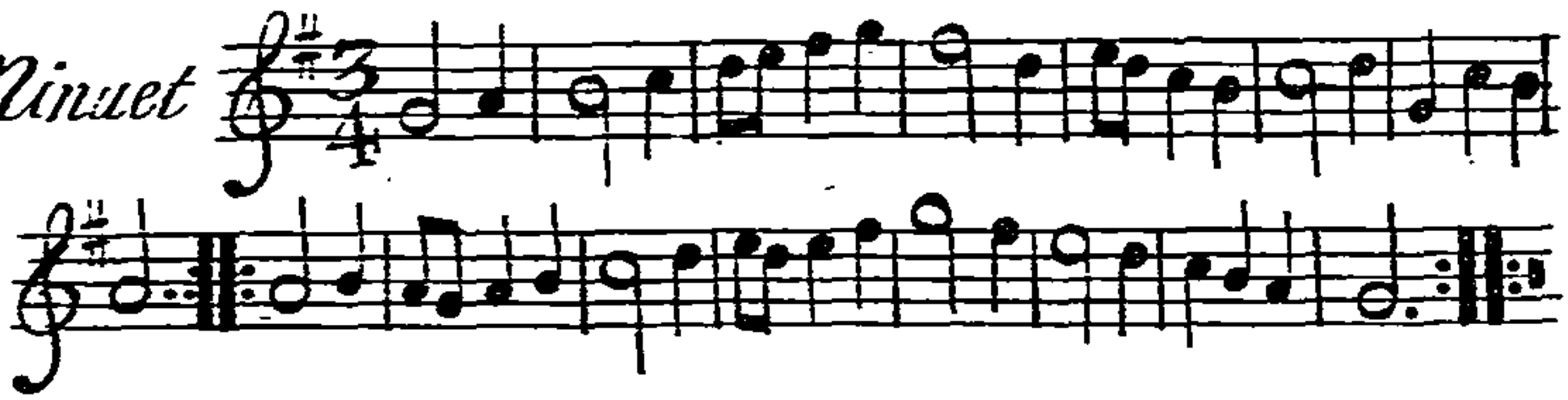
Sc. It is Certainly ſo.

M. You ſhall hear me touch theſe 8 Notes over and compare them with the former.

Sc. They are the very ſame, like 8 Bells.

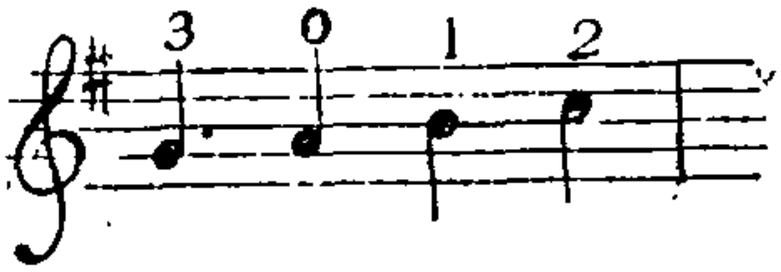
M. I'll introduce the ſame Minuet in this Key, and you may compare it with any of the former.

Minuet

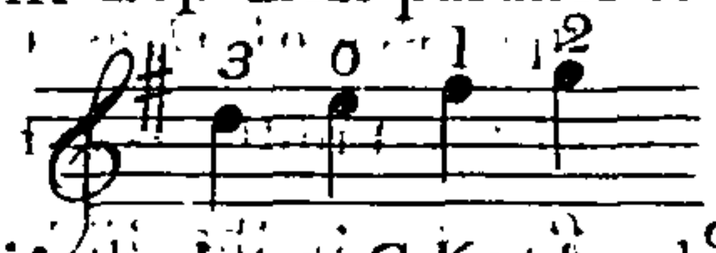


Sc. Any one may know it to be the ſame thing.

M. We will likewiſe compare the double Fingering in this Key,



with the proper Fingers which ſame Fingers will ſtop theſe parallel to the other

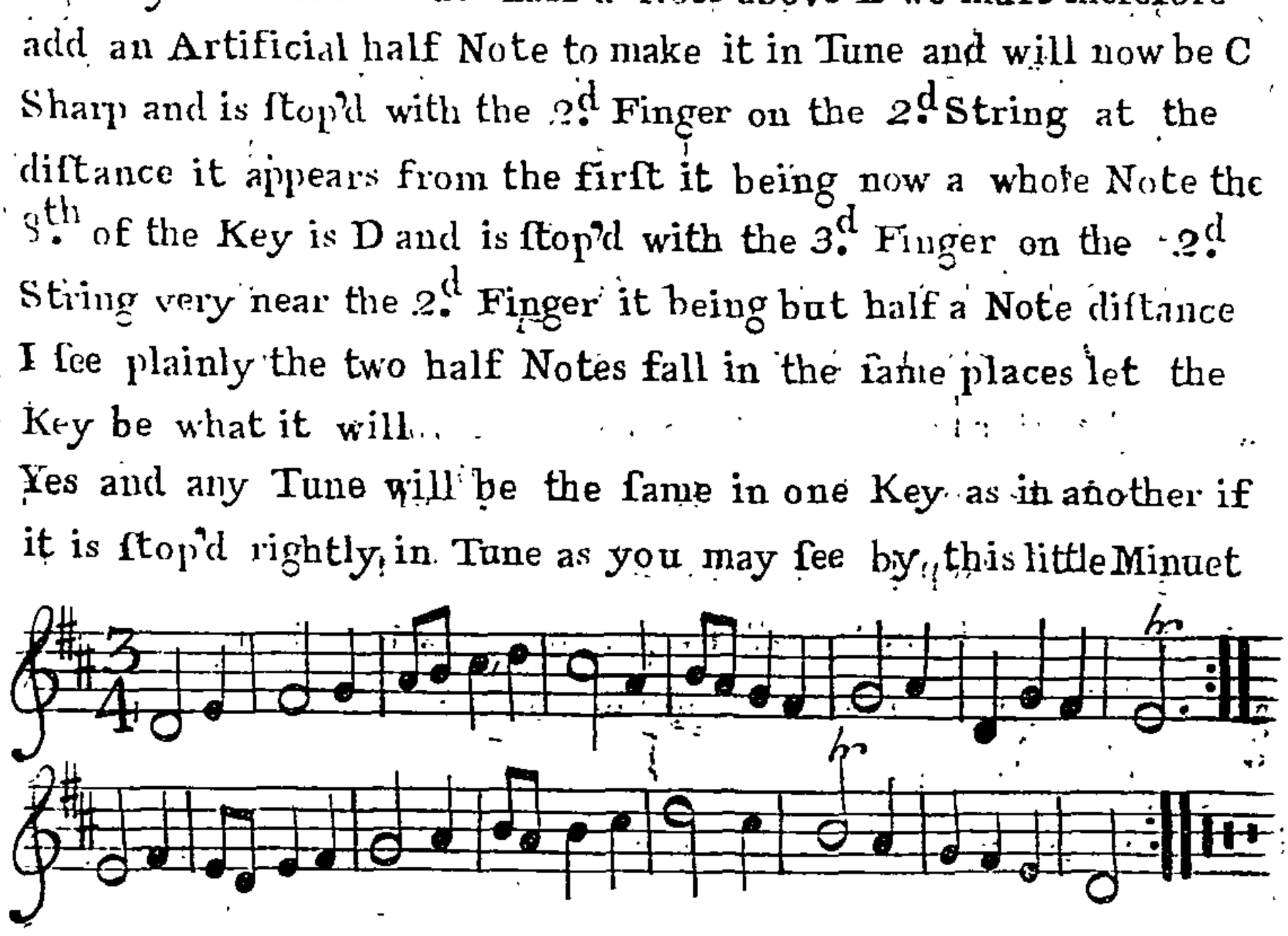


Sc. I am very ſencible it is ſo

M. The ſpare half Notes are the ſame as in the lower G Key to wh^ch you may refer, we will proceed to N^o 5 which is D Key the Key Note has no Finger it being the 3.^d String open, the 2.^d of the Key is E and is ſtop'd with the fore Finger on the 3.^d String at the diſtance it appear from the Nut, it being a whole Note the 3.^d of the Key is F and is but half a Note from the 2.^d of the Key we muſt therefore add an Artificial half Note to make it in Tune which will now be F Sharp and is ſtop'd with the 2.^d Finger at the diſtance it appears from the firſt the fourth of the Key is G and is ſtop'd with the third Finger on the 3.^d String very near the 2.^d, being but half a Note; the 5.^th of the Key is A and has no Finger it being the 2.^d String open: the 6.^th of the Key is B and is ſtop'd with the fore Finger on the 2.^d String at the diſtance it appears from the Nut it being a whole Note; the 7.^th of the Key is C and is but half a Note above B we muſt therefore add an Artificial half Note to make it in Tune and will now be C Sharp and is ſtop'd with the 2.^d Finger on the 2.^d String at the diſtance it appears from the firſt it being now a whole Note the 8.^th of the Key is D and is ſtop'd with the 3.^d Finger on the 2.^d String very near the 2.^d Finger it being but half a Note diſtance

Sc. I ſee plainly the two half Notes fall in the ſame places let the Key be what it will

M. Yes and any Tune will be the ſame in one Key as in another if it is ſtop'd rightly in Tune as you may ſee by this little Minuet



M. We will now proceed to N° 6. which has the 9 Notes in the uper Key of D, as allso the Repreſentation of the Finger Board of the Fiddle as before the loweſt or Key Note which is D. is ſtop'd with the 3.d Finger on the 2.d String in the ſame place it was ſtop'd in the former Keys; the 2.d of the Key is E, and has no Finger it being the firſt String open.

Sc. What do you mean by the String being open.

M. That is no Fingers ſhut or ſtop'd on the Finger Board; do but draw your Bow acroſs the String and it will produce the right ſound Without any Fingers as every String is ſuppoſ'd to be perfectly in Tune; the 3.d of the Key is F Sharp and is ſtop'd with the fore Finger, as in the uper Key of G, N° 4. the 4.th of the Key is G, and is ſtop'd with the 2.d Finger cloſe to the firſt as in G Key it being but half a Note.

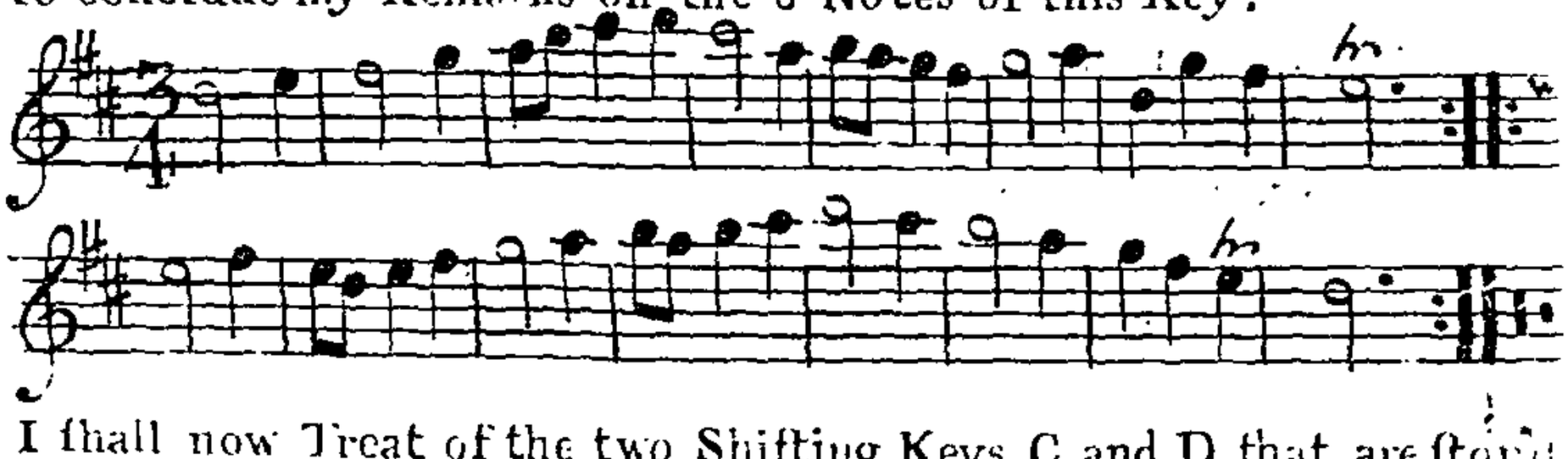
Sc. I ſee 'tis one of the half Notes in D Key, 'tis very plain.

M. The 5.th of the Key is A, and is generaly ſtop'd with the 3.d Finger at the diſtance it appears from the 2.d but as this is one of the ſhifting Keys, we muſt forecaſt to come at the high Notes with ſome exactneſs, and now muſt be ſtop'd with your fore Finger in ſtead of the 3.d Finger which may be eaſily done by Shifting your Hand a little higher; but you muſt do it with great exactneſs, as this Finger is to be the Standard Finger, you had better keep it on the String 'till you have ſtop'd the reſt of the Notes above in this Key: the 6.th of the Key is B, and is generally ſtop'd with your 4.th or little Finger, at the diſtance it appears from the 3.d Finger, but now is to be ſtop'd with your 2.d Finger; your fore Finger being on the firſt String as a ſtandard for the diſtance which is a whole Note, keeping this Finger on likewiſe the 7.th of the Key is C, Sharp, and is to be ſtop'd with

the 3^{d}. Finger as your Hand is fix'd at the distance it appears from the 2^{d}. it being a whole Note keeping this Finger on likewise the 8th. of the Key is stop'd with the 4th. Finger close to the 3^{d}. and is but half a Note distance from the 7th

Sc. I see plainly 'tis but half a Note but why must I keep all my Fingers on the first String?

M. Because 'twill be a guidiance for your descending again, it will be only takeing your Fingers off, one by one; till you have play'd the upper four Notes, when you may bring your Hand to the ordinary Situation again; now I'll Introduce the same little Minuet and so conclude my Remarks on the 8 Notes of this Key.



M. I shall now Treat of the two Shifting Keys, C and D, that are stop'd another way and double Finger'd begining with N^{o} 2 A which has the 8 Notes in C Key, the loweft or Key Note is usually stop'd with the 2^{d}. Finger on the 2^{d}. String as in N^{o}. 2 But now must be stop'd with the first Finger with great Exactness, as this Finger is to be a Standing Finger you had better keep it on the Sting as before directed: the 2^{d}. of the Key is D and is now to be stop'd with your 2^{d}. Finger on the 2^{d}. String at the distance it appears from the fore Finger keeping this Finger on the String, as a guidance; the 3^{d}. of the Key is E, and is now made by stoping your 3^{d}. Finger on the 2^{d}. String as your Hand is Shifted; the 4th. of the Key is F, and is stop'd with your little Finger on the 2^{d}. String very near the 3^{d}. Finger it being one of the half Notes in this Key though differently made from the other way of Fingering.

Sc. I see 'tis but half a Note from E, but did not know it cou'd be made on the 2^{d}. String.

M. Yes, these four loweft are made on the 2^{d}. String and the four higheft are made on the first String: the 5th. of the Key is G, and is stop'd with the fore Finger as the Hand is Shifted, and is done by Removeing the fore Finger off the 2^{d}. String unto the first String but it must be done with Exactness as you may see by the Figure of the Finger Board.

but keep your Finger on for a Standard.

Sc. Yes I see 'tis in the very same place.

M. The 6.th of the Key is A and is now to be stoped with the 2.d Finger at the distance it appears from the first Finger and is a whole Note the 7.th of the Key is B, and is stop'd with the 3.d Finger at the distance it appears from the 2.d Finger, still keeping your Finger on the String; the 8.th of the Key is C, and is stop'd with the 4.th Finger close to the 3.d as the Fingers are plac'd on the Finger Board; and is the other half Note; now you may easily see these 8 Notes are double Finger'd.

Sc. Yes I see the same Fingers that stop the four lowest Notes on the 2.d String will stop the four highest on the first String and in the very same places; so there is no open Notes in this Key this way of Fingering.

M. The 8 Notes in D Key N.o 6 A are Finger'd the same way, only a degree higher the lower or Key Note is D, and is usually stop'd with the 3.d Finger on the 2.d String, but now must be stop'd with the fore Finger, and is done by Shifting the Hand and you must endeavor to make it Sound the same as when stop'd with the usual Finger; the 2.d of the Key is E and is now stop'd with the 2.d Finger on the 2.d String at the distance it appears from the fore Finger, makeing it a Unison with the first String open.

Sc. What is a Unison?

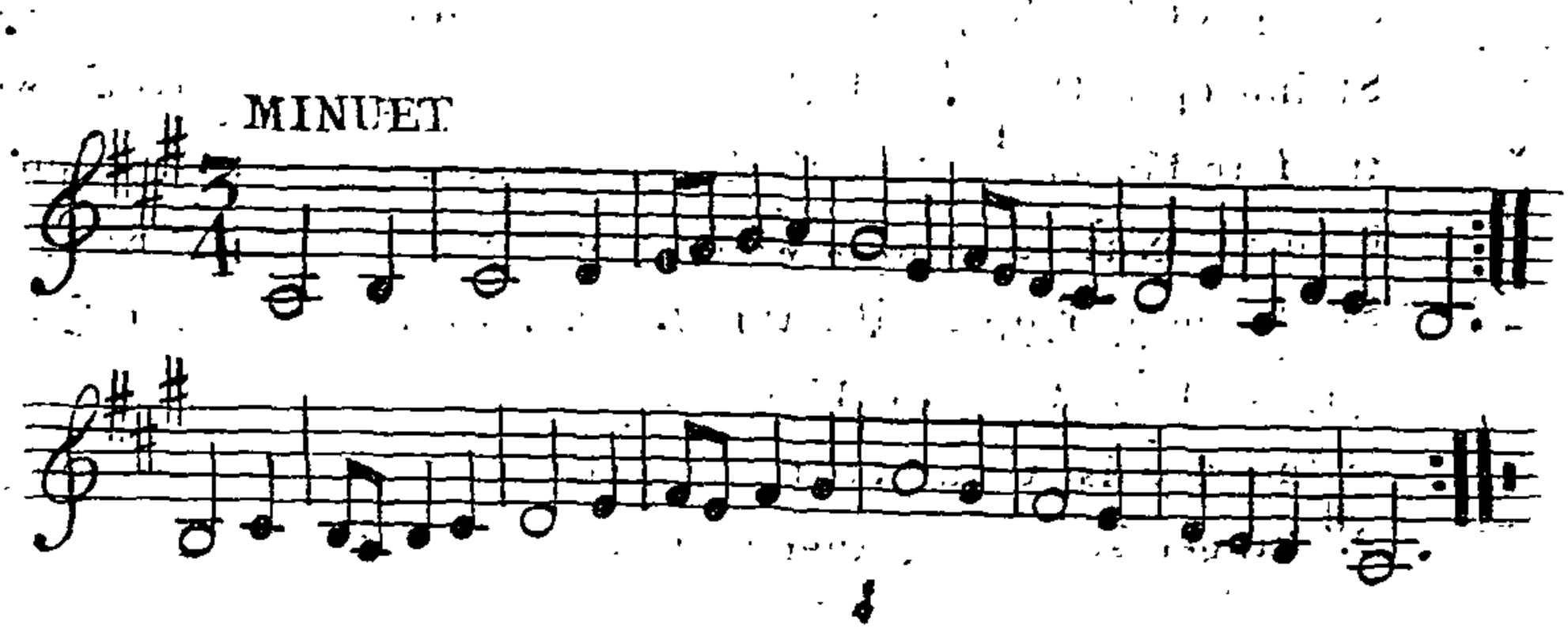
M. 'Tis when two Sounds Unite as one, for as the Fingers are now plac'd you draw the Bow acros the first and 2.d Strings together, the E that you make on the 2.d String will be in Tune with the open E on the first String; provided you stop'd in the right place; which open Note may serve for a Guidance to the other; the 3.d of the Key is F Sharp, and is now stop'd with the 3.d Finger at the distance it appears from the 2.d Finger on the 2.d String; the 4.th of the Key is G, and is stop'd with the little Finger on the 2.d String close to the 3.d Finger, and is half a Note distance; the 5.th of the Key is A, and is stop'd with the fore Finger on the first String and is done by moveing the fore Finger off the 2.d upon the first String Exactly in the same place, keeping your Finger on the String as a Standard; the 6.th of the Key is B, and is stop'd with the 2.d Finger at the distance it appears from the fore Fin

Finger, it being a whole Note; the 7.th of the Key is C Sharp, and is ſtop'd with the 3.d Finger at the diſtance it appear's from the 2.d Finger on the firſt String; the 8.th of the Key is D, and is ſtop'd with the little Finger cloſe to the 3.d Finger on the firſt String, which make the double Fingering in D Shifting Key, and though I have introduc'd theſe Shifting Keys, yet it will be a long time before you can ſtop them in Tune; ſo it will be beſt to try things that require no Shifting for a long time, 'till you are pretty ſure of all the Notes that are to be made without Shifting, and as your Hand will be more uſ'd to the Inſtrument, you will be better prepar'd; I ſhall now begin with N.o 7. which has the 8 Notes in the lower A Key, the Key-Note A, is ſtop'd with the fore Finger on the 4.th String at the diſtance it appears from the Nut; the 2.d of the Key is B, and is ſtop'd with the 2.d Finger at the diſtance it appears from the fore Finger, it being a whole Note; the 3.d of this Key is C Sharp, and is ſtop'd with the 3.d Finger at the diſtance it appears from the 2.d Finger; the 4.th of the Key is D, and has no Finger it being the 3.d String open, and is but half a Note; the 5.th of the Key is E, and is ſtop'd with the fore Finger at the diſtance it appears from the Nut; the 6.th of the Key is F Sharp, and is ſtop'd with the 2.d Finger at the diſtance it appears from the fore Finger, it being a whole Note; the 7.th of the Key is G Sharp, and is ſtop'd with the 3.d Finger at the diſtance it appears from the 2.d Finger, it being likewiſe a whole Note; the 8.th of the Key is A, and is the 2.d String open, and is but half a Note above G Sharp, now you may compare theſe 8 Notes with the 8 Bells before mention'd likewiſe the double Fingering in this Key.

Sc. Yes I underſtand it very well they have the ſame likenſs of ſound only ſo much lower.

M. I will give you the ſame little Minuet which you may compare with the former, for being ſet in any other Key produces juſt the ſame thing, and if you can ſtop the 8 Notes in Tune in any Key conſequently you will ſoon be able to play this Minuet as it contains only the 8 Notes.

MINUET



Sc. But I have heard your Connoiſseurs talk that by changing a piece of Muſick from one Key to another alters it as much as tranſlating from one Language into another.

M. No no; 'tis no ſuch thing, why don't this Minuet alter then?

Sc. I think that it Sounds the ſame in all the Keys you have ſet it in yet.

M. Yes, and will be the ſame in all, I ſhall ſet though perhaps a piece of Muſick might not ſuit ſome particular Voice or Inſtrument ſo well in one Key as in another, but yet is the ſame thing as to the Muſick; you may compare the double Fingering

M. N^{o} 8 has the 8 Notes in the upper Key of A. with the Finger Board mark'd as before, the loweſt or Key Note is A, the ſecond String open, the 2.^{d} of the Key is B, and is ſtop'd with your fore Finger at the diſtance it appears from the Nut; being a whole Note; the 3.^{d} of this Key is C Sharp; and is ſtop'd with the 2.^{d} Finger on the 2.^{d} String at the diſtance it appears from the fore Finger, it being a whole Note; the 4.th of the Key is D, and is ſtop'd with the 3.^{d} Finger on the 2.^{d} String very near the 2.^{d} Finger as being but half a Note diſtance; the 5.th of the Key is E, and has no Finger it being the firſt String open; the 6.th of the Key is F Sharp, and is ſtop'd with the fore Finger on the firſt String at the diſtance it appears from the Nut, it being a whole Note; the 7.th of the Key is G Sharp, and is ſtop'd with the 2.^{d} Finger at the diſtance it appears from the fore Finger, it being a whole Note; the 8.th of the Key is A, and is ſtop'd with the 3.^{d} Finger cloſe to the 2.^{d} Finger and is the other half Note.

Sc. Yes I see the half Notes fall in the same places in every Key, but I have heard of Quarter Notes, and should be glad to know where they fall.

M. Poh poh half the Notes first, and Quarter them afterwards, if your Ear is good, you will always play them, though you don't know them; for there is no separate Intervals of Sound between the Semitones or half Notes, and in fact there is no such thing, if there was, Quarter Notes as you suppose in the Key or Compass of Eight Notes they wou'd be out of Tune, it is when some particular Semitones becomes a Key, that Quarter Notes are us'd, and then your own Ear must be Umpire, as they produce only the same thing, for every Key or Compass of Eight Notes must be in Tune to it self, for if any Quarter Notes were made use of, they wou'd be out of Tune, as haveing no Relation to the Concords of the Key, what is your Opinion of the Harpsicord or Organ, shou'd you not be content if you could make the Notes on the Fiddle as well in Tune as fix'd Instruments are Tun'd?

Sc. Yes, I think them very well in Tune, and shou'd be very glad if I could do the same.

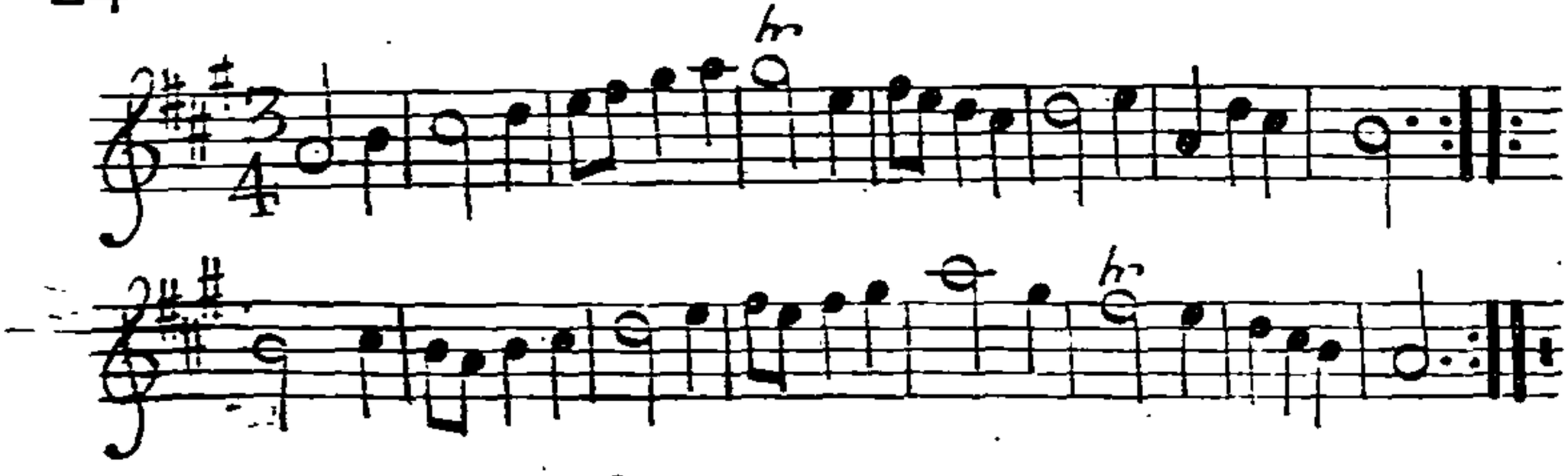
M. They are seldom Tun'd with Quarter Notes; yet capable of producing of fine Harmony but for your satisfaction I'll endeavour to make you sensible of the Quarter Notes by and by.

Sc. I shou'd be glad to know, for I don't see that they can be of any use.

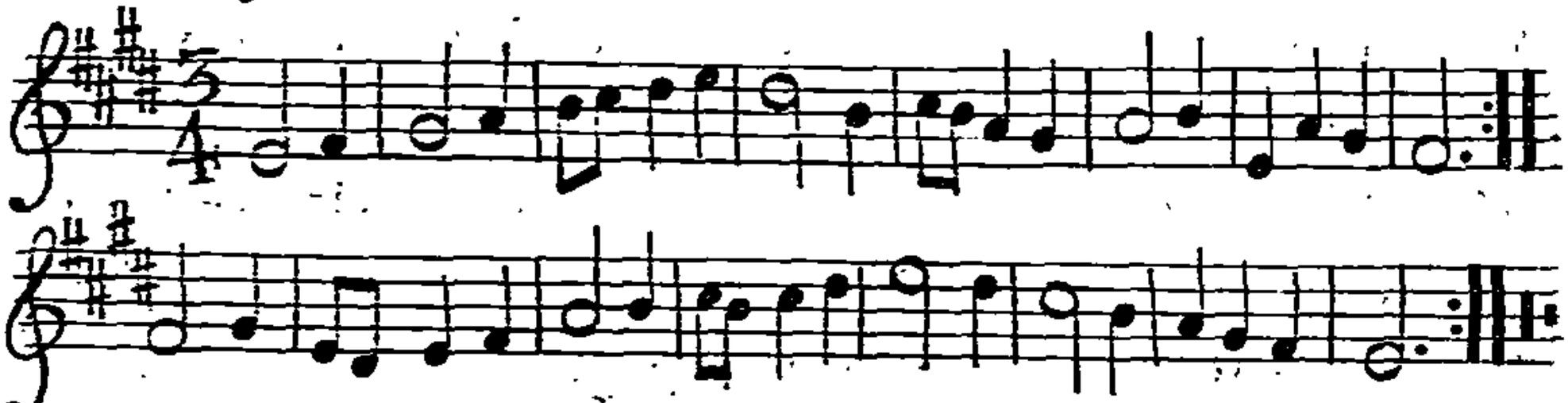
M. But to Return to our business you may observe the double Fingering of the 8 Notes in this Key.

Sc. Yes, I see 'tis the very same thing; the half Notes falls in the same places as before.

M. I will set the Minuet as before and so conclude this Key.



I ſhall now go to N^{o} 9 which has the 8 Notes of E Key which has four Sharps to make it in Tune with the Finger Board as before the Key Note E is ſtop'd with the fore Finger at the diſtance it appears from the Nut the 2.^{d} of the Key is F Sharp and is ſtop'd with the 2.^{d} Finger at the diſtance it appears from the fore Finger being a whole Note the 3.^{d} of the Key G Sharp and is ſtop'd with the 3.^{d} Finger at the diſtance it appears from the 2.^{d} Finger the 4.th of the Key is A and is the 2.^{d} String open and but a Semitone or half Note above G Sharp the 5.th of the Key is B and is ſtop'd with the fore Finger at the diſtance it appears from the Nut and is a whole Note the 6.th of the Key is C Sharp and is ſtop'd with the 2.^{d} Finger at the diſtance it appears from the fore Finger and is a whole Note the 7.th of the Key is D Sharp and is ſtop'd with the 3.^{d} Finger at the diſtance it appears from the 2.^{d} Finger and is a whole Note the 8.th of the Key is E and has no Finger it being the firſt String open now you may obſerve the double Fingering of the 8 Notes in this Key likewiſe the Minuet as before



S. Yes it produces the ſame thing I ſee any Note may be made a Key I think I underſtand it well enough

M. But for your ſatiſfaction I'll go through all the practical Keys we come now to N^{o} 10 which has the 8 Notes in F Key and the

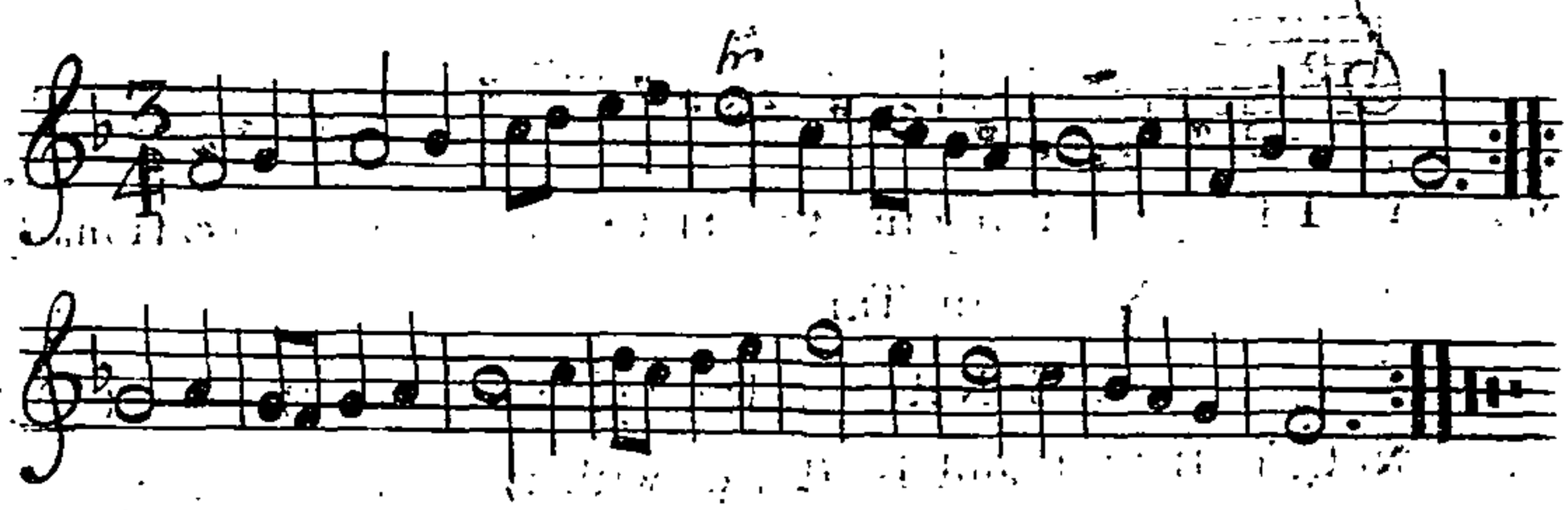
Finger Board as before, the Key Note is F, and is ſtop'd with the 2.d Finger on the 3.d String in the ſame place as in N.o 1 the 2.d of the Key is G, and is ſtop'd with the 3.d Finger at the diſtance it appears from the 2.d Finger, it being a whole Note: the 3.d of the Key is A, the 2.d String open; and is a whole Note from the 2.d of the Key; the 4.th of the Key is B Flat, and is ſtop'd with the fore Finger as you may ſee near the Nut, it being half a Note.

Sc. Yes, I ſee 'tis much nearer the Nut then B, in the former Keys.

M. The 5.th of the Key is C, and is ſtop'd with the 2.d Finger at the diſtance it appears from the fore Finger and is a whole Note: the 6.th of the Key is D, and is ſtop'd with the 3.d Finger at the diſtance it appears from the 2.d Finger and is a whole Note: the 7.th of the Key is E the firſt String open, and a whole Note from the 6.th of the Key. the 8.th of the Key is F, and is ſtop'd with the fore Finger very near the Nut, and is the other half Note; you may obſerve the double Fingering of the 8 Notes in this Key, and Compare them with the Tune of 8 Bells, as before mention'd.

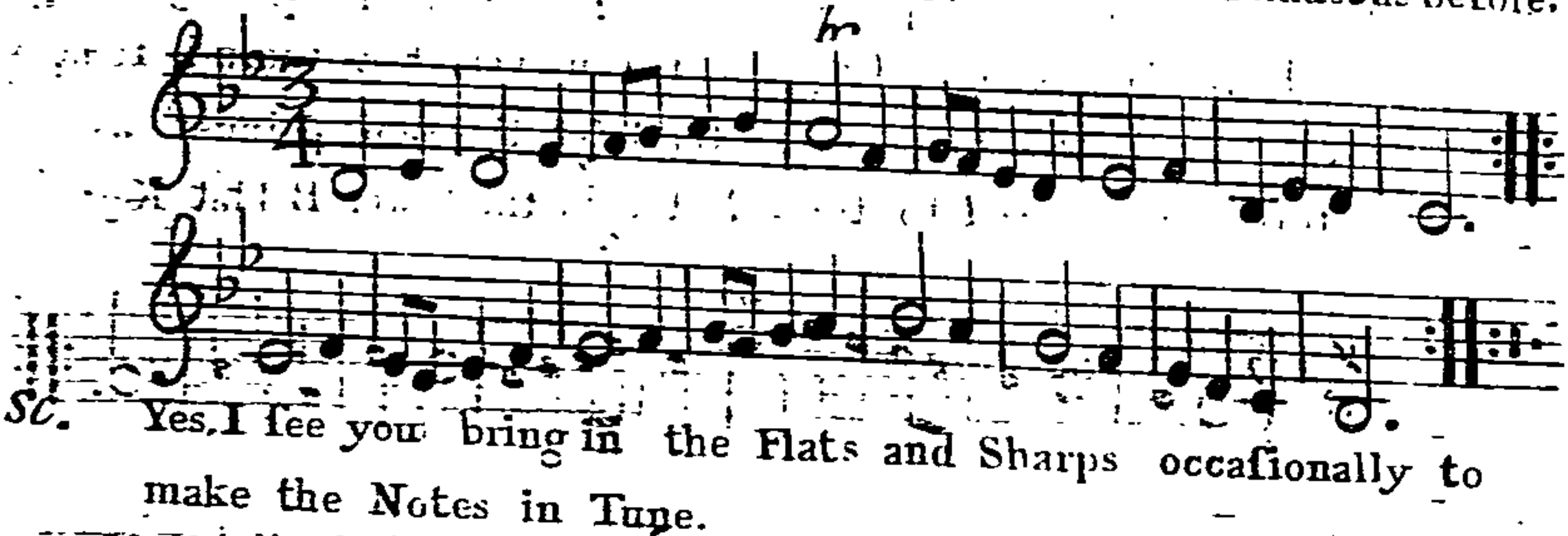
Sc. Yes, they produce juſt the ſame thing, I hope the ſtoping in Tune will not be ſo difficult as I thought it wou'd.

M. It depends on your ſeperating your Fingers properly as you may ſee by their different ſituation, for in every Key, there is ſome alteration in the Fingering; I ſhall ſet the ſame Minuet as before, and proceed to the 8 Notes in the lower B Flat Key



N.o 11 has the 8 Notes in B Flat Key, with the Finger Board mark'd as before, B Flat, the Key Note is ſtop'd with the

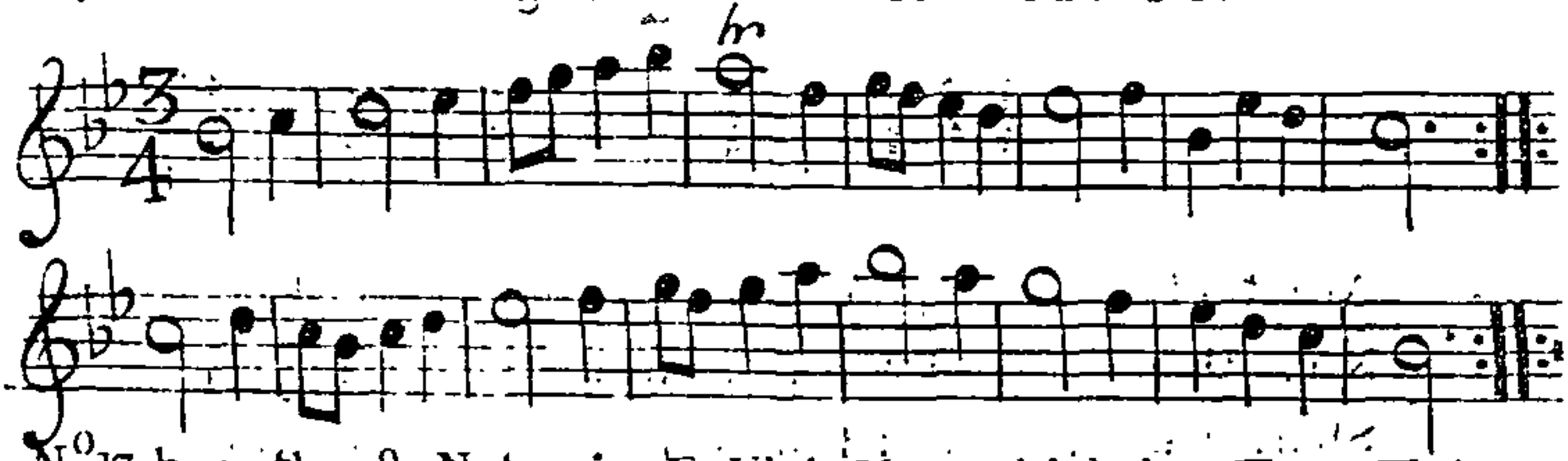
Second Finger on the 4.th String at the diſtance it appears from the Nut; the 2.d of the Key is C, and is ſtop'd with the 3.d Finger at the diſtance it appears from the 2.d Finger it being a whole Note: the 3.d of the Key is D, and is the 3.d String open, being a whole Note from the 2.d of the Key: the 4.th of the Key is E, and wou'd now be a whole Note, therefore muſt be made Flat to be in Tune; (the 4.th of the Key in all Keys, being but half a Note above the 3.d) it is ſtop'd with your fore Finger on the 3.d String at the diſtance it appears from the Nut: the 5.th of the Key is F, and is ſtop'd with the 2.d Finger on the 3.d String at the diſtance it appears from the fore Finger, it being a whole Note: the 6.th of the Key is G, and is ſtop'd with the 3.d Finger on the 3.d String at the diſtance it appears from the 2.d Finger, it being a whole Note, the 7.th of the Key is A, the 2.d String open, and is a whole Note above the 6.th of the Key; the 8.th of the Key is B Flat, and is ſtop'd with the fore Finger on the 2.d String near the Nut, and is the other half Note; you may obſerve the double Fingering of the 8 Notes in this Key likewiſe the Minuet as before.



SC. Yes, I ſee you bring in the Flats and Sharps occaſionally to make the Notes in Tune.

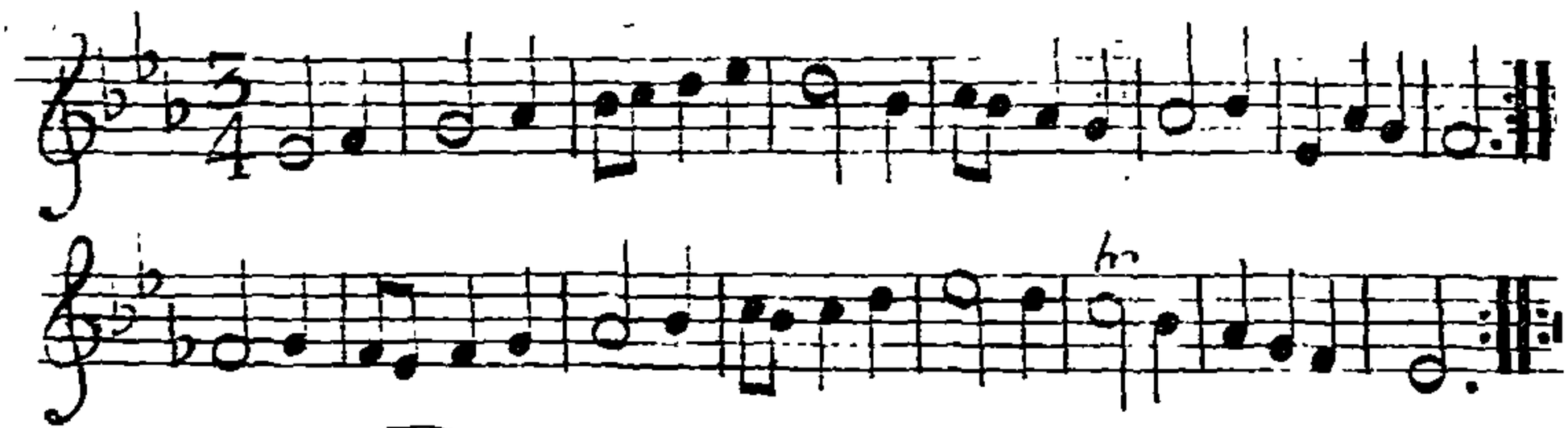
N.o 12 has the 8 Notes in the upper Key of B Flat, the Key Note is B Flat, and is ſtop'd with the fore Finger on the 2.d String as before mention'd: the 2.d of the Key is C, and is ſtop'd with the 2.d Finger on the 2.d String at the diſtance

it appears from the fore Finger, it being a whole Note above the Key: the 3.d of the Key is D. and is ſtop'd with the 3.d Finger on the 2.d String at the diſtance it appears from the 2.d Finger and is a whole Note: the 4.th of the Key is E. Flat, and is now to be ſtop'd with the little or 4.th Finger on the 2.d String very near the 3.d Finger, being but half a Note: the 5.th of the Key is F, and is ſtop'd with the fore Finger on the firſt String near the Nut, but is nevertheleſs a whole Note above the 4.th of the Key: the 6.th of the Key is G, and is ſtop'd with the 2.d Finger on the firſt String, at the diſtance it appears from the fore Finger, it being a whole Note: the 7.th of the Key is A, and is ſtop'd with the 3.d Finger on the firſt String at the diſtance it appears from the 2.d Finger, being a whole Note: the 8.th of the Key is B Flat, and is ſtop'd with the 4.th Finger on the firſt String very near the 3.d Finger, and is the other half Note.



N.o 13 has the 8 Notes in E Flat Key, which has Three Flats to make them in Tune, (Viz) B. E. and A Flat, the loweſt or Key Note is E Flat, and is ſtop'd with the fore Finger on the 3.d String near the Nut, the 2.d of the Key is F, and is ſtop'd with the 2.d Finger on the 3.d String at the diſtance it appears from the fore Finger, it being a whole Note: the 3.d of the Key is G, and is ſtop'd with the 3.d Finger on the 3.d String at the diſtance it appears from the 2.d Finger, and is a whole Note: the 4.th of the Key is A Flatted, and is now to be ſtop'd with the little Finger on the 3.d String very near the 3.d Finger, being the half Note: the

5.th of the Key is B Flat, and is ſtop'd with the fore Finger near the Nut, yet is a whole Note diſtance from the 4.th of the Key; the 6.th of the Key is C, and is ſtop'd with the 2.d Finge on the 2.d String at the diſtance it appears from the fore Finger it being a whole Tone: the 7.th of the Key is D, and is ſtop'd with the 3.d Finger on the 2.d String, and is a whole Note; the 8.th of the Key is E Flat, and is now to be ſtop'd with the 4.th Finger on the 2.d String very near the 3.d Finger, and is the other Semitone: I have now introduc'd all the Semitones or half Notes with moſt of the practical Keys. I ſhall conclude theſe Remarks with the ſame Minuet.



DIALOGUE IV.

S. Are theſe all the practical Flat and Sharp Keys?

M. No, theſe are all the practical (though improperly call'd) Sharp Keys, and as I ſaid before, there is but one Key in Nature, or one Naturel Key; yet there is another Sort of Key which is alſo (improperly call'd) a Flat Key.

S. What Name wou'd you diſtinguiſh them by?

M. By the Name of Major and Minor that is, greater and leſser 3.d of the Key.

S. I don't underſtand what you mean by Major and Minor, or greater and leſser 3.d of the Key, only that 'tis the laſt Note of a Tune.

M. I ſhall Endeavour to make you ſenſible of the difference; young proficients generelly underſtand the Key to be Sharp by Sharps,

being plac'd at the beginning of a Tune and to be flat by Flats being plac'd at the beginning of a Tune which is a very great Error and to avoid such Errors for the future I would have the names of Flat Keys and Sharp Keys lay'd quite aside as they often breed confusion: when I have told a Scholar that such a Key is a Flat Key his answer was how can such a Key be a Flat Key when there is two or three Sharps at the beginning and never a Flat in it and indeed it seems very odd but 'tis all owing to the wrong nameing of Keys but by calling them by the names of Major and Minor will prevent such Mistakes for the future

Sc What do you call these Keys you have been so long treating of

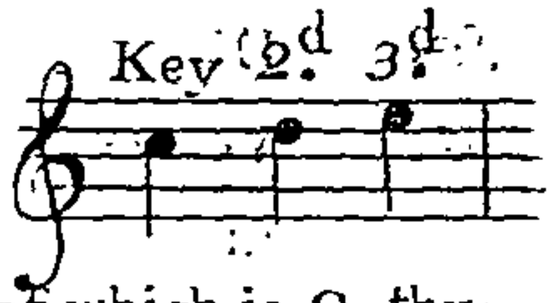
M They are all Majors

Sc. What is the last Key you treat of

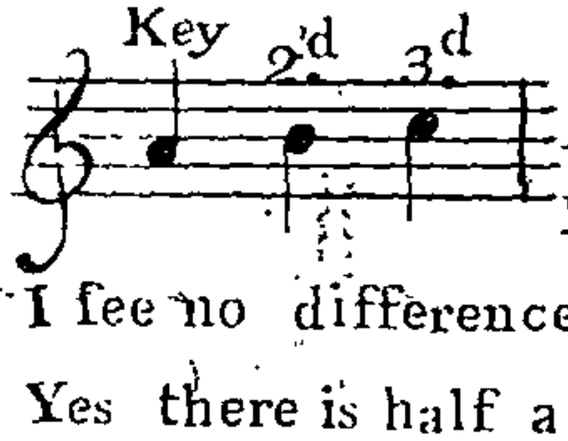
M. It is in E Flat with a Major third

Sc. I should be glad to know the difference between a Major and a Minor third

M. All Keys are known by the third Note above the Key the greater Major, and the lesser Minor third and to Explain them I will begin with the Key of C thus the 3.d of the Key is E which is the 3.d Major or greater 3.d



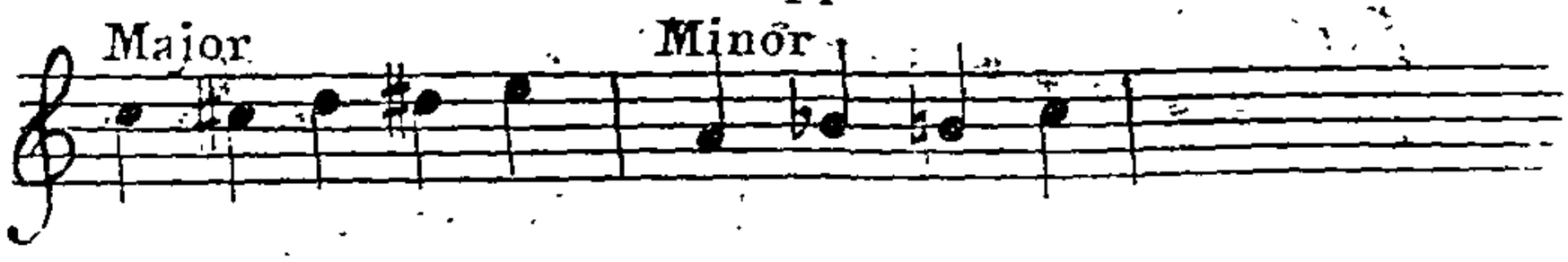
I will now set down the Key of A the 3.d of which is C thus



And is the 3.d Minor or lesser 3.d of the Key, but have neither Flats nor Sharps

Sc. I see no difference at all yet

M. Yes there is half a Note more in the Major then there is in the Minor you are to understand that a Major contain Five half Notes and a Minor Key contains but Four half Notes inclusive which I shall make appear thus



Sc. Yes I see there is half a Note lefs in the Minor 3.d but what different ufes do you make of the Major and Minor

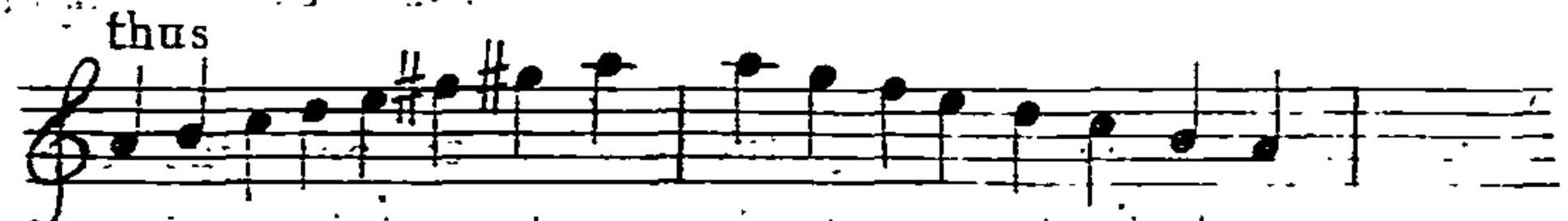
M. O they produce quite different Subjects for Example all Cherfull Mufick in generel and Mufick for Trumpets and French Horns in particular thofe Inftruments being confind to the 3.d Major and all Complaining and Soothing Mufick in the 3.d Minor

Sc. Have you no Scale for the Minor

M. No there is no Occafion you ftop the Notes in the fame places in the Minor as you did in the Major Occafionally

Sc. What do you call this Minor Key

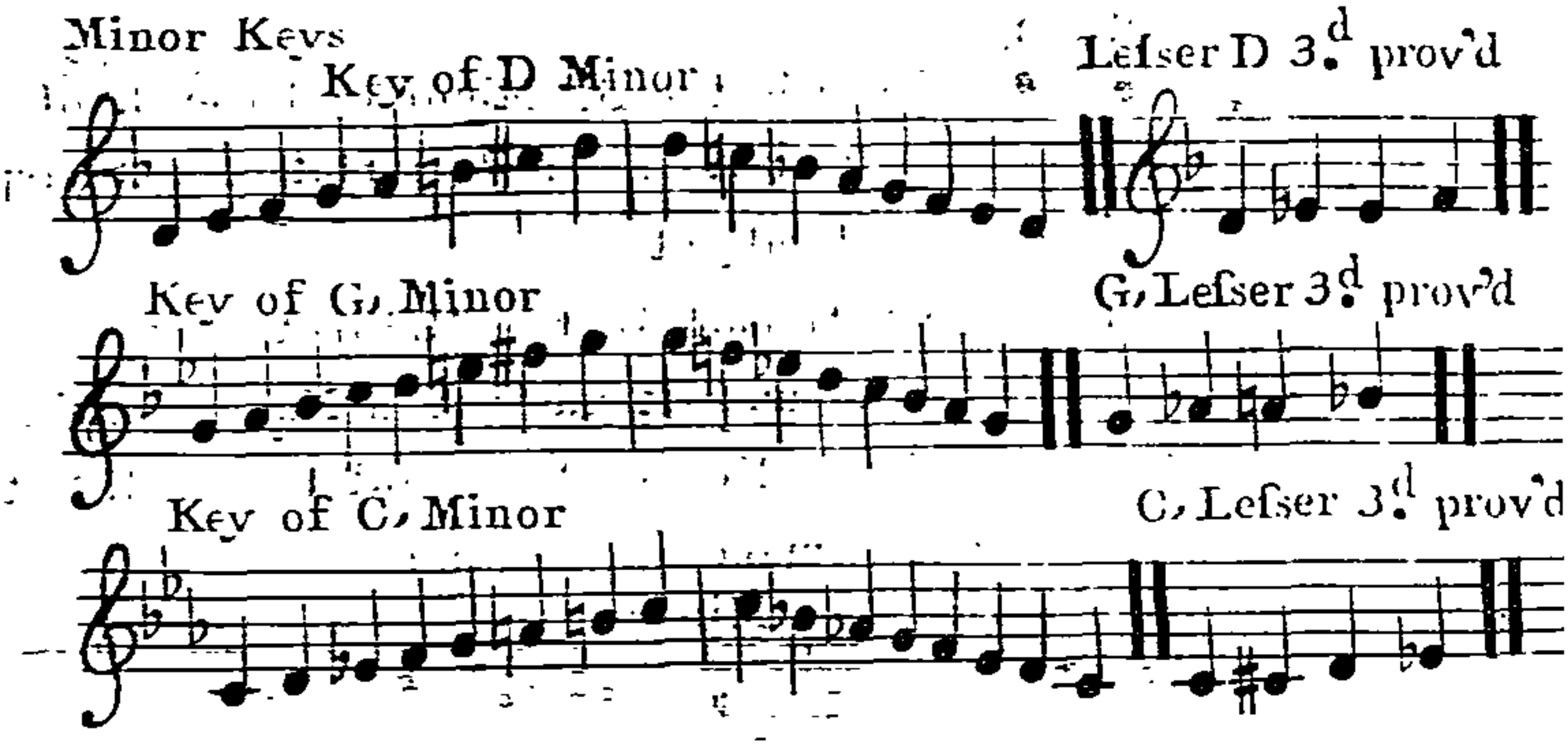
M. It is Generally calld the Natural Key of A becaufe without Flats or Sharps but I always look on the Minor as an artificial Key becaufe we are oblidg'd to make ufe of the Sharp 6.th and 7.th as in the Major afcending thus

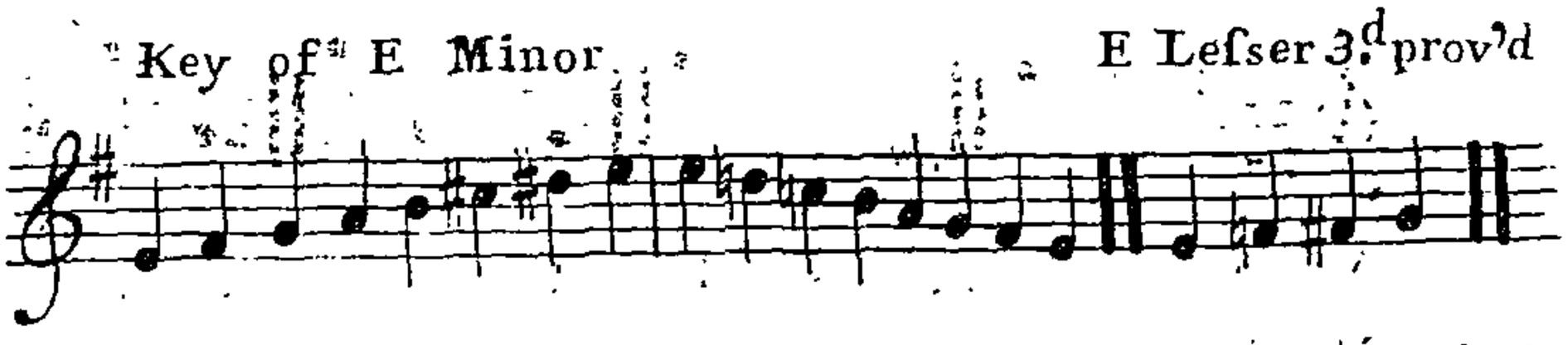


But may defcend by degrees naturally thus

Sc. Do any other Notes alter in the Minor

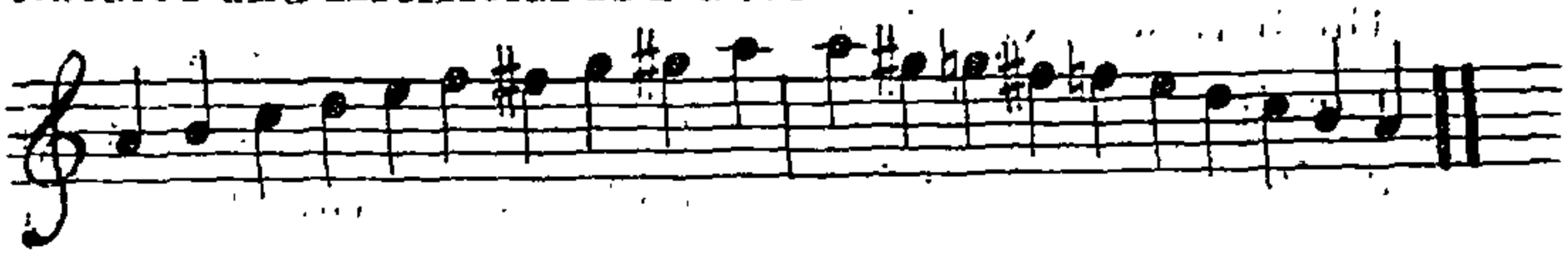
M. Yes the 6.th and 7.th of the Key are half a Note lefs then in the Major in their Natural order, I will now fet the Eight Notes afcending and decending in the practical Minor Keys



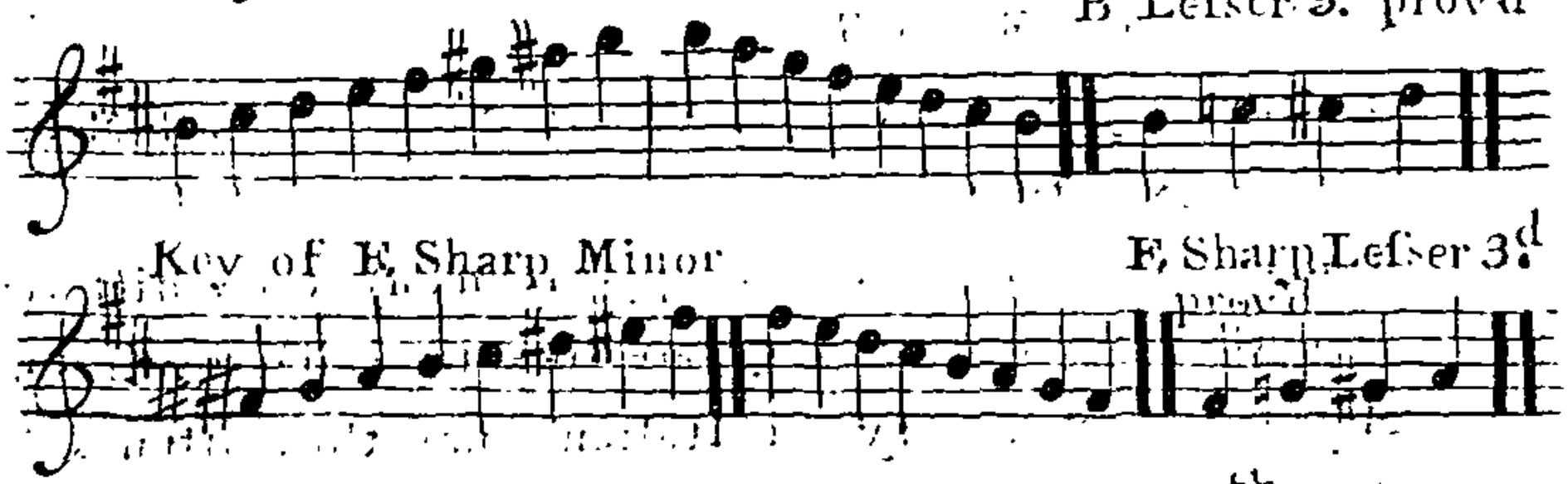


Sc. I see all the Minor Thirds contain but four half Notes but is there no other way of ascending and decending in the Minor Keys

M. Yes we may ascend and decend by Semitones thus which is Natural and Artificial and as it

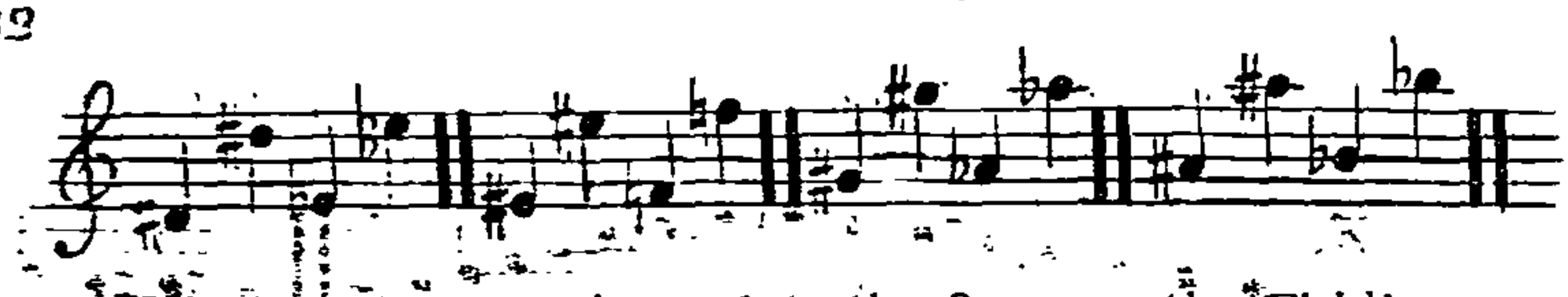


is not material I shall proceed to the next Minor Key which is the Key of B Minor



Sc. I see two new Semitones (Viz) A Sharp'd the 7.th in B Key and F Sharp'd the 7.th in F Key

M. Yes they are new in appearance but on fix'd Instruments A Sharp and B Flat are the same Semitone that is A Sharp is half a Note above A Natural and B Flat is likewise the same, E Sharp is half a Note above E Natural but because there is no E Sharp in the Scale We are oblidg'd to use F Natural as being half a Note below F Sharp I will set down the rest of the Semitones that serve in a double capacity and change there names according to the Key you play in with their Octaves as follows



Sc. And is G Sharp and A Flat the ſame on the Fiddle

M. No, A Flat is a very little higher than G Sharp the differ ence is what is generally call'd a Quarter Note but you never uſe G Sharp and A Flat at the ſame time there is about the ſame difference in the reſt of the Semitones and as it wou'd be perplexity to treat much about Quarter Notes the beſt way will be to lay them quite aſide and truſt to the Ear for if your Ear is good you will play them though you don't know it as it is impoſſible to Meaſure the diſtances in the performing it will be needleſs to ſet any more Minor Keys as I think you muſt now be ſenſible of the difference between a Major and Minor Third

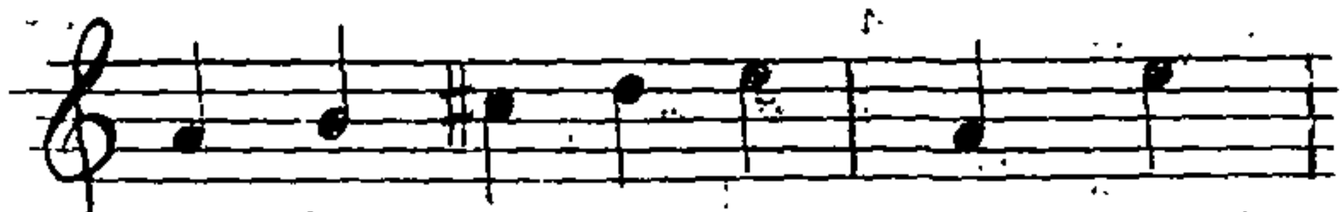
Sc. Yes all Majors contain Five half Notes and all Minor Thirds contain but Four

M. You are right for being propperly nam'd their difference will be better underſtood they are likewiſe call'd by the names of Major and Minor by the Italians nay they often write over their Muſick the words Major or Minor to let the Performer know what Key he is going to play in as many Perſons play on the Fiddle that don't know the properties of a Key and now having I think fitted you for Action let me hear if you can Tune your Fiddle

Sc. I am not very ready at Tuneing yet I think I know when it is in Tune

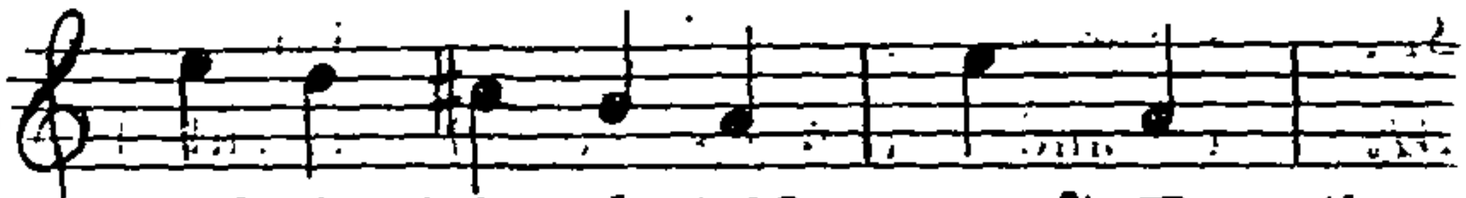
M. There is a good deal in being uſ'd to the Pins of the Fiddle and the Bow at the ſame time The beſt way will be firſt to Tune the 2.d String for which purpoſe as a Guidance it will be neceſſary to have a pitch'd Pipe and Tun'd Uniſon to A when the Slider is drawn out as the 8 Notes are generally

Mark'd on the Sliden of the Pipe, (I don't mean an Octave Pitch Pipe) to which Sound of A, Tune the 2.d String, you may next proceed to Tune the firſt String and is to be a 5.th above A, and will be E when in Tune, but if you can't put the firſt Striug, in Tune to the 2.d, you may try to Sol, Fa theſe five Notes, with your Voice thus as if the Key was in A, with a Major Third;



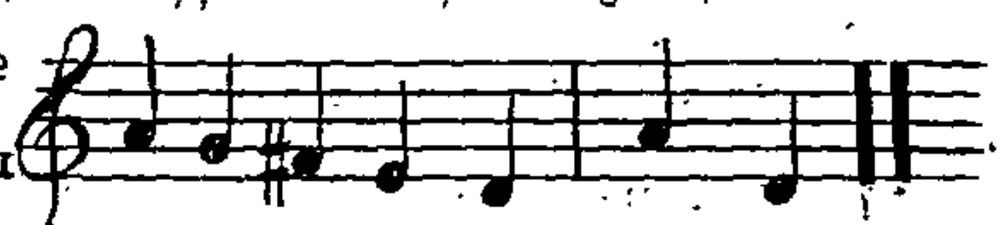
or will be like a Ring of five Bells, when Sol, Fa'd down wards thus

which higheſt Sound you are



to coppy for your firſt String, but if you can't Tune the firſt String this way, as it muſt be a work of ſome time to diſtinguiſh the diſtance of Sound you may have recourſe to the Pitch Pipe by puting in the Slider to the Letter E, then Tune the firſt String to that Sound, which done draw your Bow over the firſt and 2.d Strings together touching them both at the ſame time and if theyare in Tune there will be an Agreement in the two Sounds, which is alſo call'd Concord, but if there is no Agreement then the Strings are not in Tune but if you can Tune the firſt String to the 2.d, you may next Tune the 3.d which muſt alſo be Tun'd the ſame way only a 5.th be low the 2.d String and when in Tune will be D for which pur poſe you may Sol Fa theſe five Notes downwards ſuppoſing the Key to be now D, Major, thus,

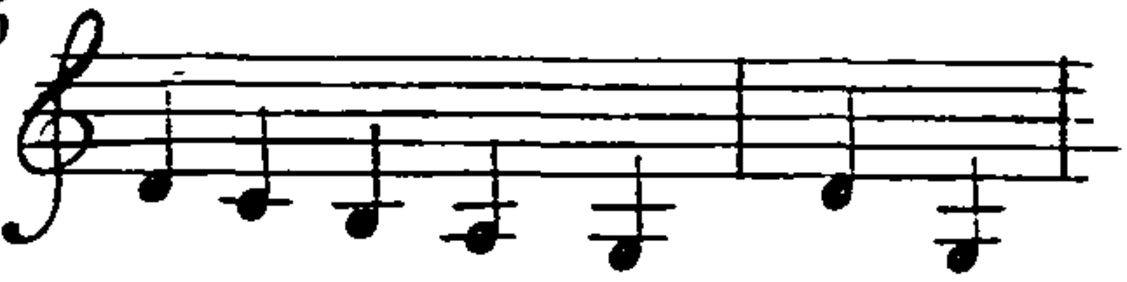
and will be like a Ring of five Bells which loweſt Sound you



are to coppy for your Third String and when in Tune will

alſo be a Concord, with the 2.d String, I need not mention the 4.th String, becauſe if you can Tune one Cord you may eaſyly Tune the reſt; as being the ſame diſtance of Sound over again, but for your ſatiſfation I will ſet down the 4.th String, which you muſt Tune to the 3.d, and when in Tune will be G; you may likewiſe Sol fa theſe five Notes, downwards, ſuppoſing the Key to be G, Major, thus,

And will be a Ring of 5 Bells, which loweſt you are to Coppy for your 4.th String and when in Tune will be a Concord with the Third, String,



Sc. I ſee the Sol Faing is the ſame in Tuneing every String.

M. Yes and will be Exceedingly uſeful both for your Tuneing and ſtoping in Tune; the 8 Notes you may Sol Fa for ſtoping in Tune, in every Major, and the five Notes for Tuneing, and the more you practice, the better your Ear will diſtinguiſh Sounds.

Sc I can't Tune by this method yet, but I believe I can Learn very ſoon, how wou'd you have me proceed?

M. Take the Fiddle and hold it in your Left Hand let the Neck lie between your fore Finger and Thumb, turning your Wriſt, that your Fingers may lie over the Finger Board to be in readyneſs when you want them; then let the back part reſt on your left Breaſt, the beſt way is to ſtay it with your Chin, that it may remain ſteady, hold your Bow with your right Hand near the Nut, with your Fingers and Thumb without touching the Hair, and when you draw the Bow downward, and upwards, take care you don't let your Bow Hand come too near the Fiddle, but rather play with the ſmall end of

the Bow, unleſs it be to lengthen out a long Note.

Sc. I believe I can hold the Fiddle very well, what would you advice me to practice?

M. The 8 Notes in all the Major Keys, continually for the ſake of ſtoping in Tune.

Sc. Why wou'd you have me play the Majors?

M. Becauſe you have the 8 Bells for a guide to Coppy, whereas in the Minor, you have not, and for the ſake of Bowing I will devide the Notes into Quavers and Semiquavers as it will help to make your Bow Hand the nimbler, but without any regard to Exactneſs of time, Tune only is requir'd at this time: you muſt obſerve in the Bowing the following Examples, to draw the Bow down and up, continually as you will ſee by the firſt Notes being mark'd with d, u, d, u, which is down, up, down, up.

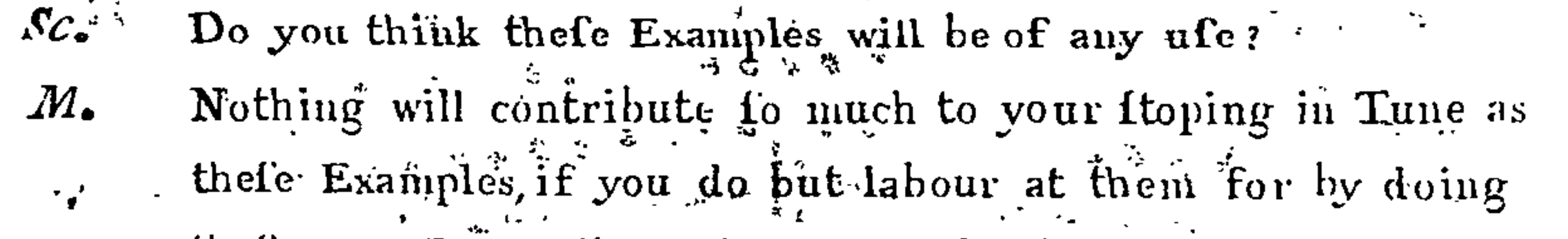
Sc. Do you think theſe Examples will be of any uſe?

M. Nothing will contribute ſo much to your ſtoping in Tune as theſe Examples, if you do but labour at them for by doing theſe, you Learn the Inſtrument, that is the Knowledge of it.

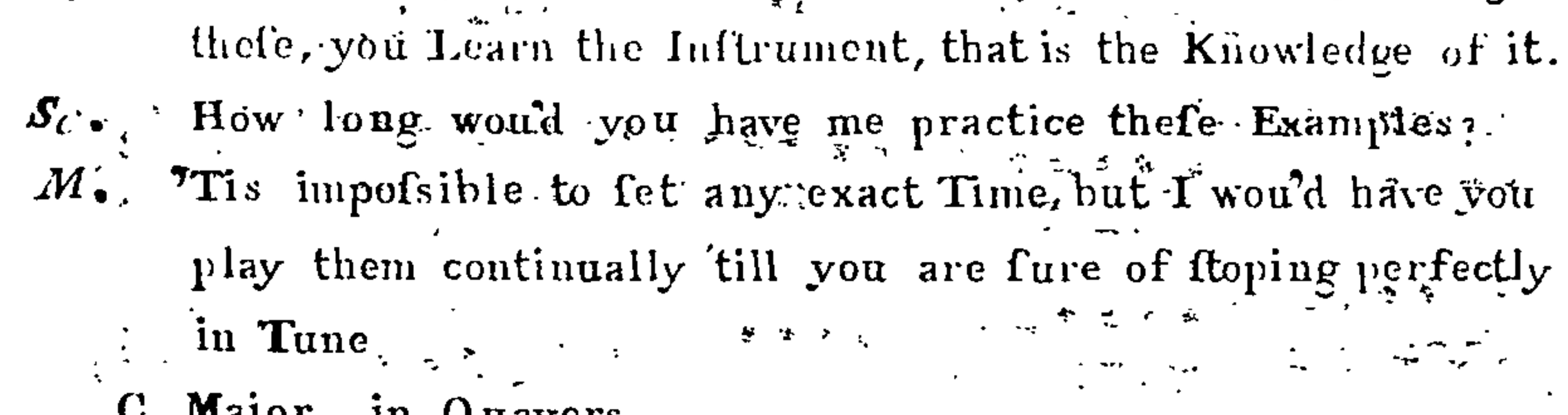
Sc. How long would you have me practice theſe Examples?

M. 'Tis impoſsible to ſet any exact Time, but I wou'd have you play them continually 'till you are ſure of ſtoping perfectly in Tune

C Major in Quavers



In Semiquavers



1 2 3 4

1 2 3 4

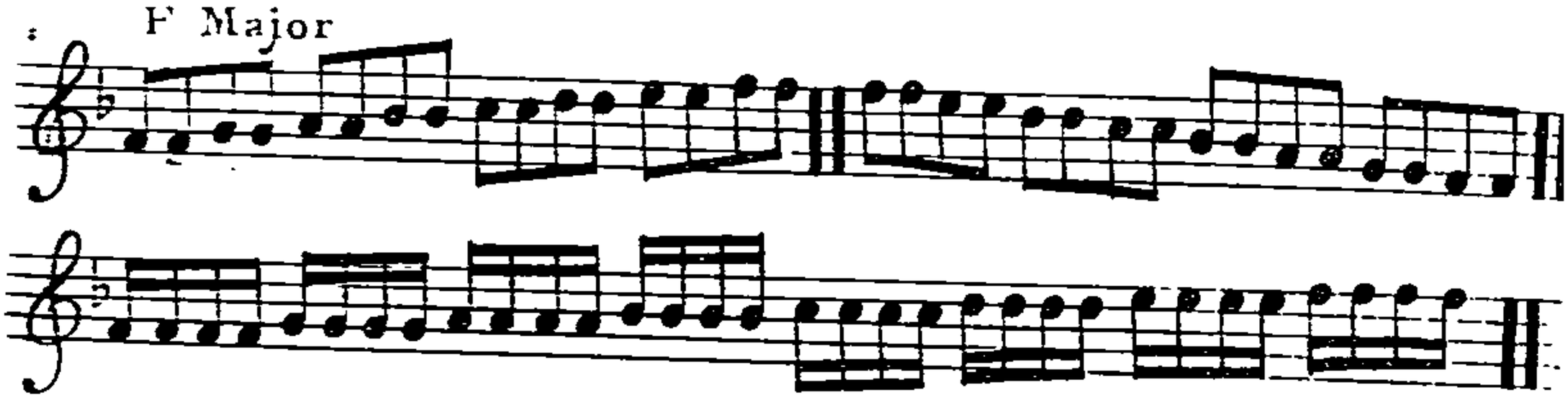
G Major

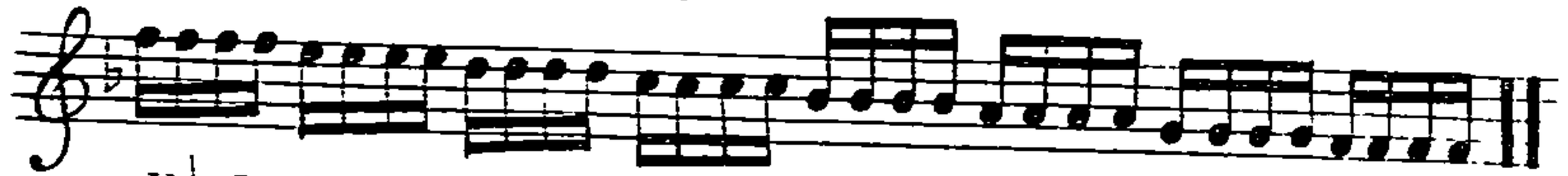
D Major

A Major

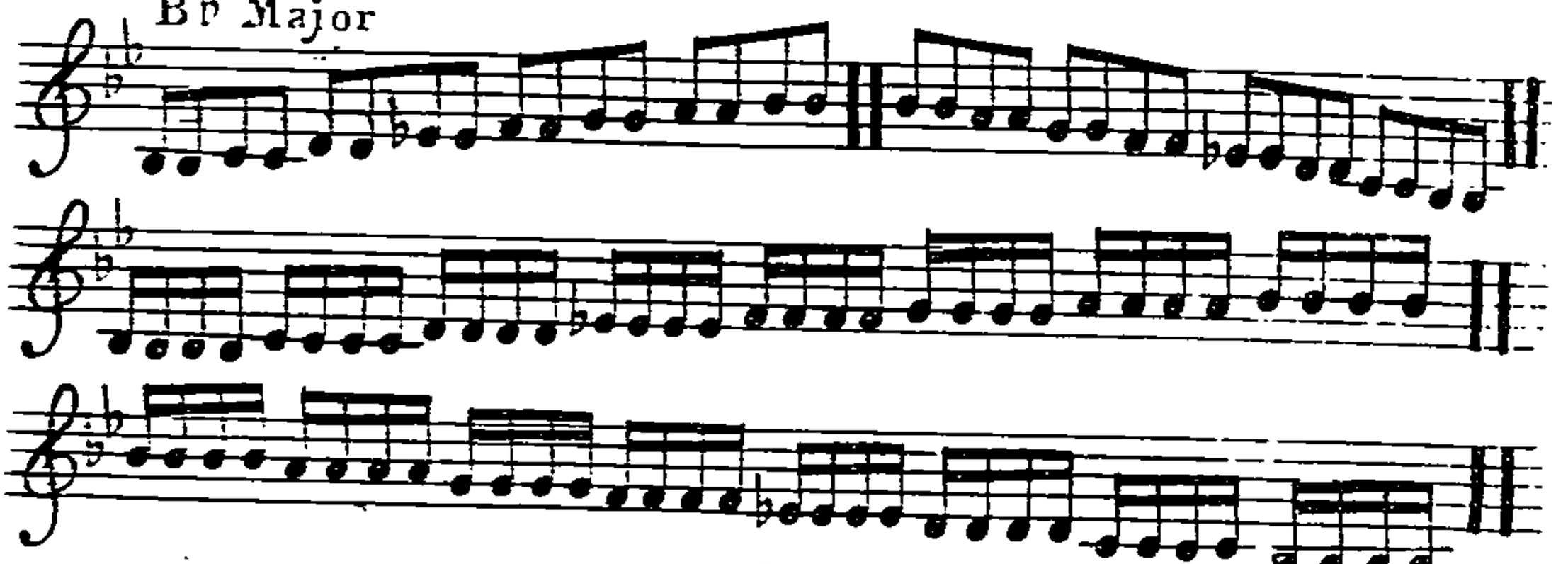
E Major

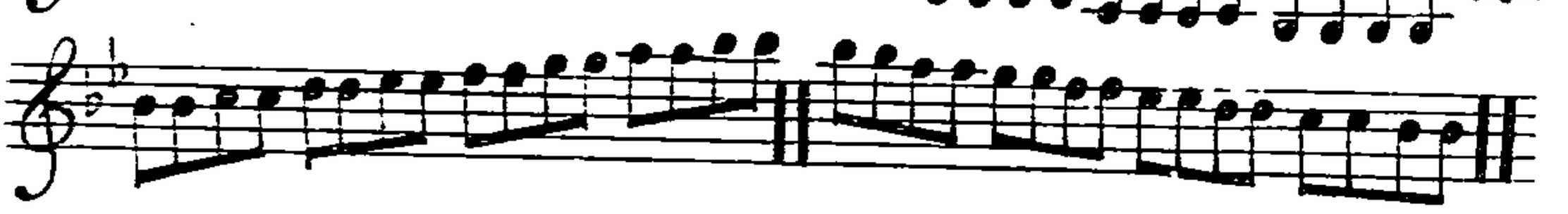
F Major



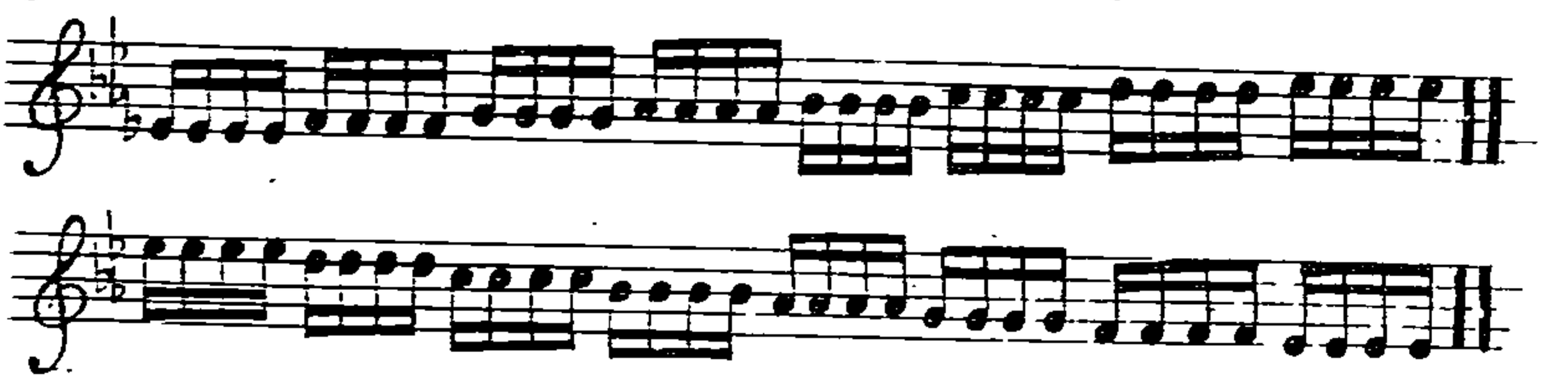


B♭ Major





E♭ Major



DIALOGUE V

M. Haveing Concluded my obfervations on the Tune part of Mufick for the Fiddle I will endeavour to éxplain the Time part in as plain and eafy a manner as pofsible and though I can't warrant your ftoping the Fiddle in Tune by thefe Rules I may venture to fay I will make you a Timeift if you will follow thefe directions

Sc. I have been told if I did but play the Notes the Time wou'd come of it felf

M. It will be a good while firft it may be you are not ready at Reading of Mufick for you muft have the Notes at your Fingers end as Time will ftay for nothing

Sc. How wou'd you have me proceed with the Time part of Mufick

M. Time in it felf is fimply plain but when apply'd to Mufick is a little difficult the way to meafure Time is by Motion as the Pendulum of a Clock or any other regular Movement.

Sc. There is a way of Learning Time by the Pendulum do you approve of it

M. Yes it may do well enough but the beft way is to make your Bow Hand fupply the want of one by drawing the Bow down and up on the Fiddle when the Notes are equal in Time or Value

Sc. Is it not a good way to beat the Time with the Foot

M. 'tis not a mifs to beat the Time provided you meafure the Value but without meafureing tis of no ufe as you have no certainty when to beat

Sc. I believe 'tis the firft Note in the Bar

M. Yes but then you muft meafure the Value of the Notes in Each Bar elfe 'twill be but guefs work

Sc. I don't underſtand the meaſureing of Bars

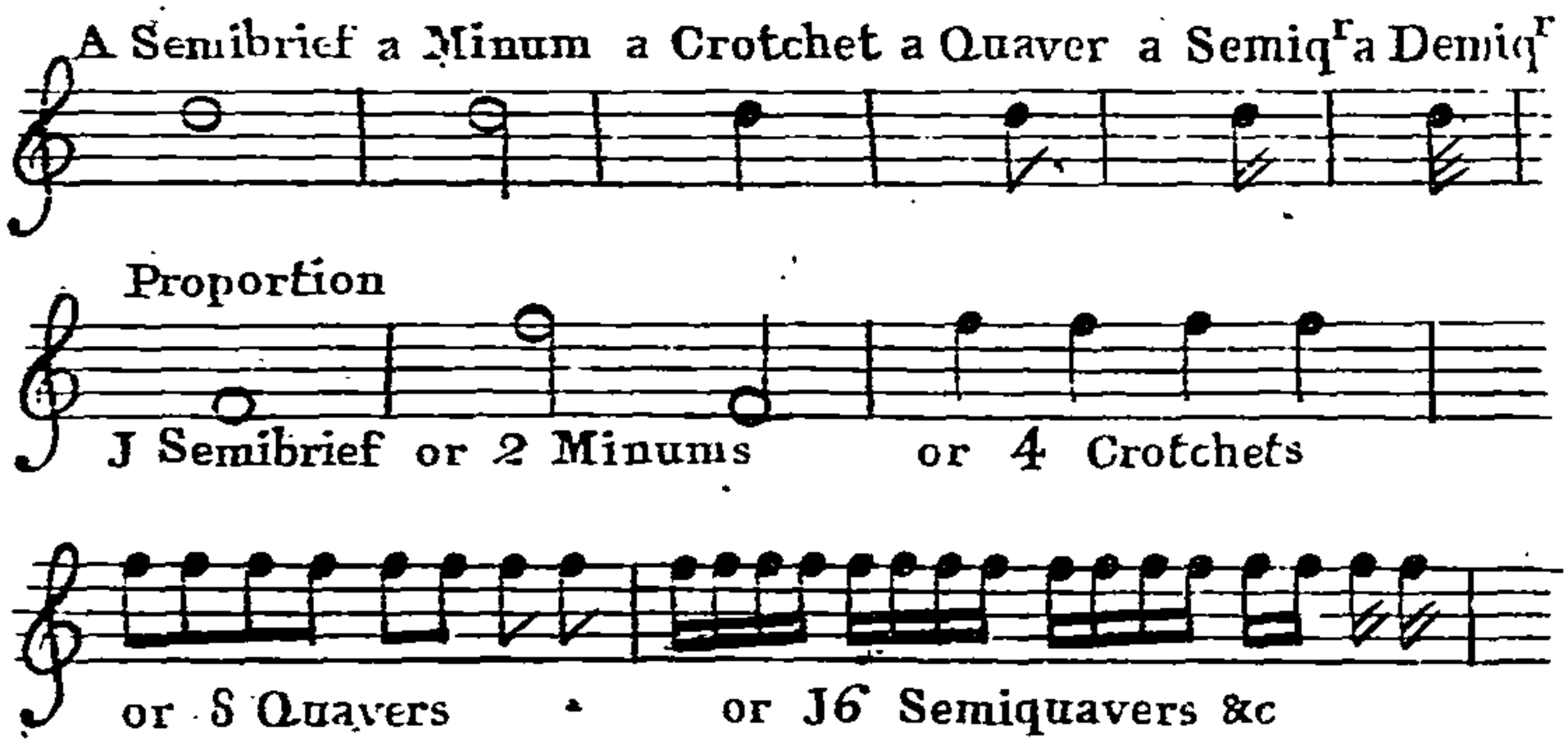
M. 'Tis like meaſureing any thing elſe that require meaſure only in other things you may take your own Time to do it in ſuch as the length of a Cane you may gueſs very near the length but if you meaſure it with a Rule you will know the Exact length or ſuppoſe a Hand full of Shillings were laid on a Table you may gueſs very near the ſum but if you will Count them you are ſure of their Number but in regard to meaſure of Time in Muſick it muſt be done with Exactneſs elſe 'twou'd be likewiſe gueſs work too.

Sc. Do every Perſon that play on the Fiddle meaſure the Time

M. Every Perſon that plays juſt do

Sc. I ſhall be glad to know in what manner to proceed

M. Have but a little patience I'll ſoon make you ſenſible of what you are to do but before we proceed any further it will be neceſſary to ſet a Table of the Notes with their Names and the Proportion they bear to Each other thus the Names



One Semibrief is as long in Time as you can moderately Count four thus one, two, Three, four, theſe are the Names and proportion of the Notes in regard to Time

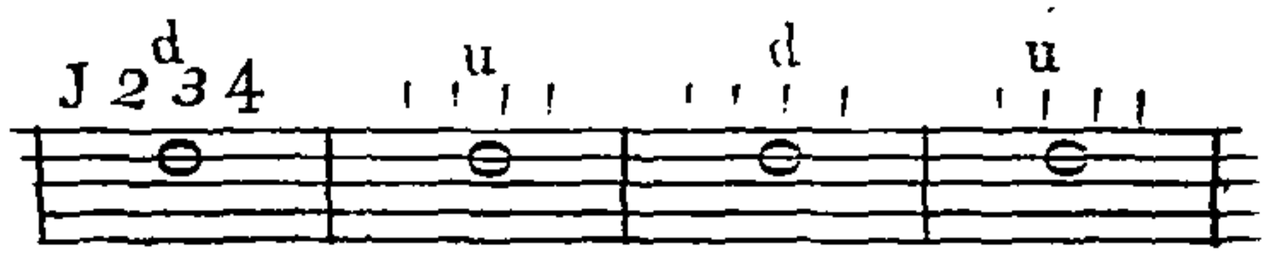
Sc. I ſee the longeſt Note is a Semibrief, and is to Sound as long as one may Count four.

M. But if you don't Count you are at no certainty; you may either ſtay too long or not long enough, the beſt way will be at firſt to read the Numbers as you play out loud thus, one, two, three, four, but with Evenneſs and Exactneſs as if it were four Pendulums, or if you ſhould have four Semibriefs follow each other.

Sc. Then that wou'd be Sixteen Pendulums muſt I Count Sixteen Pendulums at length?

M. No, for the better performing of Time in Muſick, the Notes are divided out in ſmall Equal Parcels containing the Time of four Pendulums, which anſwers to a Semibrief and are divided by ſtroaks drawn acroſs the five Lines thus,

Which are call'd Bars, ſo that by Counting four on Each Semibrief you may do it with more Exactneſs.

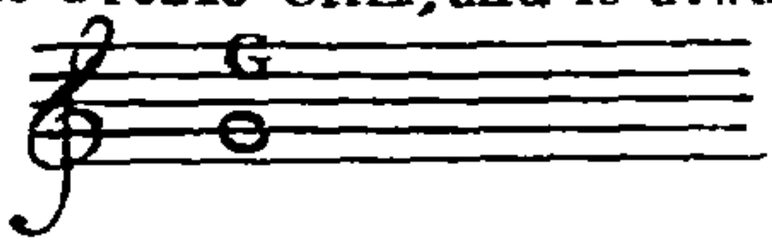


Sc. Is this what you call meaſureing Time, I think I can do this, 'tis only drawing the Bow down, whilſt I count four, the next Bar is the ſame, only with an up Bow, the Third Bar with a down Bow, and the 4.th Bar with an up Bow, as you have mark'd them, I think the time part will be eaſyer then the Tune part of the Fiddle.

M. Do but follow theſe Directions you'll certainly play in time, but before we proceed we muſt make ſome neceſsary remarks, you are to underſtand that this ſort of Time which has one Semibrief in a Bar, is the ſtandard of Time, and is call'd Common Time, and is known by haveing this **C** mark, at the beginning of the five Lines thus,

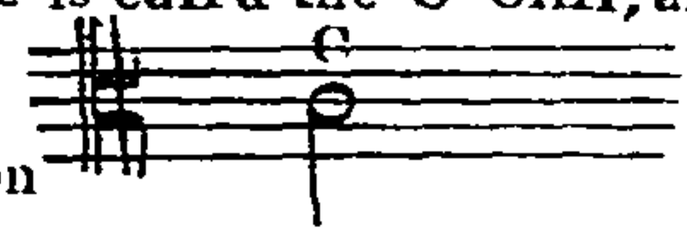
but as Muſick is play'd on various Inſtruments ſuch as Violins,

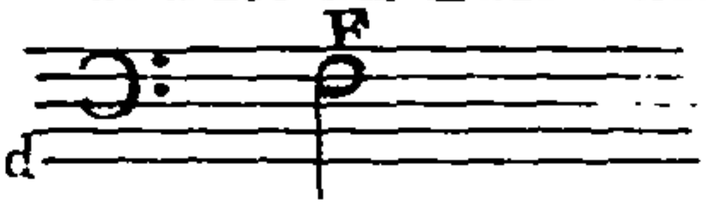
Tenors, and Baſses, there is a mark always ſet at the beginning to denote the Inſtrument that it is ſet for, is call'd the Cliff, that for the Fiddle is call'd the Treble Cliff, and is alway drawn over the ſecond Line Thus, and is alſo call'd the G Cliff.



Sc. What are the other Cliffs call'd?

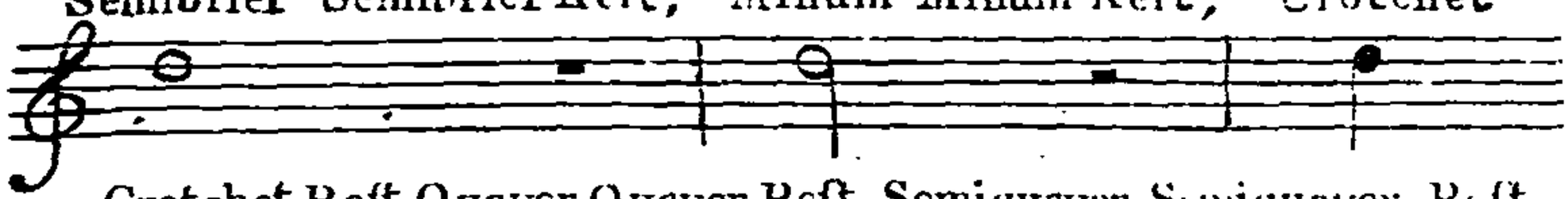
M. The Cliff for the Temor Fiddle is call'd the C Cliff, and is alway fixd on the Third Line Thus, and is a Uniſon to the loweſt C on the Fiddle; the Baſs Cliff is uſ'd for all Baſs Inſtruments it is ſet on the 4.th Line Thus, which Note is call'd F, and is an Octave below the loweſt F on the Fiddle.



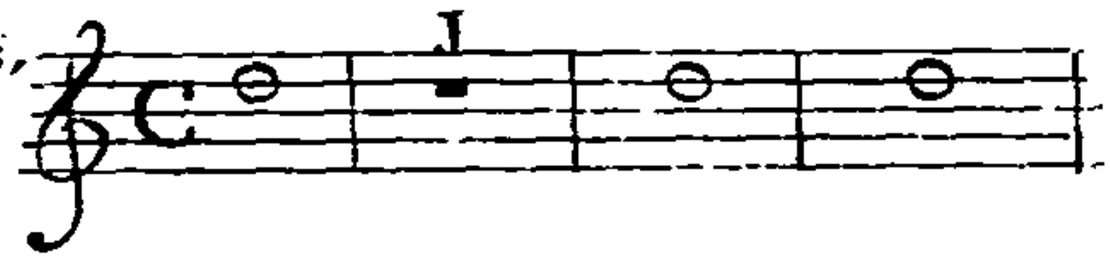


Sc. Then the 2.d Line in the Treble Cliff is G, the 3.d Line in the Tenor Cliff is C, and the 4.th Line in the Baſs Cliff is F.

M. It is ſo, that is the Tenor Cliff is a 5.th below the Treble Cliff, and the Baſs Cliff is a 5.th below the Tenor Cliff, you are to obſerve that each Note has its Value of time in marks of Silence which are call'd Reſts and are as follows,



I will now ſhew you the uſe of the Reſts in the Example of the four Semibriefs Thus,



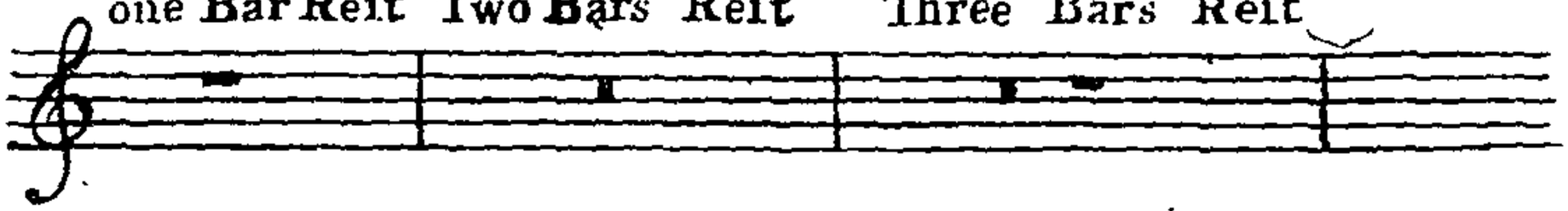
Sc. How muſt I play this Bar with the Reſt in it?

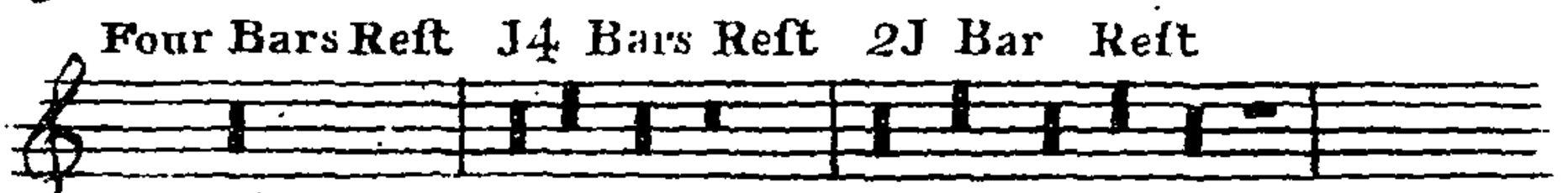
M. In the ſecond Bar you muſt leave off playing till you can Coun four it being a Semibrief Reſt.

Sc. I ſhall find ſome difficulty in ſtanding ſtill with Exactneſs, but is

there any other kind of Refts?

M. Yes a great many, but then they are larger Quanties and are as follows,





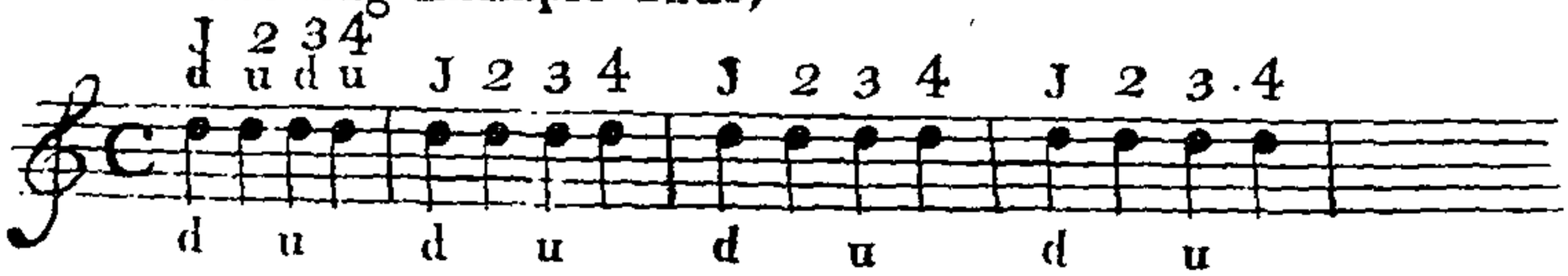
So that by thefe Refts we can fet down any Quantity of Silence.

Sc. I doubt I can never do thefe with any Exactnefs, they feem very Difficult.

M. Never fear, have a good Heart; now you muft Learn to play, that you may know when to ftand ftill, but thefe large Quanties of Silence feldom or never happen but in Concert Mufick, and then though your part may ftand ftill, yet fome other parts keep moveing elfe there wou'd be a profound Silence of all the Inftruments.

Sc. Suppofe you were to fet an eafy Example for me to begin with?

M. I will, but muft firft fay fomething concerning beating of Time, it is to be done with your Foot thus, let the Heel of your Foot you intend to beat with, Reft on the Floor, lift up the fore part of your Foot when you are ready to begin to play, and put it down when you ftrike the firft Note, counting at the fame time one, two, and takeing it up at the Third Note, counting at the fame time Three, four, which you are to do continually as you will fee in the following Example Thus,



You may obferve the Figure over each Note you are to read as you play them, and the Letters over the Notes are to direct your Bowing, d for a down Bow, and u for an up Bow, the Letters under the Notes are to fhew you when to put your Foot down and to

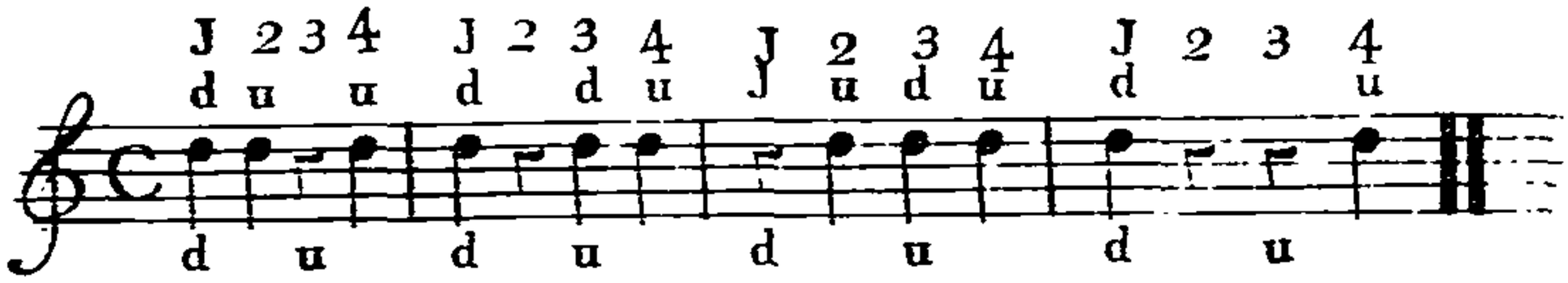
Take it up, ſo that you are Employ'd Three ſeveral ways at once, Bowing beating Time, and counting

Sc. Beating Time with my Foot rather puts me out than in.

M. But when you have once got a habit of beating you can't do without it.

Sc. Theſe Crotchets are eaſyer to count then the Semibriefs, becauſe there is a Bow to each Note.

M. They ſhou'd be eaſy at firſt, but I ſhall put the ſame Example in different forms, which will be ſomething harder to come at, yet the counting and beating of Time will be the ſame, let the Number of Notes be more or leſs.



In the 3[d] of theſe Examples you will ſee this ⁀ mark drawn over each Bar it is call'd a Slur, and couples the two Crotchets together that are on each ſide of the Bar, ſo that one Bow will play them both by keeping it on, they are call'd binding Notes, and if both were

Contain'd in one Bar wou'd be a Minum, in all the other Examples where the Bar begins with a Reſt, you are to count and beat the time on the Reſt, as you will ſee by the Figure over and the Letter under the Reſt.

Sc. Is there any other ſort of Time?

M. Yes, there is another ſort of Time which is call'd Tripple Time, generally known by this Mark $\frac{3}{4}$

Sc. What is the true Meaning of this Mark

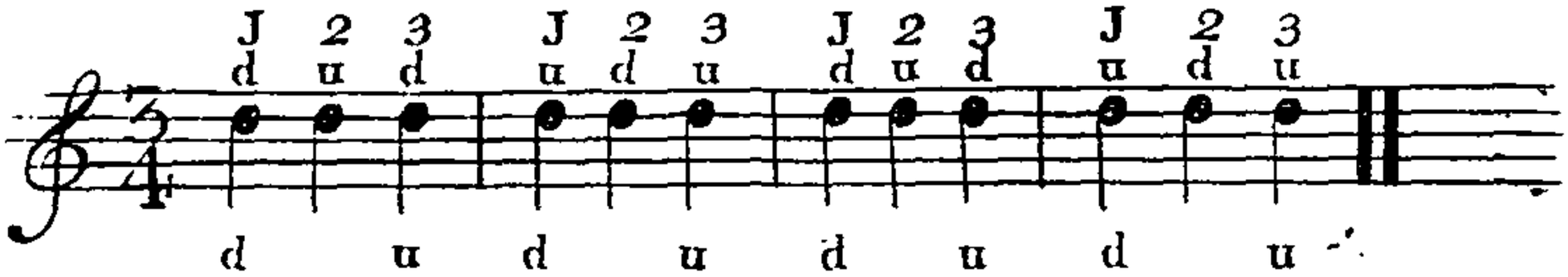
M. The Figures $\frac{3}{4}$ you know is a Fraction.

Sc. Yes, 'tis Three fourths of ſome whole Number.

M. All Time is ſuppoſ'd to be even or common and contain four Units in a Bar, which Bar is the whole Number; Triple Time is a Fraction of common Time, and contains Three Units in a Bar.

Sc. I underſtand it very well, how muſt I proceed in Triple Time?

M. As each Bar contain Three Crotchets, you muſt read them with Exactneſs as you Bow them thus,



You may obſerve that in Triple Time, you are to beat the firſt Note in the Bar, and take the Foot up at the laſt as you will ſee it Mark'd in the Example.

Sc. Is this the beſt way of Bowing in Triple Time?

M. It is generally underſtood in Bowing to play the firſt Note in every Bar with a down Bow, but in all movements the Bow Hand ſhou'd move down and up as regular as poſſible, till you have command with the Bow Hand, as it wou'd check the Arm very much at firſt to draw two down or two up Bows together, but when you have acquir'd command of the Bow, you may do as you pleaſe I will now give you the common Directions for Bowing which are as follows, it is difficult to lay down any certain Rules for the uſe of the Bow, by reaſon the Directions of divers Maſters, and the Methods of Practitioners are very different, nevertheleſs it may not be

improper to exhibit ſome remarkable obſervations on this ſubject in Common Time, at the beginning of many Leſſons you will find an odd Note, excluded from the others by the firſt Bar, which muſt be ſtruck with an up Bow, the next within the Bar, is to be ſtruck with a down Bow, and when ever an equal Number of Note are contain'd in a Bar, draw one Bow down and the other up continually, but if any odd Number are found there in, then 'tis requiſite that ſome two of them be play'd with two down, or two up Bows, both together, in Triple Time when three Crotchets are included in a Bar, the firſt muſt be ſtruck with a down Bow, and the two laſt with two up Bows, or otherwiſe you may play off the firſt with a down Bow, the ſecond with an up Bow, and the third with a down Bow, but you will ſoon perceive the firſt Direction to be the beſt.

Sc. Is this the common method of Bowing?

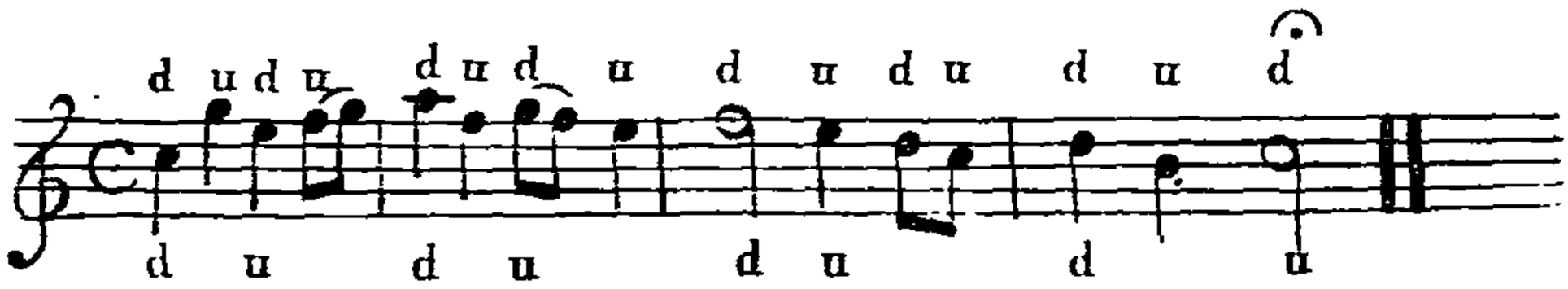
M. Yes, but you ſee there is no certain Rule can be laid down for Bowing.

Sc. I ſhall be at aloſs how to Bow after all theſe Directions.

M. I wou'd have you practice one certain manner of Bowing, which in my opinion will be the beſt method for young beginners, by which you will ſeldom or never have occation to play two Bows of the ſame kind together, but one down and one up Bow continually be the Notes even or odd.

Sc. How can you do that with an odd Number?

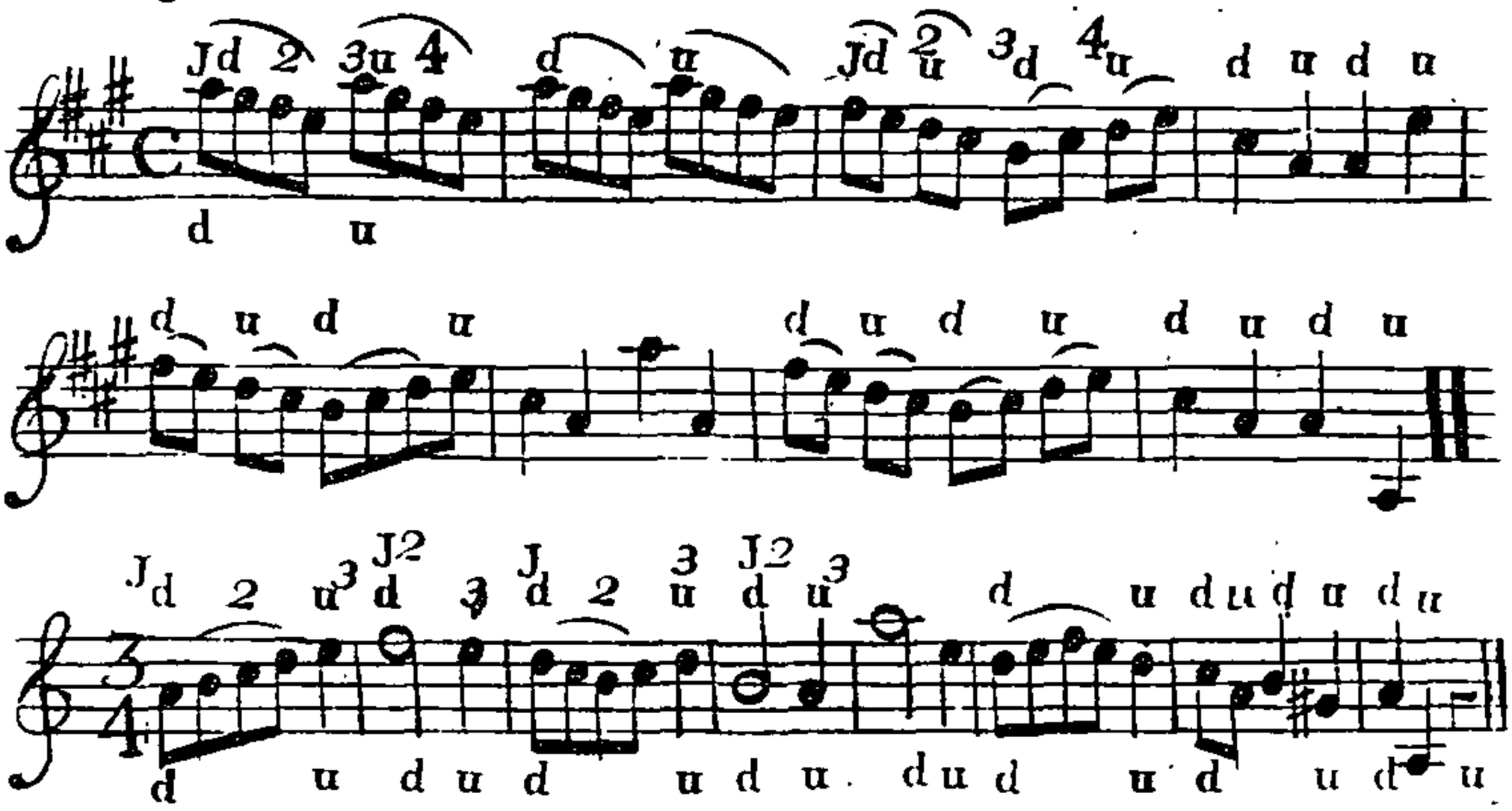
M. Nothing more eaſy, ſuppoſe five Notes were contain'd in a Bar in Common Time, by puting a Slur over ſome two of them, then four Bows will play them all thus,



in this Example the two Quavers with a Slur over them in the first Bar are play'd with an up Bow, which makes the Bowing even and the two Quavers in the second Bar with a down Bow, which makes the Bowing in this Bar even also.

Sc. I suppose one may Slur any quantity of Notes?

M. Yes, any quantity as 3. 4. 5. 6. 7. 9, or more if occasion requires it, Sluring is us'd very much in playing Vocal Musick, when two, three or more Notes are set to one Syllable, it is best to Slur them when play'd on an Instrument, as it Expresses the sence much smoother then if they were Bow'd, and Musick that is play'd in a Song-like manner, is always perform'd this way, but to give you a juster Idea I will introduce some easy Examples with some variety of Sluring in them.



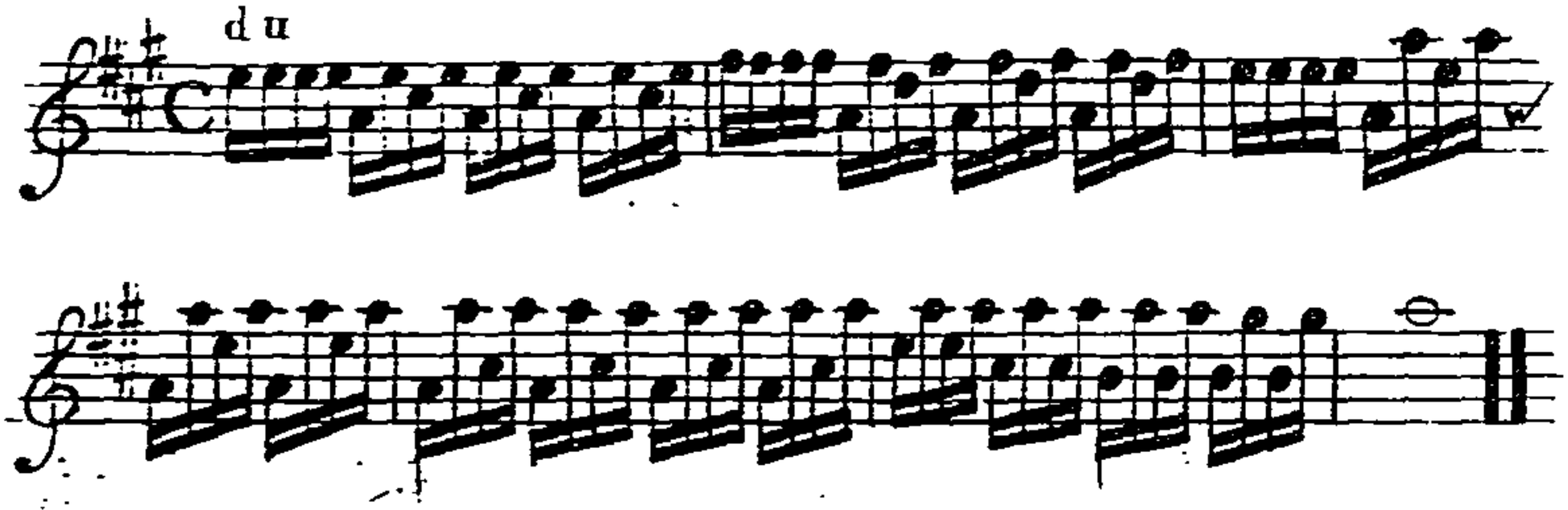
Sc. I shall be a little puzzl'd to Count and beat the time in Sluring the Notes in these Examples.

M 'Twill be a little difficult, but it is for want of haveing command of the Bow, and though I have set these Examples to Shew you the way to Slur Musick, yet I don't think them propper Lessons for a Learner, the best Lessons for a learner shou'd be those that require little or no Sluring at all, for Sluring at first is apt to spoile the Bow Hand for want of Action whereas the useing the Bow regu-

larly will make the Arm Nimble, I am the more particular in the Bowing as being of the utmoſt conſequence becauſe it is in a manner the Tongue of the Inſtrument, and pronounces every thing we play; I am told the Celebrated CORELLI's method of teaching, was to make His Scholars do little elſe then draw the Bow over the Inſtrument for 3, or 4 Months together, and in my opinion is an Excelent method.

Sc. I can't think he cou'd find them Employment.

M. Yes yes, I cou'd find you more work then you cou'd do in that time, for you may ſuppoſe there was ſome meaning more then barely drawing the Bow backward and forward, for Some times require a great deal of Bowing and but little Fingering ſuch as the following Example



in the firſt Bar which contains 16 Semiquaves we make uſe of but one Finger, ſo that the Bow does all the Reſt of the Notes, without any other Finger. in the 2d Bar we make uſe of two Fingers, in the 3d Bar of only one Finger, ſo that many times we uſe the Bow without the Fingers but never uſe the Fingers without the Bow, you may ſee by this Examples that it is neceſſary to have a Nimbleneſs in Bowing as it wou'd be Impoſsible to do it without command with the Bow Hand.

Sc. Yes, this Example will require a Nimble Bow Hand.

M. It will now be neceſsary to make ſome remarks on Common time; you are to underſtand that though the Standard of time is one Semibrief or 4 Crotchets in a Bar, and according to the former Directions, is to be play'd whilſt you do count four, yet when the

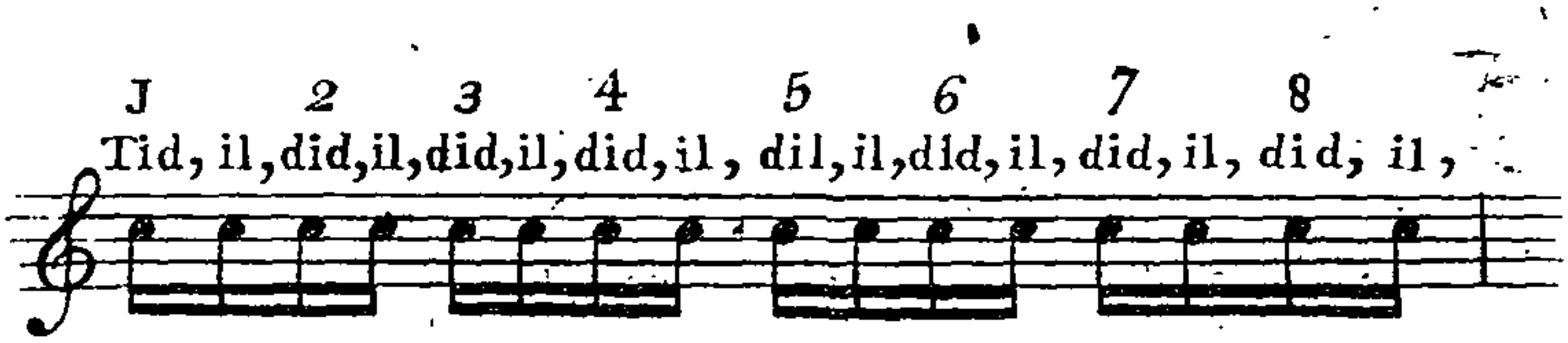
Notes run into Semiquavers as in the laſt Example one may very well count Eight, the time they are performing in the ordinary time, ſo that by this way of counting the Quaver becomes the Unit and not the Crotchet.

Sc. I don't know how you can make that out ?

M. Yes, I'll make it very plain to you by a very ſimple Compariſon, you may frequently hear Perſons Sing Tunes without words being ſet with the Muſick.

Sc. Yes very often.

M. But to Expreſs the ſeverel diſtinct Sounds they are oblidg'd to make uſe of ſome Syllables ſuch as Tol, Lol, lol, &c. and when the Notes run very quick to uſe other Syllables as Tid il, did, il, did, ill, &c. And when pronounc'd as faſt as you can, each Syllable is the time of a Semiquaver ſo that whilſt you are Singing or ſaying J 6 of theſe Syllables I can very eaſily count Eight thus J 2 3 4 5 6 7 8, But for your Satiſfaction I'll write them down and you may the better judge and though the compariſon be very ſimple yet you may form a juſt Idea of the length of Semiquavers and be of ſingular ſervice to you hearafter



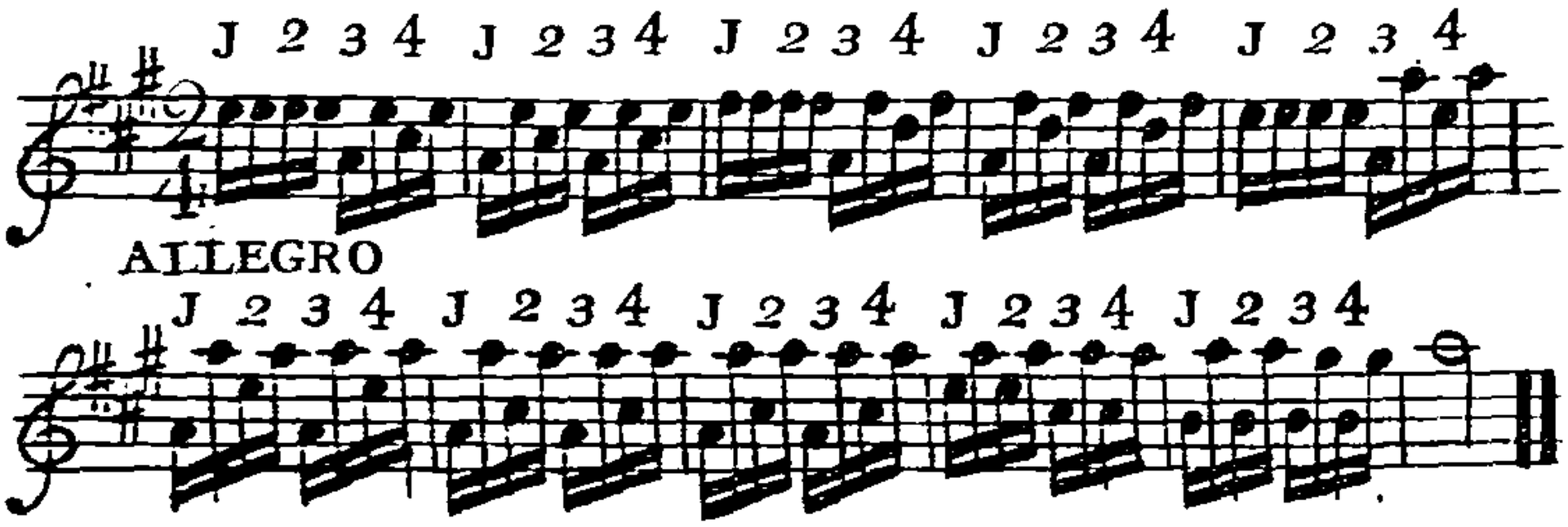
Sc. And is a Semiquaver in the ordinary Common Time play'd whilſt a perſon can pronounce one of theſe Syllables with quickneſs I think they will be of ſome help to me as I can the better gueſs at the Time, what term have you for this ſort of Time?

M. There are divers Movements of Time but the two principal degrees of Time are theſe, ſlow Time, and quick Time the ſlow

Time has this term at the beginning of the Piece, (Adagio) the quick Time has this, (Allegro) and are taken from the Italian Language, this laſt is the Time I have been ſpeaking of, and is the ſort of Time that is generally uſ'd for ſingle Tunes, ſuch as Minuets, Jiggs, Song Tunes, and other Airs: the Adagio or ſlow Time, is ſeldom uſ'd but in Concert Muſick; there is another Mark very much uſ'd for Common Time, which is this, ($\frac{2}{4}$) and contains half the Quantity in a Bar of the other Time as being a Fraction, there is nothing Remarkable in this ſort of Time, only two Bars of this Time is one Bar of the other.

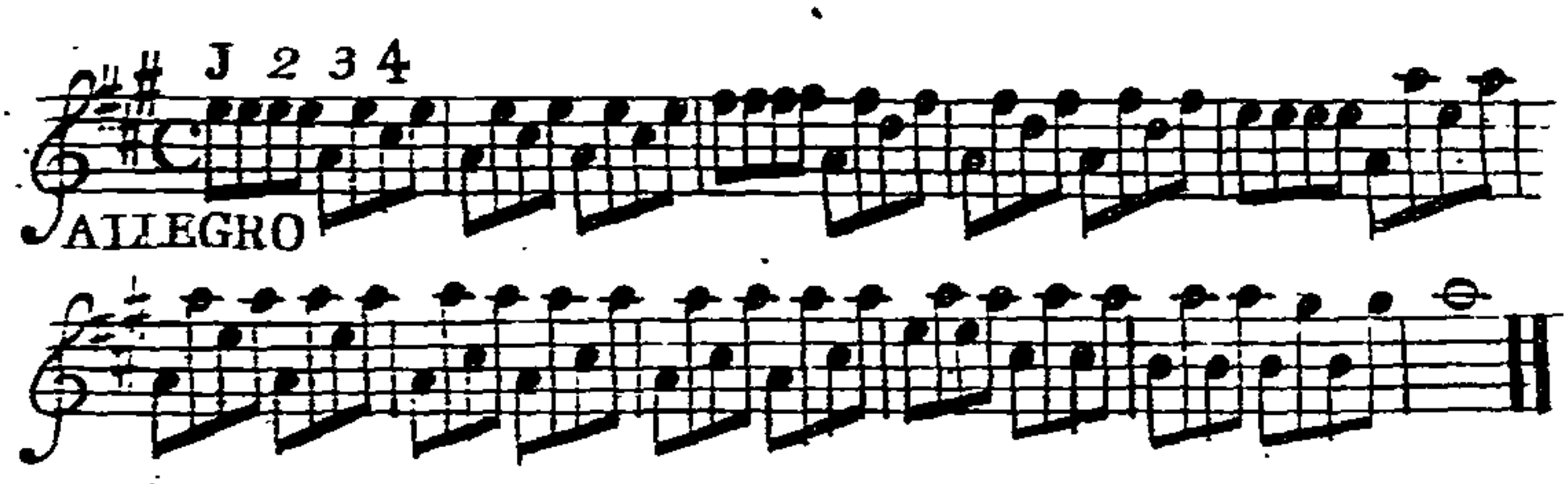
Sc. How muſt I count the meaſure of this ſort of Time?

M. Each Bar of this ſort of Time muſt be meaſur'd by four; one on each Quaver as in the former Example, which Example I ſhall ſet with the proper Marks of the Time thus,



Sc. I ſee 'tis the very ſame, and I think 'tis Eaſyer to count the Time.

M. 'Tis Eaſyer to count four twice, than Eight at length, the ſame Muſick may be ſet Various ways, and yet may be the ſame differing only in appearence as you may ſee by the ſame Example

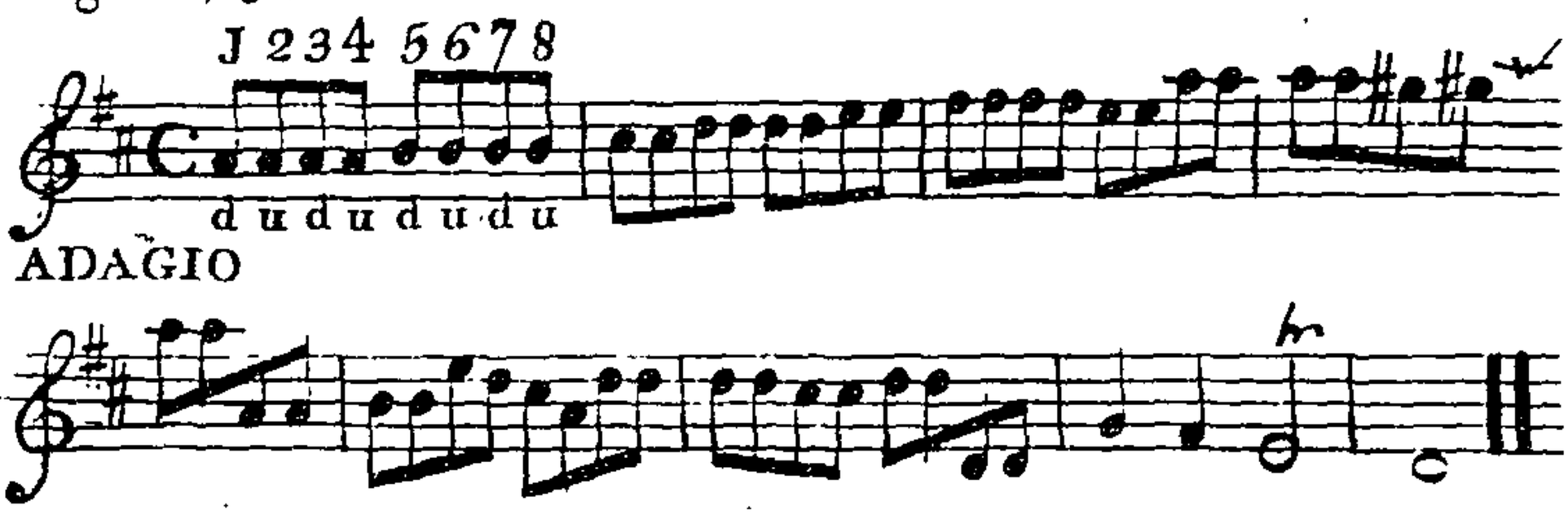


Sc. 'Tis very odd that Muſick may be ſet ſomany ways and yet be the ſame; I believe 'tis only to diſguiſe the Time, at this rate the proportion Table will be of little or no uſe to me.

M. It don't matter what the Notes are, if you can but find out the meaſure, the ſecret is to find out the Unit, for ſome times the Minum is the Unit, ſome times the Crotchet and very often the Quaver.

Sc. How muſt I proceed in the (Adagio) or ſlow ſort of Time?

M. The Bar in Adagio Common Time, is always meaſur'd by Eight, one on each Quaver, but now you muſt count with moderation, full as ſlow again as in the Allegro Time; I will ſet you an eaſy Example in Quavers, ſo that each Quaver is a Unit, in this ſort of Time which muſt be be done with great Exactneſs and Regularity.



Sc. Is there any other Triple time?

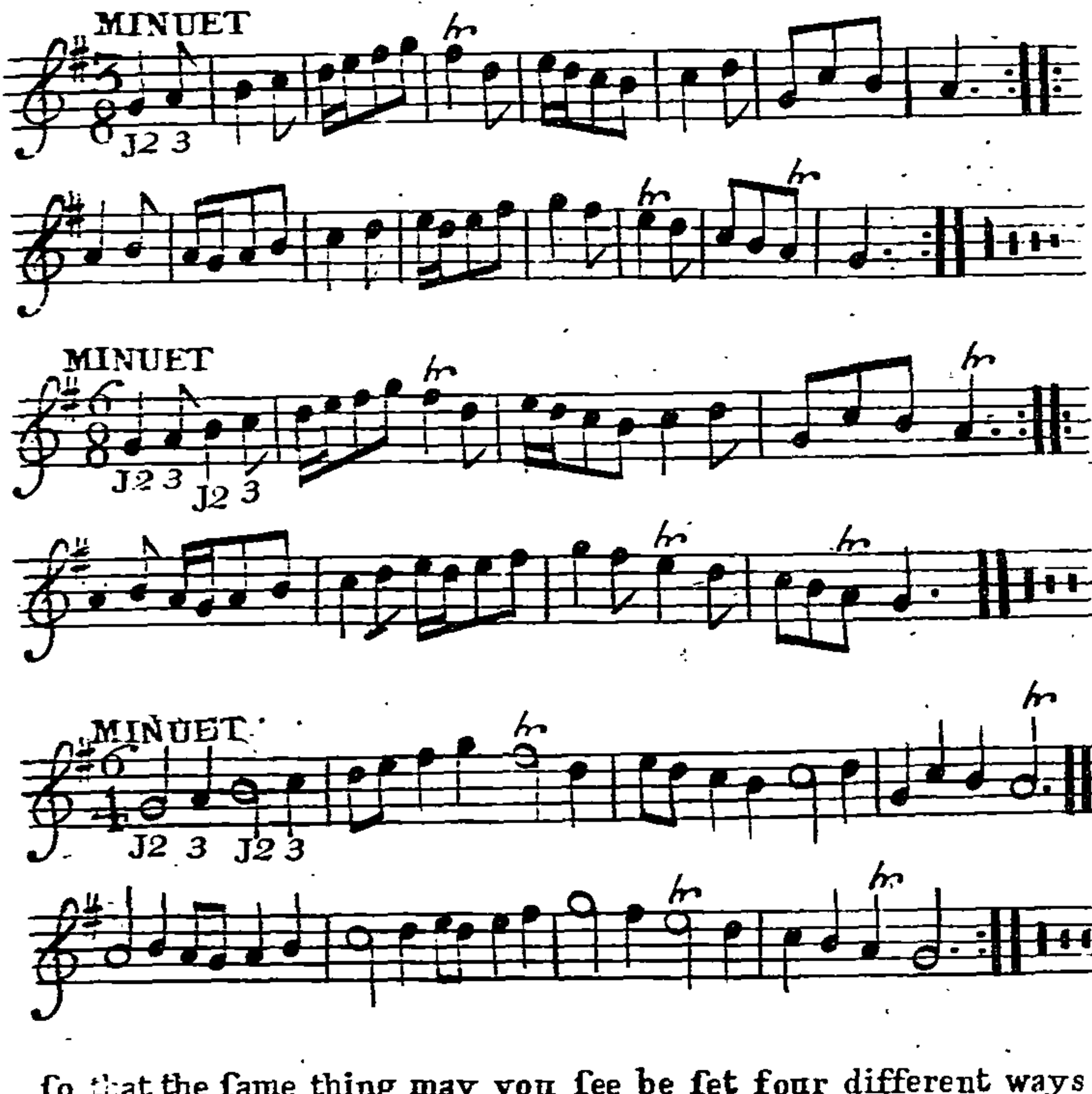
M. There is divers Marks ſet to denote Triple time, which are as follows $\frac{3}{2}$. $\frac{3}{4}$. $\frac{6}{4}$. $\frac{9}{4}$. $\frac{12}{4}$. $\frac{3}{8}$. $\frac{6}{8}$. $\frac{9}{8}$. $\frac{12}{8}$.

and are all Fractions of Common time, but may be comprehended in theſe two Movements the Minuet and the Jigg in the quick or Allegro time.

Sc. If theſe two would do, why need there be ſo many different Marks, I plainly ſee 'tis only to diſguiſe the time and make it appear difficult?

M. But I don't intend to diſguiſe the time, but make it appear as plaine as poſsible, for as the Minuet and Jigg are ſo univerſally known to almoſt every one 'tis not matariel what Mark be ſet

at the beginning provided the word Minuet or the word Jigg be ſet at the beginning, as it always is or ſhould be to denote the Movement, becauſe the ſame Mark of time is often ſet to both Minuet and Jigg, the Minuet or Muſick in the Minuet ſtile, may be ſet with theſe different Marks of time, $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{4}$ $\frac{6}{8}$ as you may ſee by the Minuet following being the ſame made uſe on before.



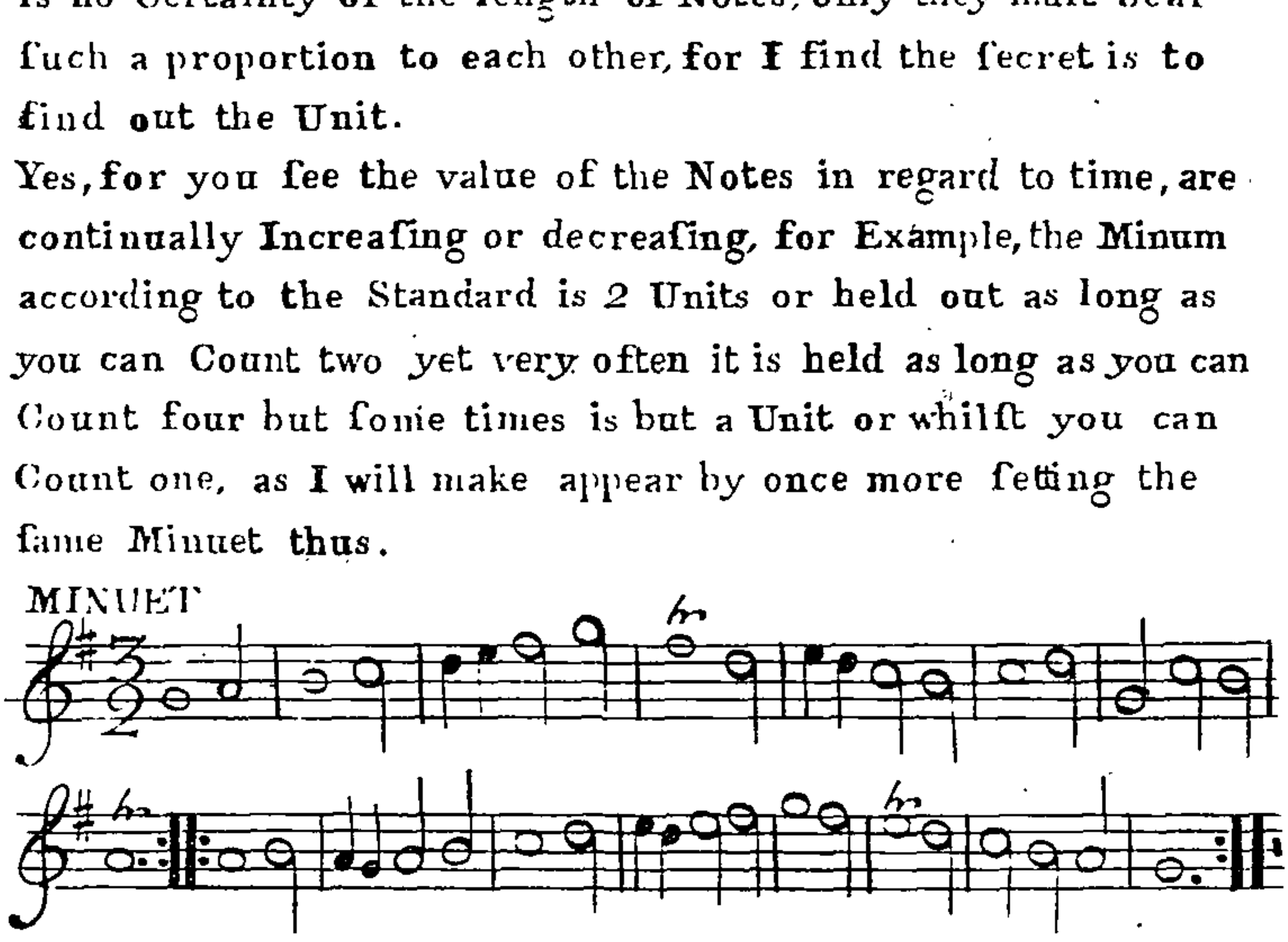
ſo that the ſame thing may you ſee be ſet four different ways and yet is only the ſame.

&c. I ſee theſe Mark'd with $\frac{6}{4}$ and $\frac{6}{8}$ have two Bars in one.

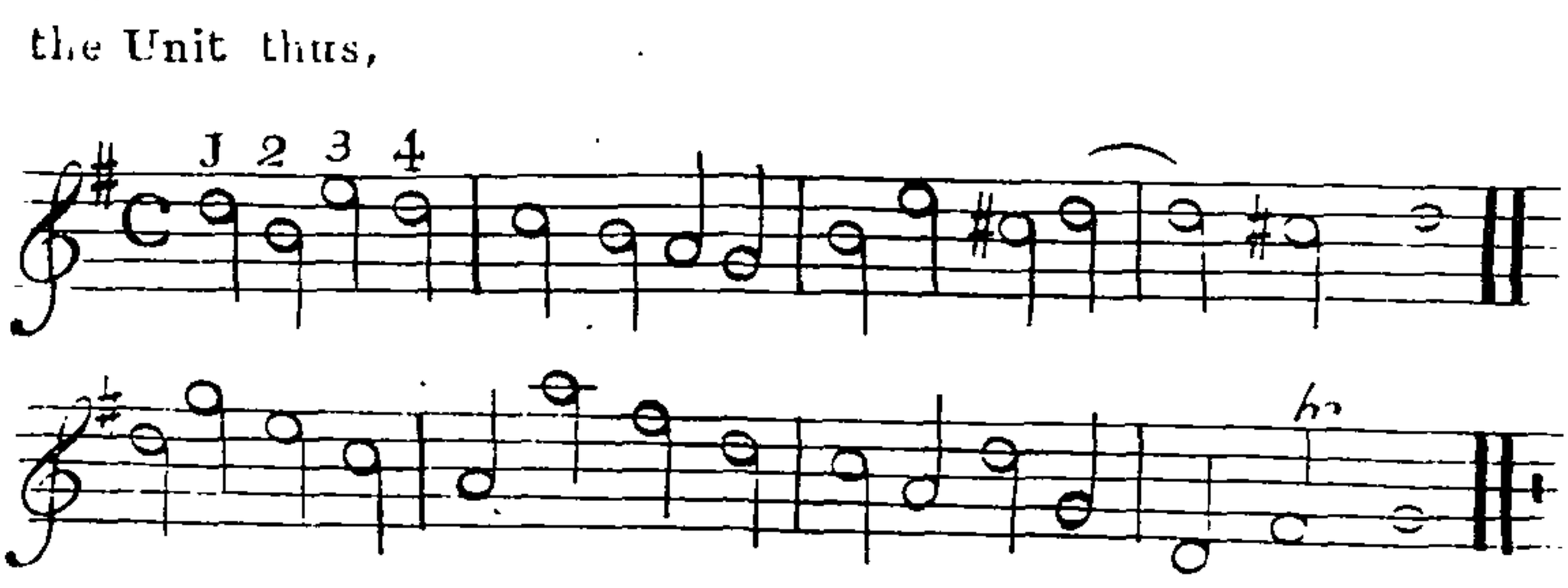
M. Yes they have double The quantity of the $\frac{3}{9}$ and in Minuets for dancing they generally beat every other Bar of ſingle time or $\frac{3}{4}$ Units in a Bar whereas the double time of $\frac{6}{4}$ or $\frac{6}{9}$ has 6 Units in a Bar that is the $\frac{6}{4}$ has the Crotchet for the Unit, and the $\frac{6}{8}$ has the Quaver for the Unit.

Sc. Well for the future I ſhan't mind the Table of time as there is no Certainty of the length of Notes, only they muſt bear ſuch a proportion to each other, for I find the ſecret is to find out the Unit.

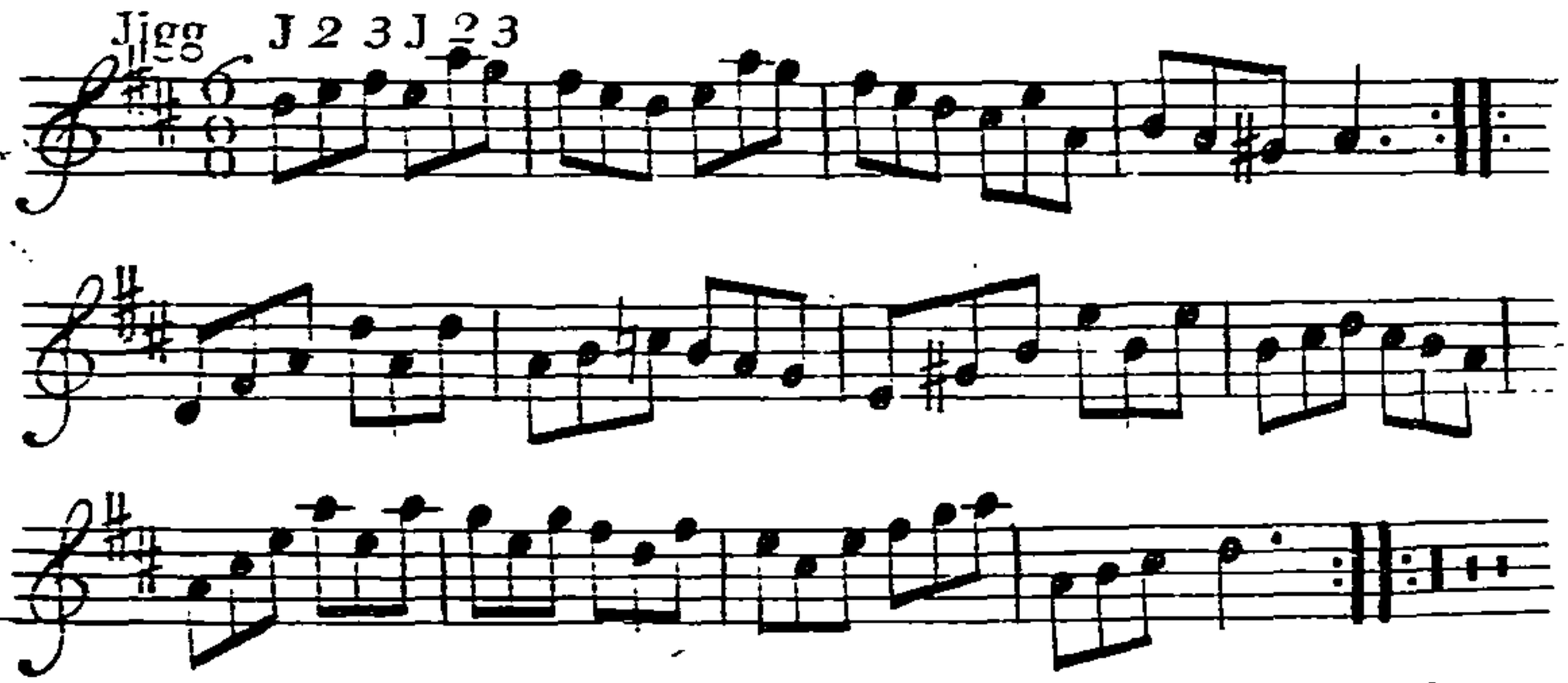
M. Yes, for you ſee the value of the Notes in regard to time, are continually Increaſing or decreaſing, for Exámple, the Minum according to the Standard is 2 Units or held out as long as you can Count two yet very often it is held as long as you can Count four but ſome times is but a Unit or whilſt you can Count one, as I will make appear by once more ſetting the ſame Minuet thus.



ſo that you ſee the ſenſe of the Tune depend not on the Names of the Charecters, but on their Value of time, the ſame Liberty may be taken in Common Time, where the Minum is likewiſe the Unit thus,



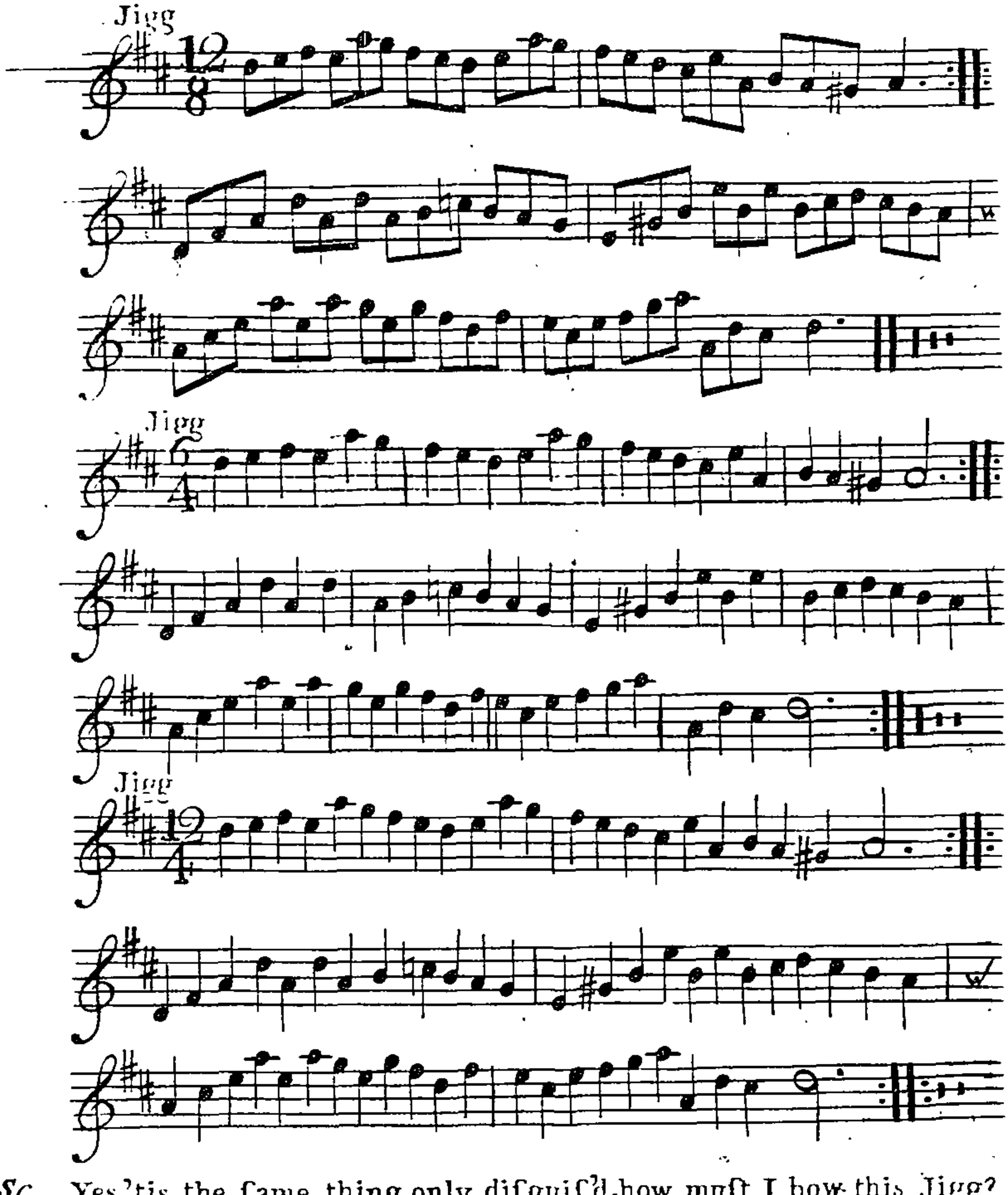
This ſort of Time is frequently uſ'd for Church Muſick, and likewiſe in Concert Muſick but very ſeldom or never in ſingle things; having ſhew'n the Various ways of ſetting the Minuet, I ſhall now ſet and Explain the Jigg which is alſo ſet differently makeing uſe of the ſame Figures at the beginning of the Jigg that were made uſe of, for the Minuet as you will ſee in the Jigg following.



S. Yes, 'tis the ſame as in the Minuet, but how muſt I count the Time in this Jigg?

M. The Bar in this Time of $\frac{6}{8}$, has ſix quavers in a Bar, but you are not to count the ſix at length, but divide each Bar into two equal parts that is two time three, the Time of a Jigg is as faſt as you can poſsibly read the Syllables. one two three, one two three, as you may ſee by the Figures over each Note in the firſt Bar, but to make the Jigg the more diſtinct you may make a very ſmall. but Senſible ſpace betwen the two eaqual parts; Jigg Time is much the eaſyeſt both to count and play provided you have Command with the Bow Hand as Jiggs are always play'd with life and Spirit, you may form a Juſt Idea of Jigg Time, by the Hand Gallop of a Horſe or Poney as he beats the Time of every Note with his Feet thus, J 2 3, J 2 3.

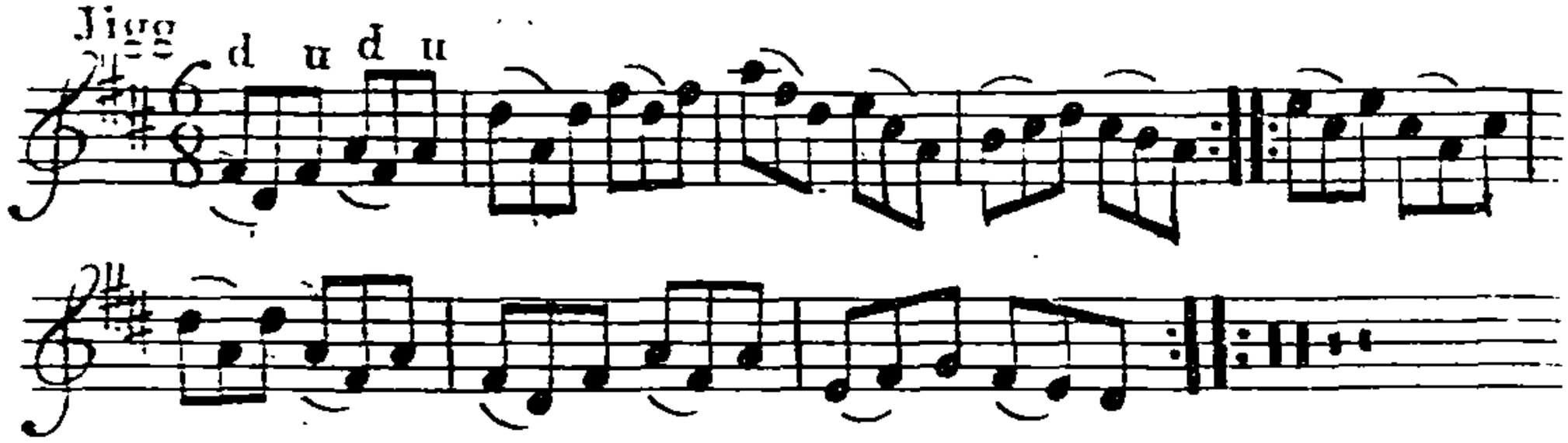
and ſo on **continually I** ſhall ſet the ſame Jigg various ways
but will be to the ſame purpoſe differing only in appearence



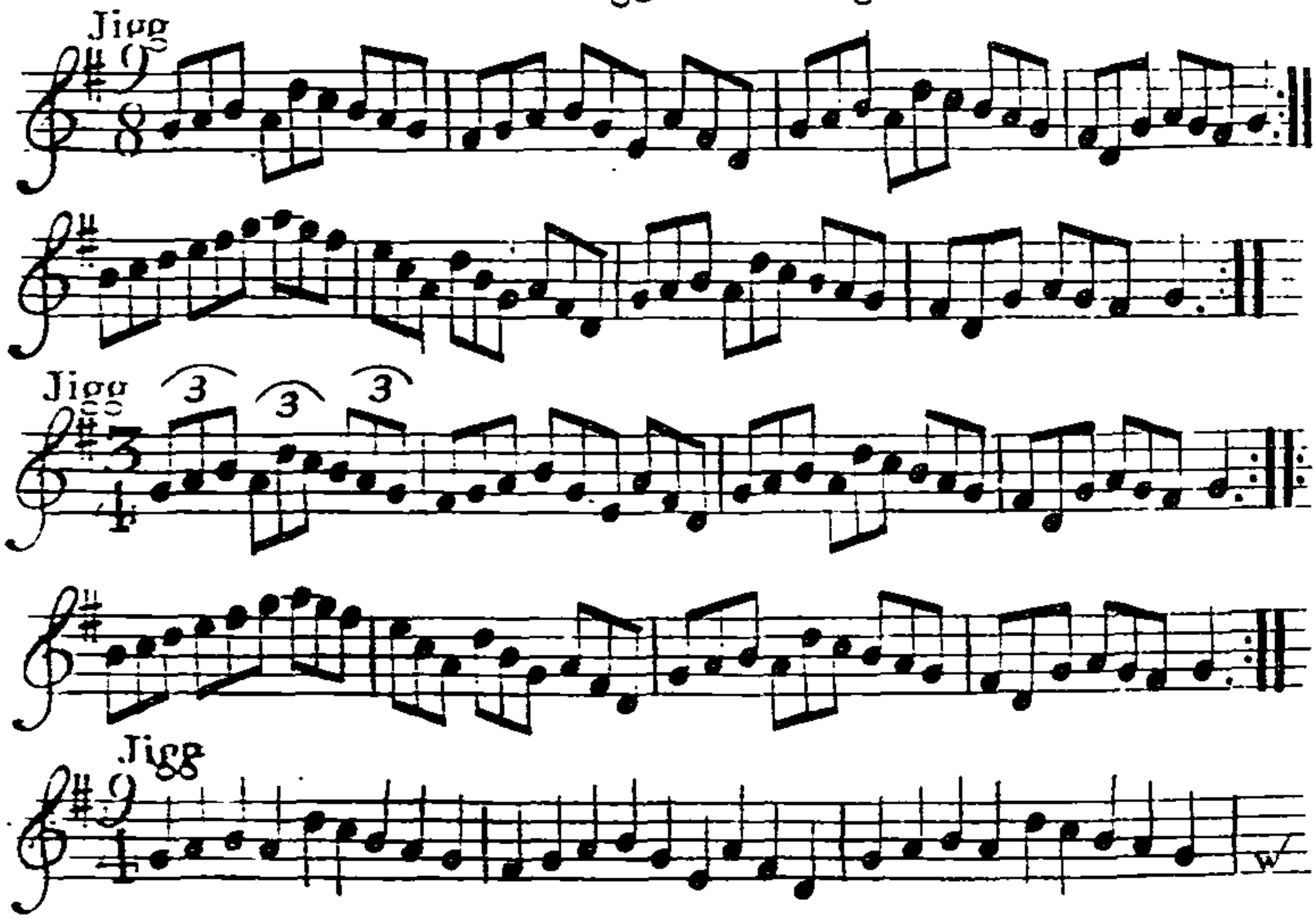
Sc. Yes,'tis the ſame thing only diſguiſ'd,how muſt I bow this Jigg?

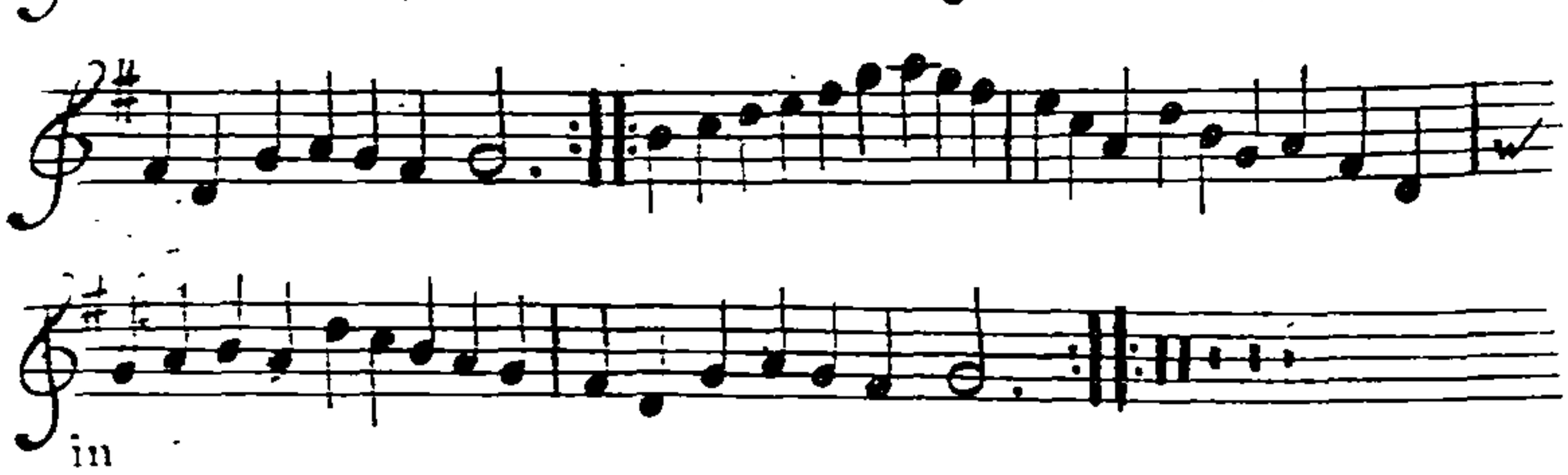
M. One down Bow and one up Bow, continually, but there are various ways of Bowing Jigg Time, another good way is to Slur two Notes and Bow one, that is play two with a down Bow and one

with an up Bow as in the Jigg following

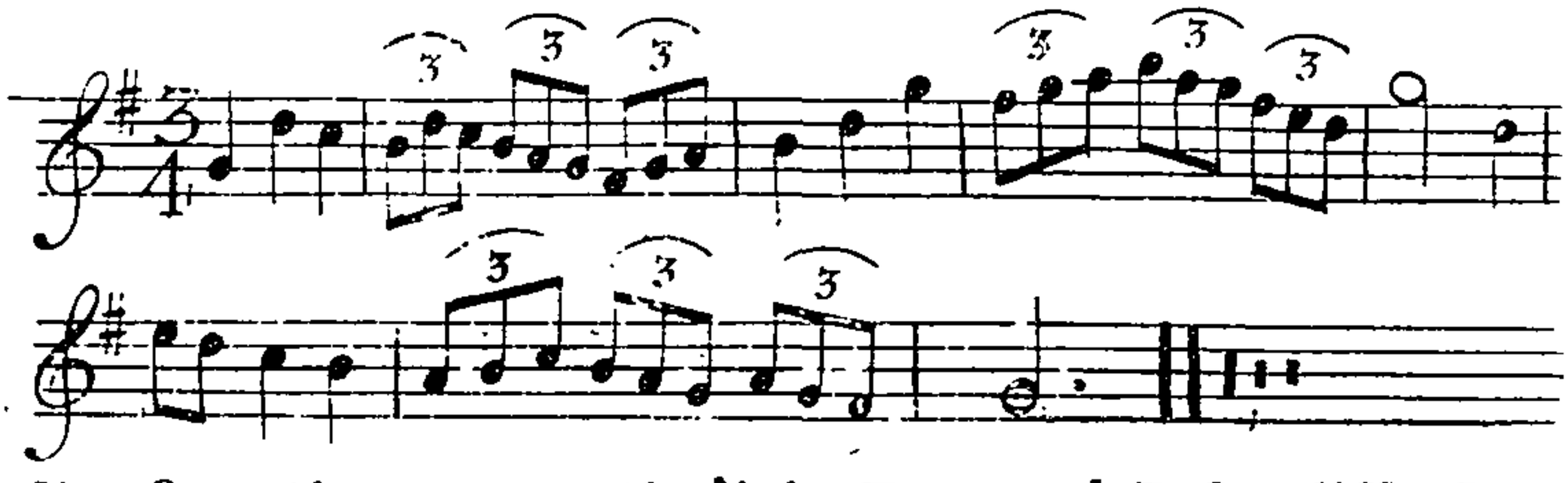


the other fort of Jigg Time, is of a different meafure haveing 9 Units in a Bar, that is, three times three, and produces another fort of Rhyme or meafure; this fort of Jigg may be likewife fet variou ways as you will fee by the Jigg following.



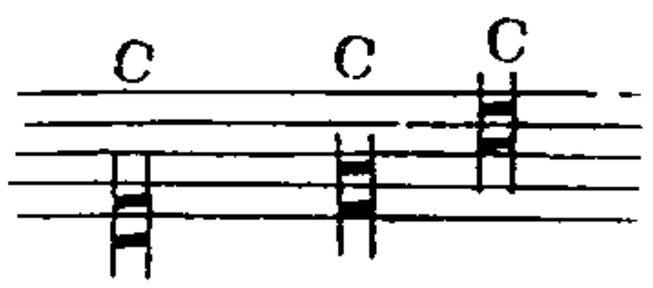


in the Jigg with $\frac{3}{4}$ at the beginning the firſt Bar you will ſee the Figure 3 with a Slur over it thus $\overset{\frown}{3}$ and is to ſhew you are to play three Quavers to the time of one Crotchet, and not to Slur them: this ſort of meaſure very often hapen in Triple Time ſo that in the ſame movement the Minuet Change into the Jigg and the Jigg to the Minuet Stile again thus,

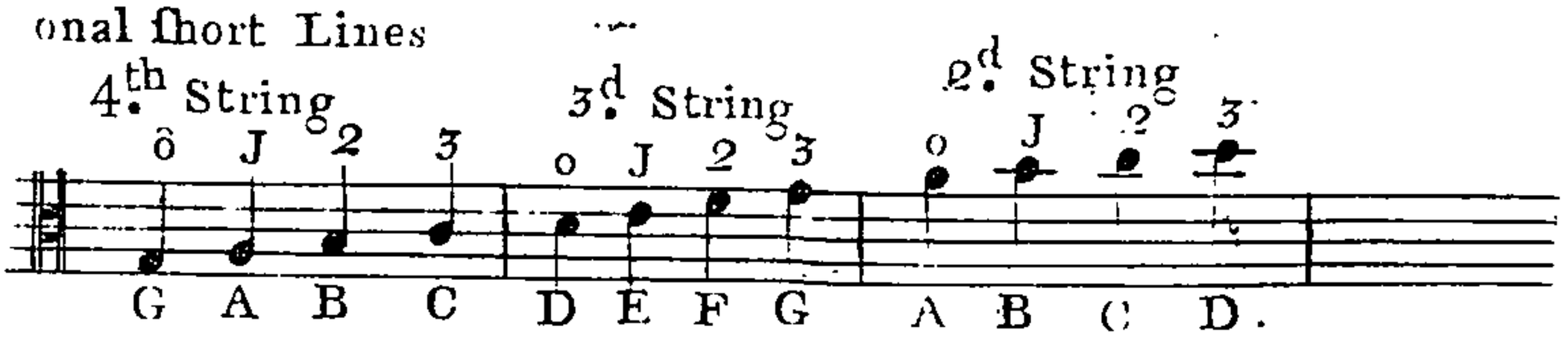


Sc. You ſome time ago mention'd the Tenor and Baſs Cliffs, I ſhould be glad to know how to play the Tenor on the Fiddle as it is ſome times wanting in Concert, and likewiſe the Baſs as it is uſ'd ſome times to accompany a Solo on the Fiddle or German Flute.

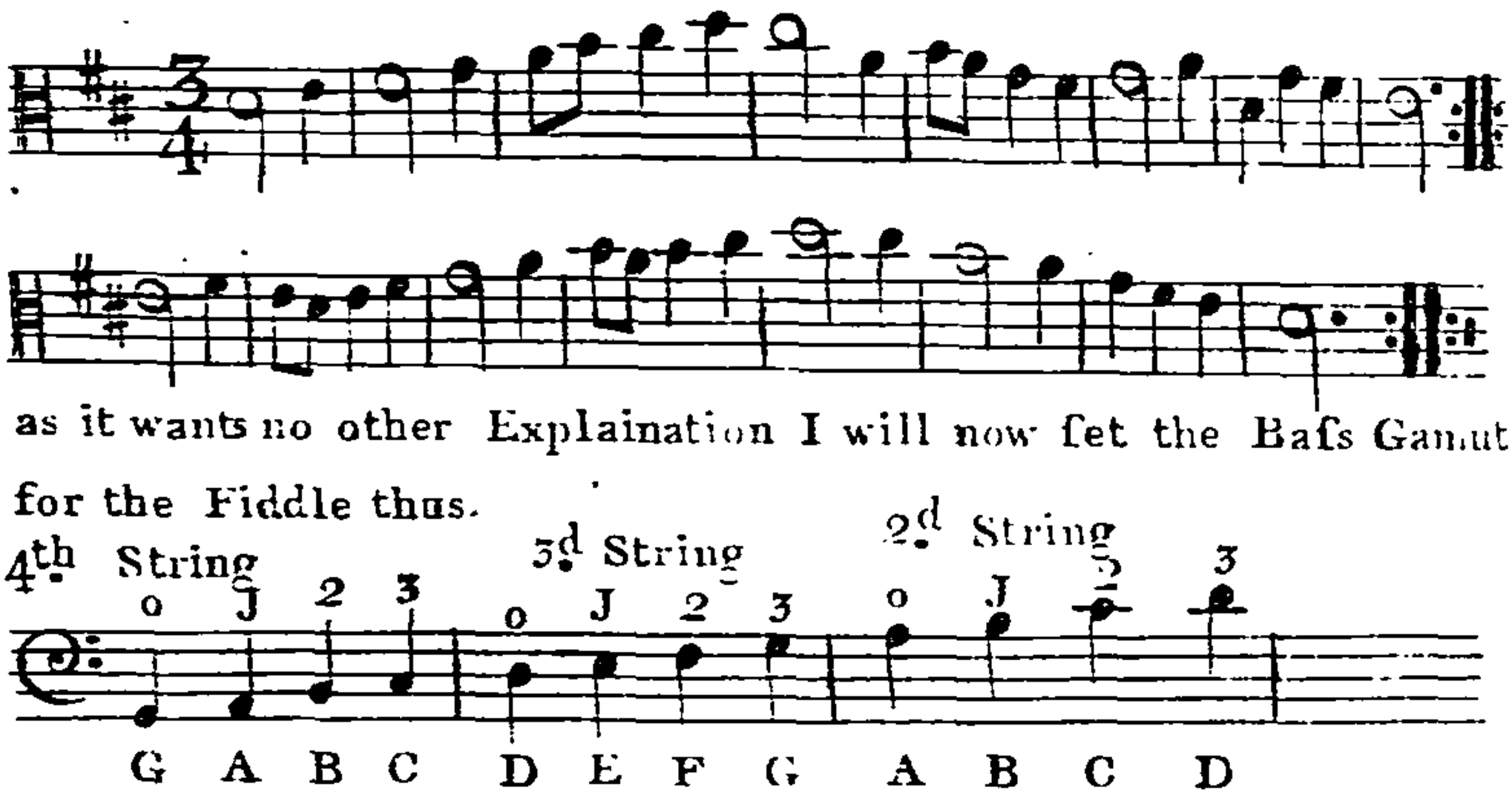
M. Yes, 'tis very uſeful on ſuch occaſions and I can ſoon put you in a way to do both, I will firſt ſet the Gamut in the Tenor Cliff as if is to be play'd on the Fiddle but though the Tenor Cliffs for playing Tenors on the Fiddle is fix'd on the Third or middle Line yet for Voices and other Inſtruments it is moveable to any of the 5 Lines except the higheſt.



The Tenor Cliffs all are uſ'd occaſionally but the chief Reaſon is to keep the Notes with-in the 5 Lines thereby avoiding additional ſhort Lines



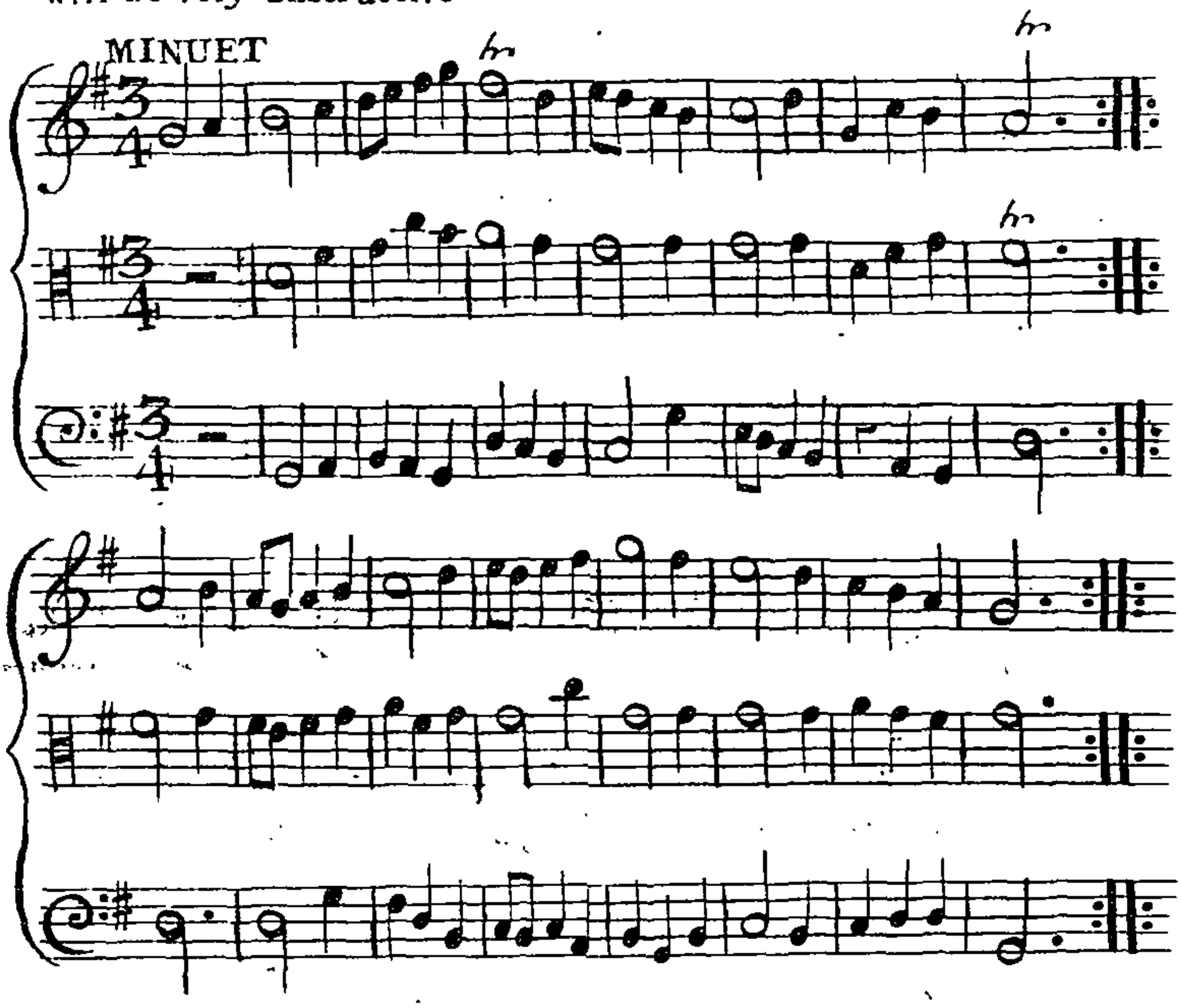
the Tenor parts are generally very easy haveing little or no Air in them, and serve chiefly to fill up a Casm or vacant Cord, in the parts though some Composers make very elegant Tenor Parts that Sing continually, I have set the Gamut for the three lowest Strings, only as the Tenor seldom or never runs higher, but if it should, you may easyly Calculate. for the first String I will set a Minuet for an Example in the Tenor Cliff thus.



as it wants no other Explaination I will now set the Bass Gamut for the Fiddle thus.

the Bass is not only the fundamental Part of Musick but frequently has very good Air often repeating the same Notes that are in the Treble, I have set this Gamut, likewise for the three lowest Strings as the Bass seldom run higher. but if the Notes shou'd run higher, the best way is to transpose as you play, that is, play them 8 Notes lower then they stand, for I have heard Persons play in accompanying on the Fiddle, for want of skill to transpose, that the Bass has been above the Treble, which is not right; or if Notes run below this Scale, to transpose them 8 Notes higher as you may easyly calculate both above and below and for an Example will set this Minuet in three Parts, Treble, Tenor and Bass, where you may make use of all the Cliffs occasionally and

will be very Inſtructive



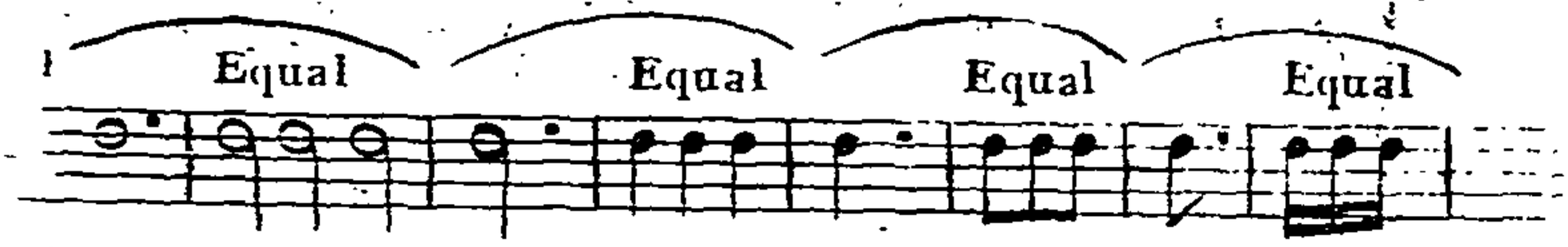
Sc. Yes I ſhall ſoon be able to play both Tenor and Baſs on the Fiddle with a little conſideration, I ſuppoſe I am to ſtop the Notes in the ſame places as if in the Treble Cliff?

M. The very ſame, but you are to underſtand that when you play the Baſs on the Fiddle you play every Note 8 Notes higher then it actually is, but when you play a Tenor you play them as they ſtand.

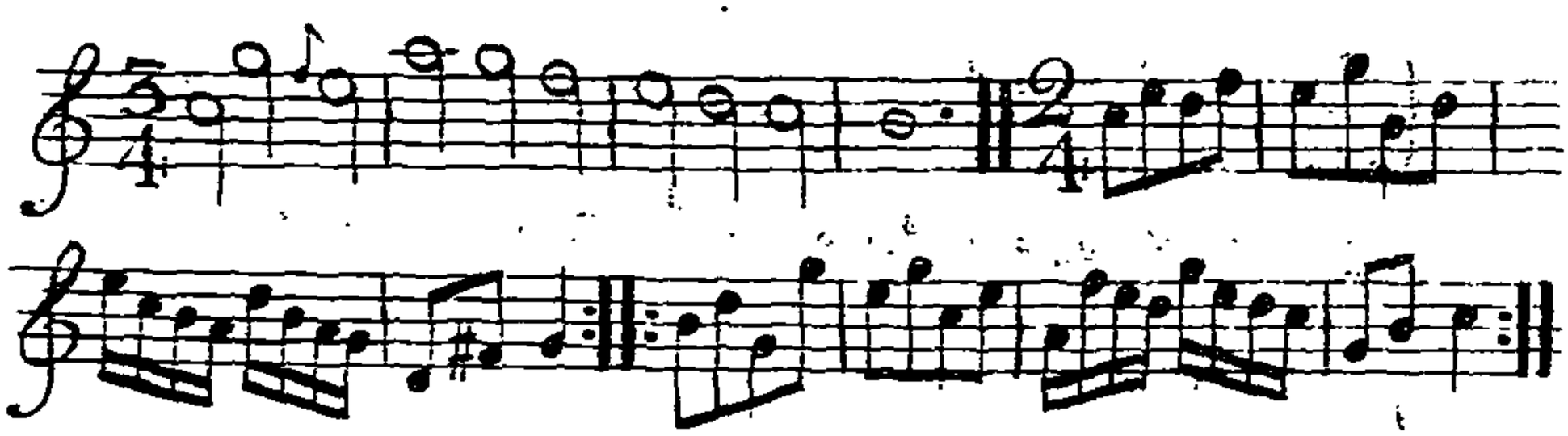
Sc. Is there any other little things to Learn

M. Yes, there is the dot or point of augmentation, thus • and when ſet after any Note it Increaſes it's value half as much more, for Example, a Crotchet is equal to two Quavers, but a Crotchet with a point of augmentation is equal to three Quavers the ſame

ſame proportion is underſtood with all the reſt of the Notes as you may diſcover by the points of augmentation following.



there are likewiſe two ſorts of double Bars, the one doted the other plain, when a movement ends with a plain double Bar, it is not to be repeated or play'd again, but when it is doted, then ſuch a Part is to be repeated or play'd twice over thus,



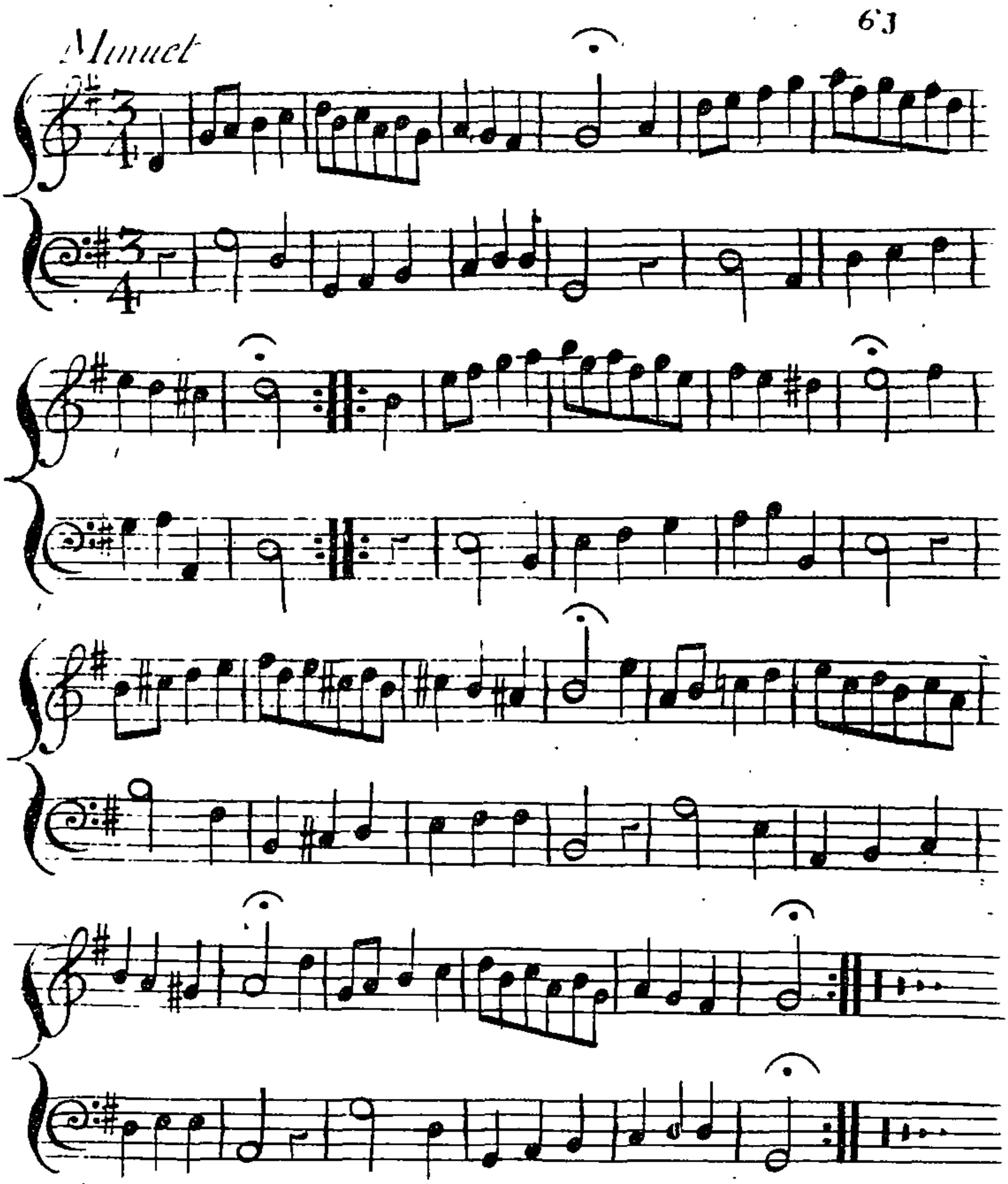
Sc. But I am ſtill at a loſs concerning the Key, for when I play in G Key, the Fs, are to be play'd Sharp yet I often meet with other Sharps in the Tune ſuch as C♯ D♯ A♯ and even G♯ which certainly can't belong to the Key.

M. No they don't belong to G Key, you are to underſtand that the Key is continually changing from one Key to another ſo that you often depart from the principal Key, and ſome of the Concords of the Key becomes a Key.

Sc. I ſhall never underſtand that.

M. I'll endeaver to make you ſenſible of the change or modulating of Keys, when the Key changes, it is either into the 5th of the Key, the 3d of the Key, the 6th and the 2d of the Key ſo they all become a Key, one after the other as will appear by the Minuet following and will afterward make ſome uſefull obſervations

Minuet



This Minuet is ſet in G Major. which is the Key you Mention'd, the firſt four Bars are in G Harmony, and end in the Key at this Mark 𝄐 the next four Bars are in D Harmony, being the 5.th of G Key, and a Sharp is added to C, to make it in Tune, being now the 7.th of D Key, ſo that theſe laſt four Bars are in D, Major, having departed from the principal Key of G, and D ſubſtituted in its place with this Pauſe 𝄐 over the cloſe at the double Bar which ends the firſt ſtrain the next four Bars after

the double are in E Minor Key, being the 6.th of G Key, a Sharp is added to D, which is now the 7.th of E Key ⌒ the next four Bars are in B Minor Key, and is the 3.d of the principal G Key, this Key has two additional Sharps C Sharp to make the 2.d of this Key in Tune, and A Sharp to make the 7.th in Tune ⌒ the next four Bars are in A Minor Key, the 2.d of G Key, but is now become the Key. G Sharp is added to make the 7.th of the Key in Tune. ⌒ in the laſt four Bars we return to the principal Key again, ſo that tho' this Minuet is ſaid to be ſet in G Key, yet we make uſe of four different Keys, which is the Reaſon we make uſe of additional Sharps to make each Key in Tune.

Sc. I can't rightly underſtand it yet, but I ſhall underſtand the uſe of additional Sharps and I ſuppoſe the ſame Rule holds good for Flats and Naturals?

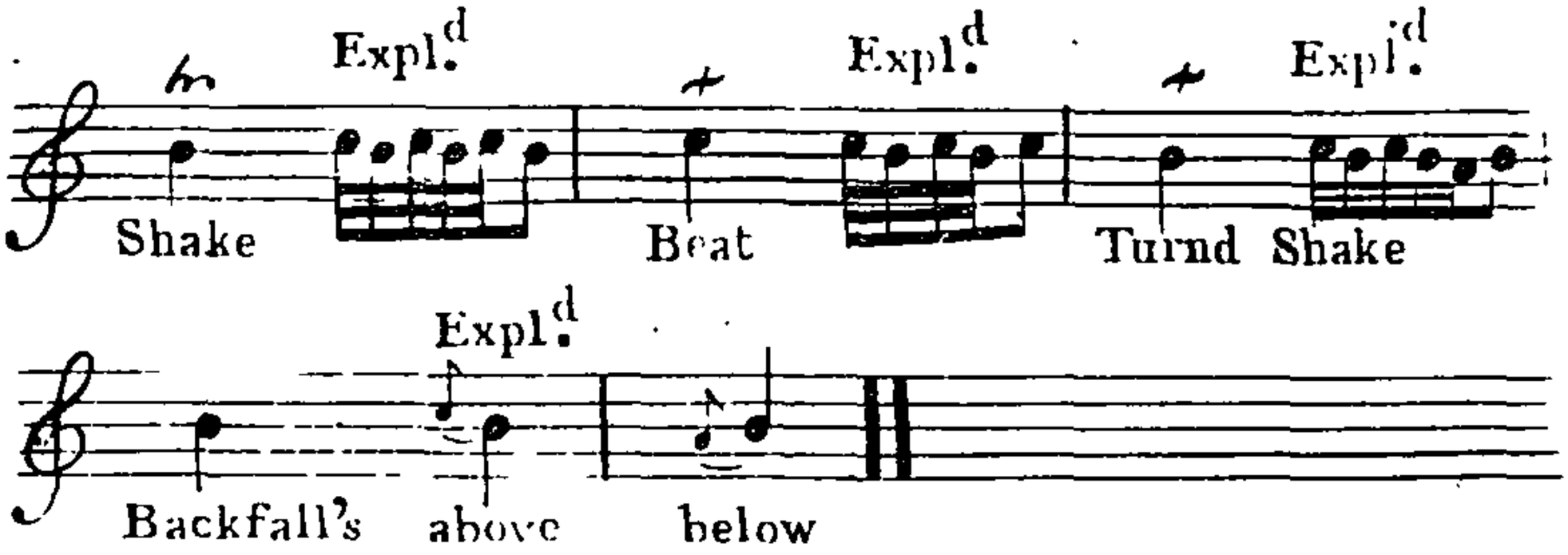
M. Yes, they are to make the Inſtrument in Tune according to the Key you play in, for if there was no Change of Keys, there wou'd be no Variaty.

I ſhall now add and Explain the Uſual Graces

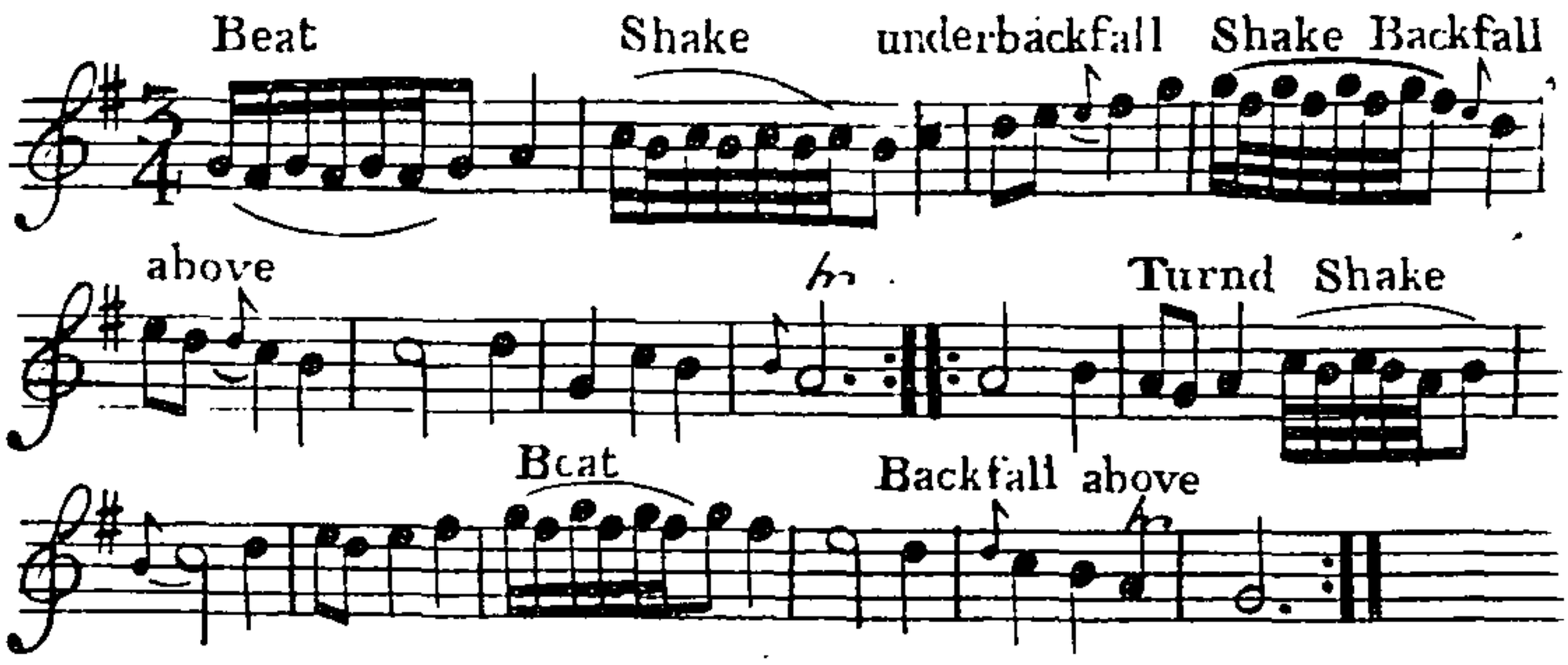
Sc. What is ment by Graces

M. It is adding other Notes that are not ſet in the Tune in order to ſweeten and make the Tune ſmooth and pleaſing to the Ear they may very properly be call'd Ornament or dreſs as the Muſick wou'd be quite naked and bare without them the chief Graces are the Shake the turnd Shake the Beat and the Back fall the Shake is borrow'd (as you know the phraſe is borrow'd Graces) from the next Sound above the turnd Shake we make uſe of both and is generally Explain'd in Notes as is likewiſe the Backfall ſome times above Some times below the Note when above it is uſ'd inſtead of a Shake when below the Note it is inſtead of the Beat a Shake is mark'd over the Note thus  a Beat is mark'd thus  The turnd Shake is ſome times mark'd thus  The Backfall ſome times mark'd thus but moſtly with an additionel Quaver or Crotchet

An Explanation of the Ufual Graces



Though this Explanation may be fufficient yet it may not be amis to illufterate them in an Example makeing ufe of the foregoing Minuet



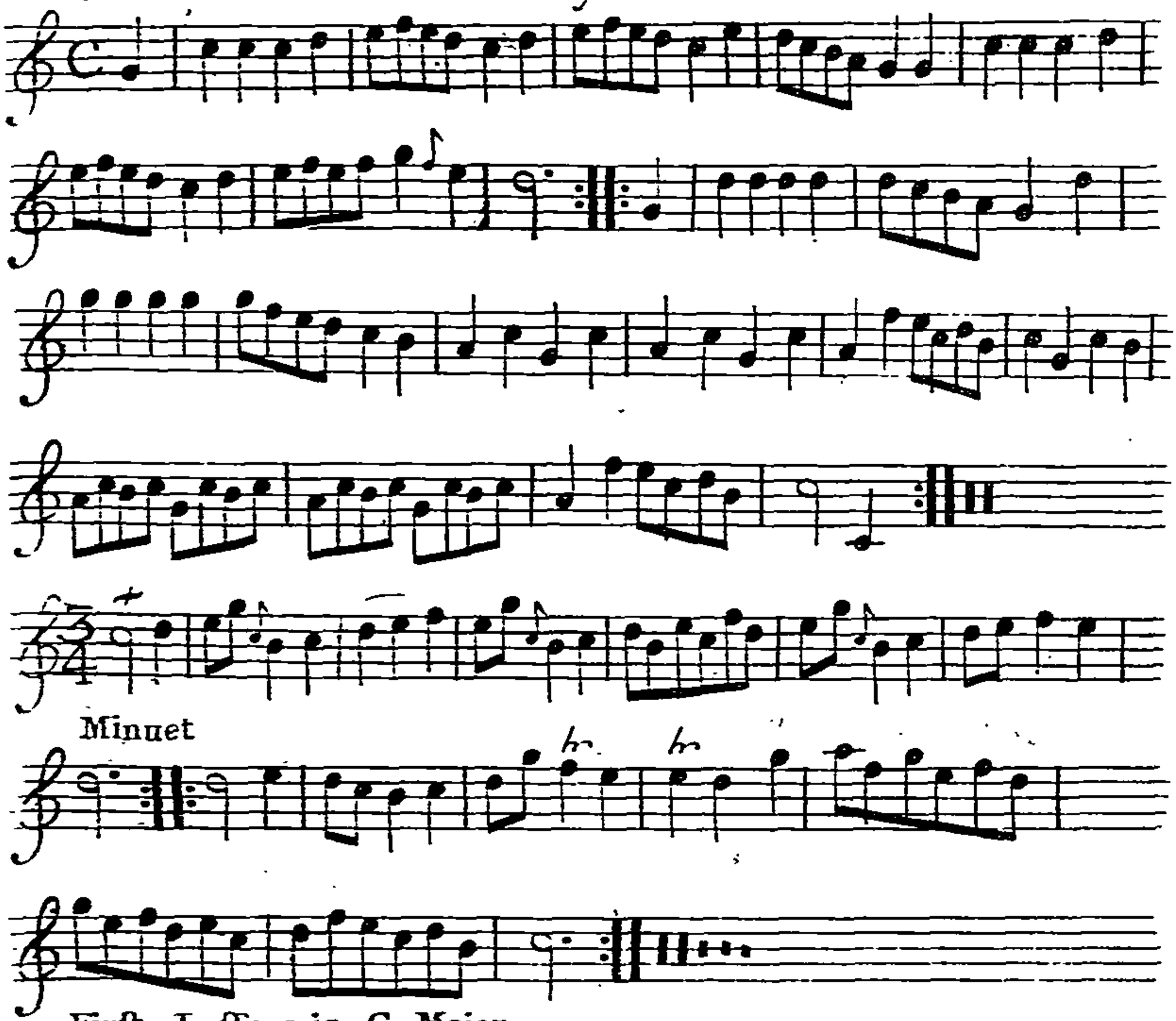
You muft however take care to fuit each Grace to the Length of the Note if it is a Minum to continue the Grace according to it's proportion if on a Crotchet half it Lentgth and but very little on a Quaver as being but half the Time there remains nothing now but your puting thefe plaine Rules in practice

Sc. But I have nothing that is proper for my practice I have fome Mufick tis true but tis not at all ufeful to me being fo very difficull if you can contrive fome Eafy things I will Endeaver to put thefe Rules in practice

M I have made fome Eafy things for that purpofe which I hope

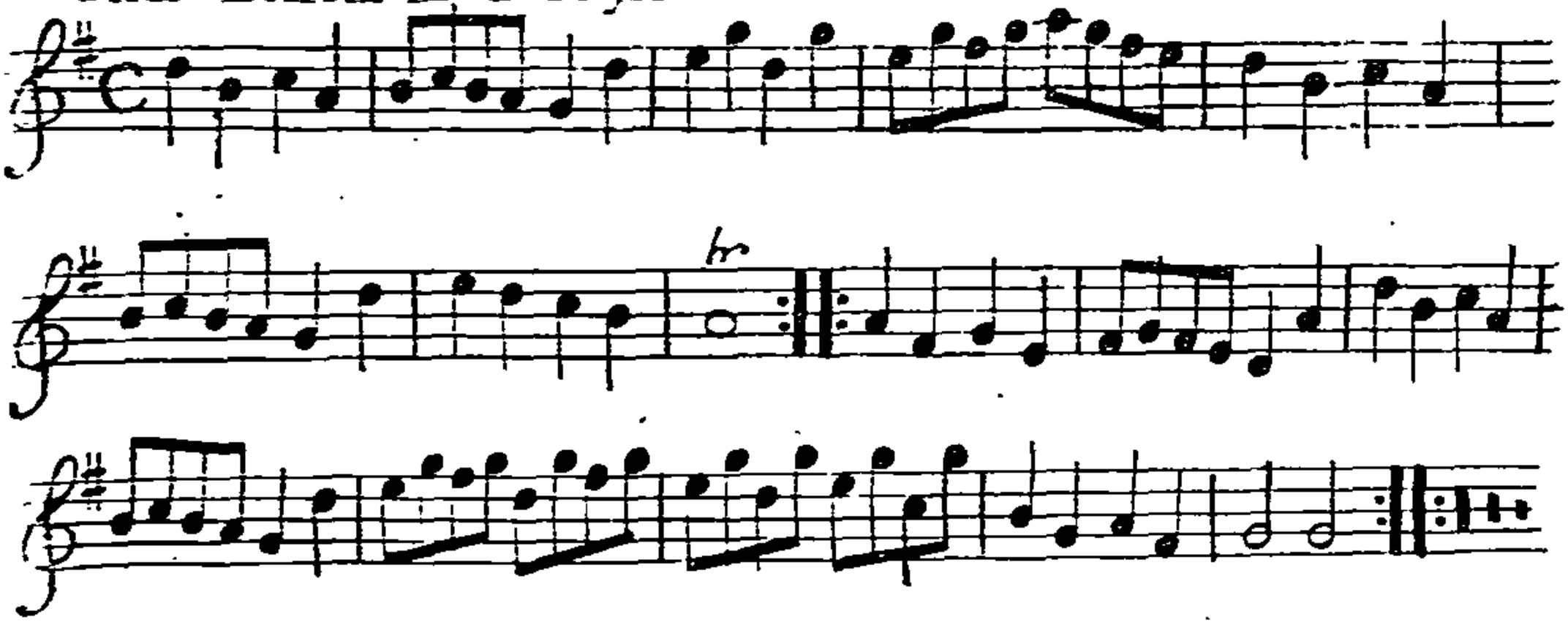
will be uſeful as being ſet in ſome of the practical Keys to fitt them for firſt Leſſons

AIR First Leſſons in C. Major



Minuet

First Leſſons in G Major



Jig

First Lessons in D Major

Primo

Minuet

Secund

J

Primo

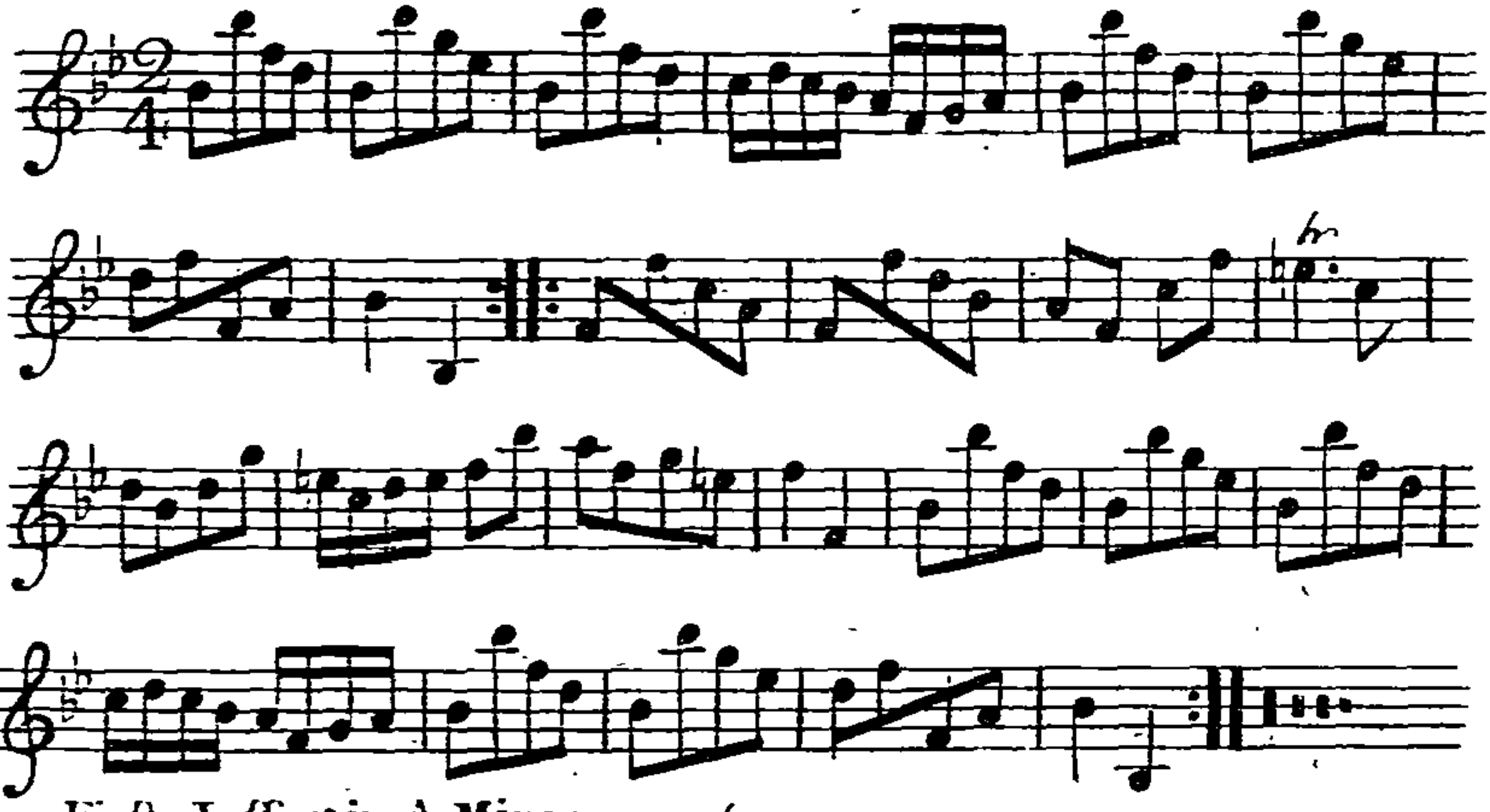
Secunda

Gavot

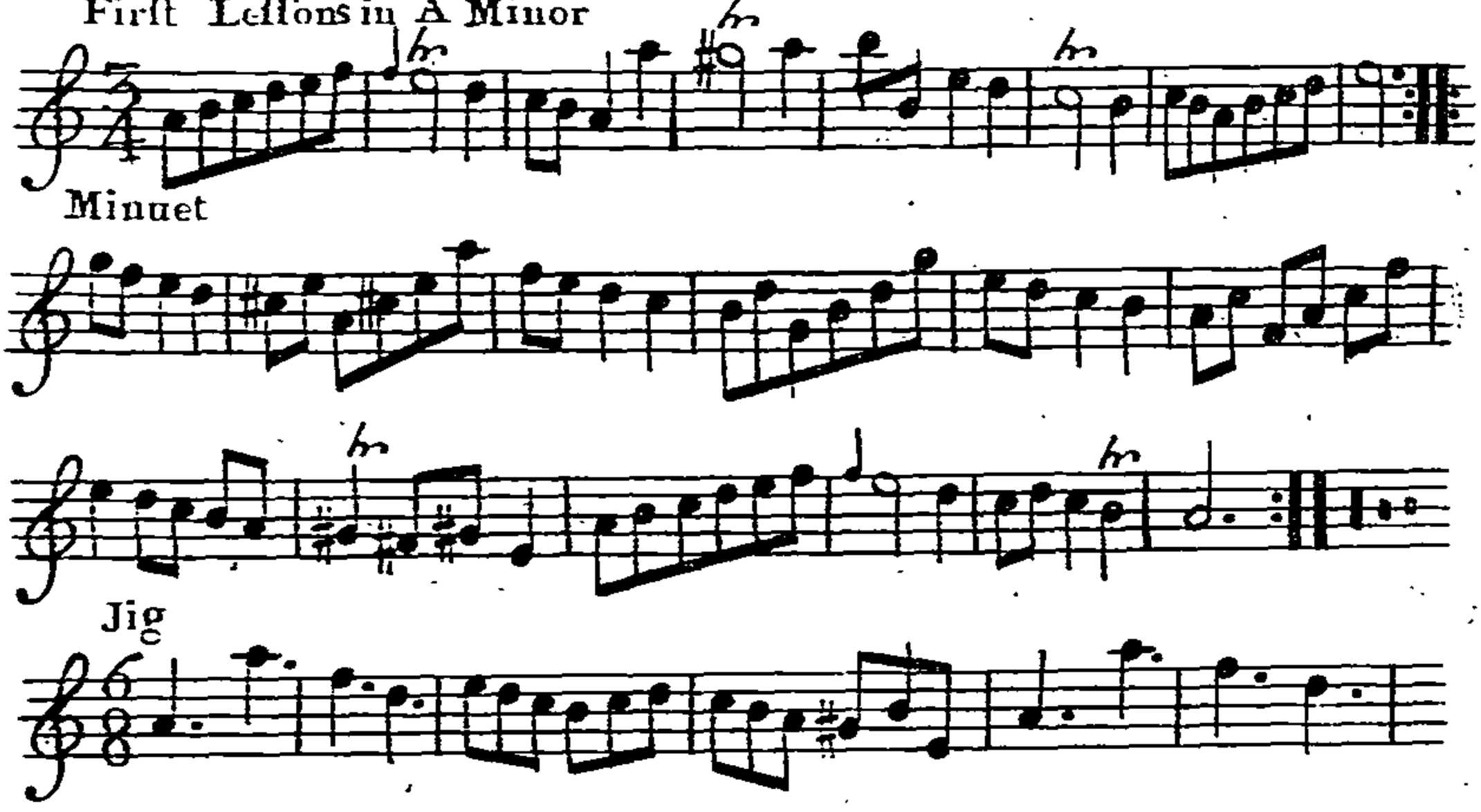
First Leſſon in B♭ Major

Minuet

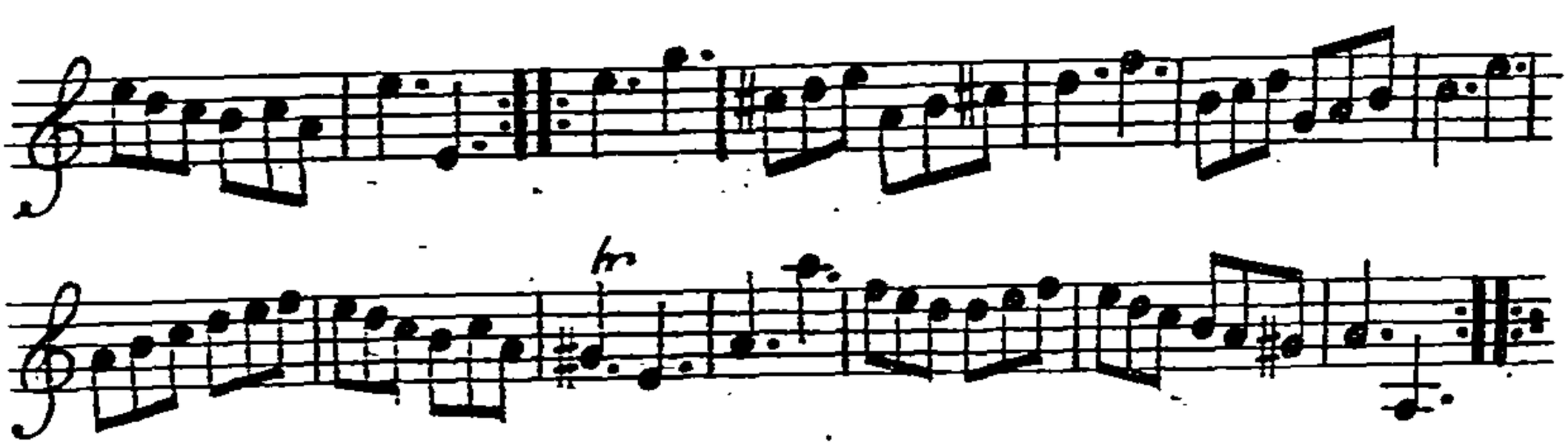
AIR



Minuet



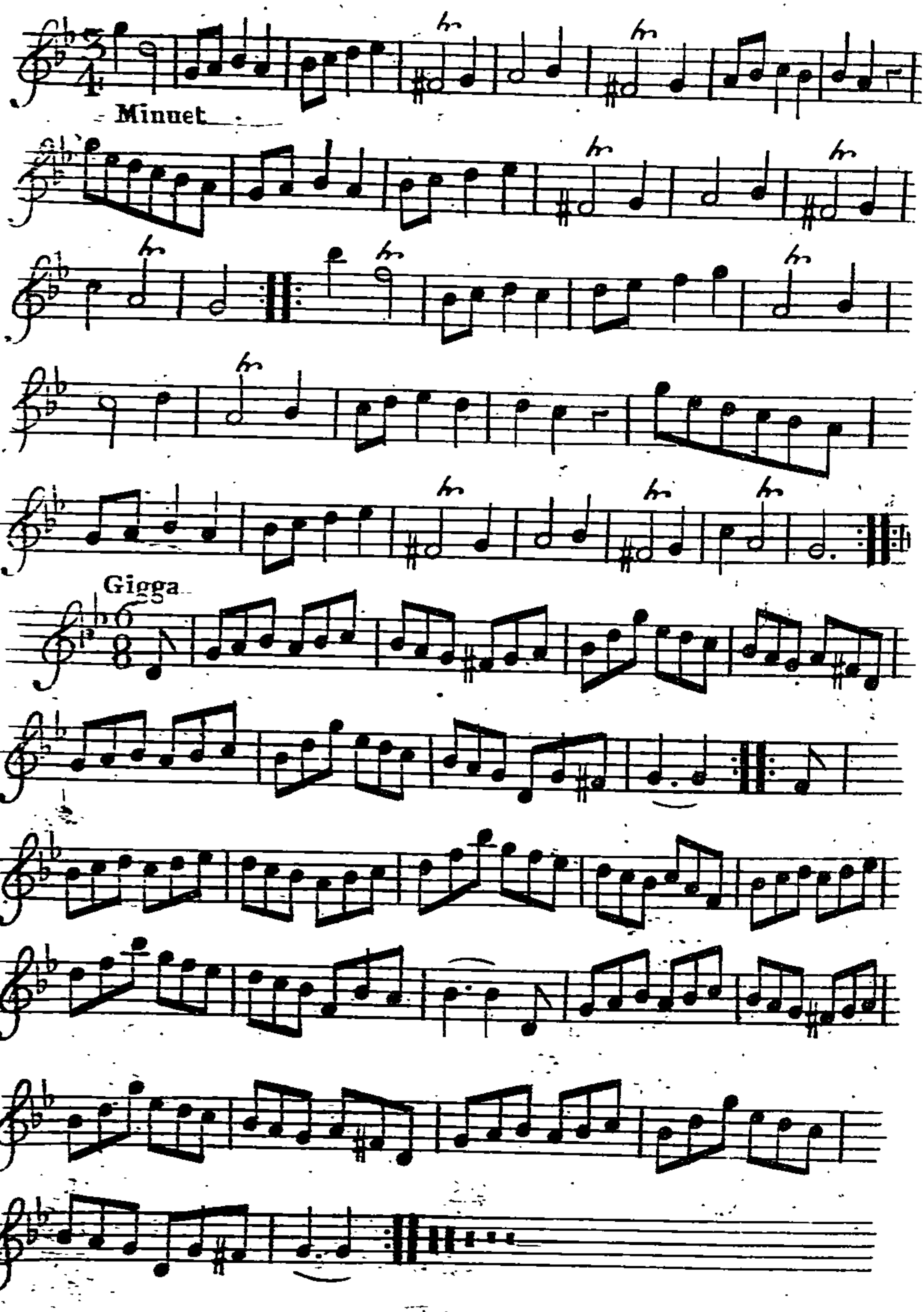
Jig

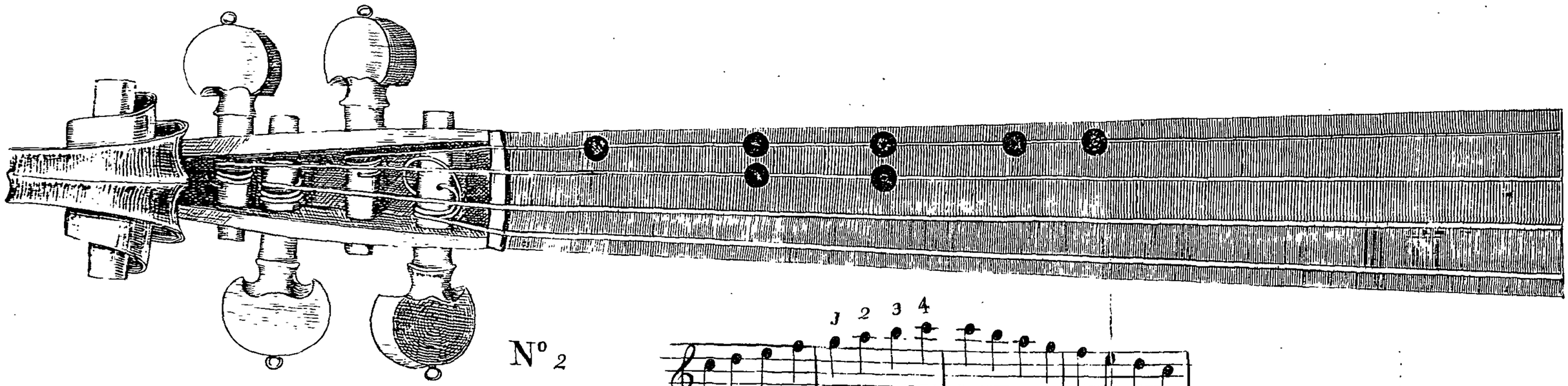


Minuet

Air

First Leſſon in G. Minor





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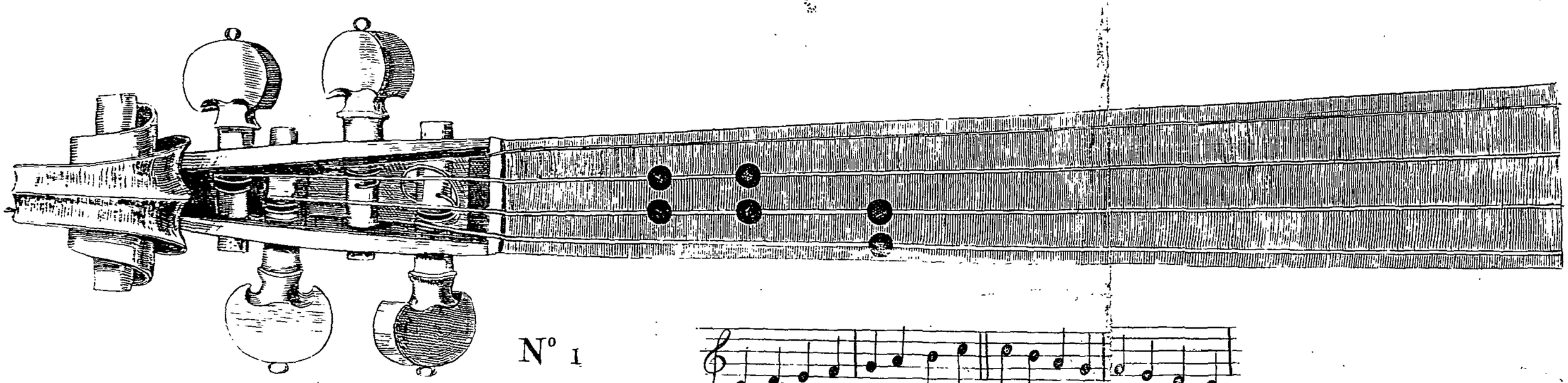

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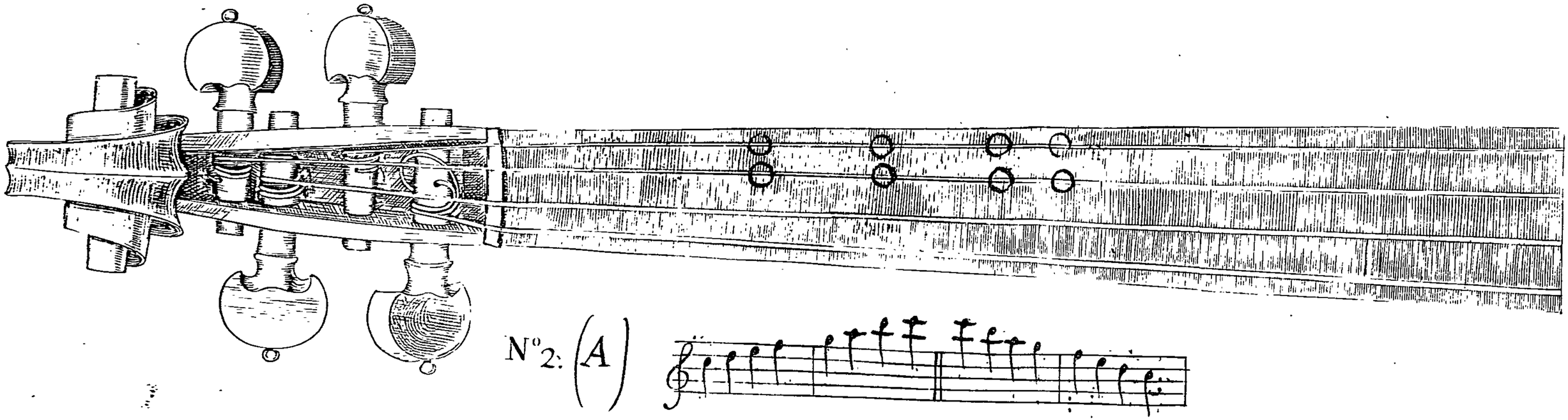

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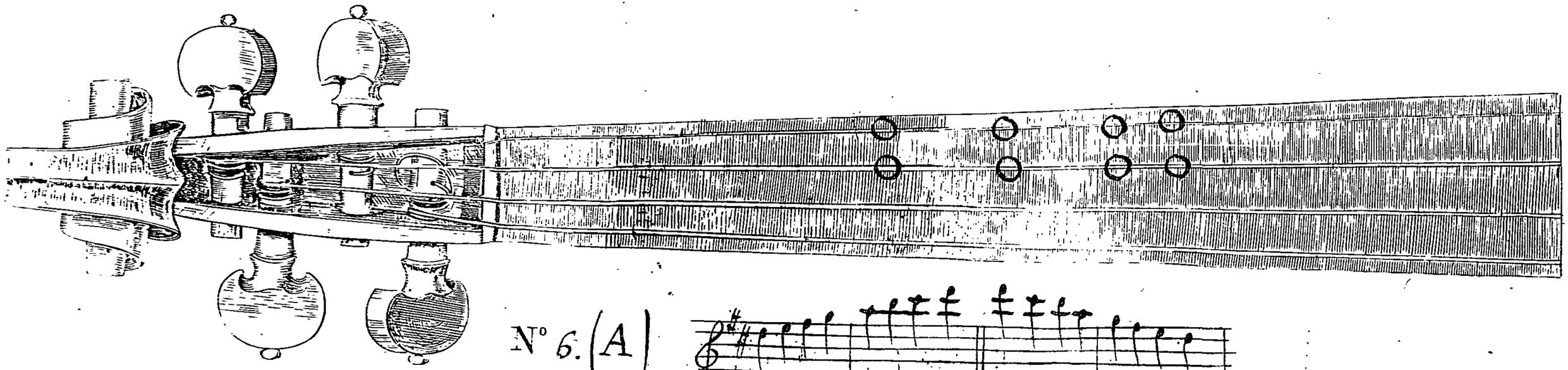

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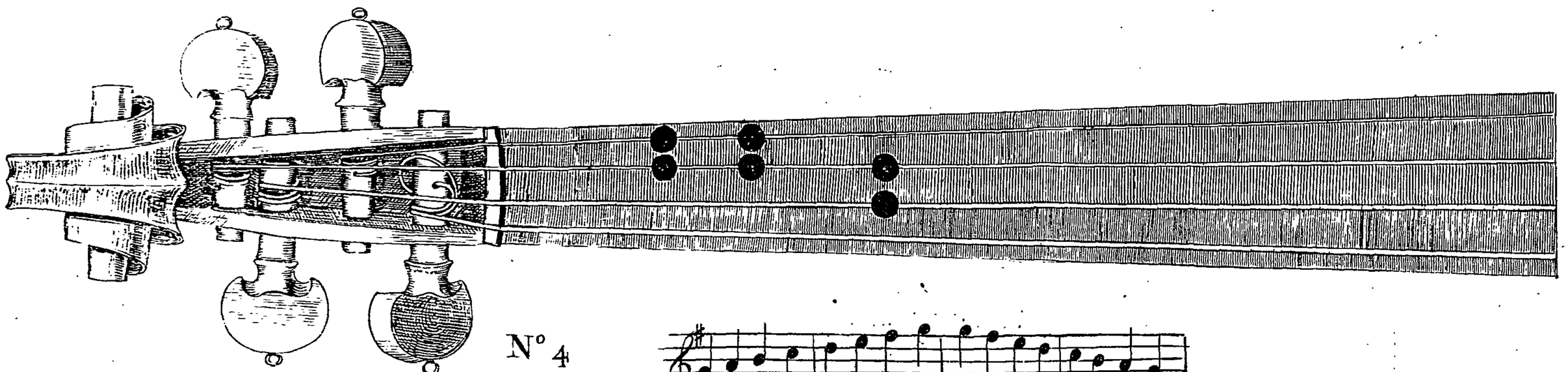

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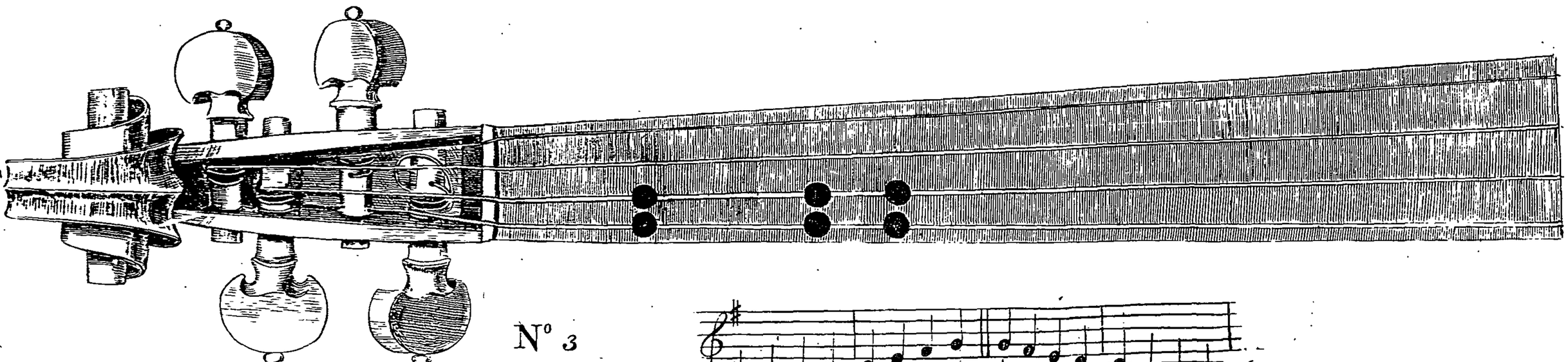

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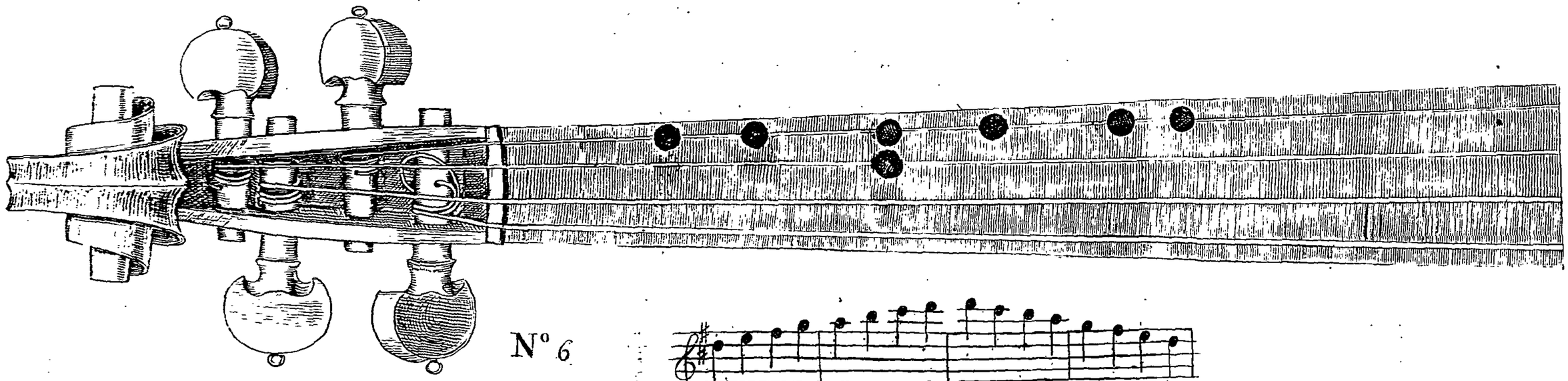

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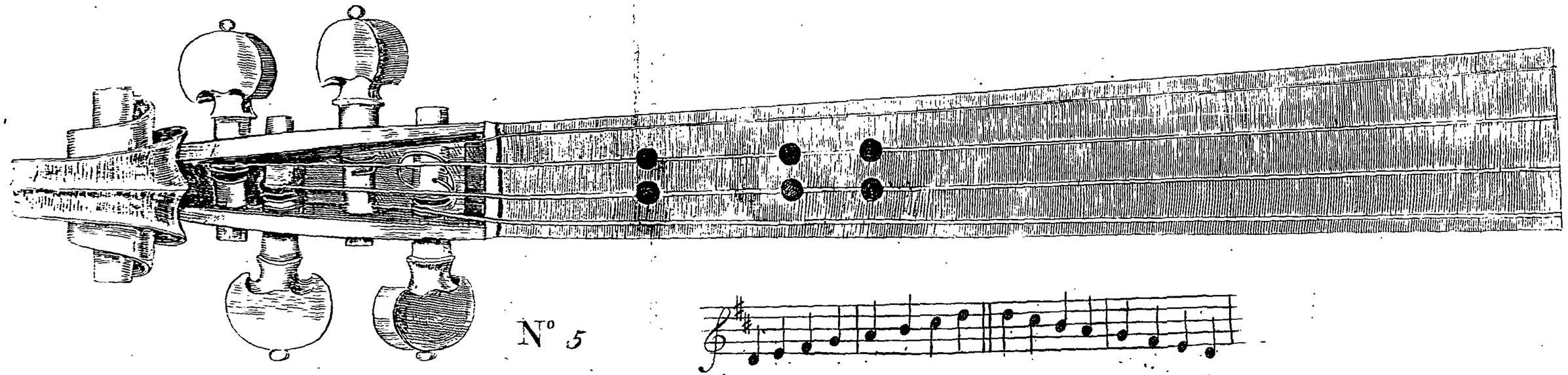

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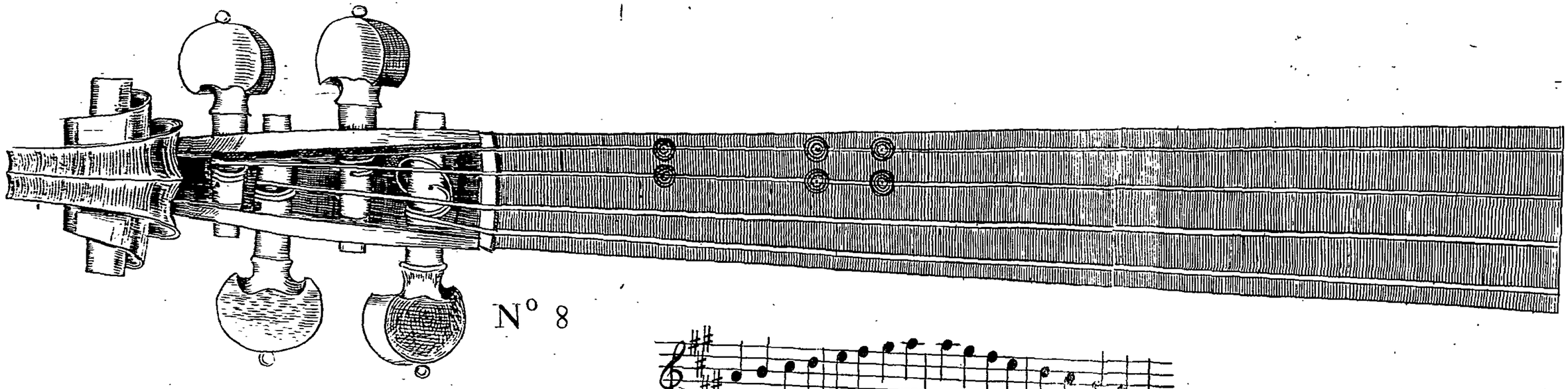

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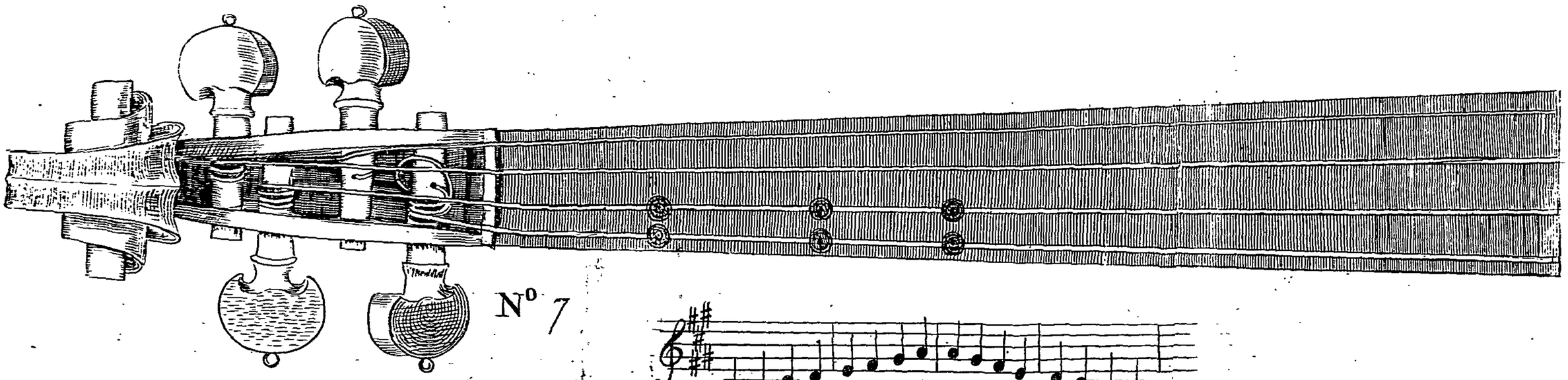

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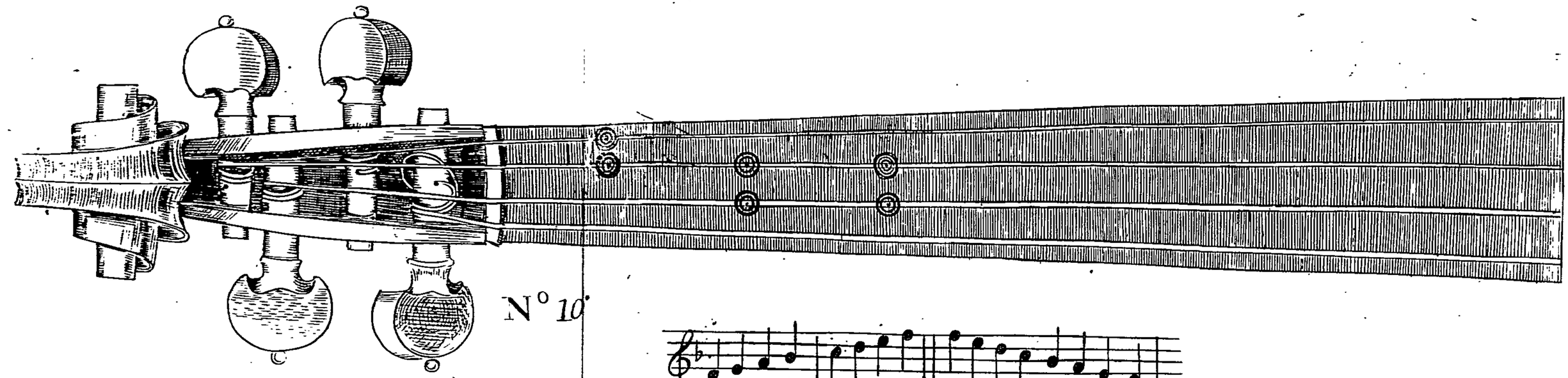

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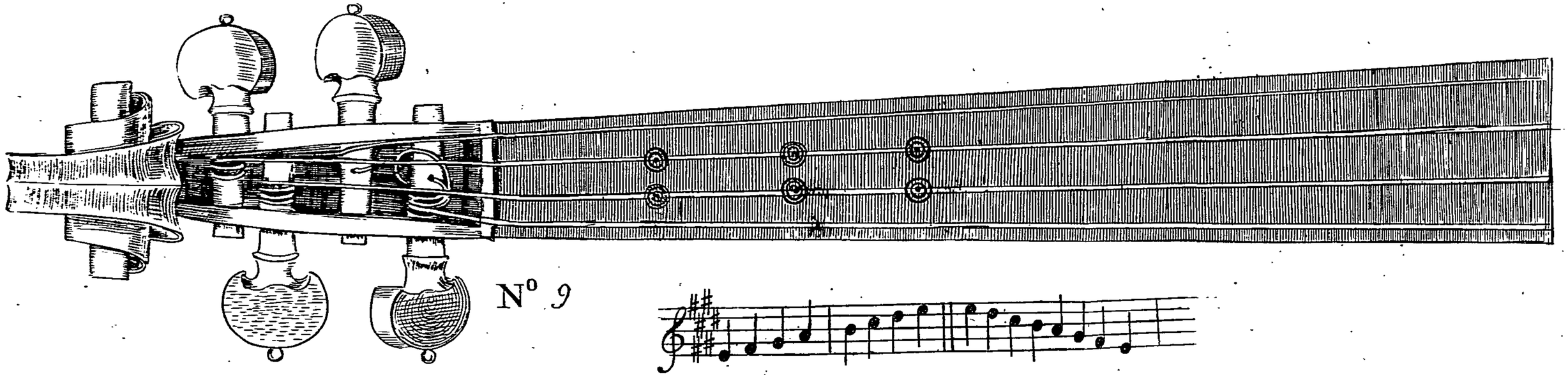

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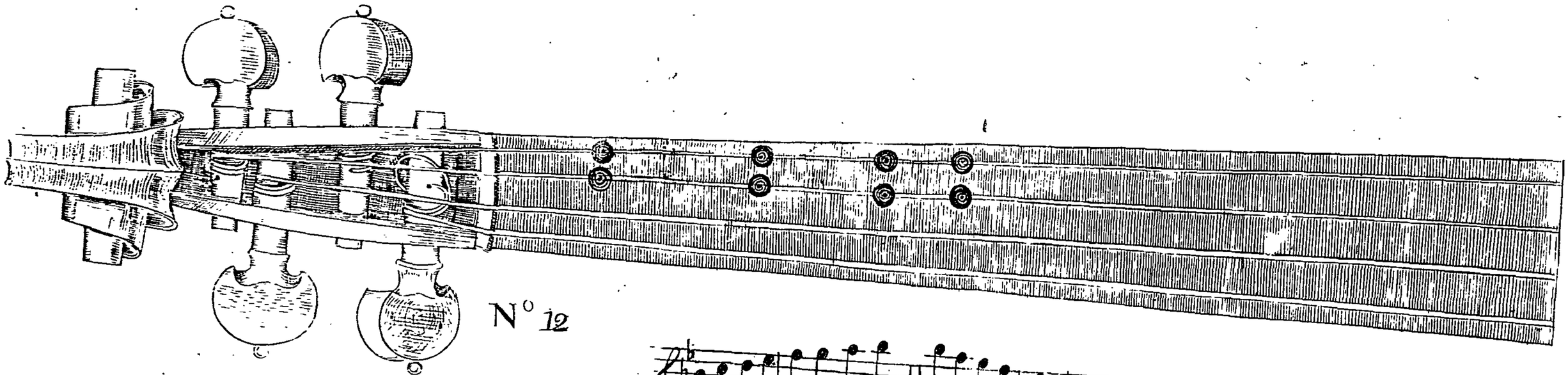

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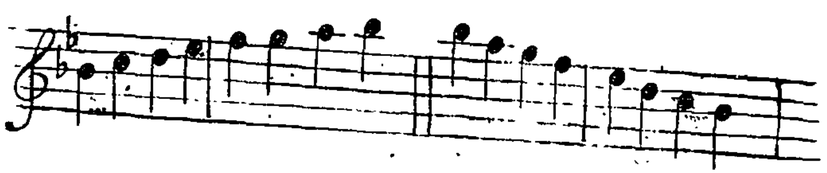
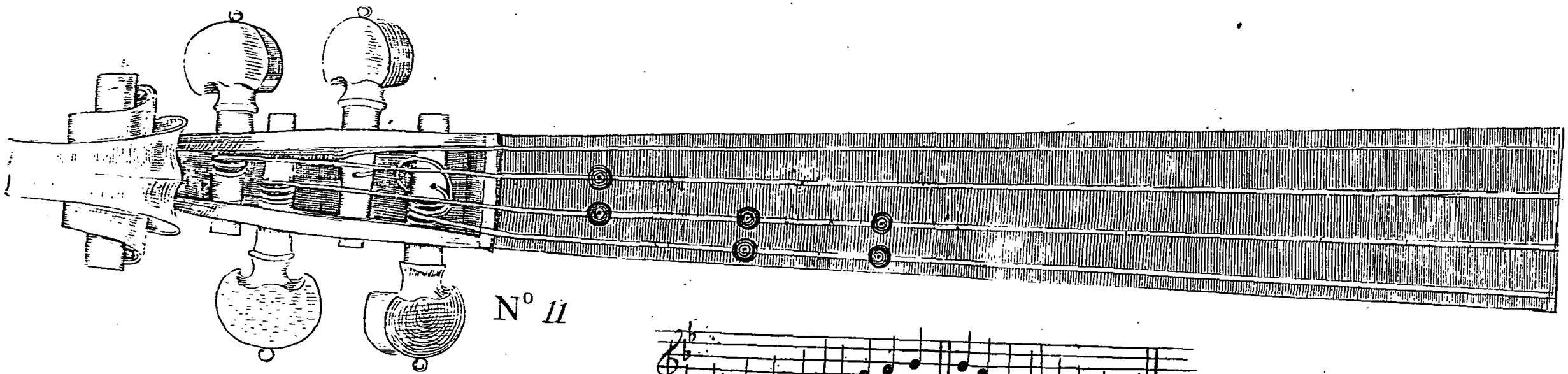
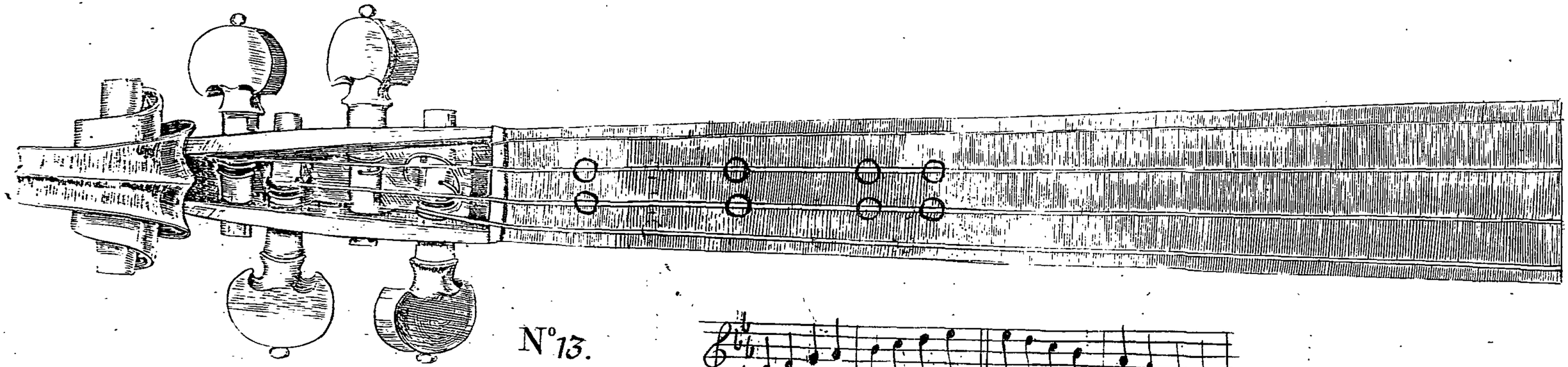




N° 11



N°13.