

rated, and diffused in their Medium : Of their difference to the Organ of Hearing; together with their Reception there, and wonderful Effects : Of the Matter, Form, Quantity, and Quality of Musical Bodies or Sounds: That Musical Sounds are originally in the Radix or Unison; and of their Fluxion out of it : Of the General and Special Kinds, Differences, Properties and Accidents of Sounds: Of the Truth and Falshood of Sounds.

2. Of the Principles of the Mathematical Part of Musick: Of the Whole, and Parts of the Scale of Musick: Of Sounds Equal and Unequal: Of the Numeration, Addition, Subtraction, Multiplication and Division of Musical Sounds: Of Musical Proportions, and their various Species's: What a Musical Body or Sound (Mathematically considered, viz. as Numerable,) is: Of Musical Medieties, sc. Arithmetical, Geometrical and Harmonical, together with 8 other Musical Medieties, of which no mention being made by any Musical Author: Of the Radix's of Musical Numbers; and that by their Powers all those Numbers, (and no other,) which demonstrate the Proportions of Sounds, do arise: Of Musick Diatonic, Chromatic, and Enharmonic: Of the Principles of a Musical Magnitude, what and how manifold they are, and how they are conjoynd: Of the Contact, Section, Congruity, Adscription of a Musical Body: Of the Commensurability thereof: In what respect a Musical Sound may be said to be Infinit, and how to bound that Infinity.

3. Of a Musical System, Character, Voice, or Key: Of the Transposition of Keys: Of the Mutation of Musical Voices: Of Musical Pauses and Periods: Of the Denomination of Notes: Of the Moods, and Intervals: Of pure and florid Counter-point: Of Figurat Musick; Of Fuges, Canons, Double-discant, Syncope: Of the Mensuration of Sounds (called Time) and the Reason thereof: Of Choral Musick, both Roman and English: Of the Rhythmical part of Musick: Of the Solmisation, and Reason thereof.

4. The Abstruse and Difficult Terms of this Science are explained: The unnecessary and mystical subtleties, into which the Causes both of the Theory and Practic of Musick were reduced to the great obscuring of this Art, are omitted: The Principles of Philosophy, Mathematicks, Grammar, Rhetorick and Poetry, are applied to Musical Sounds, and illustrated by them: The Generation of such Sounds is discours'd of, and particularly demonstrated.

5. An easie way is by this Author invented for making Airy Tunes of all sorts by a certain Rule (which most men think impossible to be done,) and the Composing of 2, 3, 4, 5, 6 & 7 Parts; which by the Learner may be performed in a few months; viz. in two months he may exquisitely and with all the Elegancies of Musick compose two parts; in three months, three Parts, and so forward; as he affirms many persons of honor and worth have often experienced; which otherwise cannot be done in so many years.

6. Whatsoever is groundaed upon the severat Hypotheses and Postulata
in this Book, is clearly demonstrated by Tables, Diagrams, Systems, &c.

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