LII. On the recent alterations said to be made by some tuners of musical instruments, in the places of the wolves, or largely tempered concords, on common 12-stringed or Douzeave Keyed-Instruments. With some queries thereon, to Musicians

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LII. *On the recent Alterations said to be made by some Tuners of Musical Instruments, in the Places of the Wolves, or largely tempered Concords, on common 12-stringed or Douzeave Keyed-Instruments. With some Queries thereon, to Musicians.*
By Mr. JOHN FAREY Senior.

To Mr. Tilloch.

SIR, — **T**EN years ago I drew up and communicated through your pages*, Six MUSICAL THEOREMS, showing the various relations of the *Temperaments*, of all the 72 concords capable of being taken on a Douzeave Instrument, or one having only 12 Notes in the Octave; and soon after, Fifteen *Musical Corollaries*, derived from those Theorems, were also given in your Work †: at this period, it was the general opinion of the professional Tuners and scientific Musicians whom I had opportunities of consulting, that it was usual and proper, to consider the five short Finger-keys of Instruments, as producing the Notes F*, C*, G*; Eb and Bb; and the resulting Fifth or Quint Wolf to lie, between G* and Eb: since then, the arrangement of the Pedals of the improved Instruments made by Mr. Loeschman, and for Mr. Liston, and the excellent Work of the latter (entitled “An Essay on perfect Intonation,”) have shown, that these ingenious Individuals considered, the common or original Scale, or that which would be found by using the twelve ordinary Finger-keys on their respective Instruments (none of their Pedals were in action) to consist of the seven natural Notes, and of those three sharpened and two flattened Notes, above mentioned: and every thing contained in my Papers alluded to, relative to *the places in the Scale*, in which the several Wolves, or resulting, and mostly also the largest tempered Concords, were to be found, depended on this assumption, viz. of it being the practice of Tuners, to effect their tuning, upwards by the Tempered Fifths CG, GD, DA, AE, EB, BF*, F* C*, and C* G*, and downwards by the similar Fifths cF, FBb, and Bb Eb, so as to meet in the resulting or Wolf Fifth G* Eb: such however appears now, not to be the invariable practice of Piano-Forte Tuners; since the Rev. C. J. Smyth, of Norwich, has informed me, that several Tuners for Mr. Wornam, of Wigmore-street, and other makers of Piano-Fortes in the newest fashion, are in the habit, of laying *the Bearing* as they sometimes call it, or throwing the Quint Wolf, between the Notes C* and Ab; or in other words, their Scale is made to contain, seven natural, two sharpened and three

* See P. M. vol. xxxvi. p. 39.

† P. M. vol. xxxvi. p. 374.

flattened

flattened Notes, instead of those assumed in my Theorems and Corollaries; which they effect, by stopping in their upward series of consecutive tempered Fifths, with C*; and continuing their downward series of similar Fifths, one note further than is mentioned above, viz. to Ab.

The magnitudes and proportions of the several Temperaments and Wolves (although not their places) will still all be truly represented by my Theorems or Corollaries, in this new manner of laying the Quint Wolf, or in any other, which the convenience of Musicians, or the fancies of Tuners, may suggest; provided only, that eleven of the Fifths out of the twelve, are *precisely equal in magnitude*. In either of two particular cases of *equally Tempered Fifths**, my Theorems will still apply, viz. first, in the Isotonic or common equal-temperament Scale, wherein each of the twelve Fifths is *flattened* the same quantity (or $1-12^{\text{th}}$ of the Diaschisma, $12\Sigma + m\uparrow$); and second, the Scale wherein each of the twelve temperaments of the Fifths are equal, (each $1-10^{\text{th}}$ of the Diaschisma) yet eleven of them are *flat*, and one *sharp*, viz. G* Eb.

I have ventured to call the attention of your Musical Readers to this subject, in order to request to be informed, through the medium of your pages, or otherwise:

- 1st. Whether this method of laying the Quint Wolf on C*, rather than on G*, has yet prevailed to any considerable extent?
- 2nd. Whether, for the general run of Piano-Forte Music, it be really an Improvement to make this change, or otherwise?
- 3rd. Whether either of the three Systems of *equal Fifths*, but some of them sharpened, which are mentioned herein, have been tried?: and if so, how were they approved?

I am your obedient servant,

37, Howland-street, Fitzroy-square,
Oct. 17, 1820.

JOHN FAREY Sen.

* As the amusement of occasional leisure Hours, I have considered and calculated the Intervals of some other *equal Temperaments* of the Fifths, to which my Theorems above quoted, will not apply; in one of these, the Fifth Temperament is $\frac{1}{3}$ th of the Diaschisma (or $1.5\Sigma + \frac{1}{3}m$), this being the *sharp* Temperament of two of the Fifths, viz. C* G* and G* Eb, while all the 10 other Fifths are *flattened* the same quantity. In another of these Systems, $\frac{2}{3}$ th of the Diaschisma (or $2\Sigma + \frac{2}{3}m$) is the sharp Temperament of three of the Fifths, viz. F* C*, C* G* and G* Eb, while the 9 other Fifths are as much flattened.

† See P. M. vol. xxviii. Plate V. p. 140.