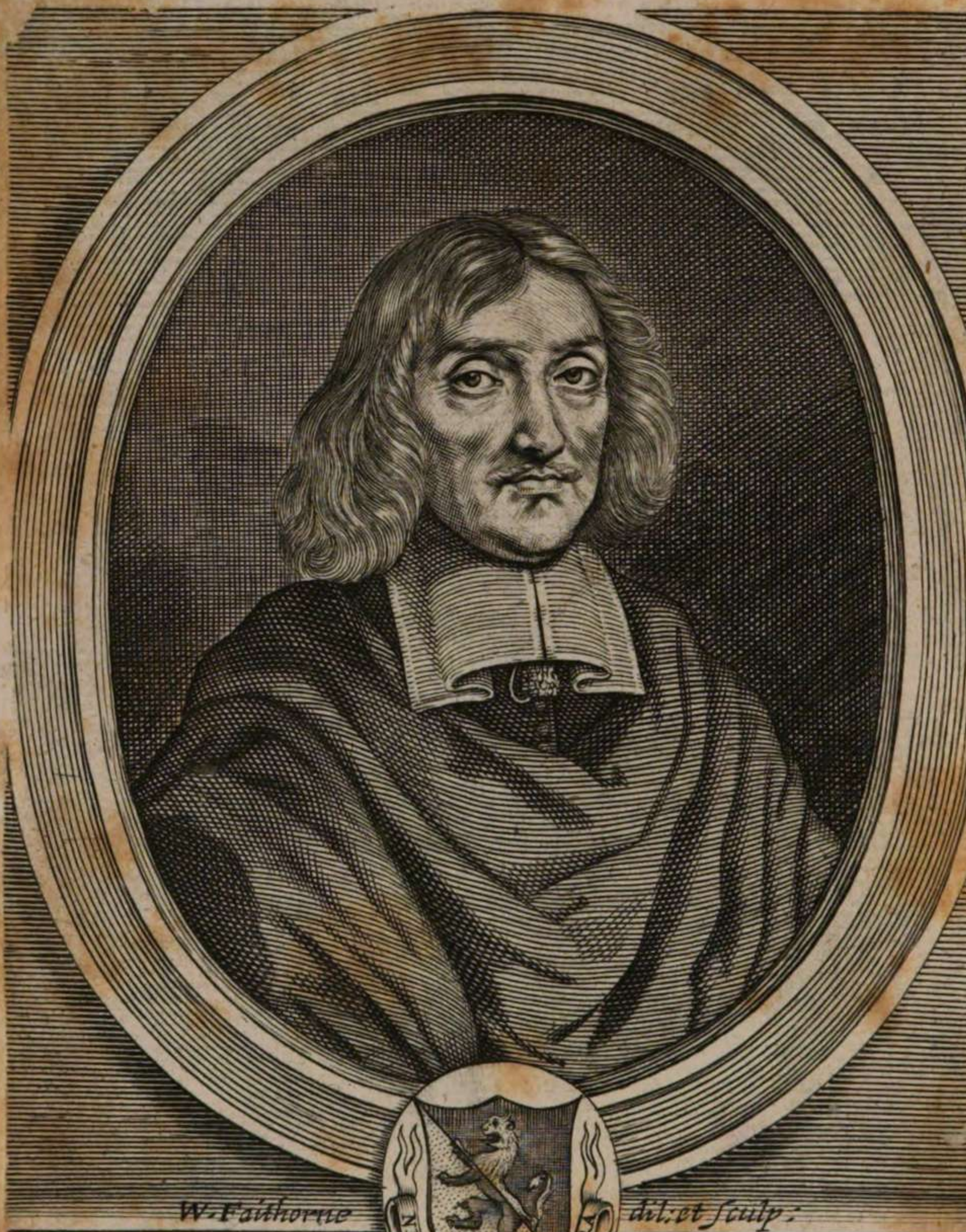

W. Faithorne dēl: et sculp:

Christophori Simpson Effigies.

A COMPENDIUM OF PRACTICAL MUSICK

IN FIVE PARTS:

Teaching, by a New, and easie Method,

1. *The Rudiments of Song.*
2. *The Principles of Composition.*
3. *The Use of Discords.*
4. *The Form of Figurate Descant.*
5. *The Contrivance of Canon.*

By CHRISTOPHER SIMPSON.

Cantate Domino Canticum novum:
Laus ejus in Ecclesia Sanctorum.

Ps. 149.

London, Printed by *William Godbid* for *Henry Brome* in *Little Britain*. *M. DC. LXVII.*

To the truly Noble, Magnanimous, and Illustrious PRINCE,

WILLIAM CAVENDISH,

Duke, Marques, and Earl of Newcastle; *Earl of* Ogle; *Viscount* Mansfield; *and Baron of* Bolsover, *of* Ogle, Bothal, *and* Hepple: *Gentleman of His Majesties Bed-chamber; One of His Majesties most Honourable Privy Councel; Knight of the most Noble Order of the Garter; His Majesties Lieutenant of the County and Town of* Nottingham; *and Justice in Ayre* Trent-North, *&c.*

MY LORD,

THe Benign aspect which Your Grace doth cast upon this Science, by cherishing and maintaining such as are excellent in it; as also, your particular favours to my self, and your being pleased with some things which I formerly composed

for your Grace's recreation, have given me the confidence of presenting to your Grace this little Treatise. It is but a *Compendium* (my Lord) yet contains all that is requisite to the Knowledge of *Practical Musick*. And I must needs think it very fortunate in its Nativity, that it comes into the World in such a Time, as to find in one individual person, so Illustrious a Patron to protect it, and so able a Judge to understand it; your Grace (in younger years) having been so eminent in the same Art. Which (I hope) does no way derogate from your honour, since Kings, as well as Subjects, have thought it no disparagement to be counted Skilful in the Art of Musick.

The Muses have alwayes been your Hand-Maids (my Lord) as may be seen in divers of your excellent Poems: but your Grace has only cast some amorous glances upon Them; your active Genius finding out other more Strenuous and Heroick Divertisments: Witness that incomparable and elaborate Treatise of *Managing and Riding the Great Horse*, and teaching that useful and docile creature all the postures and exercises which nature hath made him capable of, for the service of Man, in all occasions of War and Peace. As

also

also your most exquisite Skill and Dexterity at your Weapon; which have render'd your Name famous; not only in our own, but in Forraign Nations. Those things (my Lord) which you have left in Writing, will remain as signal Monuments of your Name and Memory, when your Titles and Estate shall be transfer'd to your Posterity.

The time is yet fresh in each ones memory, when this Kingdome was in so high a distemper, that every Loyal Subject was bound in duty to equip himself for the defence of his King and Country; and then (my Lord) I had the honour to serve under your Grace's Command; when you were General of the gallantest Army that (I think) was ever raised in these Dominions by the industry of any one single Person, and therefore very properly stiled your Army. If others, by your example, had shown the like Loyalty, Gallantry, and Industry; those rugged times had come to a shorter Period.

I should not have mention'd these things (my Lord) had it not been to shew, with how much reason (if I had any thing worthy of acceptance) I stand oblieged to offer it at your Graces feet: not only as a Debt or Duty on my part, but as an Homage justly

due unto your most eminent Worth and Merits: and This (I hope) will, in some sense, absolve me from the imputation of too much boldness in this Dedication; since I had no better way to manifest my self, that I am

(My Lord)

Your Grace's

Most humble

and

truely devoted

Servant

CHR. SIMPSON.

To the READER.

I Have alwayes been of opinion, that if a man had made any discovery, by which an Art or Science might be learnt, with less expence of Time and Travail, he was oblieged in common duty, to communicate the Knowledge thereof to others. This is the chief (if not only) motive which hath begot this little Treatise.

And though I know, a man can scarsely write upon any Subject of this nature, but the substance will be the same in effect which hath been taught before; yet thus much I may affirm; that the Method is new; and (as I hope) both plain and easie: and some things also, are explicated, which I have not seen mentioned in any former Authour.

I must acknowledge, I have taken some parcels out of a Book I formerly publish'd, to make up this Compendium : *But I hope it is no Felony to rob ones self; This being intended for such as have no occasion to use the Other. Also, the First Part of this Book was Printed by it*

self,

ſelf; upon a particular occaſion: but with intention and intimation of adding the other Parts thereto, ſo ſoon as they were ready for the Preſs, and the Preſs for them.

Every man is pleaſed with his own Conceptions: but no man can deliver that which ſhall pleaſe all men. Some perhaps will be diſſatisfied with my Method, in teaching the Principles of Compoſition, the Uſe of Diſcords, *and* Figurate Deſcant, *in three diſtinct diſcourſes, which others commonly teach together, promiſcuouſly: But, I am clearly of opinion, that the* Principles of Compoſition *are beſt eſtabliſhed in plain* Counterpoint; *And the Uſe of* Diſcords *muſt be known, before* Figurate Deſcant *can be formed.*

Others may object, that I fill up ſeveral Pages with things ſuperfluous; as namely, my Diſcourſe of Greater *and* Leſſer Semitones; *and my ſhewing that all the* Concords, *and other* Intervalls *of Muſick, ariſe from the diviſion of a Line or ſtring into equal Parts; which are not the concernments of* Practical Muſick. *'Tis granted: But my demonſtrations of them are Practical; and, though ſome do not regard ſuch things, yet others (I doubt not) will be both ſatisfied and delighted with the knowledge of them.*

If

To the Reader.

If this which I now exhibit shall any way promote or facilitate the Art of Musick (of which I profess my self a zealous Lover) I have obtained the Scope of my desires, and the end of my endevours. Or, if any man else, by my Example, shall endevour to render it yet more easie, which I heartily wish, I shall be glad that I gave some occasion thereof. There is no danger of bringing Musick into contempt upon that accompt: The better it is known and understood, the more it will be valued and esteemed: and those that are most skilful, may still find new occasions (if they please) to improve their knowledge in it.

I will not detain you too long in my Preface; only, let me desire you, First, to read over the whole Discourse, that you may know the designment of it. Next, when you begin where you have occasion for instruction, (if you desire to be instructed by it) that you make your self perfect in That particular (and so, of each other) before you proceed to the next following: By which means your progress in it will be, both more sure, and more speedy. Lastly, that you receive it with the like Candour and Integrity with which it is offered to you, by

Your Friend and Servant

C. S.

To his Honoured Friend

Mr. Christopher Simpson.

SIR,

I Have with Curious diligence perused your Excellent *Compendium*, and am infinitely satisfied with your Method: it being both new, plain, and rational; omitting nothing necessary, nor adding any thing superfluous. And though perchance our new Lights (of which this Age has been monstrous fruitful) who can speculate how many Hairs-bredths will reach from the Top of *Paul's* Steeple to the Center of a Full Moon, and demonstrate that the thousandth part of a Minute after, there will be so many thousand more Hairs necessary, by reason of the Earths or Moons Motion; yet we poor Practical men, who *doe*, *because we doe*, (as they are pleas'd to censure us) are content with such Rules and Predicaments only as are, or may be useful to us, or such whose Genius incline that way: leaving the rest to those who love to busie themselves about nothing, or to no purpose; of whom I shall make bold to deliver this truth, that I could never yet see *that done* by them which they pretend to be most vers'd in, viz. *The production of Ayre:* which, in my opinion, is the *Soul of Musick*. Thus, Sir, you have both my sentiment and thanks for your kind Communication, and withall my hearty wishes that your ingenuous Labours may receive that encouragement and reward which it really Merits.

Sir,

Your affectionate Friend and humble Servant

June 1st. 1667.

MATT. LOCKE,

Composer in Ordinary to His Majesty.

To his much Honoured

and very precious Friend

Mr. Christopher Simpson.

SIR,

HAving perus'd your Excellent *Compendium of Musick* (so far as my time and your pressing occasion could permit) I confess it my greatest Concern to thank you for the Product of so ingenious a Work as tends to the improvement of the whole frame; (I mean as to the least and most knowing Capacities in the Rudiments of that Science.) To speak in a word; The Subject, Matter, Method, the Platform and rational Materials wherewith you raise and beautifie this Piece, are such as will erect a Lasting Monument to the Authour, and obliege the World as much to serve him, as he that is,

Sir,

Your most Affectionate

Friend and Servant

JOHN JENKINS.

Licensed *June* 5.

1667.

ROGER L'ESTRANGE.

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Contents of the third Part.

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§ 3.

The Contents.

Contents of the fifth Part.

PROEM.

THe Object of this Science is Sound; and That Sound is two wayes to be considered: as First, whether Grave or Acute. Secondly, whether Long or Short, as to duration of Time. The first of these is regulated by the Scale of Musick: The Later, by certain Notes, Marks, or Signs invented for that purpose. And these Two (called Tune *and* Time*) are the subject of the first Part of this Treatise, and the Foundation upon which the other Parts are raised. The second Part shews, how Grave and Acute Sounds are joyned together in Musical Concordance. The third Part brings Discords into Harmony: And out of these Two (*viz. *Concords and Discords) is formed the fourth Part, named Figurate Descant. The fifth Part leads Figurate Descant into Canon; which is the Culmen, or highest degree of Musical Composition.*

A COMPENDIUM OF PRACTICAL MUSICK.

THE FIRST PART

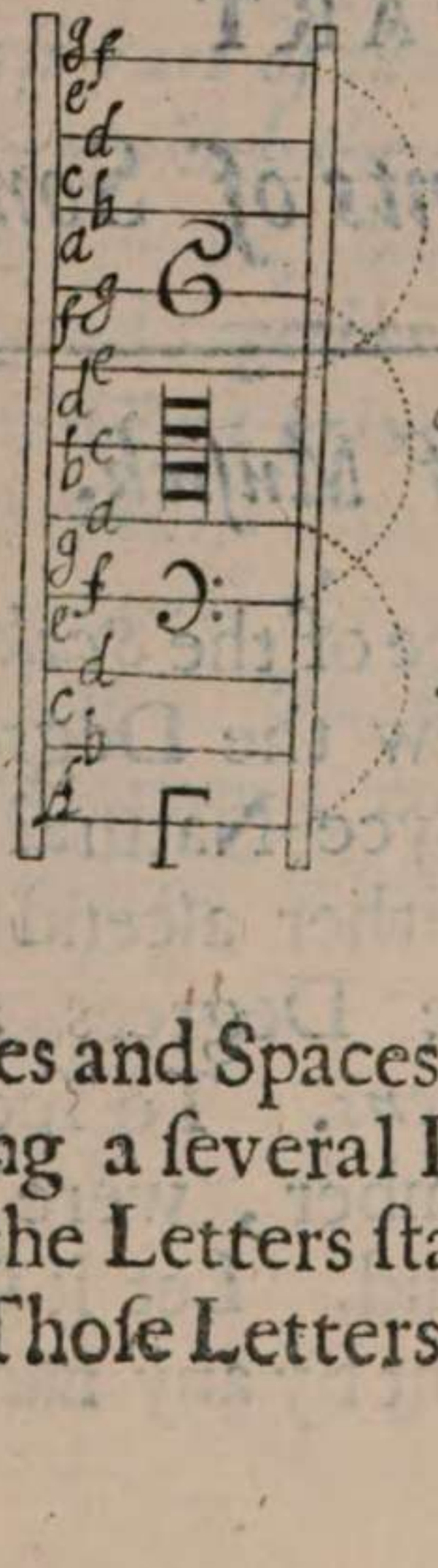
Teaching the Rudiments of Song.

§ 1. *Of the Scale of Musick.*

THE end and office of the *Scale* of *Musick* is to shew the Degrees by which a Voyce Natural or Artificial may either ascend or descend. These Degrees are numbred by *Sevens*. To speak of the Mysterie of that number, were to deviate from the business in hand. Let it suffice that Musick may be taught by any names

of things, ſo the number of *Seven* be obſerved in Aſcending or Deſcending by degrees.

Our *Common Scale*, to mark or diſtinguiſh thoſe Seven Degrees, makes uſe of the ſame Seven Letters which in the Kalender denote the Seven Days of the Week; *viz.* *A*, *B*, *C*, *D*, *E*, *F*, *G*. after which, follow *A*, *B*, *C*, &c. over again, ſo often repeated as the Compaſs of Muſick doth require. The Order of thoſe Letters is ſuch as you ſee in the adjoyned *Scale*; to wit, in Aſcending we reckon them forward; in Deſcending, backward. Where note, that every eigth letter, together with its degree of *Sound* (whether you reckon upward or downward) is ſtill the like, as well in nature as denomination.



Together with theſe Letters, the *Scale* conſiſts of Lines and Spaces, each Line and each Space being a ſeveral Degree, as you may perceive by the Letters ſtanding in them.

Thoſe Letters are called *Cliffs*, *Claves*, or *Keys*;

Keys; becauſe they open to us the meaning of every Song.

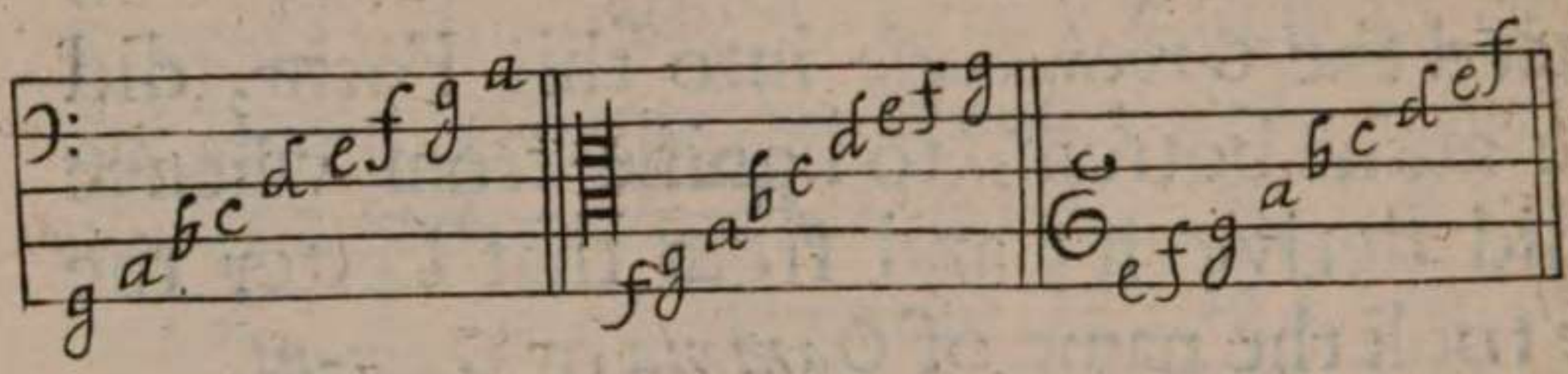
On the loweſt line is commonly placed this *Greek* letter Γ, which *Guido Aretinus*, who reduced the *Greek Scale* into this Form, did place at the bottom, to ſignifie from whence he did derive it; and from that Letter the *Scale* took the name of *Gamma* or *Gam-ut*.

On the middle of the *Scale*, you ſee three of thoſe Letters in different Characters; of which, ſome one is ſet at the beginning of every Song. The loweſt of them is the *F Cliff* marked thus 𝄢 which is peculiar to the *Baſs*. The higheſt, is a *G Cliff* made thus 𝄞 and ſignifies the *Treble* or Higheſt part. Betwixt theſe two, ſtands the *C Cliff*, marked thus 𝄡 which is a Fifth below the *G Cliff*, and a Fifth alſo above the *F Cliff*, as you may obſerve by compting the degrees in the *Scale*, reckoning both the terms incluſively. This *Cliff*, ſtanding in the middle, ſerves for all Inner parts.

When we ſee any one of theſe, we know thereby what part it is, and alſo what Letters belong to each Line and Space, which, though (for brevity) not ſet down at large, are, notwithſtanding ſuppoſed to be in thoſe five Lines and Spaces, in ſuch order and manner as they ſtand in the Scale it ſelf.

Example.

Bass. *Inner part.* *Treble.*



§ 2. *Of naming the Degrees of Sound.*

BEfore we come to the Tuning of theſe Degrees, you may obſerve, that a voice doth expreſs a Sound beſt, when it pronounceth ſome word or Syllable with it. For thi, cauſe, as alſo for Order and diſtinction ſake. ſix Syllables were uſed in former times, *viz* *Vt*, *Re*, *Mi*, *Fa*, *Sol*, *La*, which being joyned with the Seven letters, their *Scale* was ſet down in this manner.

Four of these, to wit *Mi*, *Fa*, *Sol*, *La*, (taken in their significancy) are necessary assistants to the right Tuning of the Degrees of Sound, as will presently appear. The other two, *Ut* and *Re*, are superfluous, and therefore laid aside by most Modern Teachers.

We will therefore make use only of *Mi*, *Fa*, *Sol*, *La*, and apply them to the Seven Letters, which stand for the Degrees of *Sound*. In order to which, we must first find out where *Mi* is to be placed; which being known, the places of the other three are known by consequence; for *Mi* hath alwayes *Fa*, *Sol*, *La*, both above it and under it, in such order and manner as you see them set in the Margin. I will therefore only give you a Rule for placing of *Mi*, and the work is done.

e la
d-la-sol
c sol fa
b fa ♮ mi
a la mi re
g sol re ut
f fa ut
e la mi
d la sol re
c sol fa ut
b fa ♮ mi
a la mi re
g sol re ut
F fa ut ♯
E la mi
D sol re
C fa ut
B mi
A re
Γ ut

la
sol
fa
Mi
la
sol
fa

A Rule for placing of Mi.

THe firſt and moſt natural place for *Mi* is in *B*. But if you find in that line or ſpace which belongs to *B*, ſuch a little mark or Letter as this [*b*] which is called a *b flat*, and excludes *Mi* whereſoever it comes, then is *Mi* to be placed in *E*, which is its ſecond natural place. If *E* have alſo a *b flat* in it; then, of neceſſity, you muſt place your *Mi* in *A*.

I have ſeen Songs with a *b flat* ſtanding in *A*, in *B*, and in *E*, all at once; by which means *Mi* has been extruded from all its three places: but ſuch Songs are irregular, (as to that which we call the *ſol-fa-ing* of a Song,) being deſigned for Inſtruments rather than for Voyces: However, if any ſuch Song ſhould be propoſed to you, place your *Mi* in *D*, with *fa*, *ſol*, *la*, above it and under it, as formerly delivered.

℄ 3. *Concerning* b flat, *and* ♯ ſharp.

AS for the *b flat* we laſt mentioned, take notice, that when it is ſet at the beginning of a Song, it cauſes all the Notes ſtanding in that Line or Space, to be called *Fa*, throughout the whole Song. In any other place, it ſerves only for that particular Note before

before which it is placed. Mark alſo, (and bear it well in mind,) that whereſoever you Sing *Fa*, that *Fa* is but the diſtance of a *Semitone* or *Half-Note* from the Sound of that degree which is next under it; which *Semitone*, together with its *Fa*, muſt of neceſſity come twice in every *Octave*; the reaſon whereof is, that the two principal Concords in Muſick (which are a *Fifth* and an *Eighth*) would, without that abatement, be thruſt out of their proper places. But this you will better underſtand hereafter.

There is yet another Mark in Muſick, neceſſary to be known in order to the right Tuning of a Song, which is this ♯ called a *ſharp*. This *ſharp* is of a contrary nature to the *b flat*; for, whereas that *b* takes away a *Semitone* from the ſound of the Note before which it is ſet, to make it more *grave* or *flat*; This ♯ doth add a *Semitone* to his Note to make it more *acute* or *ſharp*.

If it be ſet at the beginning of a Song, it makes all the Notes ſtanding in that Line or Space, to be *ſharp*; that is, half a Tone higher, throughout the whole Song or Leſſon, without changing their Name. In any other place, it ſerves only for that particular Note to which it is applyed.

§ 4. *Of Tuning the Degrees of Sound.*

TUning is no way to be taught but by Tuning; and therefore you must procure some who know how to Tune these Degrees (which every one doth that hath but the least Skill in Musick) to Sing them over with you, until you can tune them by your self.

If you have been accustomed to any Instrument that hath *Frets*, as *Viol*, *Lute*, *Theorba*, &c. you may by help thereof (in stead of an assisting voyce) guide or lead your own voyce to the perfect Tuning of them. For every Degree is that distance of Sound which is found upon any fretted Instrument from the open String to the second Fret, or from any one Fret, to the next but one to it; except that Sound to which we apply *fa*; for *fa*, is alwayes but the distance of one Fret from the Sound of the Degree next under it.

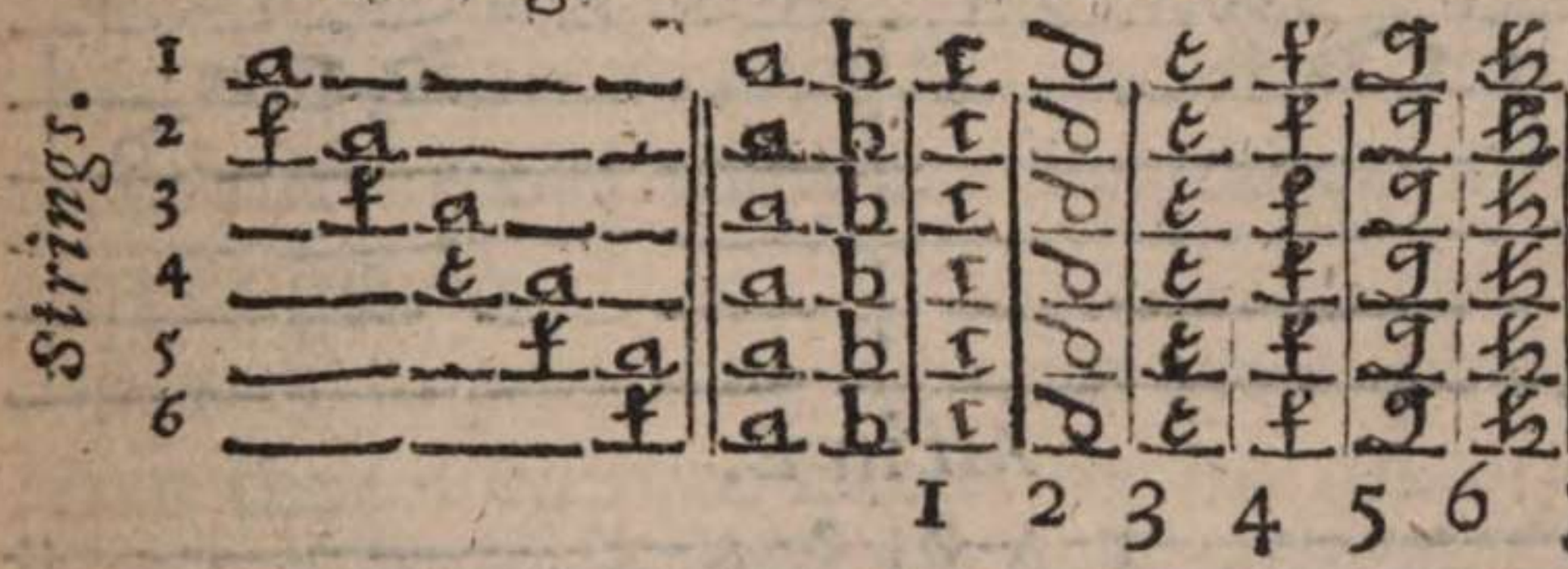
We will take the Bass-Viol for Example, in the Common old Tuning; and in the way of *Tableture*, where six Lines stand for the six Strings of the *Viol*, (the highest for the highest or *Treble* String, and so the rest in order) and Letters are set for the Frets, (though in a different way from the Scale of Musick) to wit [*a*] for the *open string*, [*b*] for the first

fret,

fret, [*c*] for the *second*, and so the rest in order; each *fret* making the Distance or Interval of a *Semitone*, or *half Note*.

Example.

Tuning. *Frets.*

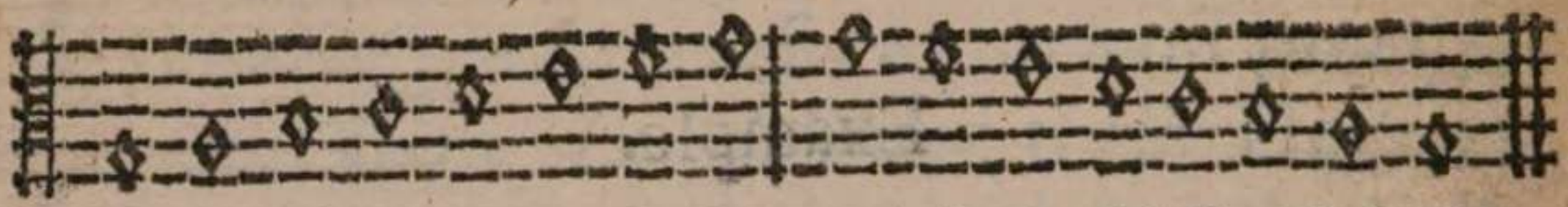


Our business now, is, to make these Letters teach you to rise and fall by degrees with your Voyce, in case you have no other assistant. We will make use of the *middle Cliff*, and take the Compass of an *Octave*, (because an *Octave* includes the chief concernments of Musick) and so place the Letters of *Tablature*, and the Degrees of Sound one over the other, that you may compare them, both with your Eye and your Ear.

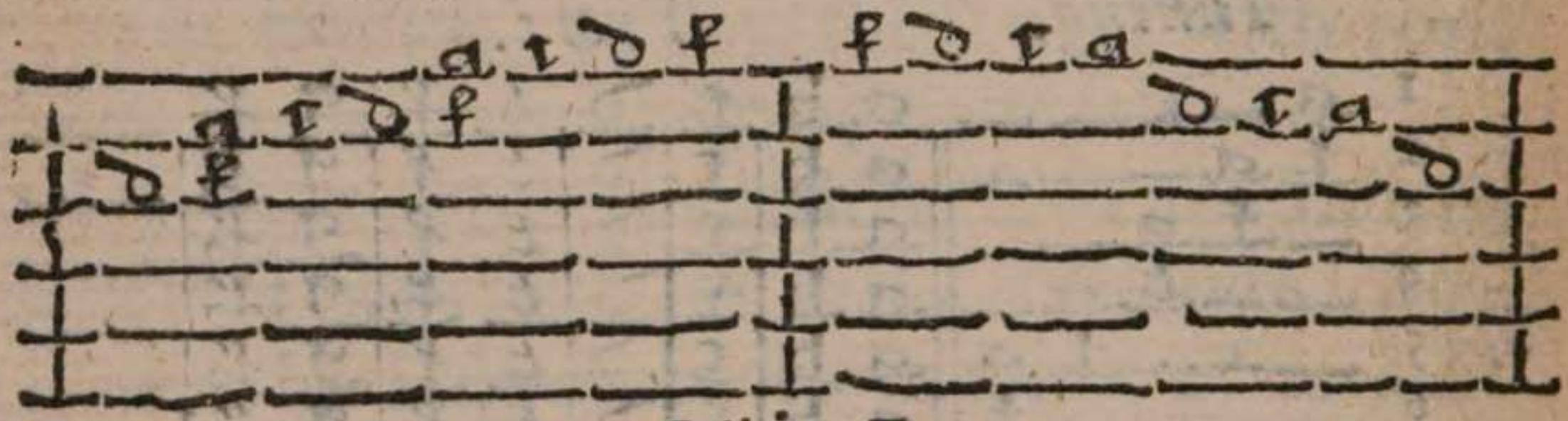
Example.

Example.

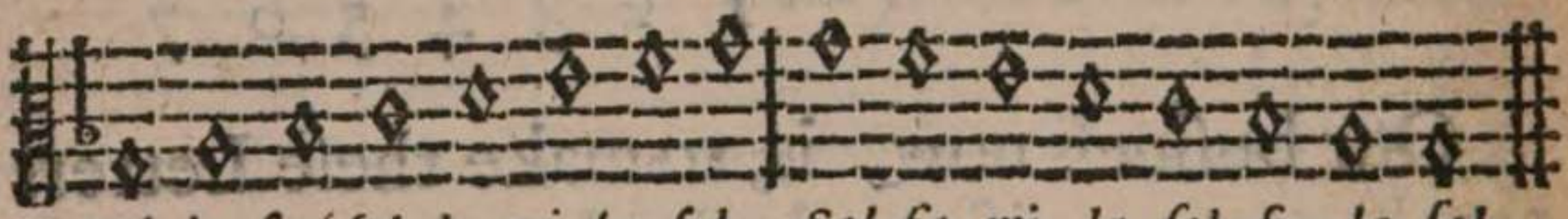
Mi in *B*.



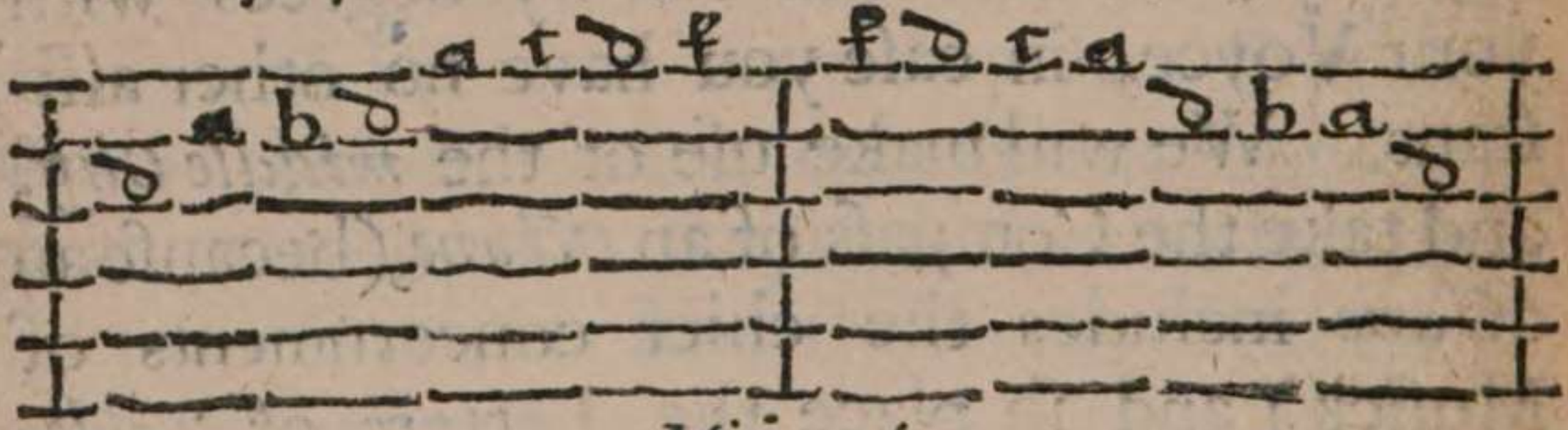
Sol la mi fa sol la fa sol Sol fa la sol fa mi la sol



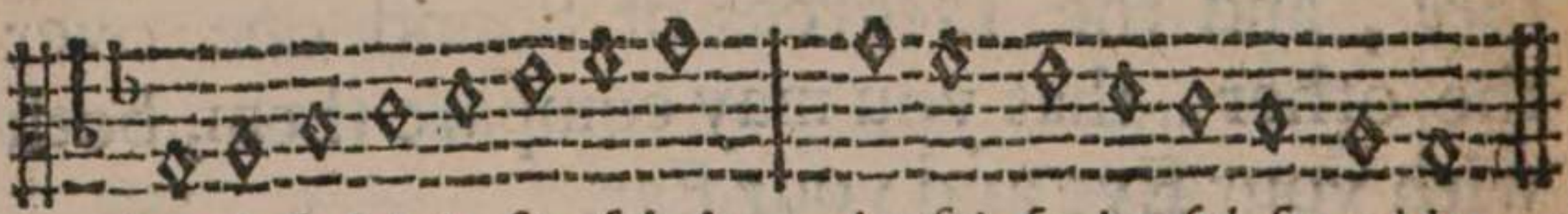
Mi in *E*.



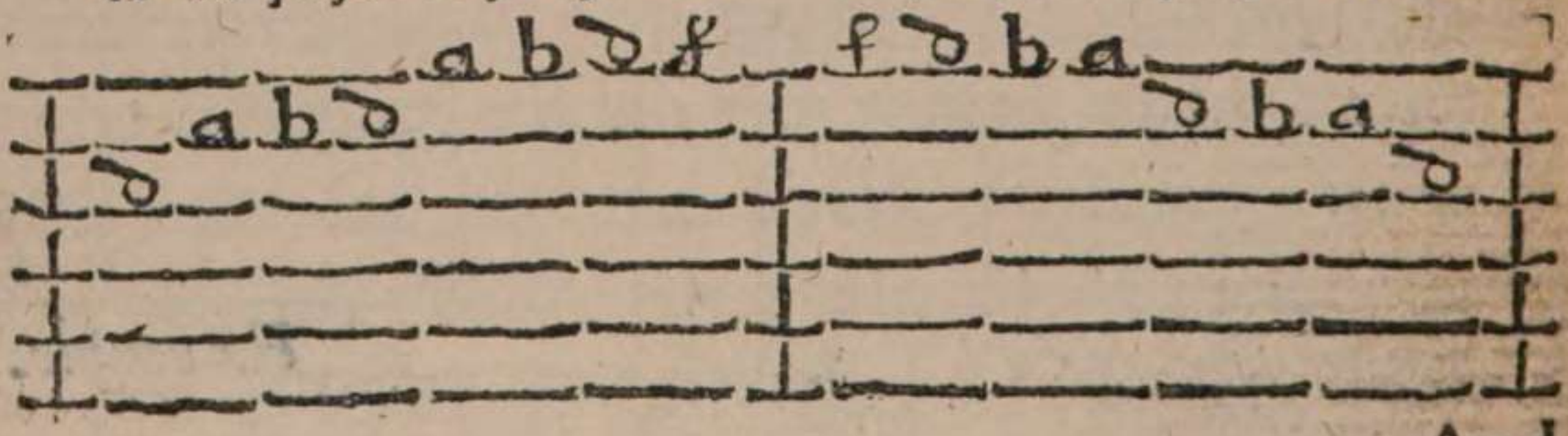
Sol la fa sol la mi fa sol Sol fa mi la sol fa la sol



Mi in *A*.



la mi fa sol la fa sol la la sol fa la sol fa mi la

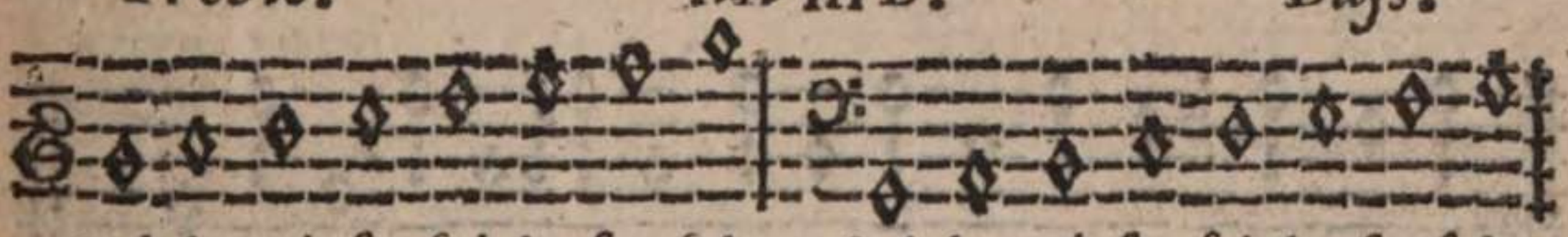


And

And here you may obſerve what an advantage theſe four Syllables do afford us towards the right Tuning of the Degrees; for, as *Mi* directs apt and fitting places for *fa*, *ſol*, and *la*, to ſtand in due order both above and under it; So *fa* doth ſhew us where we are to place the *Semitone* or *Half-Note*; which, (as I ſaid) muſt have two places in each *Octave*, that the Degrees may meet the two Concords in their proper places.

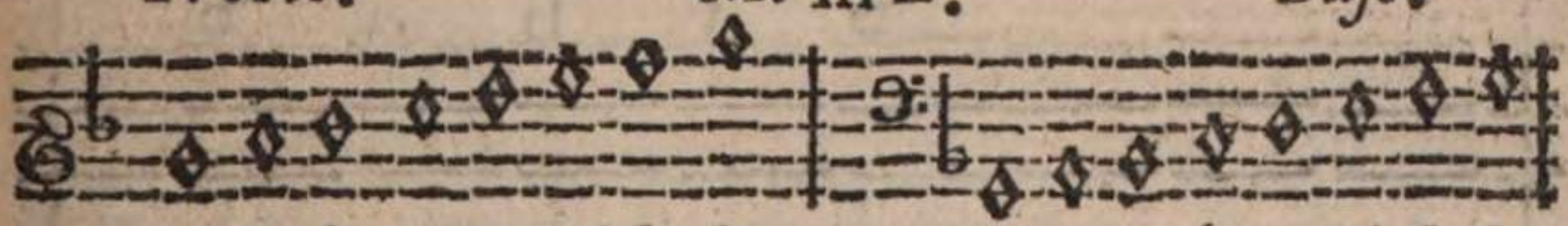
Now, as you have ſeen the three places of *Mi* in the *C Cliff*, the like is to be underſtood of the other two *Cliffs*, according to the Examples following.

Treble. *Mi* in *B.* *Baſs.*



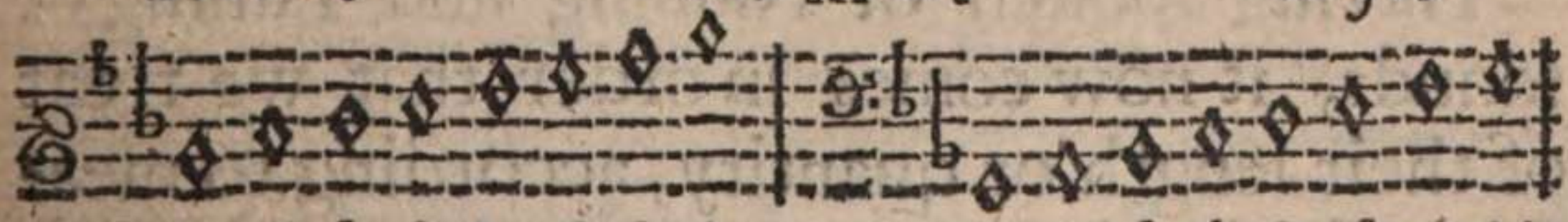
Sol la mi fa ſol la fa ſol *Sol la mi fa ſol la fa ſol*

Treble. *Mi* in *E.* *Baſs.*



Sol la fa ſol la mi fa ſol *Sol la fa ſol la mi fa ſol*

Treble. *Mi* in *A.* *Baſs.*

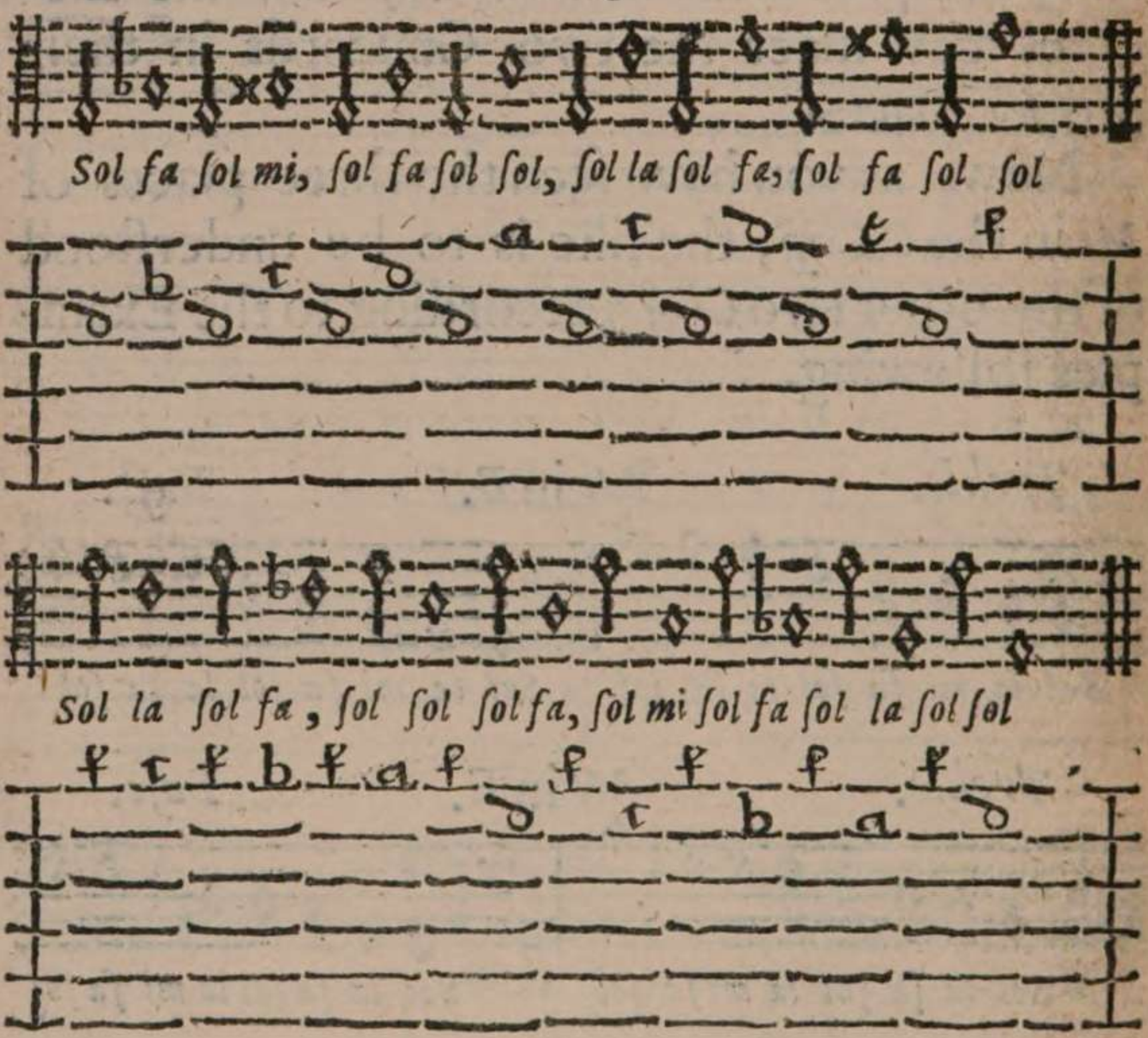


la mi fa ſol la fa ſol la *la mi fa ſol la fa ſol la*

When

When you have brought your Voyce to riſe and fall by Degrees in manner aforeſaid, I would then have you exerciſe it to aſcend and deſcend by leaps, to all the diſtances in an *Octave*, both *flat* and *ſharp* in manner as follows.

Example.



Having ſpoken of Naming and Tuning of ſounds, it now comes in order that we treat of their length or quantity, according to meaſure of *Time*; which is the ſecond concernment or conſideration of a ſound.

Of

§ 5. *Of Notes, their Names and Characters.*

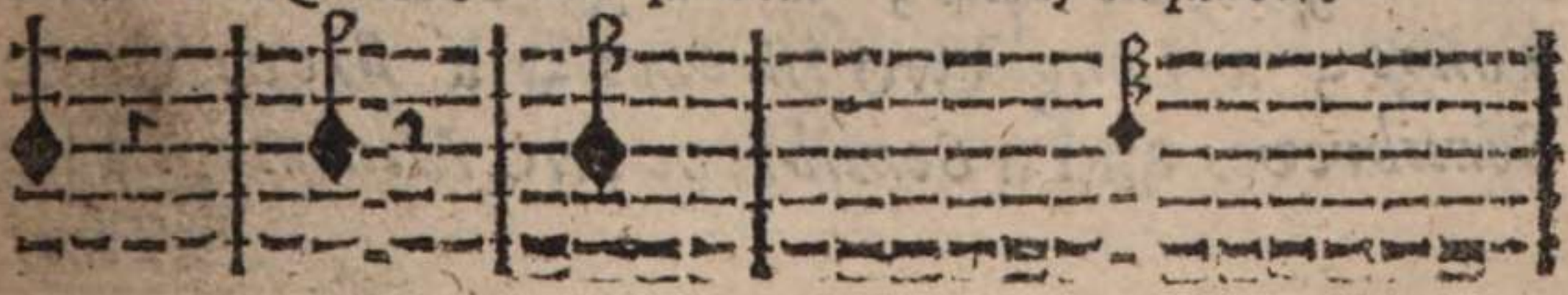
THe first two Notes in use, were *Nota Longa & Nota Brevis*, (our *Long* and *Breve*) in order to a long and short syllable. Only they doubled or trebled their *Longa*, and called it *Larga* or *Maxima Nota*, which is our *Large*.

When Musick grew to more perfection, they added two Notes more, under the names of *semi brevis* and *Minima Nota*; (our *semibreve* and *Minim*) which later was then their shortest Note.

To these, later times have added Note upon Note, till at last we are come to *Demisemiquaver*; which is the shortest or swiftest Note that we have now in practice. The Characters and Names of which Notes are these that follow.

Large. *Long.* *Breve.* *Semibreve.* *Minim.*

Crochet. *Quaver.* *Semiquaver.* *Demisemiquaver.*



The ſtrokes or marks which you ſee ſet after them, are called *Pauſes* or *Reſts*; (that is, a ceſſation or intermiſſion of ſound) and are of the ſame length or quantity (as to meaſure of time) with the Notes which ſtand before them; and are likewiſe called by the ſame names, as *Long Reſt*, *Breve Reſt*, *Semibreve Reſt*, &c.

And now from the names and Characters of Notes, we will proceed to their meaſures, quantities, and proportions.

§ 6. *Of the Antient Moods or Meaſures of Notes.*

IN former times they had four *Moods* or *Modes* of meaſuring Notes. The firſt they called *Perfect of the More* (*Time* and *Prolation* being implyed,) in which a *Large* contained three *Longs*, a *Long* three *Breves*; a *Breve* three *Semibreves*, and a *Semibreve* three *Minims*: ſo it is ſet down in later Authors, though I make a doubt whether *Semibreves* and *Minims* (at leaſt *Minims*) were ever uſed in this *Mood*. Its ſign was this ⊙ 3.

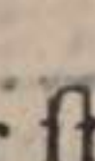
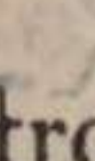
The ſecond *Mood* had the name of *Perfect of the Leſs*. In this, a *Large* contained two *Longs*; a *Long* two *Breves*; a *Breve* three *Semibreves* and a *Semibreve* two *Minims*. The

Time

Time or *measure-Note* in this *Mood* was the *Breve*. The sign or mark of the *Mood* was this O 3.

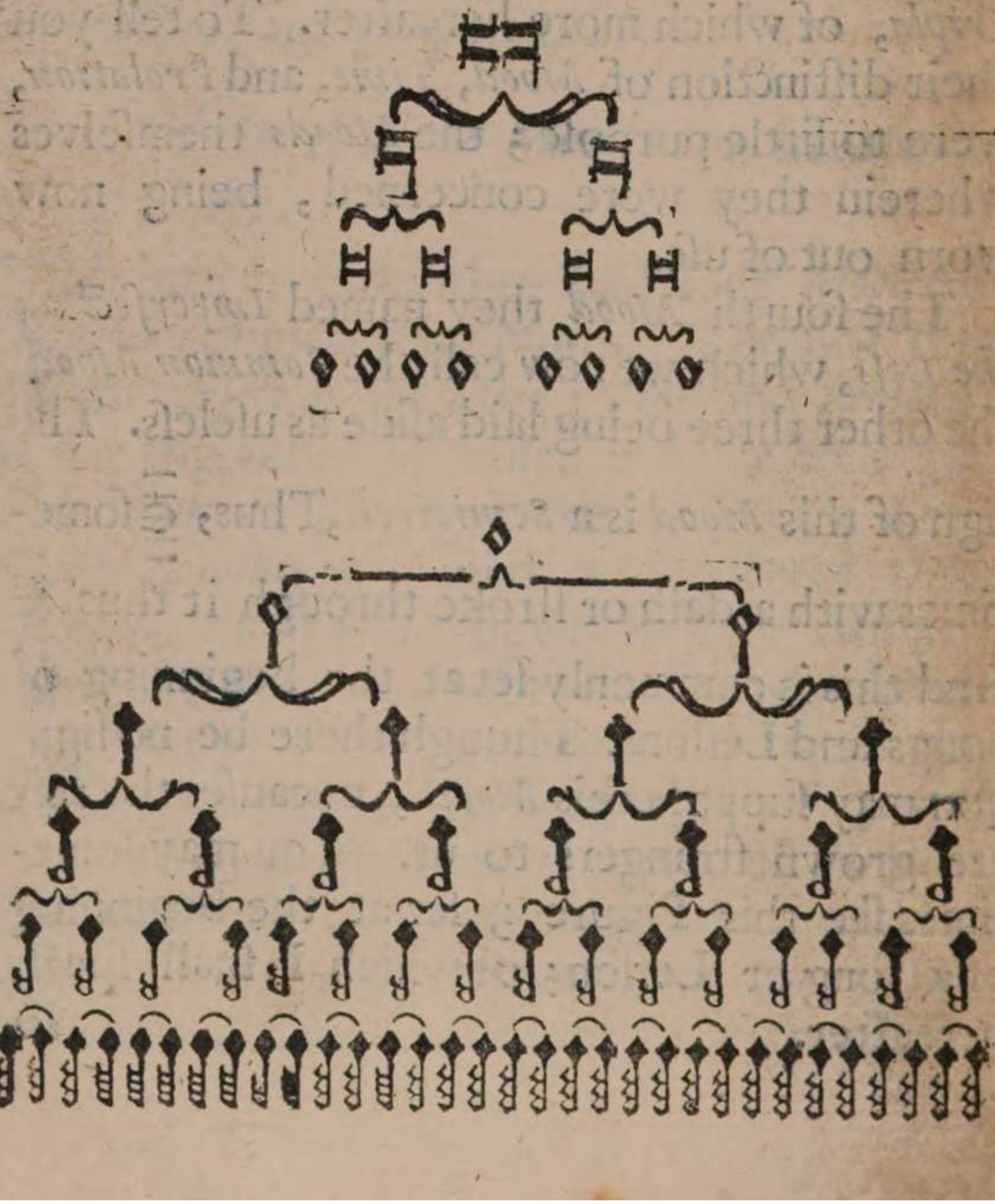
The third *Mood* was named *Imperfect of the More*. In which a *Large* contained two *Longs*; a *Long* two *Breves*; a *Breve* two *Semibreves*; and a *Semibreve* (which was the *Time-Note* in this *Mood*) contained three *Minims*. Its mark or sign was this ☾ 3.

The measure of these three *Moods* was *Tripla*, of which more hereafter. To tell you their distinction of *Mood*, *Time*, and *Prolation*, were to little purpose; the *Moods* themselves wherein they were concerned, being now worn out of use.

The fourth *Mood* they named *Imperfect of the Less*, which we now call the *Common Mood*, the other three being laid aside as useless. The sign of this *Mood* is a *Semicircle*, Thus,  sometimes with a dash or stroke through it thus  And this is commonly set at the beginning of Songs and Lessons. Though there be no sign, you may suppose this *Mood*, because the rest are grown strangers to us. You may sometimes see this Figure 3 set at the beginning of a song or Lesson; of which I shall speak hereafter.

In

In this laſt or common *Mood*, two *Longs* make one *Large*; two *Breves* a *Long*; two *Semibreves* a *Breve*, &c. In which order they proceed to the laſt or ſhorteſt Note: So that a *Large* contains two *Longs*; four *Breves*, eight *Semibreves*, ſixteen *Minims*, thirty two *Crochets*, ſixty four *Quavers*, &c. which, (for your better underſtanding) is preſented to your view in this Scheme.



Where note, that the *Large* and *Long* are now of little uſe, being too long for any Voyce or Inſtrument (the Organ excepted) to hold out to their full length. But their *Reſts* are ſtill in frequent uſe, eſpecially in grave Muſick, and Songs of many Parts.

You will ſay, If thoſe Notes you named be too long for the Voyce to hold out, to what purpoſe were they uſed formerly? To which I anſwer; they were uſed in *Tripla Time* and in a quick Meaſure; quicker (perhaps) than we now make our *Semibreve* and *Minim*. For, as After times added new Notes, ſo they (ſtill) put back the former into ſomething a ſlower Meaſure.

§. 7. *Of keeping* Time.

OUr next buſineſs is, to conſider how (in ſuch a diverſity of long and ſhort Notes) we come to give every particular Note its due Meaſure, without making it either longer or ſhorter than it ought to be. To effect this, we uſe a conſtant motion of the Hand. Or if the hand be otherwayes employed, we uſe the Foot. If that be alſo ingaged, the Imagination (to which theſe are but aſſiſtant) is able of it ſelf to perform that Office. But in this place we muſt have recourſe to the motion of the Hand.

This motion of the Hand is *Down*, and *Up*, successively and equally divided. Every *Down* and *Up* being called a *Time* or *Measure*. And by this we measure the length of a *Semibreve*; which is therefore called the *Measure-Note*, or *Time-Note*. And therefore, look how many of the shorter Notes go to a *Semibreve* (as you did see in the *Scheme*.) so many do also go to every *Time* or *Measure*. Upon which accompt, two *Minims* make a *Time*, one down, the other up; Four *Crochets* a *Time*, two down, and two up. Again, Eight *Quavers* a *Time*, four down, and four up. And so you may compute the rest.

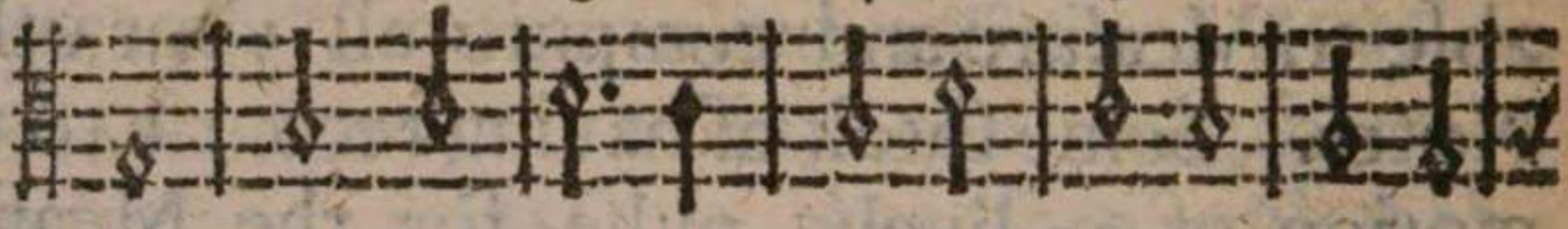
But you may say, I have told you that a *Semibreve* is the length of a *Time*, and a *Time* the length of a *semibreve*, and still you are ignorant what that length is.

To which I answer (in case you have none to guide your Hand at the first measuring of Notes) I would have you pronounce these words [*One*, *Two*, *Three*, *Four*] in an equal length, as you would (leisurely) read them: Then fancy those four words to be four *Crochets*, which make up the quantity or length of a *Semibreve*, and consequently of a *Time* or *Measure*: In which, let these two words [*One*, *Two*,] be pronounced with the Hand Down;

Down ; and [*Three*, *Four*,] with it Up. In the continuation of this motion you will be able to Measure and compute all your other Notes. Some speak of having recourse to the motion of a lively pulse for the Measure of *Crochets* ; or to the little Minutes of a steddy going Watch for *Quavers* , by which to compute the length of other Notes ; but this which I have delivered, will (I think) be most useful to you.

It is now fit that I set you some easie and short Lesson or Song , to exercise your Hand in keeping *Time* ; to which purpose this which follows shall serve in the first place ; with *Mi* in *B*, according to what hath been delivered : where observe, that when you see a Prick or Point like this [·] set after any Note, That Note must have half so much as its value comes to, added to it : That is, if it be a *Semibreve*, that *Semibreve*, with its Prick, must be holden out the length of three *Minims* : If it stand after a *Minim*, that *Minim* and the Prick must be made the length of three *Crochets* : but still to be Sung or Played as one entire Note. And so you may conceive of a Prick after any other Note.

1 2 3 4 5 6

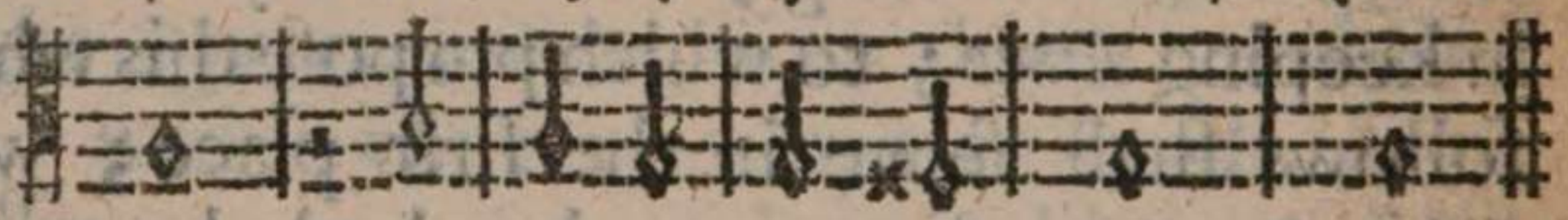
1. 

ſol mi fa ſol fa mi ſol fa mi la ſol

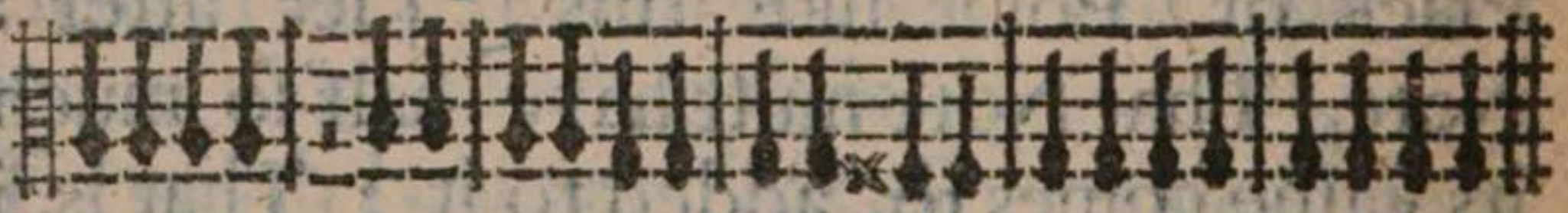
2. 

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

7 8 9 10 11 12

1. 

la mi la ſol ſol fa ſol ſol

2. 

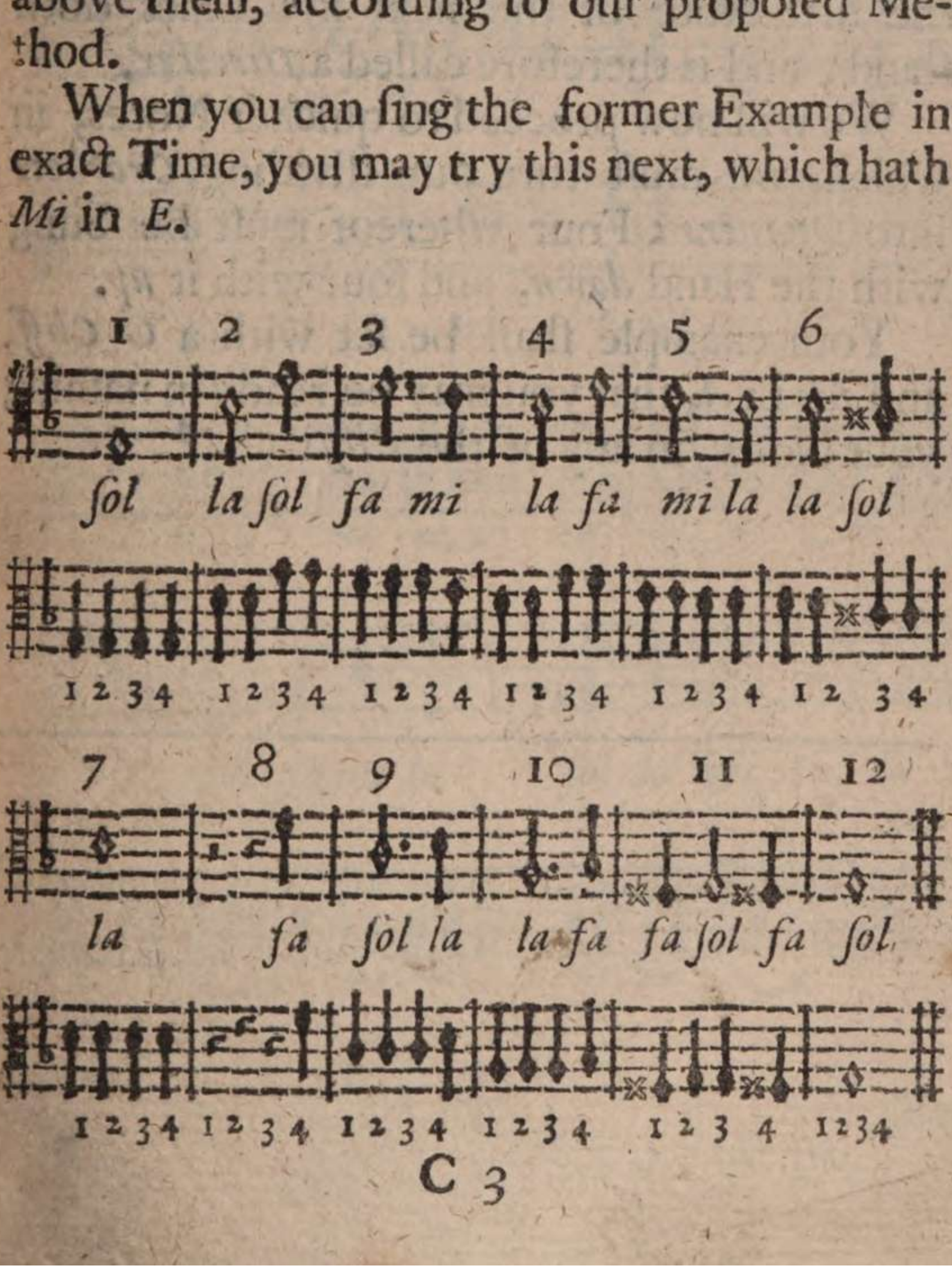
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Here you have every Time or Meaſure diſtinguiſhed by ſtrokes croſſing the Lines; which ſtrokes (together with the Spaces betwixt them) are called *Bars*. In the third *Bar* you have a *Minim* with a Prick after it; which *Minim* and Prick muſt be made the length of three *Crochets*. In the Eight *Bar* you have

have a *Minim Reſt* which you muſt (ſilently) meaſure, as two *Crochets*, according to the two Figures you ſee under it.

The ſecond Staff or Stanza is the ſame as the firſt; only it is broken into *Crochets*, (four of which make a Time) by which you may exactly meaſure the Notes which ſtand above them, according to our propoſed Method.

When you can ſing the former Example in exact Time, you may try this next, which hath *Mi* in *E*.



In the eight *Bar* of this Example you have a *Minim Reſt* and a *Crochet Reſt* ſtanding both together, which you may reckon as three *Crochet Reſts*, according to the figures which ſtand under them.

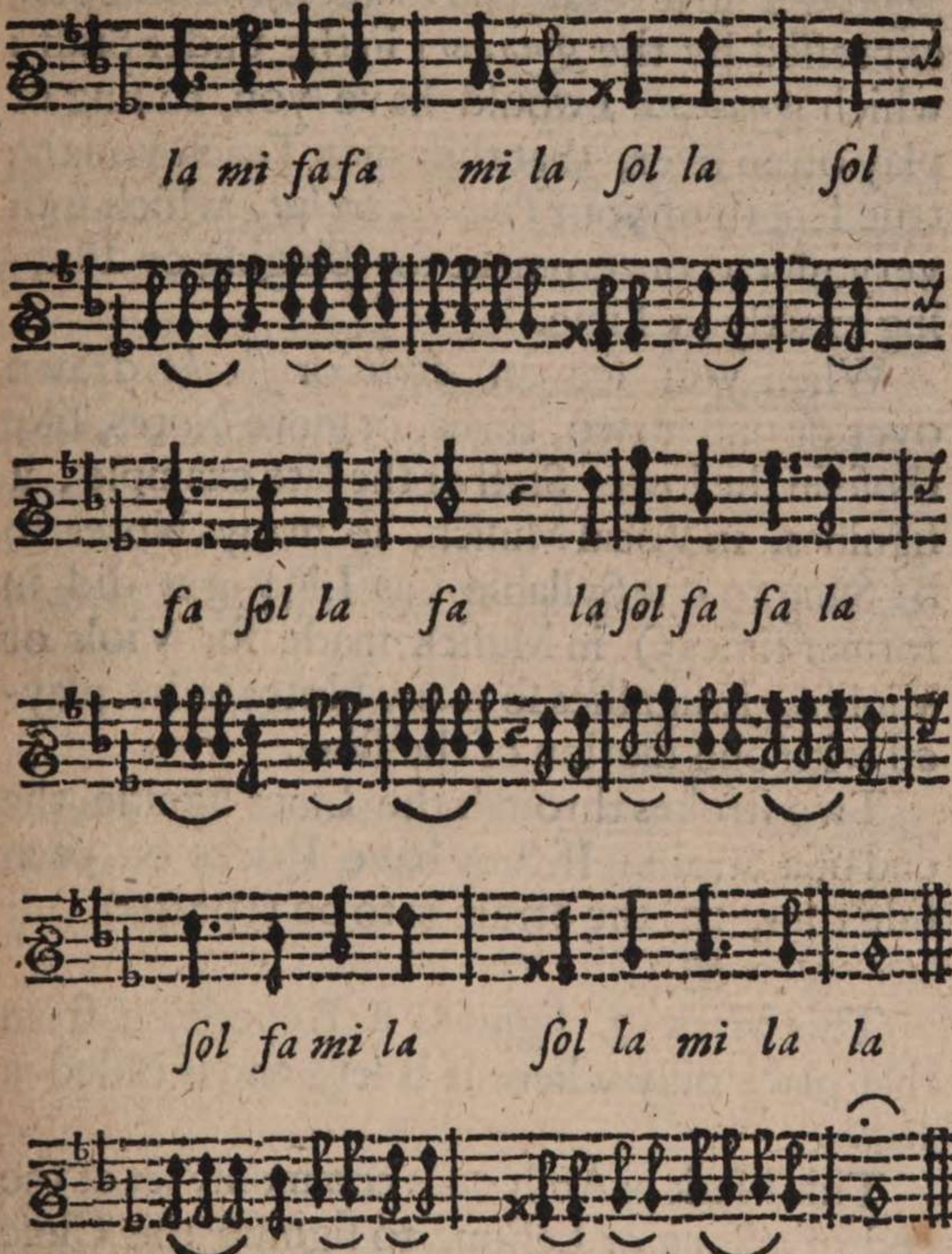
This mark √ which you ſee at the end of the five Lines, is ſet to direct us where the firſt Note of the next five Lines doth ſtand, and is therefore called a *Directer*.

We will now proceed to quicker Notes, in which, we muſt turn our dividing *Crochets* into *Quavers*; Four whereof muſt be Sung with the Hand *down*, and four with it *up*.

Your example ſhall be ſet with a *G Cliff*, and *Mi* in *A*, that you may be ready in naming your Notes, in any of the *Cliffs*.

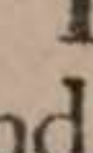
Example.

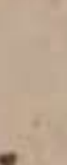
Example.


la mi fa fa mi la sol la sol
fa sol la fa la sol fa fa la
sol fa mi la sol la mi la la

Here you have a *Prickt-Crochet* (or *Crochet* with a Prick after it) divided into three *Quavers*, in several places of this Example; expressed by the *Quavers* in the under Staff: which *Quavers* I would have you to sing or play often over, that they may Teach you the true length of your *Prickt Crochet*, which is of very much concernment for Singing or Playing exactly in Time.

When you see an *Arch* or *stroke* drawn over or under two, three, or more Notes, like those in the lower Staff of the late example, it signifies, in Vocal Musick, so many Notes to be Sung to one Syllable (as Ligatures did in former times;) in Musick made for Viols or Violins, it signifies so many Notes to be played with one motion of the Bow.

Two strokes through the Lines signifie the end of a Strain. If they have Pricks on each side thus,  the Strain is to be repeated.

This Mark  signifies a Repetition from that place only where it is set, and is called a *Repeat*.

This Mark or Arch  is commonly set at the end of a Song or Lesson, to signifie the Close or Conclusion. It is also set, somtimes, over certain particular Notes in the middle of

Songs,

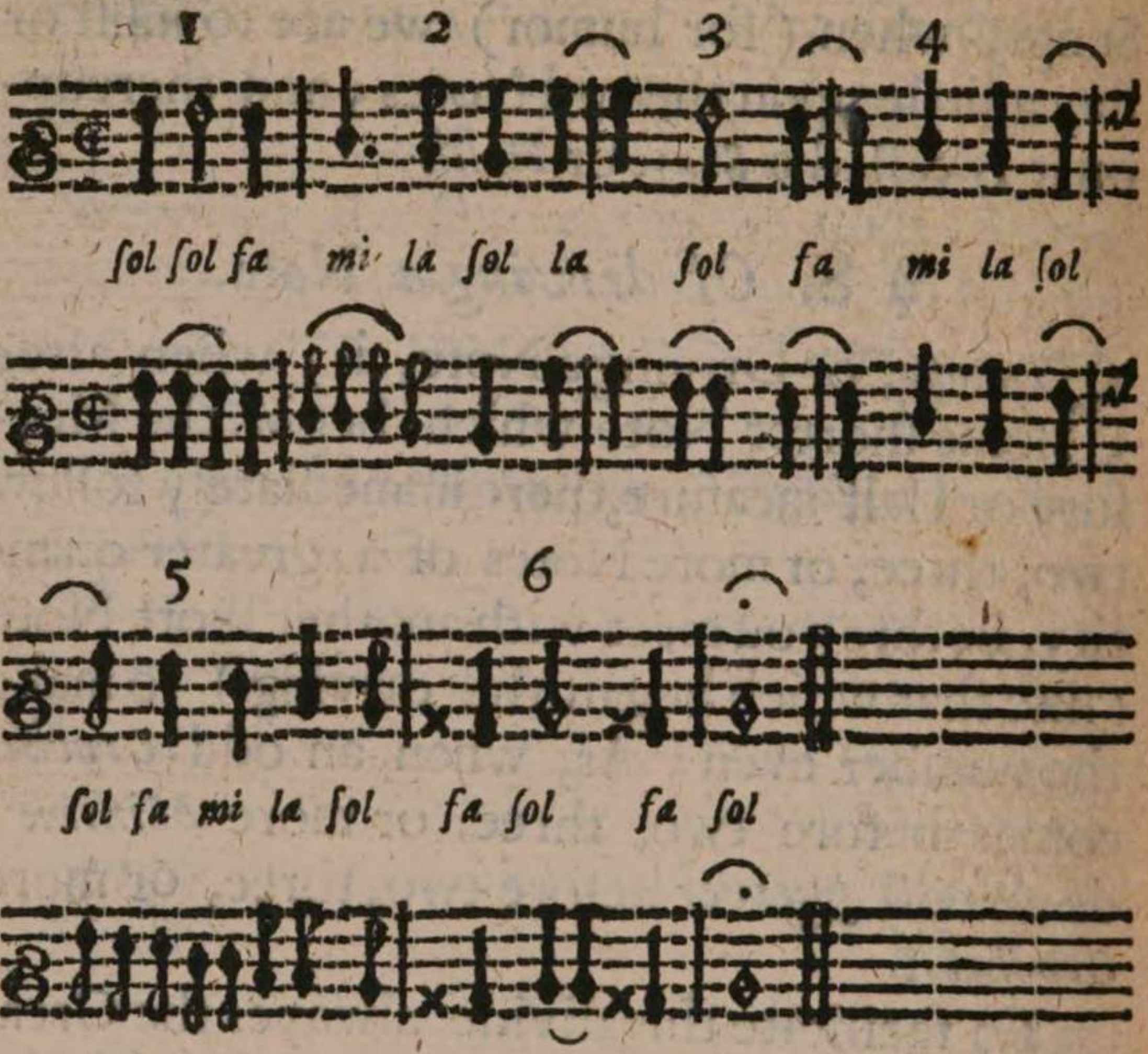
Songs, when (for humor) we are to insist or stay a little upon the said Notes; and thereupon it is called a *Stay*, or *Hold*.

§ 8. *Of driving a Note.*

SYncope, or Driving a Note, is, when after some shorter Note which begins the Measure or Half-measure, there immediately follow two, three, or more Notes of a greater quantity, before you meet with another short Note (like that which began the driving) to make the number even; As, when an odd *Crochet* comes before two, three, or more *Minims*; or an odd *Quaver* before two, three, or more *Crochets*.

To facilitate this, divide alwayes the Greater Note into two of the Lesser; that is, if they be *Minims*, divide them into two *Crochets* a peece; if *Crochets*, into two *Quavers*.

Example.



In this example, the firſt Note is a *Crochet*, which *drives* through the *Minim* in *D*, and the Meaſure is made even by the next *Crochet* in *C*.

The ſecond *Bar* begins with a *Prickt-Crochet*, which is divided into three *Quavers*, in the lower Staff, as formerly ſhewed. In the ſame *Bar*, the *Crochet* in *G*, is *driven* through three *Minims*, *viz.* thoſe in *E. D. C.* and the number is made even by the *Crochet* in *B*, which anſwers to that *Crochet* which begun the *driving*. The fifth *Bar* begins with a

Quaver,

Quaver, which is driven through the three *Crochets* ſtanding in *C*, *B*, *A*, and is made even by the *Quaver* in *G*, which anſwers to it, and fills up the meaſure. All which is made eaſie by dividing them into ſuch leſſer Notes as you ſee in the lower Staff.

§ 9. *Concerning odd* Reſts.

Odd Reſts we call thoſe which take up only ſome part or parcel of a *Semibreves* Time or Meaſure, and have alwayes reference to ſome odd Note; for, by theſe two *Odds* the Meaſure is made even.

Their moſt uſual place is the Beginning or Middle of the Time, yet ſomtimes they are ſet in the latter part of it, as it were, to fill up the Meaſure.

If you ſee a ſhort *Reſt* ſtand before one that is longer, you may conclude that the ſhort *Reſt* is ſet there in reference to ſome odd Note which went before : For there is no ſuch thing as *driving* a ſhorter *Reſt* through a longer, like that which we ſhewed in Notes.

When two *Minim Reſts* ſtand together (in common Time) you may ſuppoſe that the firſt of them belongs to the foregoing Time, and the ſecond to the Time following; otherwiſe they would have been made one entire *Semibreve-Reſt*.

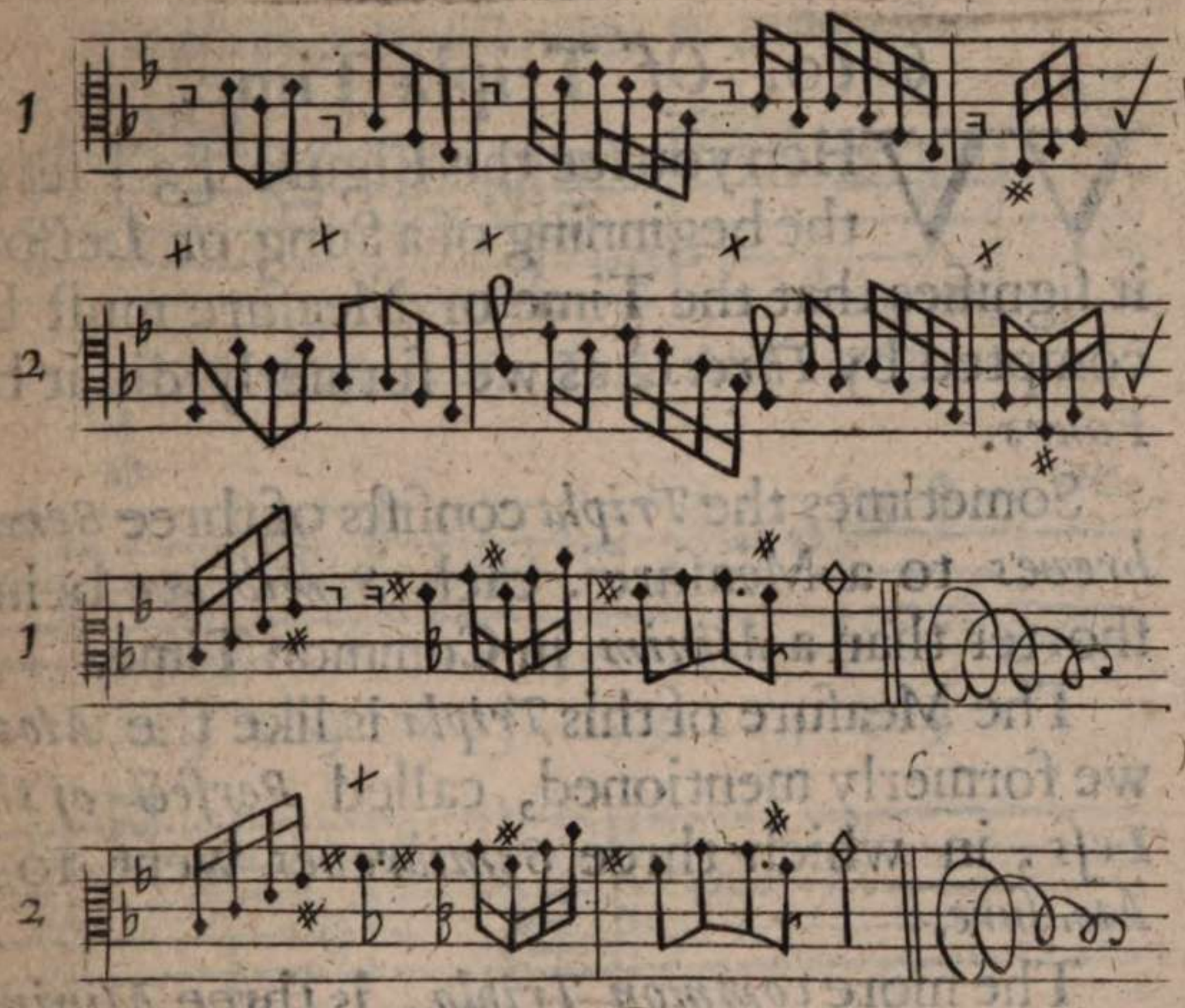
When

When we have a *Minim-Reſt* with a *Crochet Reſt* after it, we commonly count them as three *Crochet-Reſts*. In like manner we reckon a *Crochet* and a *Quaver-Reſt* as three *Quaver-Reſts*; and a *Quaver* and *Semiquaver* as three *Semiquaver-Reſts*.

Concerning the *Minim* and *Crochet-Reſt* I need ſay no more, ſuppoſing you are already well enough informed in their meaſure, by what has been delivered: The chief difficulty is in the other two; to wit, the *Quaver* and the *Semiquaver-Reſts*: which, indeed, are moſt concern'd in Inſtrumental Muſick.

Your beſt way to deal with theſe at firſt, is to play them, as you would do Notes of the ſame quantity; placing thoſe ſuppoſed or feigned Notes, in ſuch places as you think moſt convenient. I will give you one Example, which being well conſider'd and practis'd will do the buſineſs.

Example.



Practice this Example, first according to the second or lower Staff. And when you have made that perfect, leave out the Notes which have Crosses over them (together with the Bowes which did express them) and then it will be the same as the first Staff. By this means you will get a true Habit of making these short *Rests* in their due measure.

The Notes you see with one dash or stroke through their Tails, are *Quavers*. Those with two strokes are *Semiquavers*. When they have three or four strokes, they are *Demisemiquavers*.

§ 10. *Of* Tripla Time.

WHen you see this Figure [3] set at the beginning of a Song or Lesson, it signifies that the Time or Measure must be compted by *Threes*, as we formerly did it by *Fours*.

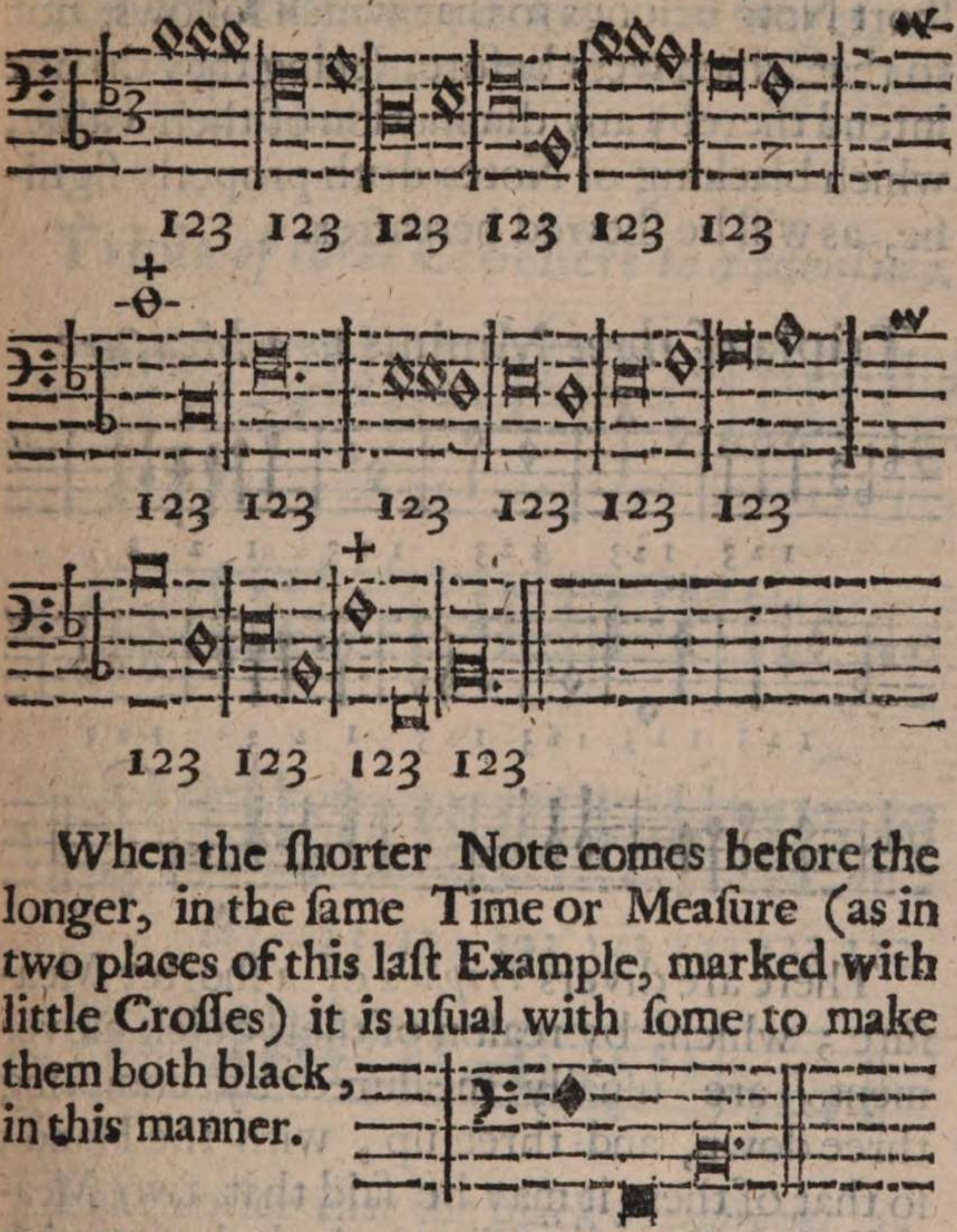
Sometimes the *Tripla* consists of three *Semibreves* to a Measure, each *Semibreve* being shorter than a *Minim* in Common Time.

The Measure of this *Tripla* is like the *Mood* we formerly mentioned, called *Perfect of the Less*, in which three *Semibreves* went to a *Measure*.

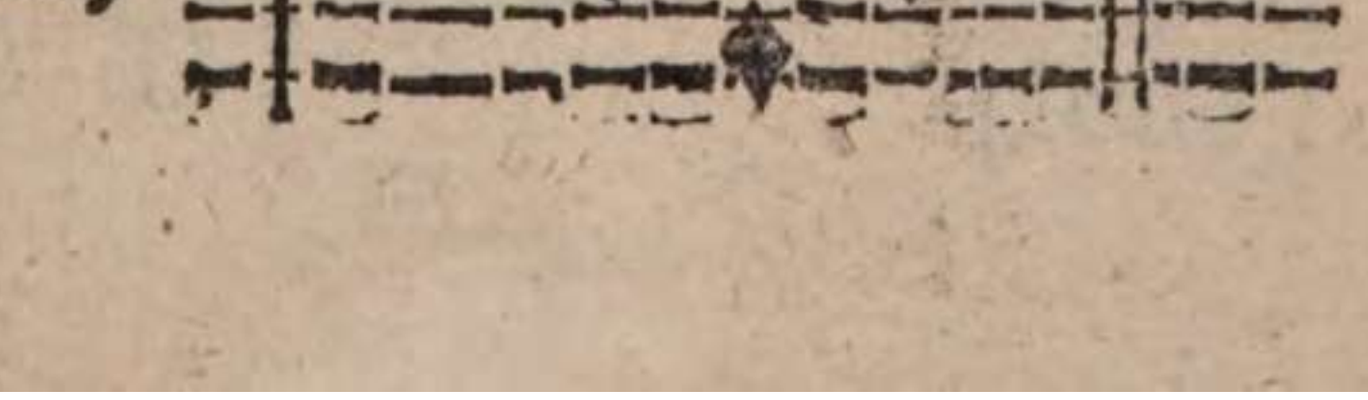
The more *common Tripla*, is three *Minims* to a Measure, each *Minim* about the length of a *Crochet* in common Time, and this *Tripla* is the same as the Mood *Imperfect of the More*, as to measure of *Time*; only we compt but two *Minims* to a *Semibreve*, which in that Mood contained three.

In these two sorts of *Tripla*, we compt or imagine these two words [*One, Two*] with the Hand *down*; and this word [*Three*] with it *up*. I will set down their Examples in the *Bass Cliff*, because hitherto, we have made no use of it.

Tripla of 3 Semibreves to a Measure.



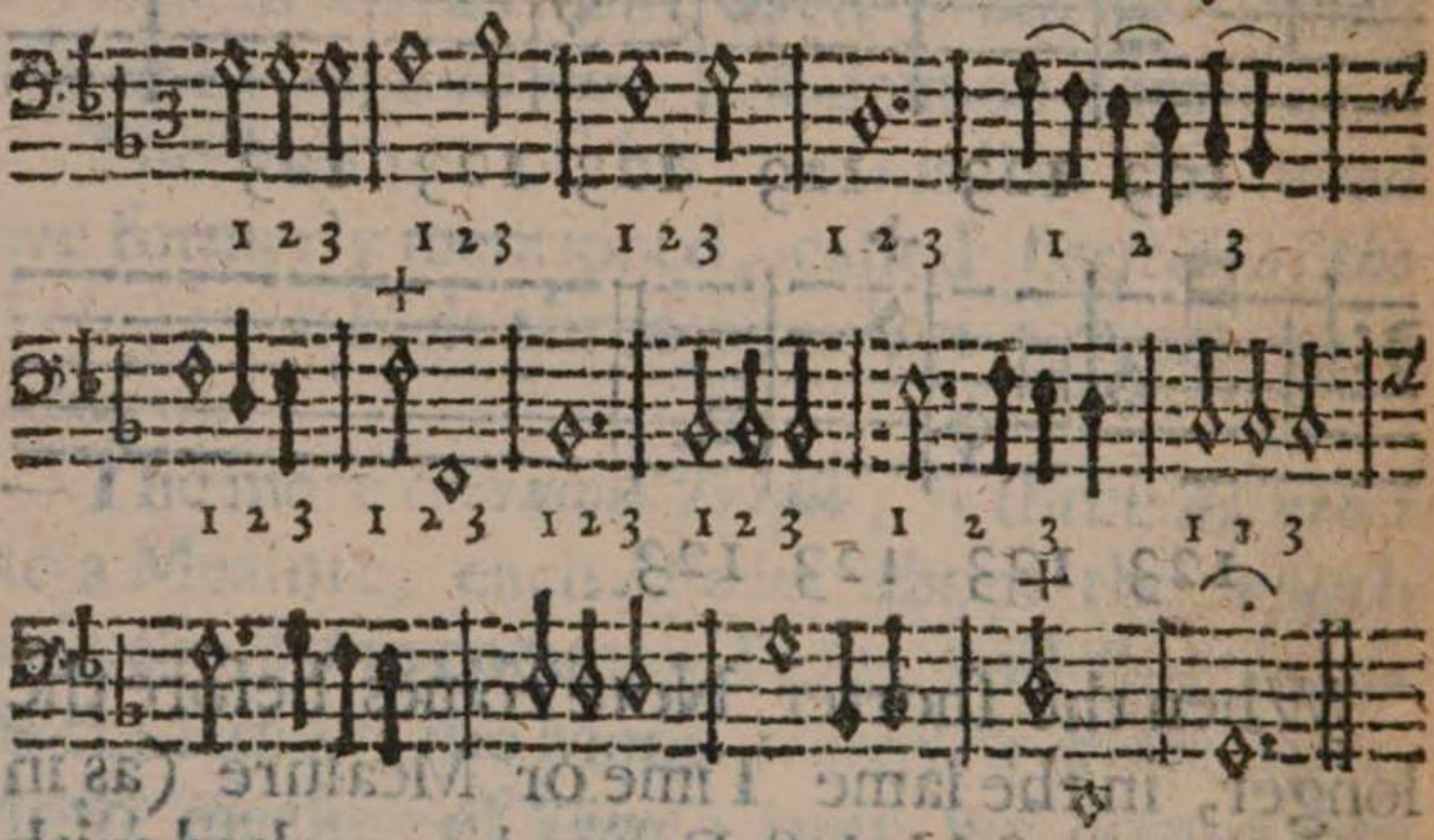
When the ſhorter Note comes before the longer, in the ſame Time or Meaſure (as in two places of this laſt Example, marked with little Croſſes) it is uſual with ſome to make them both black, in this manner.



The like they do alſo, in *Tripla's* of three *Minims*, when the *Minim* comes before the *Semibreve*, thus,

which I ſuppoſe they do, only to ſhew that the ſhort Note belongs to that which follows, not to that which went before, ſeeing they do not intend thereby any diminution of their value, which blacking of Notes doth properly ſignifie, as will be ſhewed hereafter.

Tripla *of three* Minims *to a Meaſure.*

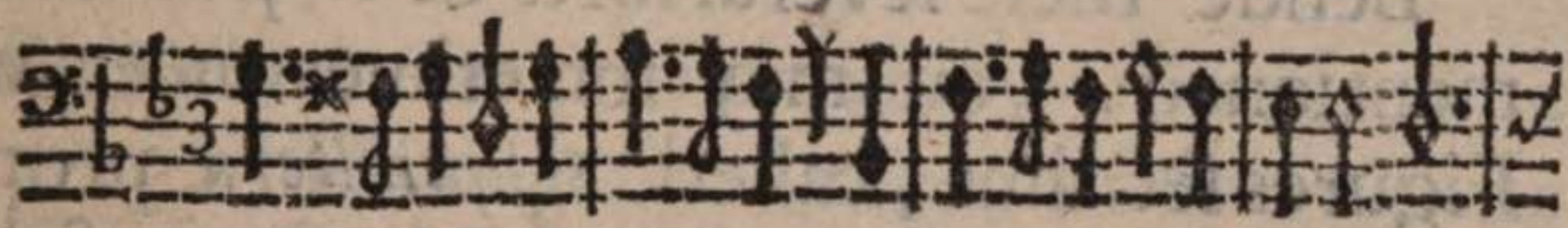


There are divers *Tripla's* of a ſhorter Meaſure; which, by reaſon of their quick movement, are uſually meaſured by compting three down, and three up, with the Hand; ſo that of them it may be ſaid that two Meaſures make but one Time. And thoſe quick *Tripla's* are prickt ſometimes with *Minims* and *Crochets*; and ſometimes with black *Semibreves* inſtead of *Minims*; and black *Minims*, which

which in appearance are *Crochets*. I will ſet you one Example pricked both wayes, that you may not be ignorant of either when they ſhall be laid before you.

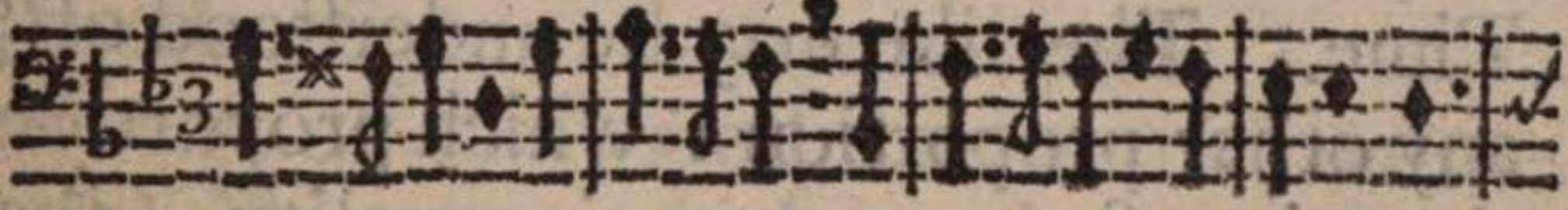
Tripla *of three* Crochets *to a Meaſure.*

1.



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

2.



1.

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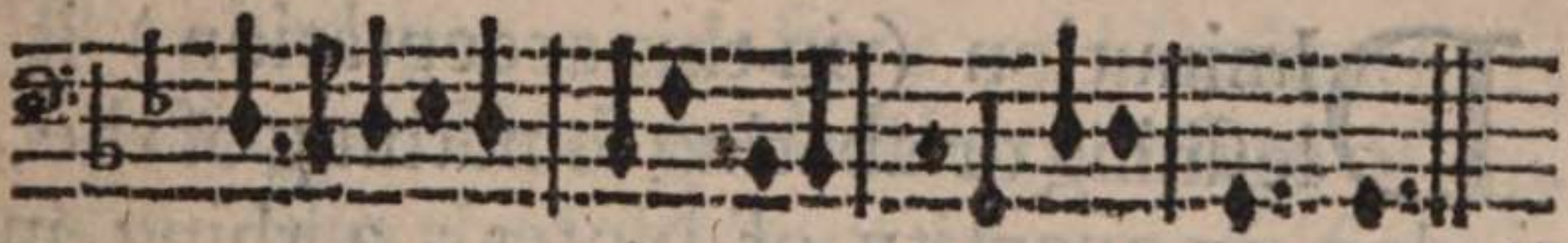
2.



Take notice that the black *Semibreves*, as alſo the *Minims* which ſtand over them, are ſung or play'd as faſt in theſe quick *Tripla's*, as *Crochets* in Common Time; And the black *Minims* or *Crochets* (call them which you

pleaſe)

pleaſe) as faſt as *Quavers*. The like conſideration may be had of the former *Tripla's*, as well of three *Semibreves* as three *Minims* to a Meaſure; for, in all *Tripla's* the Notes are ſung or play'd much quicker than they are in Common Time.

Beſide theſe ſeveral ſorts of *Tripla's* before mentioned, you may ſometimes meet with Figures ſet thus $\frac{3}{2}$ called *Seſquialtera* proportion, which ſignifies a *Tripla* Meaſure of three Notes to two ſuch like Notes of the Common Time. The like may be underſtood of $\frac{6}{4}$ or any other proportion: which proportions, if they be of the greater inequality, (that is, when the greater Figure doth ſtand above,) do alwayes ſignifie Diminution; of which I will ſpeak a little in this place.

§ 11. *Of Diminution.*

DIminution (in this acceptation) is the leſſning or abating ſomething of the full value or quantity of Notes; a thing much uſed in former times when the *Tripla Moods* were in faſhion. Their firſt ſorts of Diminution were by *Note*; by *Reſt*; and by *Colour*. By *Note*; as when a *Semibreve* followed a *Breve* (in the Mood *Perfect of the Leſs*) That *Breve* was to be made but two *Semibreves*, which

which otherwiſe contained three. The like was obſerved, if a *Minim* came after a *Semibreve*, in the Mood named *Imperfect of the More*, in which a *Semibreve* contained three *Minims*.

By *Reſt*; as, when ſuch *Reſts* were ſet after like Notes.

By *Colour*, as, when any of the greater Notes, which contained three of the leſſer, were made black: by which they were diminiſhed a third part of their value.

Another ſign of Diminution is the Turning of the ſign of the Mood back-ward thus ↄ (being ſtill in uſe) which requires each Note to be play'd or ſung twice ſo quick as when it ſtands the uſual way. Alſo a daſh or ſtroke through the ſign of the Mood thus ¢ is properly a ſign of Diminution; though many daſh it ſo, without any ſuch Intention.

They had yet more ſigns of Diminution; as, Croſſing or Double-daſhing the ſign of the Mood; Alſo the ſetting of Figures to ſignifie Diminution in *Dupla*, *Tripla*, *Quadrupla* proportion; with other ſuch like, which being now out of uſe, I will trouble you no further with them. And this is as much as I thought neceſſary for Tuning and Timing of Notes, which is all that belongs to the *Rudiments of Song*.

A COMPENDIUM OF PRACTICALL MUSICK.

SECOND PART,

TEACHING

The Principles of Compoſition.

§ 1. *Of Counterpoint.*

BEfore Notes of different Meaſure were in uſe, their way of Compoſing was, to ſet Pricks or Points one againſt another, to denote the Concords; the length or Meaſure of which Points, was Sung according to the quantity of the Words or Syllables which were

were applied to them. And becauſe, in compoſing our Deſcant, we ſet Note againſt Note, as they did Point againſt Point, from thence it ſtill retains the name of *Counterpoint*.

In reference to Compoſition in *Counterpoint*, I muſt propoſe unto you the *Baſs*, as the Ground-work or Foundation upon which all Muſical Compoſition is to be erected: And from this *Baſs* we are to meaſure or compute all thoſe Diſtances or Intervals which are requiſite for the joyning of other parts thereto.

§ 2. *Of Intervalls.*

AN *Intervall* in Muſick is that Diſtance or Difference which is betwixt any two Sounds, where the One is more Grave, the other more Acute.

In reference to *Intervalls*, we are firſt to conſider an Uniſon; that is, one, or the ſame ſound; whether produced by one ſingle Voyce, or divers Voyces ſounding in the ſame Tone.

This *Uniſon*, as it is the firſt Term to any *Intervall*, ſo may it be conſidered in Muſick as an Unite in *Arithmetick*, or as a Point in *Geometry*, not diviſible.

As ſounds are more or leſs diſtant from any ſuppoſed Uniſon, ſo do they make greater or leſſer *Itervalls*: upon which accompt,

Intervalls may be ſaid to be like Numbers, *Indefinite.* But Thoſe which we are here to conſider, be onely ſuch as are contained within our common Scale of Muſick; which may be divided into ſo many Particles or Sections (only) as there be *Semitones* or Half Notes contained in the ſaid Scale. That is to ſay, Twelve in every *Octave*, as may be obſerved in the ſtops of fretted Inſtruments, or in the Keyes of a Common *Harpſecord*, or *Organ.* Their names are theſe that follow.

12. *Diapaſon.*	12. Octave or 8th.
11. *Semidiapaſon.*	11. Defective 8th.
11. *Sept. major.*	11. Greater 7th.
10. *Sept. minor.*	10. Leſſer 7th.
9. *Hexachordon ma.*	9. Greater 6th.
8. *Hexachordon mi.*	8. Leſſer 6th.
7. *Diapente.*	7. Perfect 5th.
6. *Semidiapente.*	6. Imperfect 5th.
6. *Tritone.*	6. Greater 4th.
5. *Diateſſaron.*	5. Perfect 4th.
4. *Ditone.*	4. Greater 3d.
3. *Semiditone.*	3. Leſſer 3d.
2. *Tone.*	2. Greater 2d.
1. *Semitone.*	1. Leſſer 2d.
Uniſon.	One Sound.

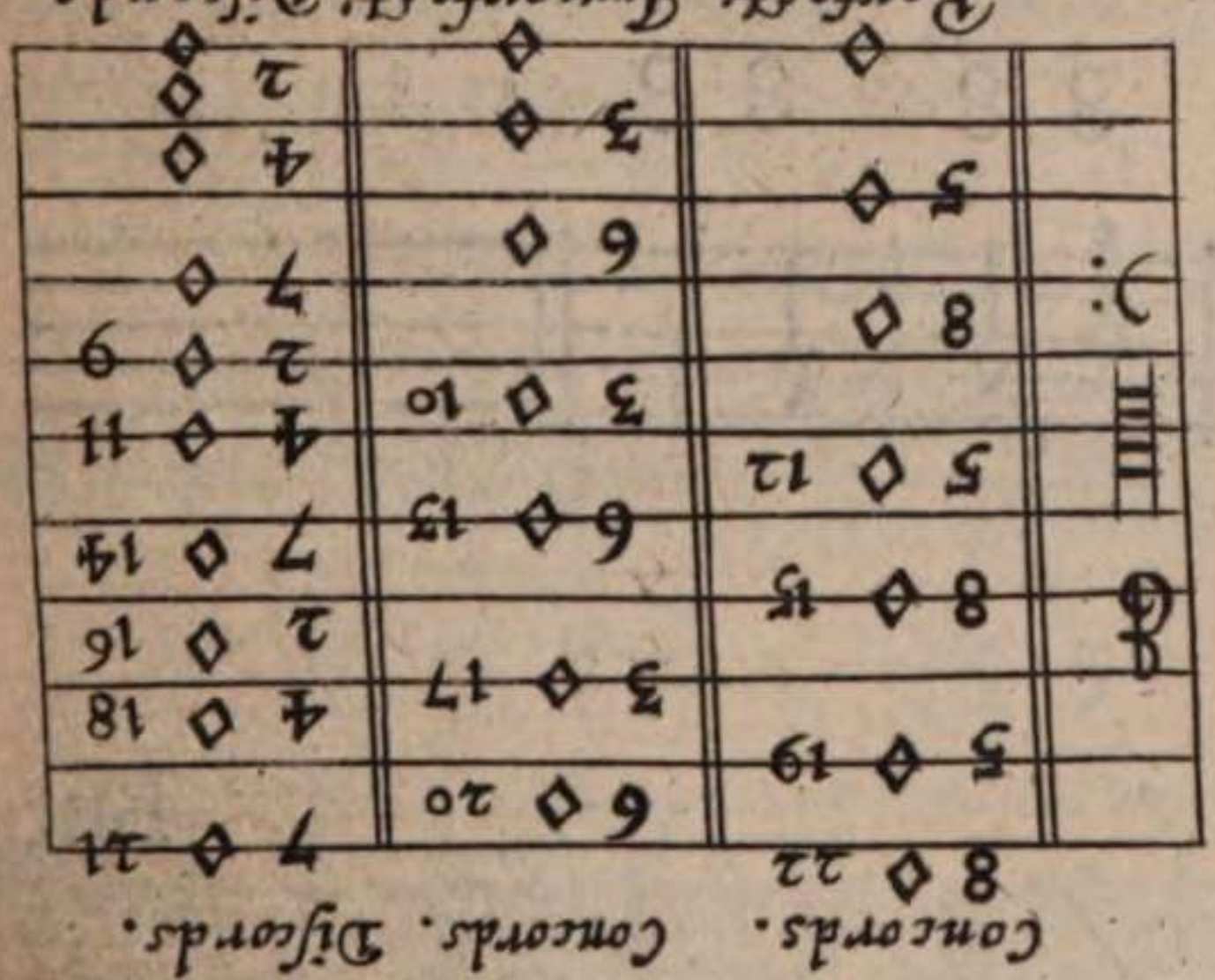
Where take notice that the *Defective 8th.* and *Greater 7th.* are the ſame *Intervall* in the Scale

Scale of Muſick. The like may be ſaid of the *Defective* 5*th*. and *Greater* 4*th*. Alſo you may obſerve, that the Particle *Semi*, in *Semidiapaſon*, *Semidiapente*, &c. doth not ſignifie the Half of ſuch an *Intervall*, in Muſick; but only imports a deficiency, as wanting a *Semitone* of perfection.

Out of theſe *Semitones* or Half Notes, ariſe all thoſe Intervalls or Diſtances which we call Concords and Diſcords.

§ 3. *Of Concords.*

Concords in Muſick are theſe: 3*d*. 5*th*. 6*th*. 8*th*. By which I alſo mean their Octaves; as 10*th*. 12*th*. 13*th*. 15*th*, &c. All other Intervalls, as 2*d*. 4*th*. 7*th*. and their Octaves, reckoning from the *Baſs*, are *Diſcords*; as you ſee in the following Scale.



As you ſee the Concords and Diſcords computed here from the loweſt line upward; ſo are they to be reckoned from any line or ſpace wherein any Note of the *Baſs* doth ſtand.

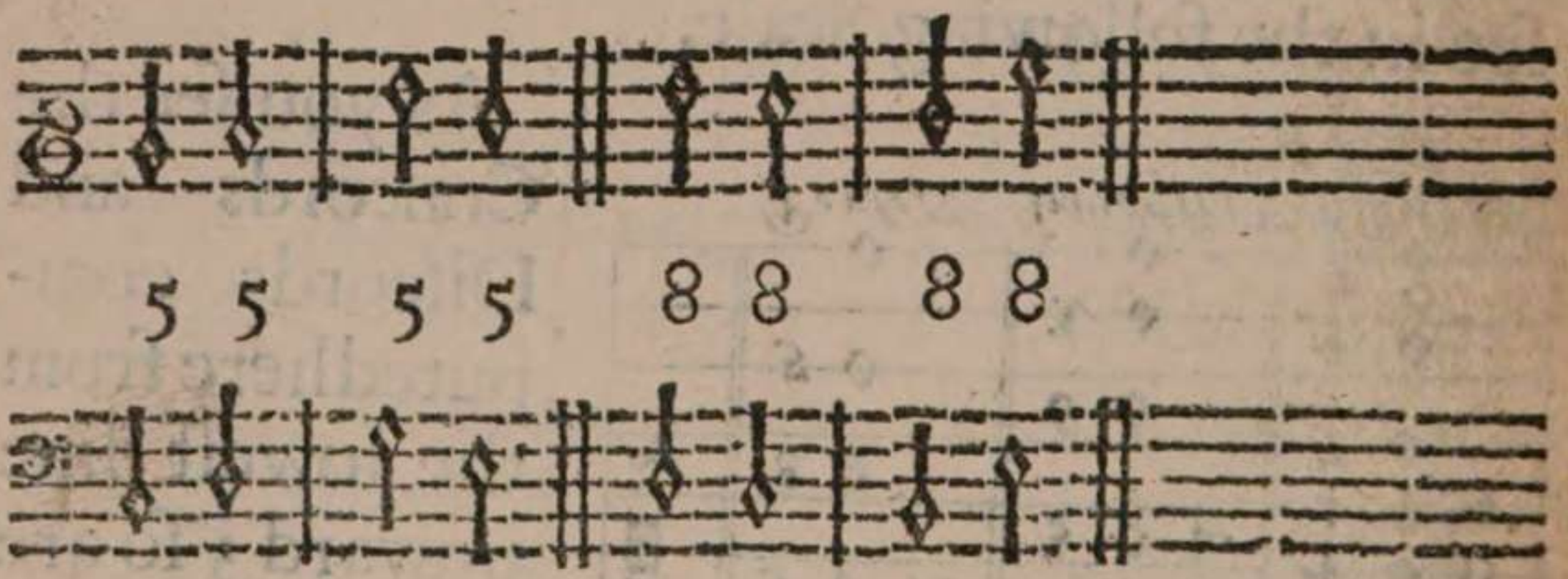
Again, Concords are of two ſorts; *Perfect* and *Imperfect*, as you ſee denoted under the Scale. *Perfects* are theſe, 5*th*. 8*th*. with all their Octaves. *Imperfects* are a 3*d*. 6*th*. and their Octaves, as you ſee in the Scale.

Imperfects have yet another diſtinction; to wit, the *Greater* and *Leſſer* 3*d*; as alſo the *Greater* and *Leſſer* 6*th*.

§ 4. *Paſſage of the Concords.*

FIrſt take notice that *Perfects* of the ſame kind, as two 5*ths*. or two 8*ths*. riſing or falling together, are not allowed in Compoſition; as thus,

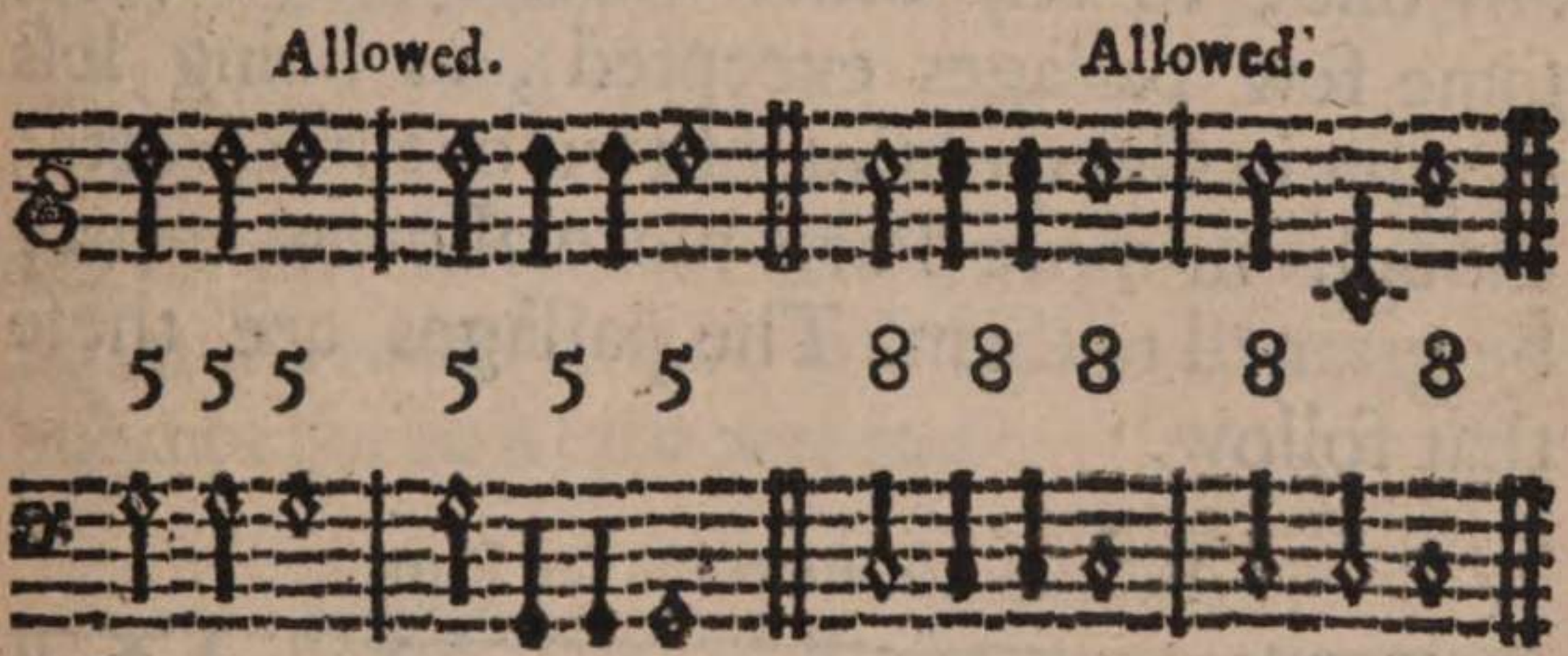
Not allowed. Not allowed.



But

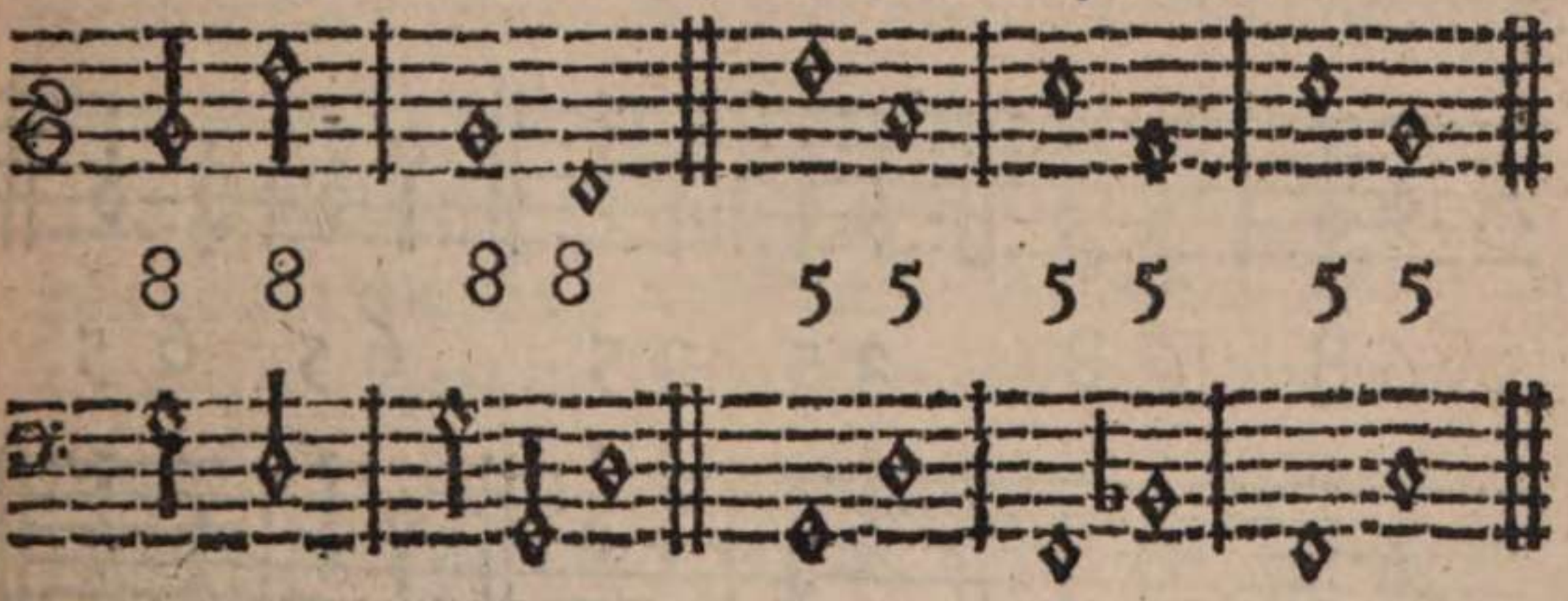
But if the Notes do either keep ſtill in the ſame line or ſpace, or remove (upward or downward) into the Octave; two, three, or more Perfects of the ſame kind may in that way be allowed.

Example.



Alſo, in Compoſition of many parts (where neceſſity ſo requires) two 5*ths*. or two 8*ths*. may be tollerated, the parts paſſing in contrary motion, thus.

Allowed in Compoſition of many Parts.



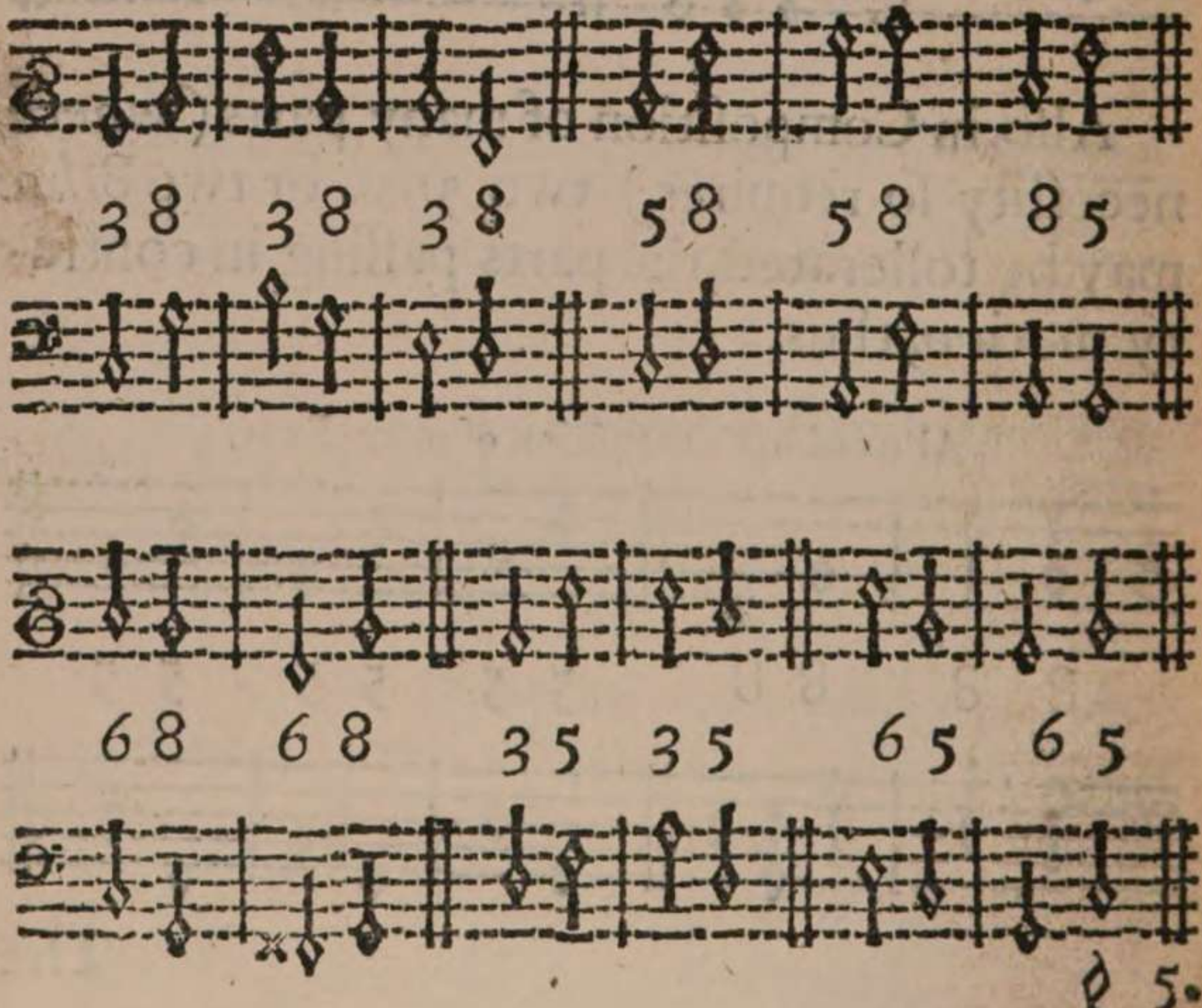
The

The paſſage from a 5*th.* to an 8*th.* or from an 8*th.* to a 5*th.* is (for the moſt part) allowable.

As for 3*ds.* or 6*ths.* which are Imperfect Concords; two, three, or more of them, aſcending or deſcending together, are allowable and very uſual.

In fine, you have liberty to change from any one, to any other different Concord; ſome few paſſages excepted, as being leſs elegant in Compoſition of two or three Parts; though in more Parts more allowance may be granted to them. The paſſages are theſe that follow.

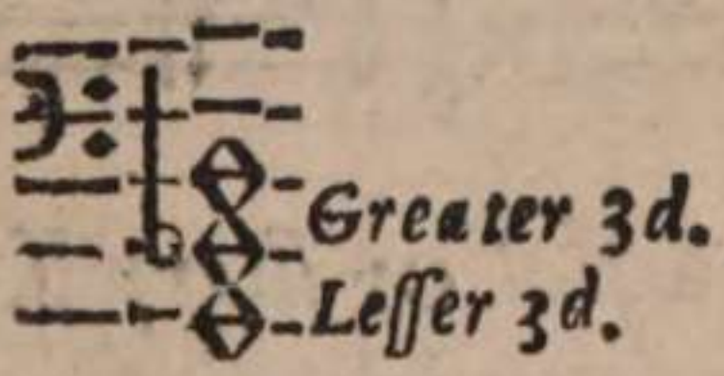
Paſſages not allowed in few Parts.

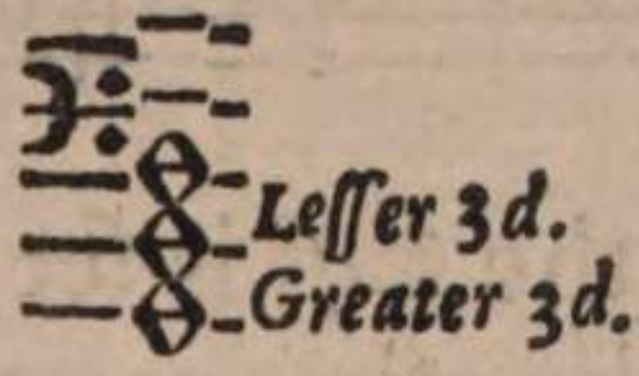


§ 5. *Concerning the Key or Tone.*

EVery Compoſition in Muſick, be it long or ſhort, is (or ought to be) deſigned to ſome one Key or Tone, in which the *Baſs* doth alwayes conclude. This Key is ſaid to be, either *Flat*, or *ſharp*: not in reſpect of its ſelf; but in relation to the *flat* or *ſharp* 3*d.* which is joyned to it.

To diſtinguiſh this, you are firſt to conſider its 5*th.* which conſiſts alwayes of a Leſſer and a Greater 3*d.* as you ſee in theſe two Inſtances, the Key being in *G*.





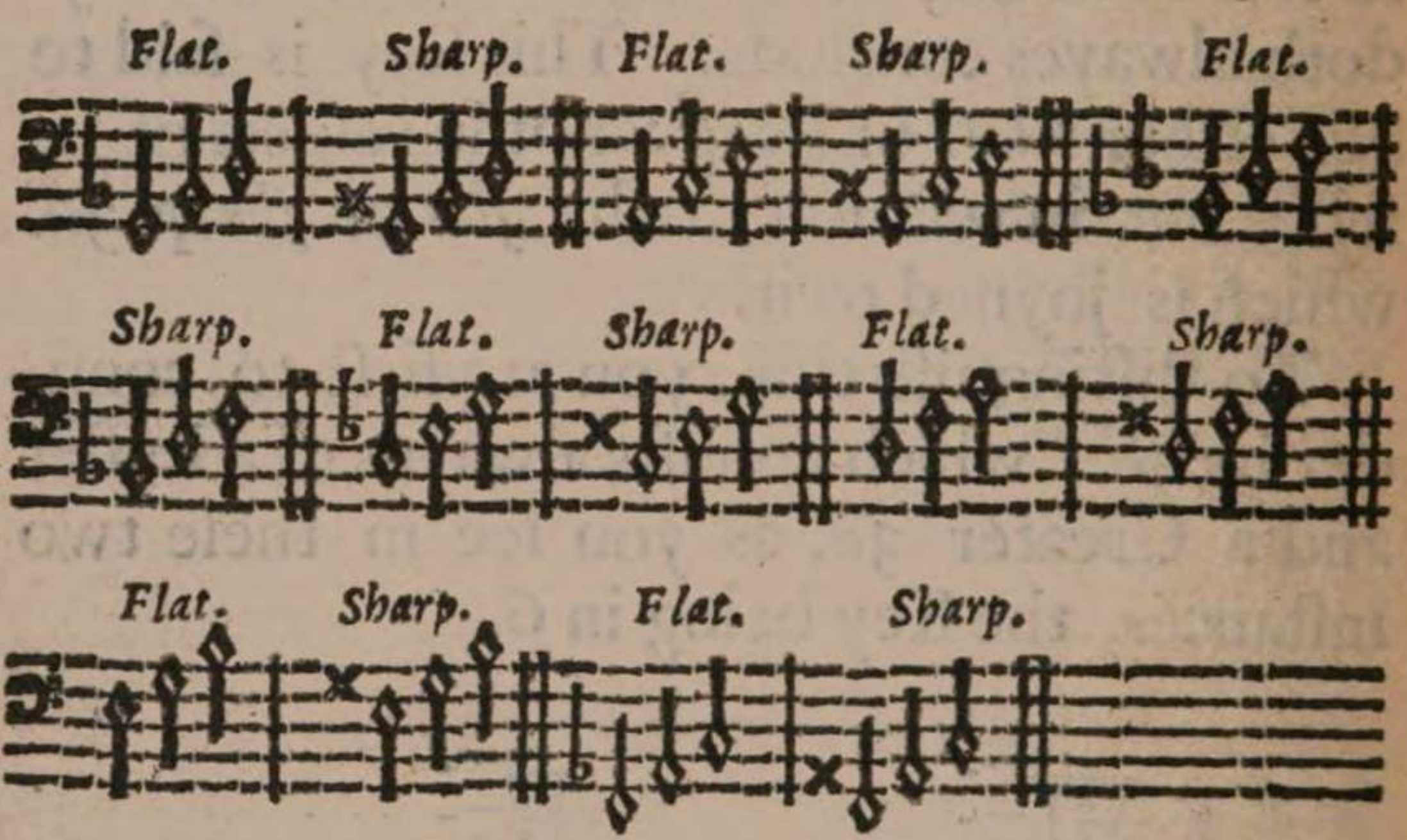
If the leſſer 3*d.* be in the lower place next to the Key, then is the Muſick ſaid to be ſet in a *flat* Key. But if the Greater 3*d.* ſtand next to the Key, as it doth in the ſecond Inſtance, then the Key is called *ſharp*.

I will ſhew you this *flat* and *ſharp* 3*d.* applyed to the Key in all the uſual places of an Octave; to which may be referr'd ſuch as are leſs uſual; for however the Key be placed, it muſt alwayes have its 5*th.* divided according

to

to one of theſe two wayes; and conſequently, muſt be either a *flat*, or a *ſharp* Key.

Example.



As the *Baſs* is ſet in a *flat* or *ſharp* Key; ſo muſt the other parts be ſet with *flats* or *ſharps* in all the Octaves above it.

§ 6. *Of the Cloſes or Cadences belonging to the Key.*

HAving ſpoken of the Key or Tone, it follows in order that we ſpeak of the Cloſes or Cadences which belong unto it. And here we muſt have recourſe to our fore-mentioned 5*th*. and its two 3*ds*. for upon them depends

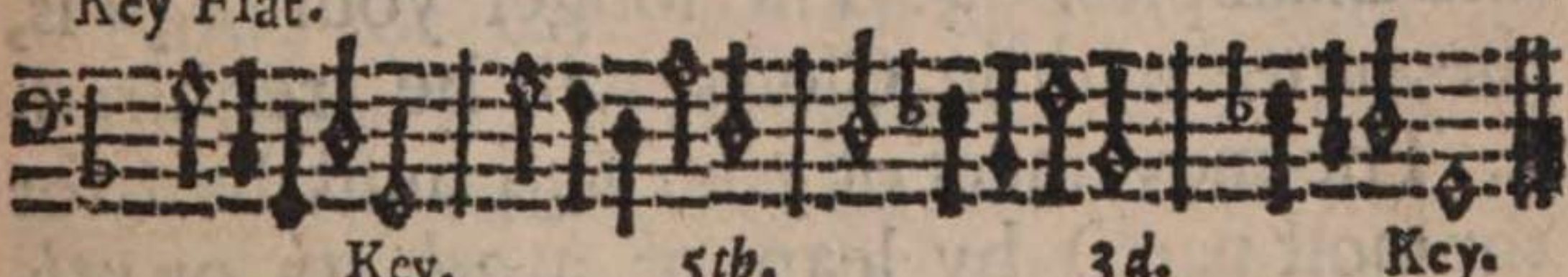
depends the Aire of every Compoſition; they ſerving as Bounds or Limits which keep the Muſick in a due *Decorum*.

True it is, that a skilful Compoſer may (for variety) carry on his Muſick, (ſometimes) to make a middle Cloſe or Cadence in any Key; but here we are to inſtruct a Beginner, and to ſhew him what Cloſes or Cadences are moſt proper and natural to the Key in which a Song is ſet.

Of theſe, the chief and principal is the Key it ſelf; in which (as hath been ſaid) the *Baſs* muſt alwayes conclude; and this may be uſed alſo for a middle Cloſe near the beginning of a Song, if one think fit. The next in dignity, is the 5*th*. above; and the next after that, the 3*d*. In theſe three places middle Cloſes may properly be made, when the Key is *flat*.

Example.

Key Flat.

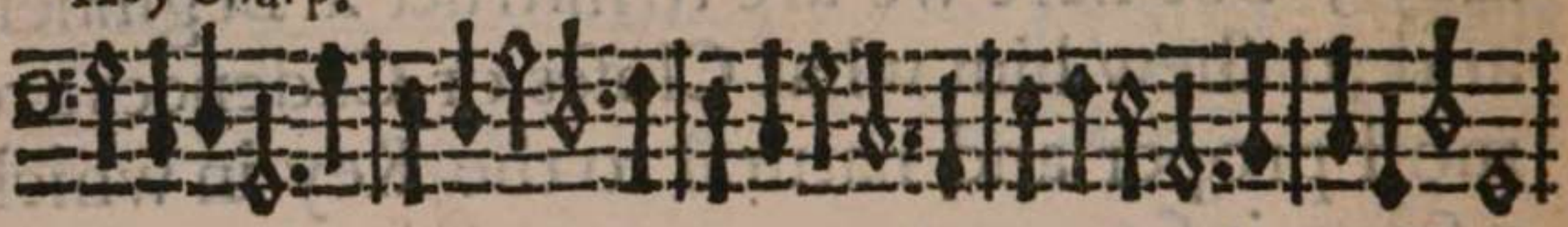


But if the *Baſs* be ſet in a *ſharp* Key; then it is not ſo proper, nor eaſie, to make a middle Cloſe

Close or Cadence to end upon the *sharp* 3*d.* and therefore (in stead thereof,) we commonly make use of the 4*th.* or 2*d.* above the Key for middle Closes.

Example.

Key Sharp.



Key. 5*th.* 4*th.* 2*d.* Key.

Thus you see what Closes belong to the Key, both *flat* and *sharp*: and by these two Examples set in *G*, you may know what is to be done, though the Key be removed to any other letter of the Scale.

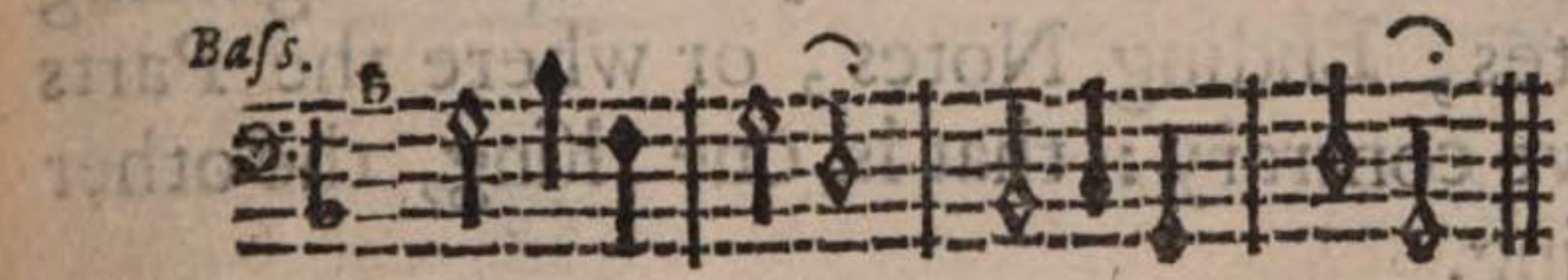
§ 7. *How to frame a* Bass.

1. LEt the Aire of your Bass be proper to the Key designed. 2. If it have middle Closes, let them be according to the late Examples. 3. The longer your *Bass* is, the more middle Closes will be required. 4. The movement of your *Bass* must be (for the most part) by leaps of a 3*d.* 4*th.* or 5*th.* using degrees no more than to keep it within the proper bounds and Aire of the Key. Lastly, I would have you to make choice

of

of a *flat* Key to begin with; and avoid the ſetting of *ſharp* Notes in the *Baſs*, for ſome reaſons which ſhall appear hereafter. Let this ſhort *Baſs* which follows, ſerve for an Inſtance; in which there is a Cloſe or Section at the end of the ſecond Bar.

Example.



§ 8. *How to joyn a* Treble *to the* Baſs.

THe *Baſs* being made, your next buſineſs is to joyn a *Treble* to it: which to effect, (after you have placed your *Treble Cliff*) you are to ſet a Note of the ſame quantity with the firſt Note of your *Baſs*; either in a *3d.* *5th.* or *8th.* above your *Baſs*; for we ſeldome begin with a *6th.* in *Counterpoint.*

Now, for carrying on the reſt, your ſecureſt way is, to take that Concord, Note after Note, which may be had with the leaſt remove: and that will be, either by keeping in the ſame place, or removing but one degree. In this manner you may proceed untill you come to ſome Cloſe or Section of the ſtrain; at

at which you may remove by leap to what Concord you pleaſe; and then carry on the reſt as before.

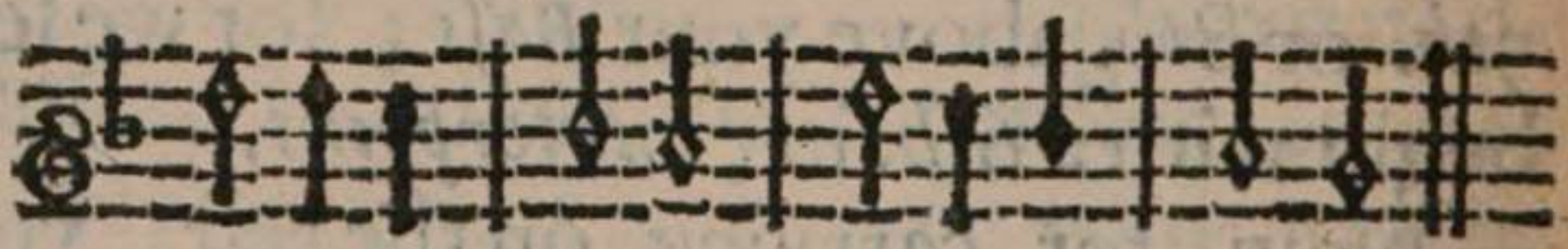
By this means you will be leſs liable to thoſe Diſallowances formerly mentioned, moſt of them being occaſioned by leaps of the upper part.

Only let me advertiſe you, that we ſeldom uſe *8ths.* in two Parts, except Beginning Notes, Ending Notes, or where the Parts move contrary: that is, one riſing, the other falling.

If you ſet a Figure under each Note as you Prick it, to ſignify what Concord it is to the *Baſs*, as you ſee in the following Examples, it will be ſome eaſe to your Eye and Memory.

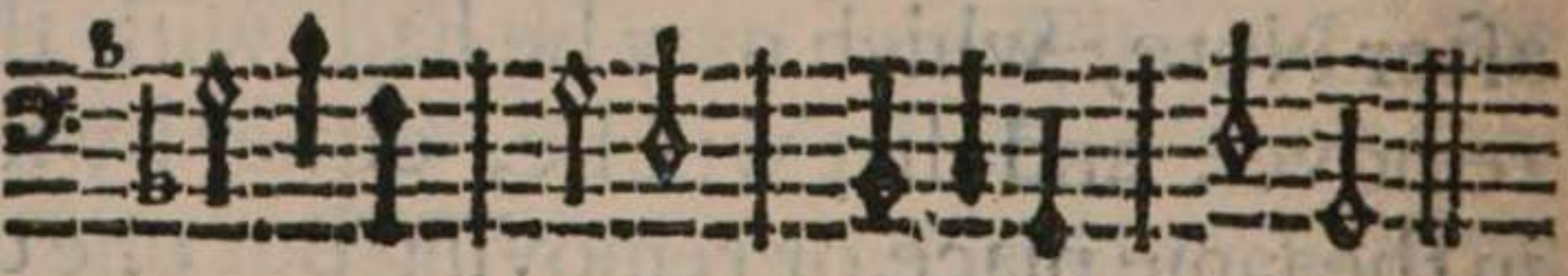
Example 1. *Beginning with a* 5*th.*

Treble.



5 3 5 3 5 3 8 3 5 8

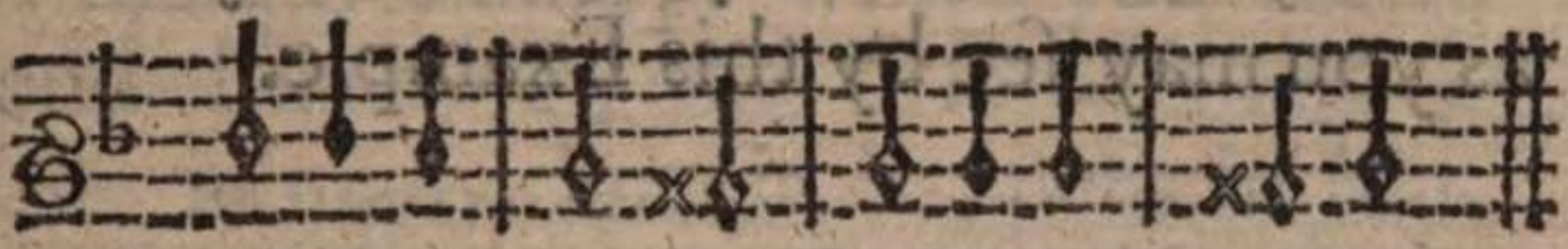
Baſs.



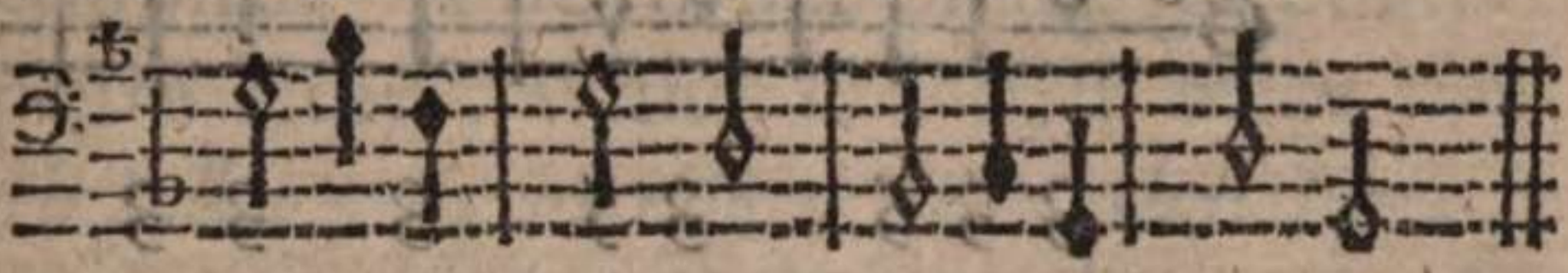
Example.

Example 2 beginning with a 3d.

Treble.



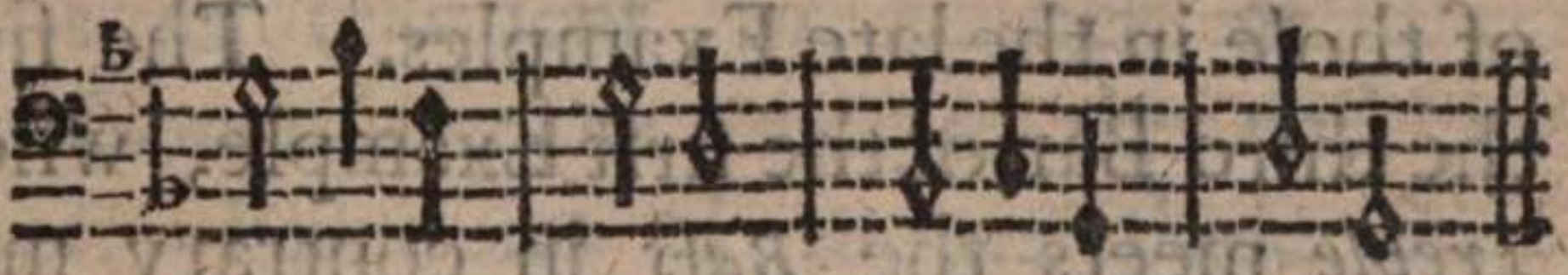
Baſs.



Example 3. beginning with an 8th.

Treble.

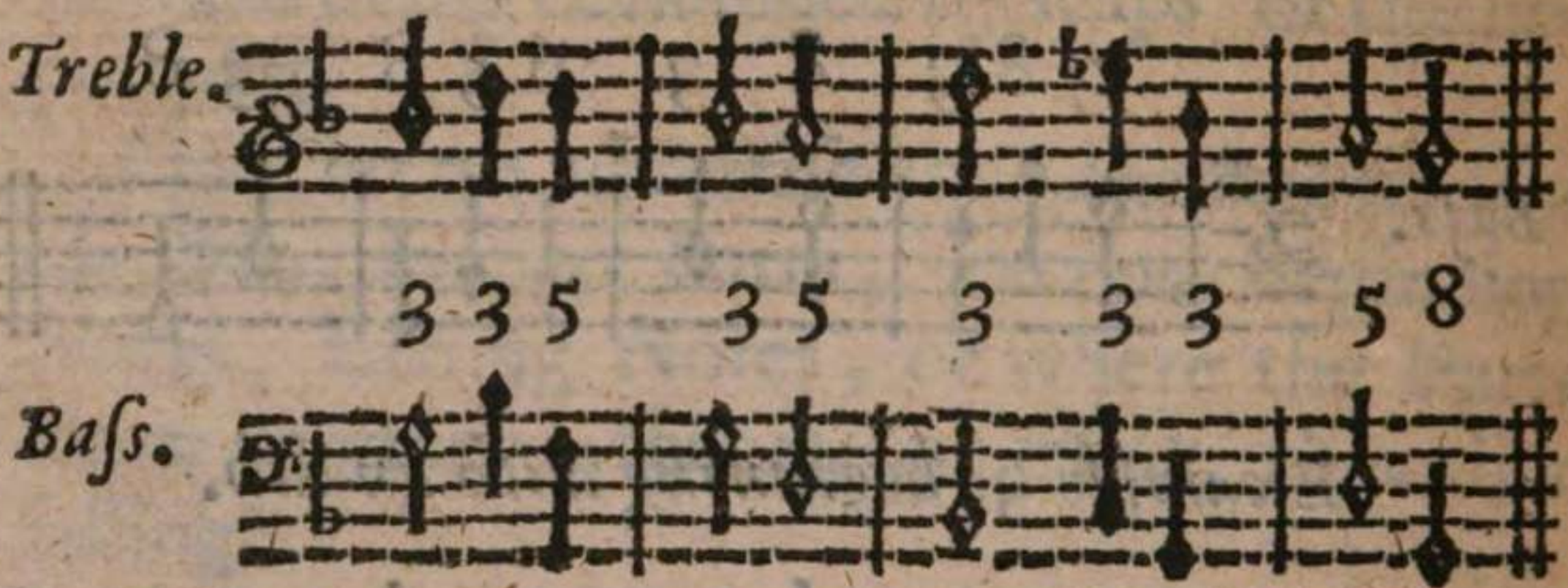
Baſs.



Take notice that the *Baſs* making a middle Cloſe at the end of the ſecond Bar, your *Treble* may properly remove by leap, at that place, to any other Concord, and then begin a new movement by degrees; as you ſee in the firſt Example.

I propoſe this movement by degrees, as the moſt eaſie, and moſt natural to the *Treble* part in plain *Counterpoint*: Yet I do not ſo

confine you thereto but that you may use leaps when there shall be any occasion; or when your own fancy shall move you thereto: as you may see by this Example.

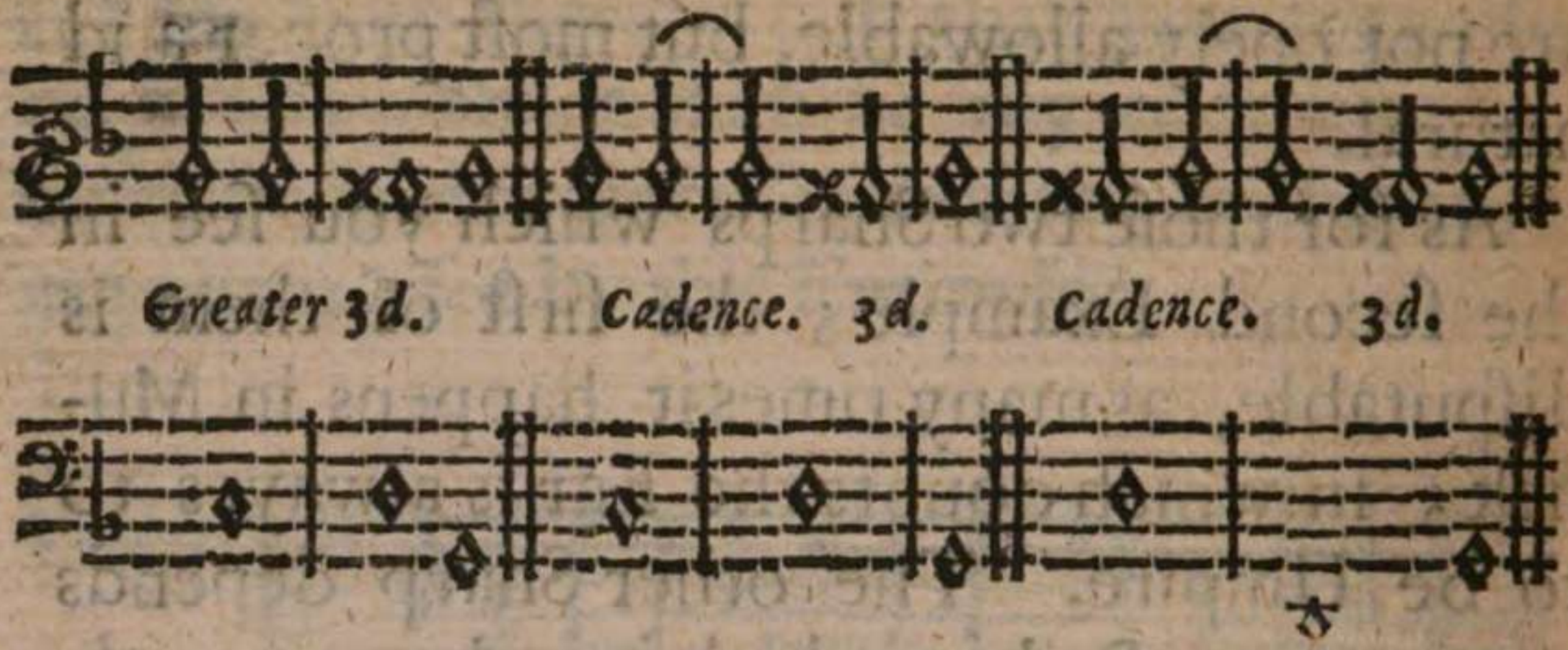


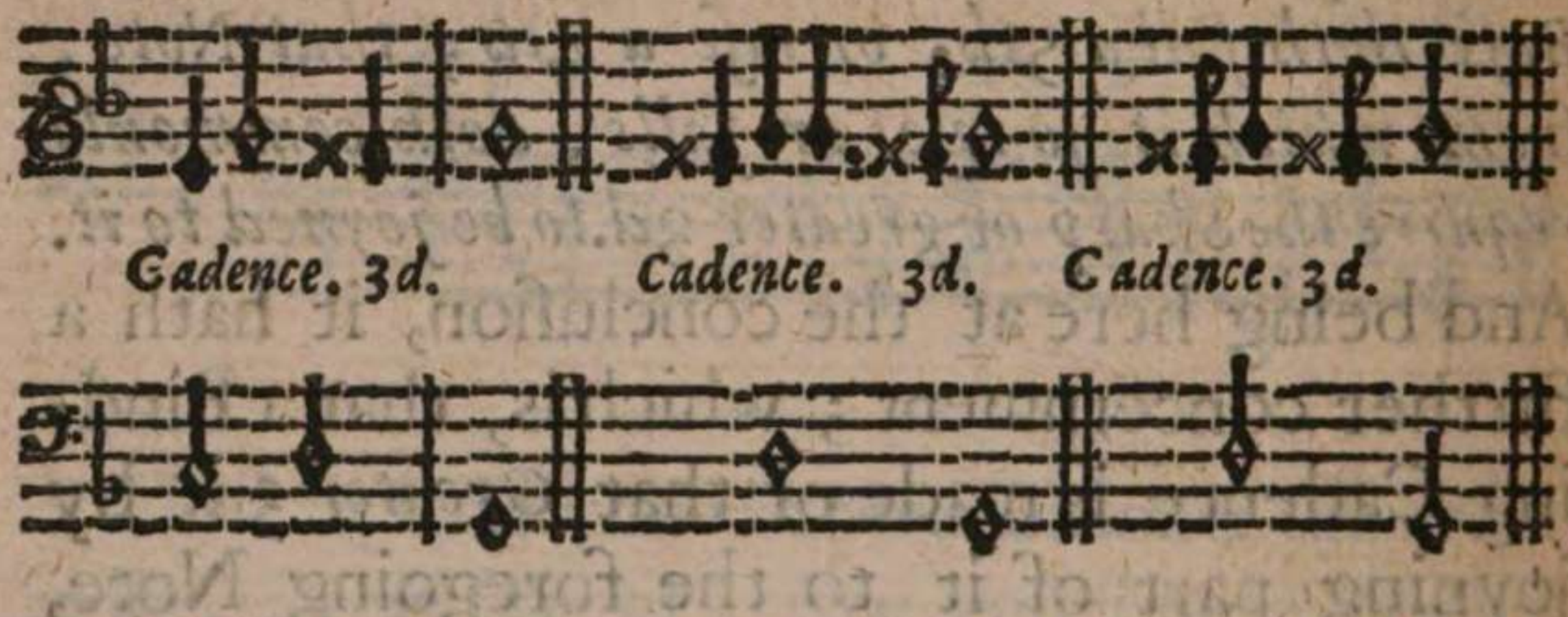
Having told you that we seldome use 8*ths*. in two Parts, 'tis fit I give you some accompt of those in the late Examples. The first is in the third Bar of the first Example, where the *Treble* meets the *Bass* in contrary motion; therefore allowable. In the second Example are three 8*ths*. The first in the first Bar, the *Treble* keeping its place, and therefore allowable, in my opinion. The second meets in contrary motion; the third keeps its place. In the third Example are two 8*ths*; the first begins the strain, the second, the latter part thereof; in all which beginnings an 8*th*. may properly be used. Lastly, all those 8*ths*. which you see at the Conclusion of the Examples,

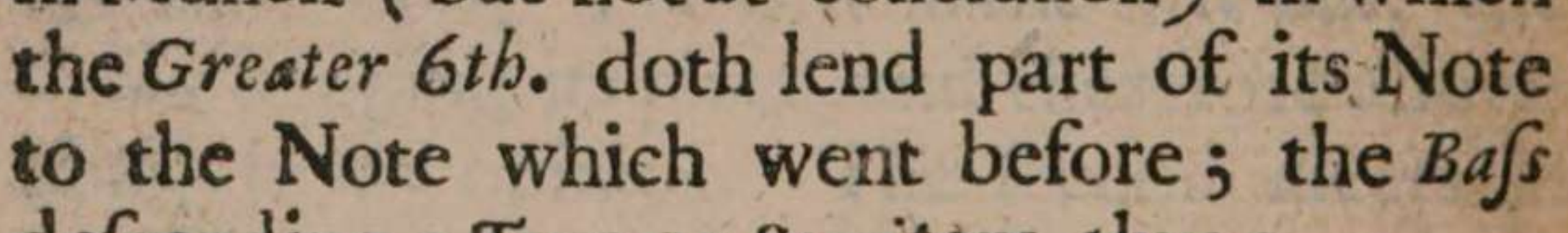
are

are not onely allowable, but moſt proper and natural.

As for thoſe two Sharps which you ſee in the ſecond Example; the firſt of them is diſputable, as many times it happens in Muſick; in which doubts the Ear is alwayes to be Umpire. The other Sharp depends more upon a Rule; which is, that *when the Baſs doth fall a 5th, or riſe a 4th; that Note, from which it ſo riſes or falls, doth commonly require the Sharp or greater 3d. to be joyned to it.* And being here at the concluſion, it hath a further concernment; which is, that a Binding Cadence is made of that *Greater 3d.* by joyning part of it to the foregoing Note, which is as frequent in Muſick at the Cloſe or Concluſion, as *Amen* at the end of a Prayer. Examples of it are theſe that follow.



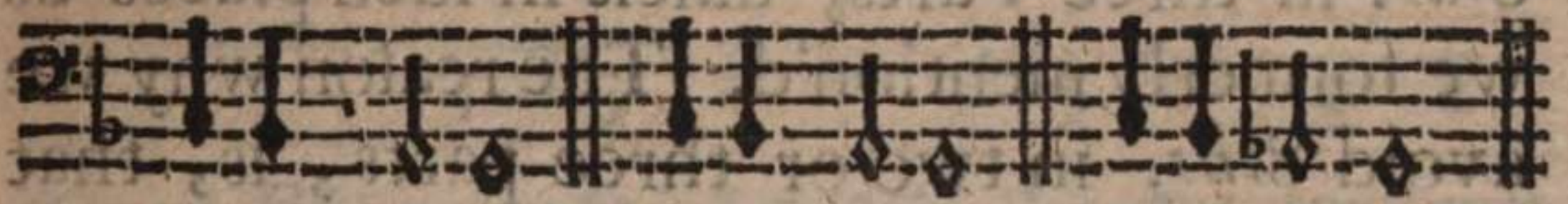




This Cadence may be uſed by any Part which hath the *Greater* 3*d.* in the next Note before a Cloſe.

There is another ſort of Cadence frequent in Muſick (but not at concluſion) in which the *Greater 6th.* doth lend part of its Note to the Note which went before; the *Baſs* deſcending a *Tone* or *Semitone*, thus:

Greater 6th. *Cadence.* *Cadence.*



This alſo is appliable by any Part or in any Key where the *Greater 6th.* is joyned to ſuch Notes of the *Baſs*.

I would now have you frame a *Baſs* of your own, according to former Inſtructions, and try how many ſeveral wayes you can make a *Treble* to it.

When you find your ſelf perfect and ready therein, you may try how you can add an Inner part to your *Treble* and *Baſs*: concerning which, take theſe Inſtructions.

§ 9. *Compoſition of three Parts.*

FIrſt, you are to ſet the Notes of this Part in Concords different from thoſe of the *Treble*. 2. When the *Treble* is a *5th.* to the *Baſs*, I would have you make uſe either of a *3d.* or an *8th.* for the other Part; and not to uſe a *6th.* therewith, untill I have ſhewed you how, and where a *5th.* and *6th.* may be joyned together; of which more

hereafter. 3. You are to avoid 8*ths*. in this Inner part likewise, so much as you can with convenience. For, though we use 5*ths*. as much as Imperfects, yet we seldome make use of 8*ths*. in three Parts, unless in such places as we formerly mention'd. The reason why we avoid 8*ths*. in two or three parts, is, that Imperfect Concords afford more variety upon accompt of their *Majors* and *Minors*; besides, Imperfects do not cloy the Ear so much as Perfects do.

We will make use of the former Examples, that you may perceive thereby how another Part is to be added.

Example 1.

Exami-

Example 2.

Treble.

3 8 3 8 3 6 5 8 3 8

Tenor.

5 3 5 3 5 3 3 3 5 8

Baſs.

Example 3.

Treble.

8 6 3 3 5 8 6 3 5 8

Tenor.

3 3 8 5 3 3 3 5 3 8

Baſs.

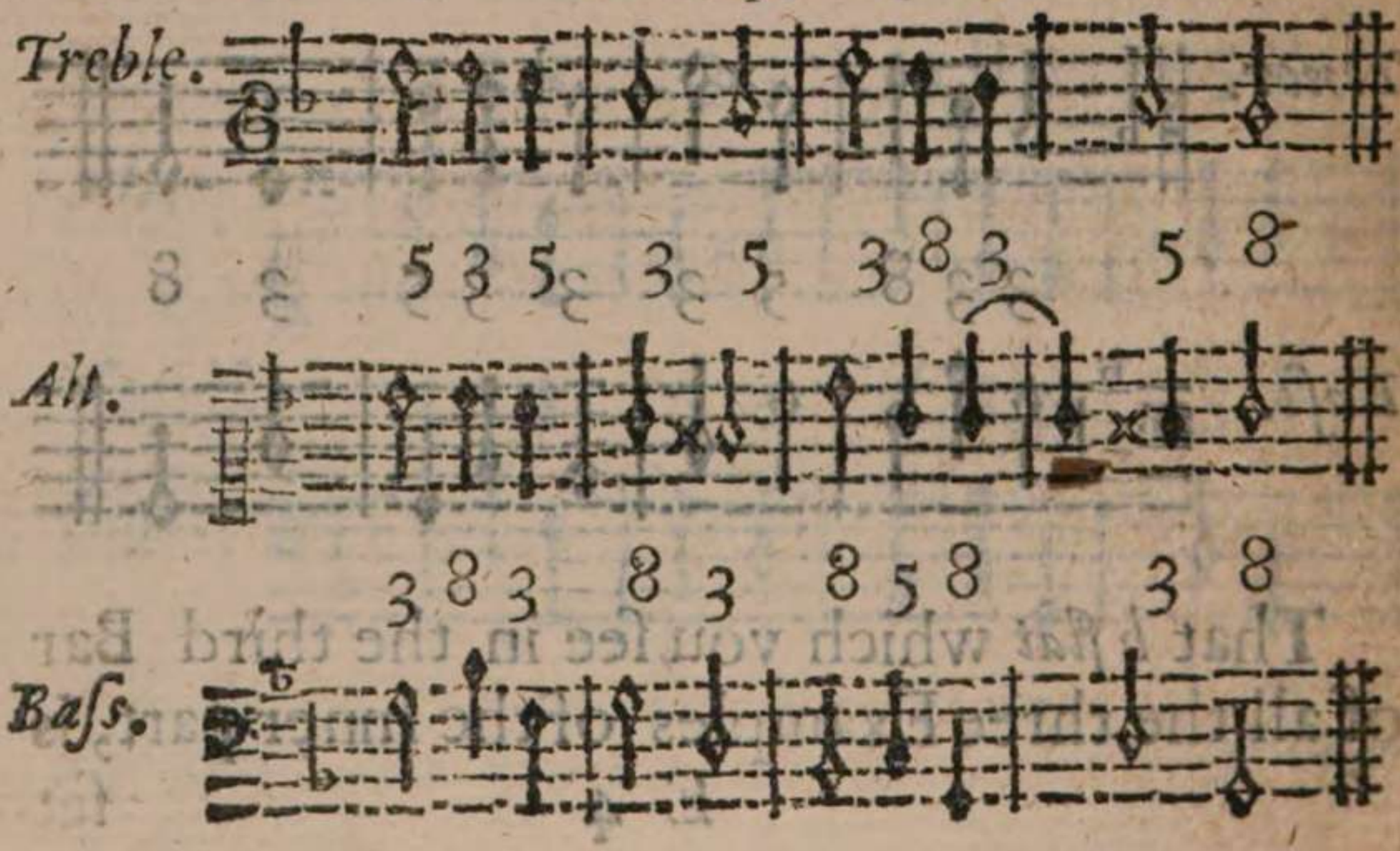
That *b flat* which you ſee in the third Bar of all the three Examples of the Inner part, is

set there to take away the harsh reflection of *E sharp* against *B flat* the foregoing Note of the *Bass*: which is that we call *Relation Inharmonical*, of which I shall speak hereafter. As for the *Sharps* I refer you to what I said formerly of them: Onely take notice that part of the *sharp* 3*d.* in the *Treble* Part of the second Example, is joyned to the foregoing Note, to make that Binding Cadence we formerly mention'd.

§ 10. *Composition of four Parts.*

IF you design your Composition for four Parts, I would then have you to joyn your *Alt* as near as you can to the *Treble*; which is easily done by taking those Concords (Note after Note) which are next under the *Treble*, in manner as follows.

Example.



I make the *Alt* and *Treble* end both in the ſame Tone; which, in my opinion, is better than to have the *Treble* end in the *ſharp 3d.* above; the Key of the Compoſition being *flat*, and the *ſharp 3d.* more proper for an Inner part at Concluſion.

I will now, by adding another Part (*viz.* a *Tenor*) ſhew you the accompliſhment of four Parts: concerning which, theſe Rules are to be obſerved.

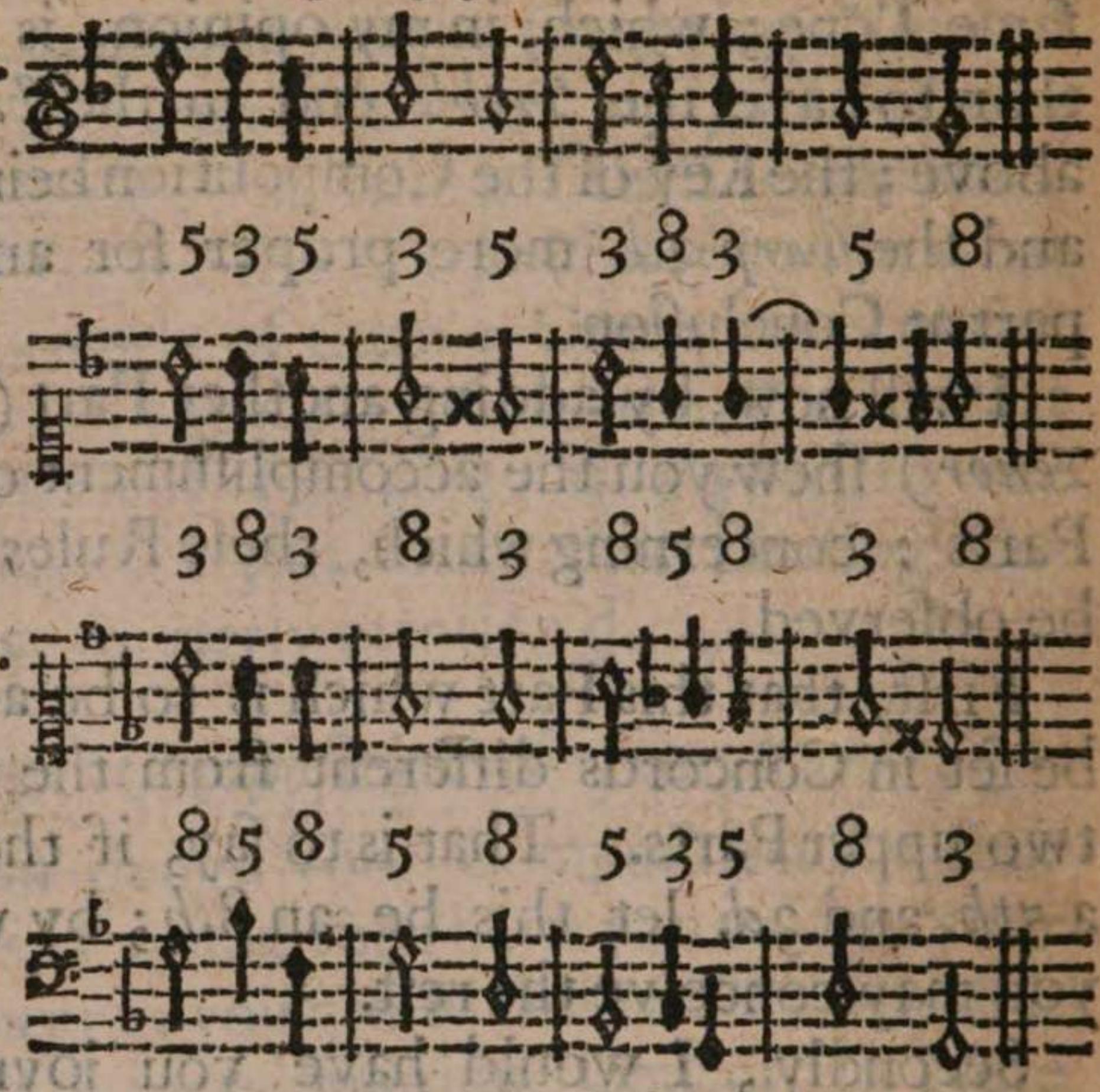
Firſt, that this Part which is to be added, be ſet in Concords different from the other two upper Parts. That is to ſay, if thoſe be a *5th.* and *3d.* let this be an *8th*; by which you may conceive the reſt.

Secondly, I would have you joyn this *Tenor* as near the *Alt* as the different Concords do permit; for the Harmony is better, when the three upper Parts are joyned cloſe together.

Thirdly, you are to avoid two *8ths*, or two *5ths.* riſing or falling together, as well amongſt the upper Parts, as betwixt any one Part and the *Baſs*; of which there is leſs danger, by placing the Parts in different Concords.

Example

Example of four Parts.



Here you may perceive each Note of the newly added *Tenor*, ſet in a Concord ſtill different from thoſe of the other two higher Parts; by which, the Compoſition is completed in four Parts. And though I have ſhewed this Compoſition, by adding one Part after another, which I did conceive to be the eaſieſt way of giving you a clear underſtanding of it; yet, now that you know how to place the Concords, it is left to your liberty to carry on your Parts (ſo many as you deſign) together; and to diſpoſe them into ſeveral Concords as you ſhall think convenient.

§ 11. *How a 5th. and 6th. may ſtand together in* Counterpoint.

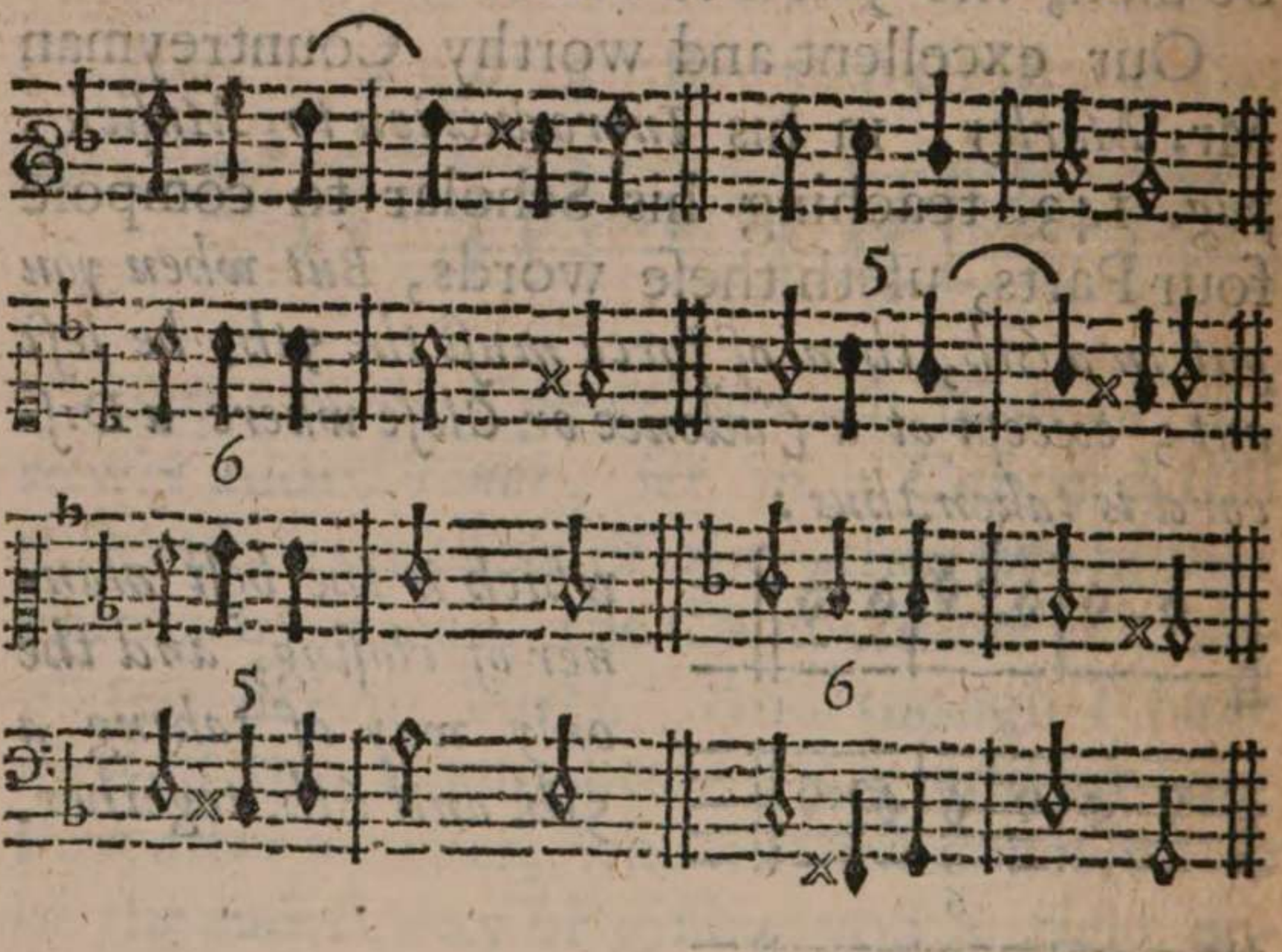
IT is generally delivered by moſt Authors which I have ſeen, that how many Parts ſoever a Compoſition conſiſts of, there can be but three ſeveral Concords joyned at once, to any one Note of the *Baſs*; that is to ſay, either a 3*d*. 5*th*. and 8*th*. or a 3*d*. 6*th*. and 8*th*; and, that when the 5*th*. takes place, the 6*th*. is to be omitted; and contrarily, if the 6*th*. be uſed, the 5*th*. is to be left out.

Our excellent and worthy Countreyman Mr. *Morley*, in his *Introduction to Muſick*, *pag*. 143. teaching his Scholar to compoſe four Parts, uſeth theſe words, *But when you put in a 6th, then of force muſt the 5th. be left out; except at a Cadence or Cloſe where a Diſcord is taken, thus:*

which is the beſt manner of cloſing, and the only way of taking a 5th. and 6th. together.

All this is to be underſtood as ſpeaking of a *perfect* 5*th*. But there is another 5*th*. in

in Muſick, called a falſe, defective, or imperfect 5*th*; which neceſſarily requires a 6*th*. to be joyned with it: And though I never heard any approved Author accompt it for a Concord, yet is it of moſt excellent uſe in Compoſition; and hath a particular grace and elegancie, even in this plain way of Counterpoint. It is commonly produced by making the lower term or *Baſs*-Note *ſharp*, as you ſee in theſe two Inſtances.



Thus you ſee how a 5*th*. and 6*th*. may be uſed at once; In any other way than theſe I have mention'd I do not conceive how they can ſtand together in Counterpoint; but

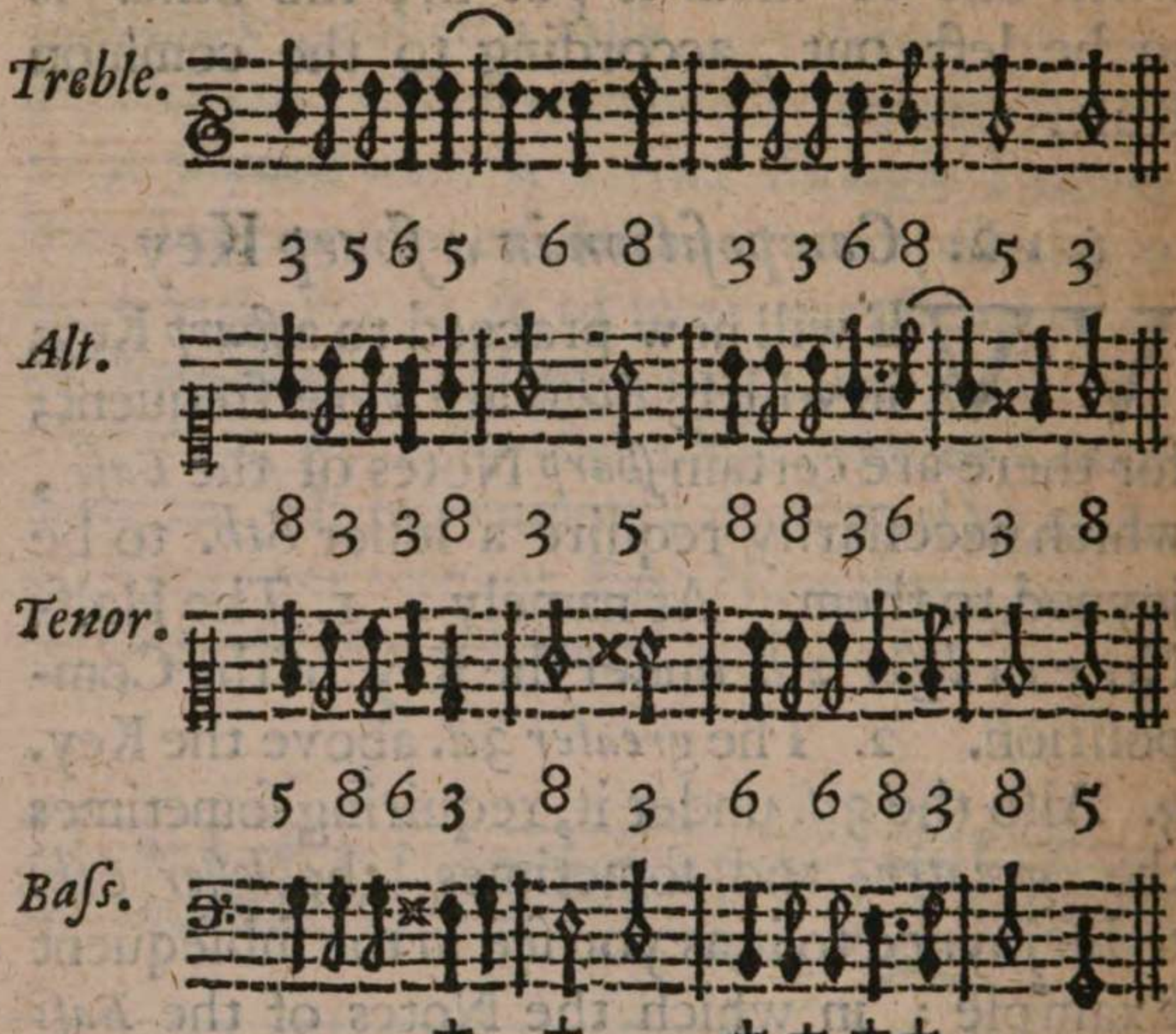
when

when one of them is put in, the other is to be left out, according to the common Rule.

§ 12. *Compoſition in a ſharp* Key.

WE will now proceed to a *ſharp* Key; in which, *6ths.* are very frequent; for there are certain *ſharp* Notes of the *Baſs*, which neceſſarily require a leſſer *6th.* to be joyned to them. As namely, 1. The Half-Note or *leſſer* 2*d.* under the Key of the Compoſition. 2. The *greater* 3*d.* above the Key. 3. Alſo the 3*d.* under it, requiring ſometimes the *greater* and ſometimes the *leſſer 6th.* to be joyned to it, as you ſee in the ſubſequent Example; in which the Notes of the *Baſs* requiring a *6th.* are marked with little Croſſes under them.

Treble.



Things to be noted in this Example are these. 1. When the Notes of the *Bass* keep still in the same place, it is left to your liberty to remove the other Parts as you shall think fit: An instance whereof you have in the next Notes after the beginning. 2. Take notice (and observe it hereafter) that the Half-Note or *sharp* second under the Key, doth hardly admit an 8*th*. to be joyned to it, without offence to a critical Ear; and therefore have I joyned two 6*ths*. and a 3*d*. to that

sharp

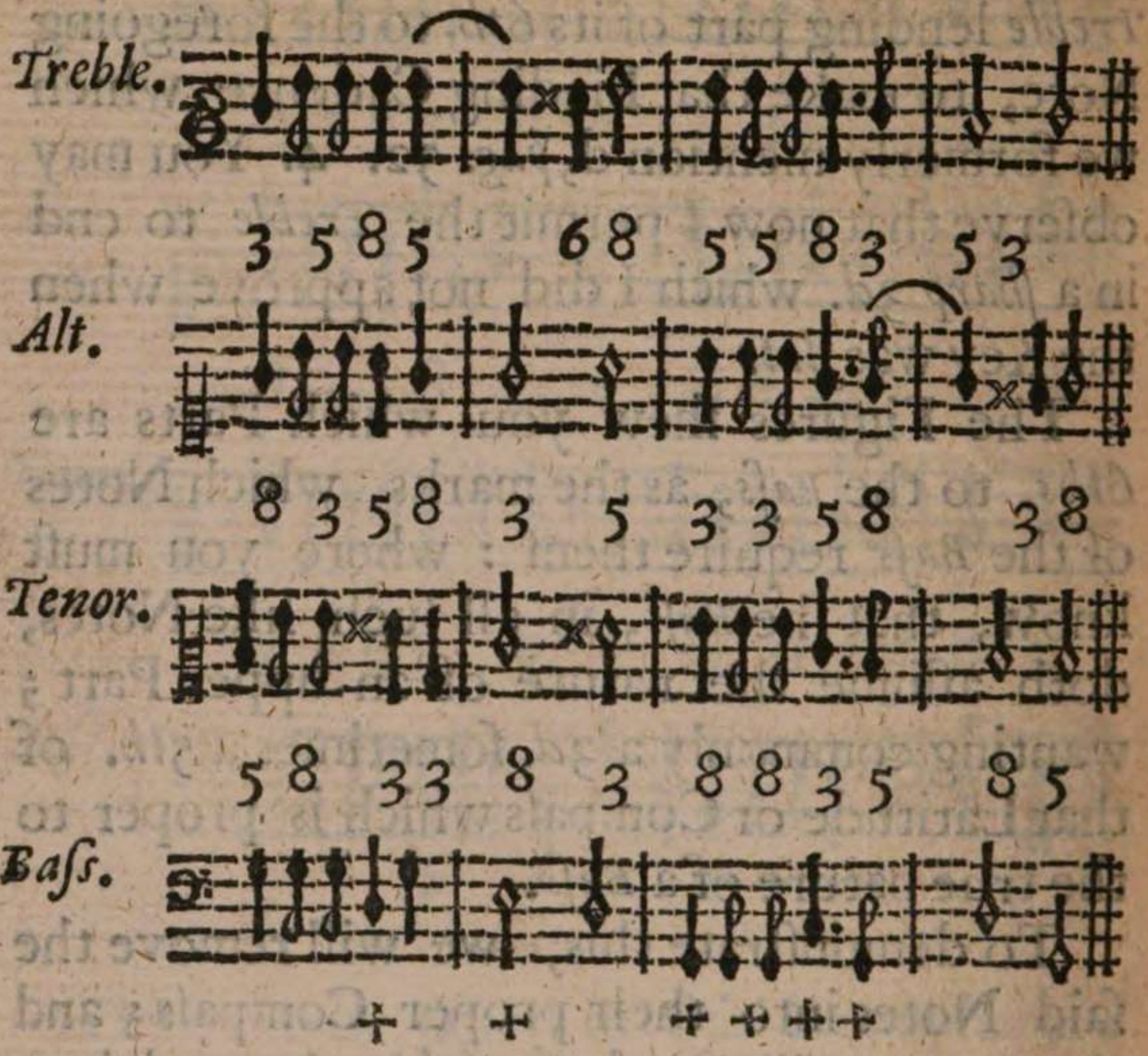
ſharp Note of the *Baſs* in *F.* 3. In the firſt part of the ſecond Bar, you may ſee the *Treble* lending part of its *6th.* to the foregoing Note, to make that Binding Cadence which we formerly mention'd, *pag.* 52. 4. You may obſerve that now I permit the *Treble* to end in a *ſharp* 3*d.* which I did not approve when the Key was *flat.*

The Figures ſhew you which Parts are *6ths.* to the *Baſs*, as the marks, which Notes of the *Baſs* require them: where you muſt know, that the *Baſs*, in all ſuch like Notes, doth aſſume the nature of an upper Part; wanting commonly a 3*d.* ſometimes a 5*th.* of that Latitude or Compaſs which is proper to the true nature of a *Baſs.*

To demonſtrate this, we will remove the ſaid Notes into their proper Compaſs; and then you will ſee thoſe *6ths.* changed into other Concords; the upper Parts remaining the ſame they were, or elſe uſing thoſe Notes which the *Baſs* aſſumed before.

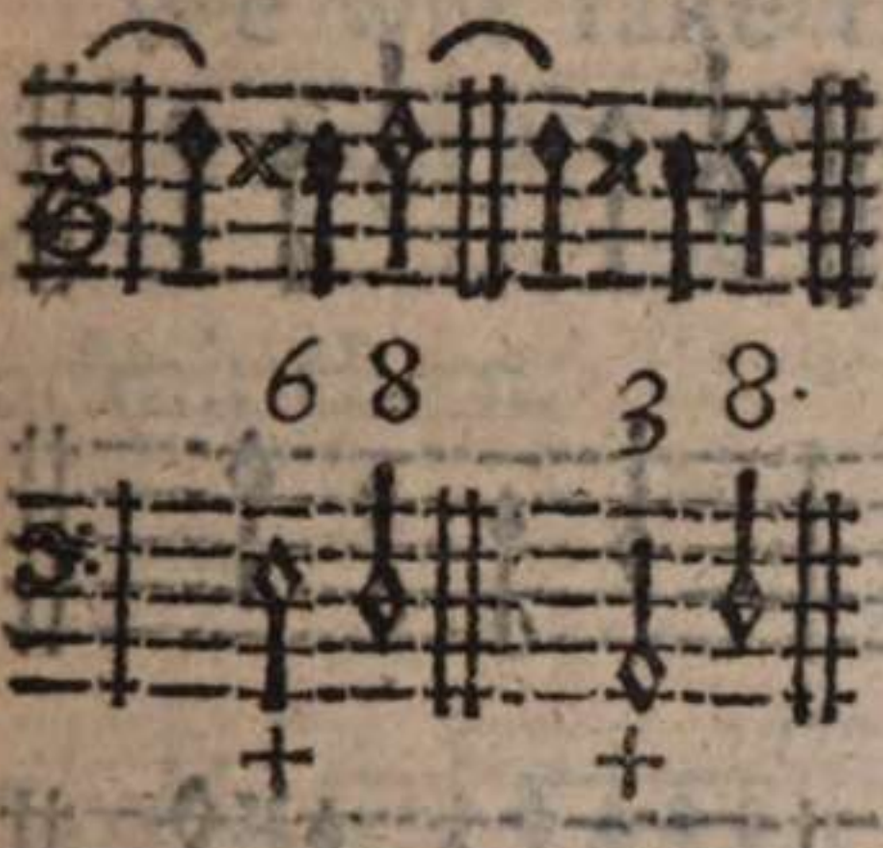
Example.

Example.



Here you may perceive, that by removing thoſe Notes of the *Baſs* a 3*d*. lower, all the 6*ths*. are taken away, except that 6*th*. which made the Binding Cadence: and that alſo will be taken quite away, if we remove its *Baſs-Note* into its full Latitude, which is a 5*th*. lower; as you will eaſily ſee by the Inſtance next following.

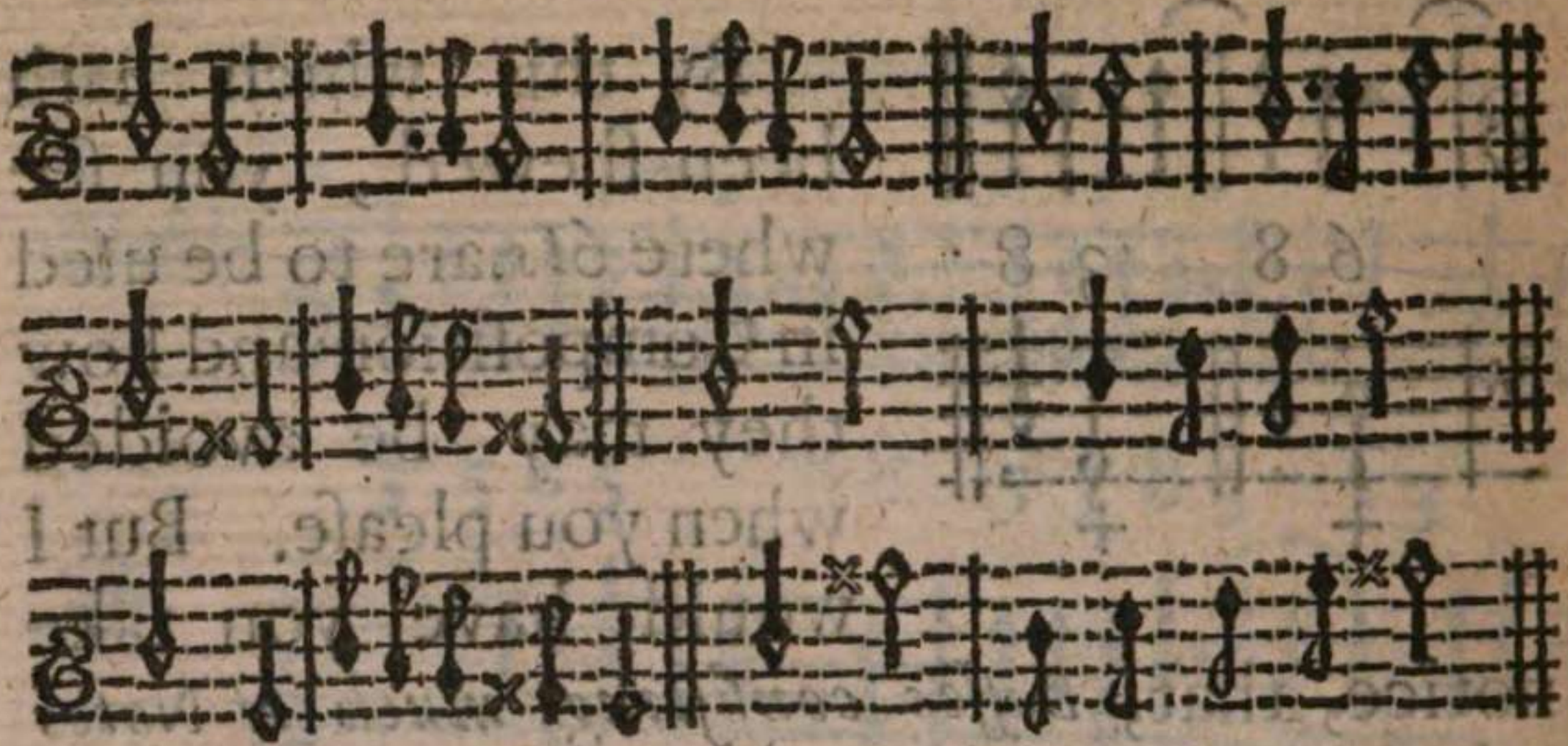
By



By this which hath been ſhewed, you ſee where *6ts.* are to be uſed in Compoſition; and how they may be avoided when you pleaſe. But I would have you take notice, that, *Baſſes conſiſting much of Notes which require 6ths. to be joyned to them, are more apt for few, than for many Parts.*

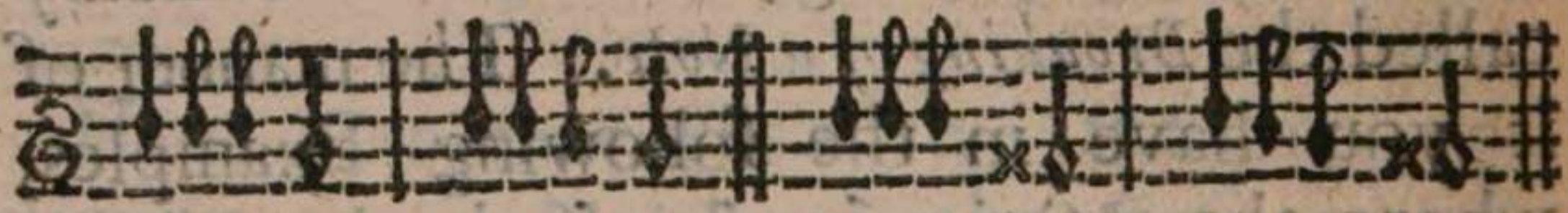
§ 13. *Of Tranſition or Breaking a Note.*

ONe thing yet remains, very neceſſary (ſometimes) in Compoſition: and that is, to make ſmooth or ſweeten the roughneſs of a Leap, by a graduall Tranſition to the Note next following, which is commonly called the *Breaking of a Note*. The manner of it you have in the following Examples, where the *Minim* in *B*, is broken to a *3d.* *4th.* and *5th.* both downward and upward.



In like manner may a *Semibreve* be broken into ſmaller Notes. Where take notice alſo, that two, three, or more Notes, ſtanding together in the ſame line or ſpace, may be conſidered as one intire Note; and conſequently capable of Tranſition.

Example.

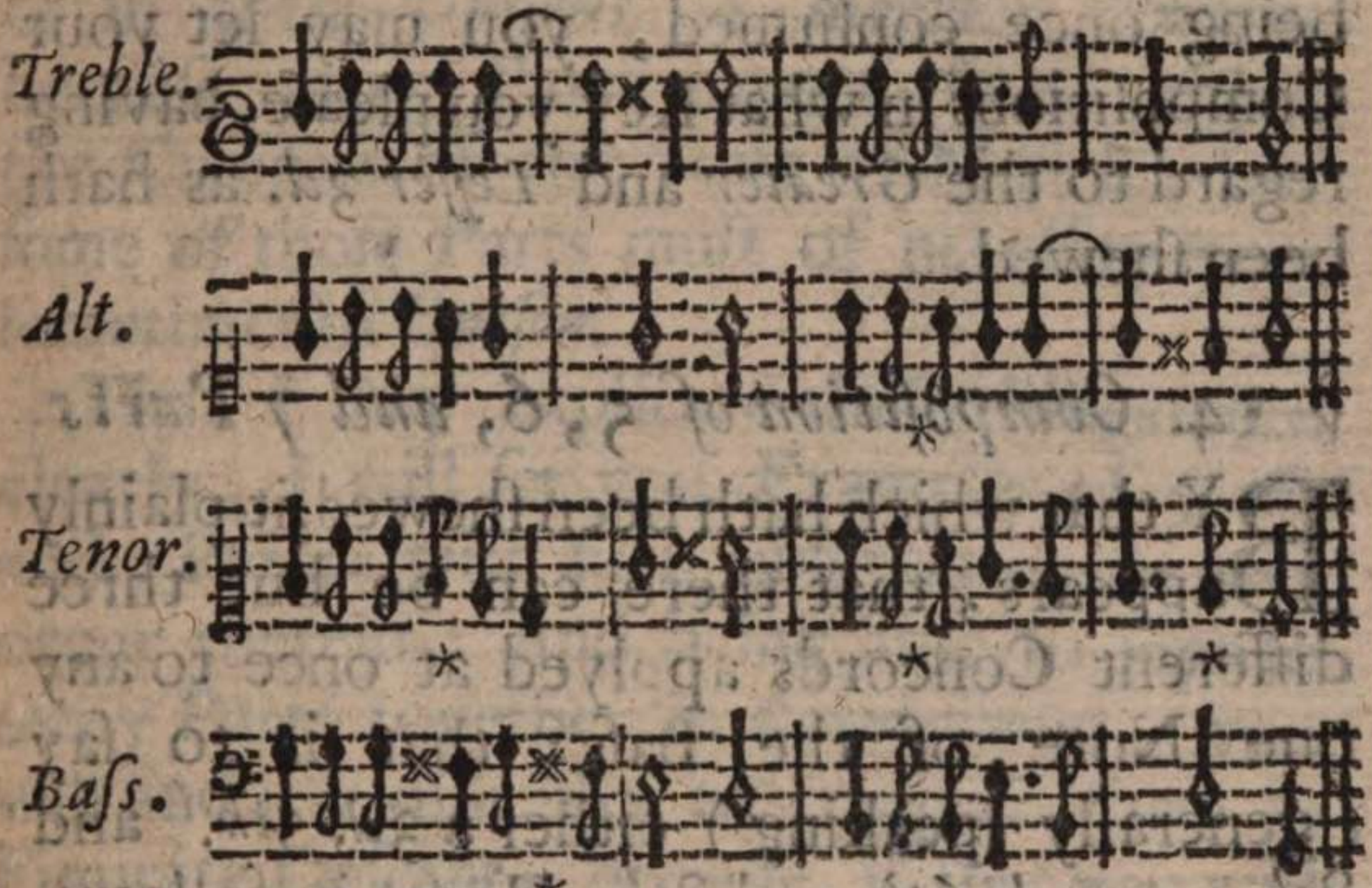


In which, you have no more to take care of, but that the firſt Particle expreſs the Concord, and that the laſt produce not two 5*ths*. or 8*ths*. with ſome other Part. To avoid which (if it ſo happen) the following Note of the other Part may be altered, or the Tranſition may be omitted.

We

We will take the late Example with its *6ths*. and apply ſome of theſe Breakings to ſuch Notes as do require them, or may admit them.

Example.



The Breakings are marked with little Stars under them; which you will better conceive if you caſt your Eye back upon their original Notes.

In this I have made the *Treble* and *Alt*. end both in the ſame Tone, that you might ſee the *Tenor* fall by Tranſition into the *Greater 3d*. at the Cloſe.

Theſe Rules and Inſtructions which I have now delivered, being duely obſerved, may

(I doubt not) ſuffice to ſhew you what is neceſſary for Compoſition of Two, Three, or Four Parts, in Counterpoint.

I have ſet my Examples all in the ſame Key, (*viz.* in *G.*) that I might give the leſs diſturbance to your apprehenſion; which being once confirmed, you may ſet your Compoſitions in what Key you pleaſe, having regard to the *Greater* and *Leſſer* 3*d.* as hath been ſhewed.

§ 14. *Compoſition of* 5, 6, *and* 7 *Parts.*

BY that which hath been ſhewed, it plainly appears, that there can be but three different Concords applyed at once to any one Note of the Baſs; that is to ſay (generally ſpeaking) either a 3*d.* 5*th.* and 8*th.* or a 3*d.* 6*th.* and 8*th.* Hence it follows, that if we joyn more Parts than three to the *Baſs*; it muſt be done by doubling ſome of thoſe Concords. *v. g.* If one Part more be added, which makes a Compoſition of Five Parts, ſome one of the ſaid Concords muſt ſtill be doubled. If two be added, which makes a Compoſition of ſix Parts, the duplication of two of the Concords will be required. If Three Parts more be added, which makes up Seven parts; then

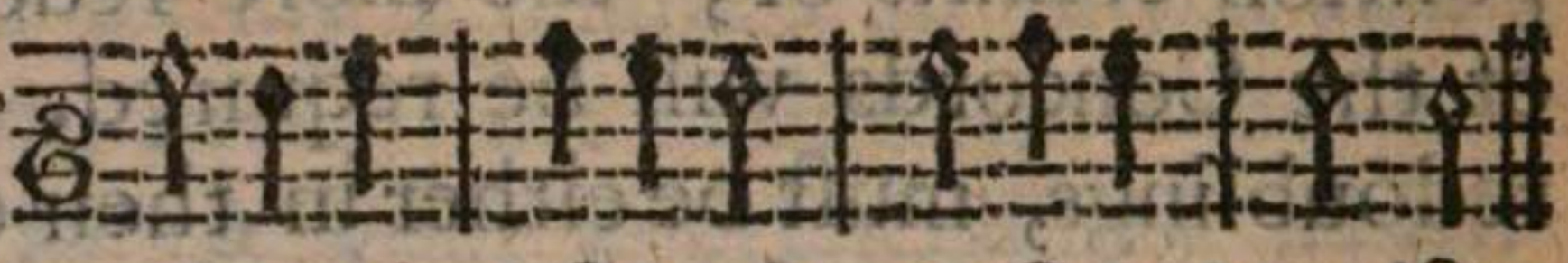
all

all the three Concords will be doubled. And conſequently, the more Parts a Compoſition conſiſts of, the more redoublings of the Concords will be required. Which redoublings, muſt be either in their *Octaves*, or in their *Uniſons*. I mention *Uniſons* becauſe many Parts cannot ſtand within the Compaſs of the Scale of Muſick, but ſome of thoſe Parts muſt of neceſſity meet ſometimes in *Uniſon*.

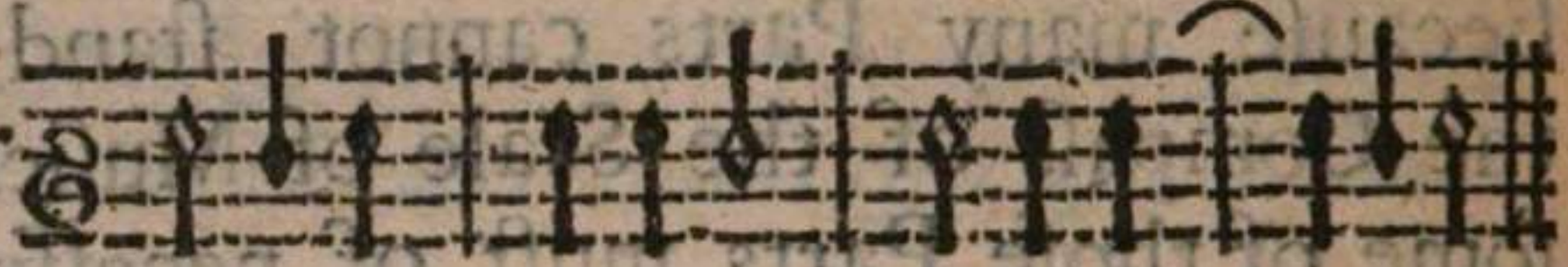
That I may explicate theſe things more clearly, I will ſet you Examples of 5, 6, and 7 Parts; with ſuch obſervations as may occur therein: And being able to joyn ſo many Parts together in *Counterpoint*, you will find leſs difficulty to compoſe them in Figurate Deſcant; becauſe, in that you will have more liberty to change or break off upon the middle of a Note.

Example of Five Parts.

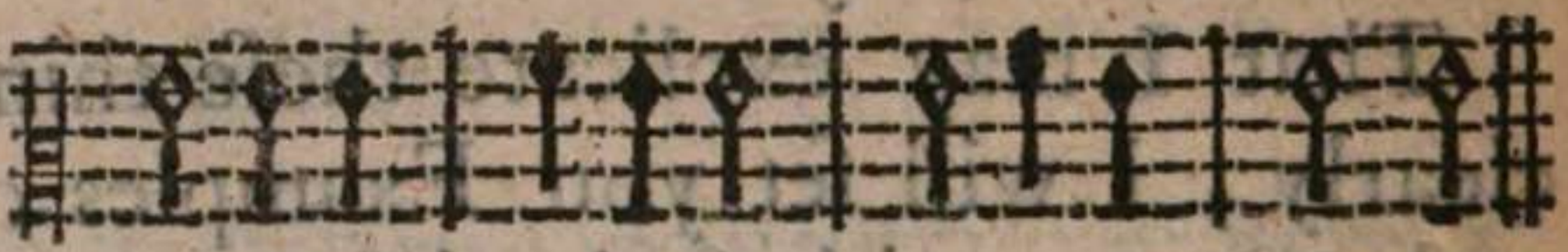
Treble 1.



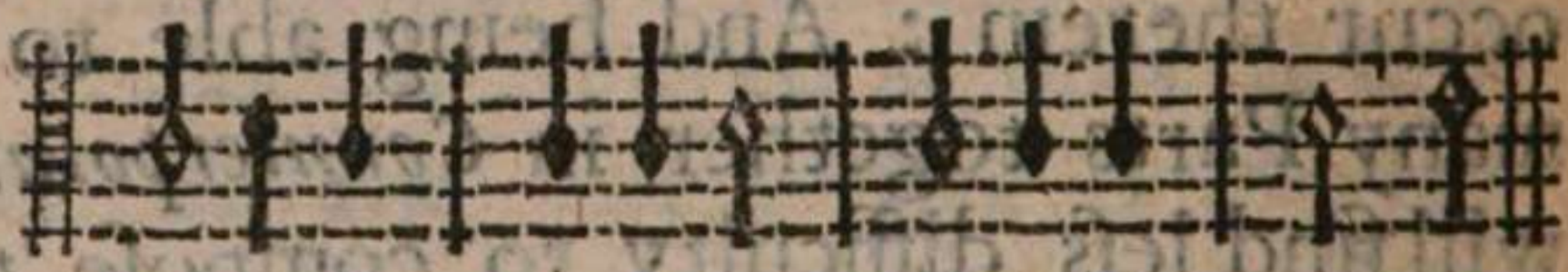
Treble 2.



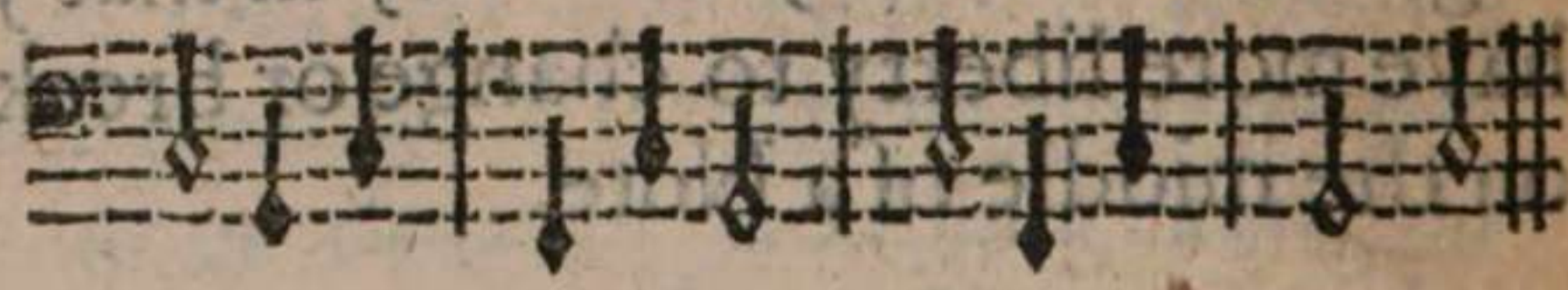
Alt.



Tenor.



Bass.

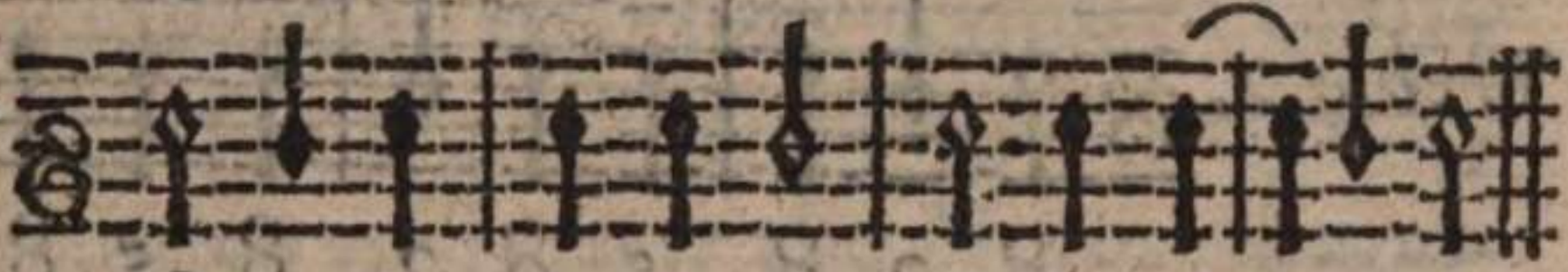


Here you see some one of the Concords still doubled, as may be observed by the Figures which denote them. Your next shall be of Six Parts; wherein, two Concords will still be doubled to each Note of the *Bass*.

Example of ſix Parts.

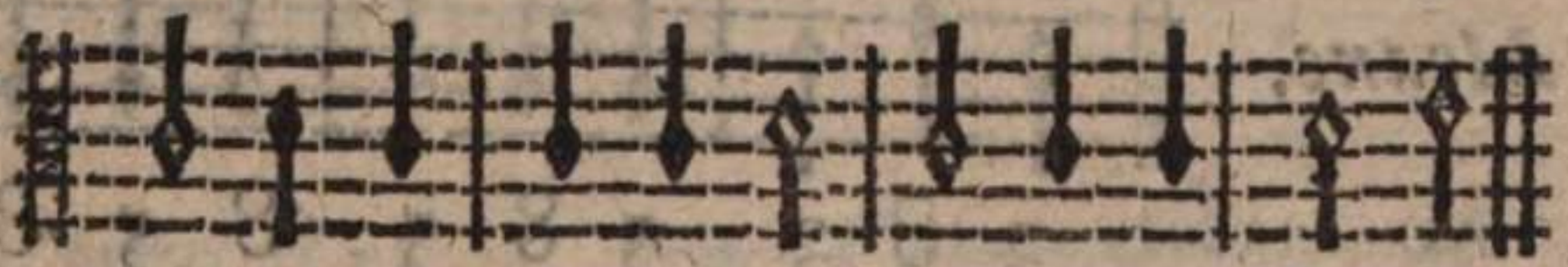
Treble 1.

Treble 2.

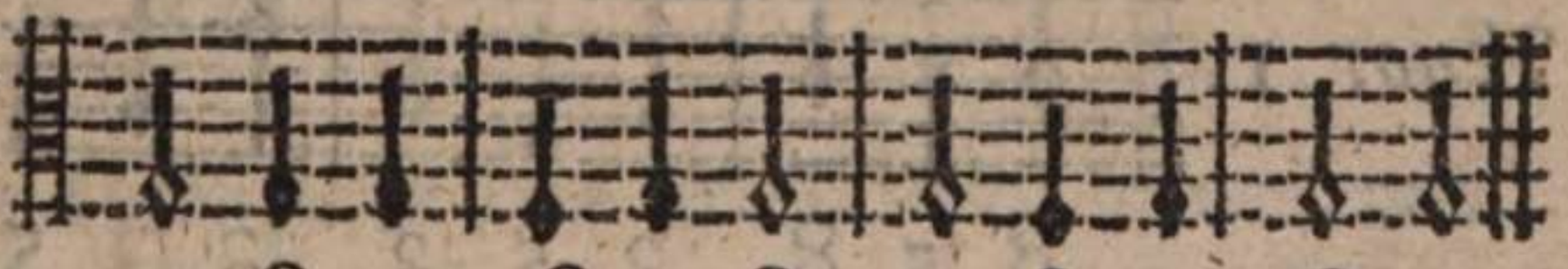


Alt.

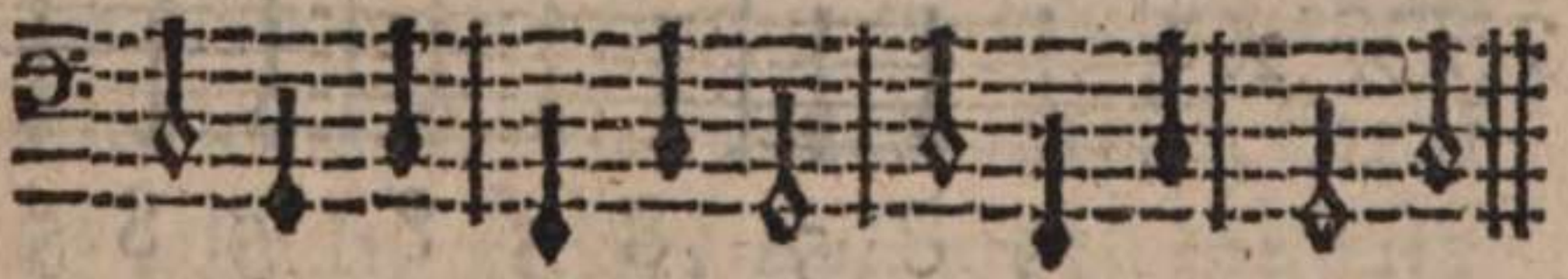
Tenor 1.



Tenor 2.



Baſs.



Here you ſee two Concords doubled; in which, all you have to obſerve is, how they remove ſeveral wayes;one upward,the other downward; by which means they avoid the Conſecution of Perfects of the ſame kind.

Example of Seven Parts.

Treble 1.

Treble 2.

Alt.

Alcane.

Tenor 1.

Tenor 2.

Bass.

Observations in this Example are these. First, that all the three Concords are, either doubled;

doubled; or if any one ſtand ſingle (as that which makes the Binding Cadence muſt alwayes do) it doth neceſſitate ſome other Concord to be trebled. Secondly, that though the Parts do meet ſometimes in *Uniſon* when it cannot be avoided; yet they muſt not remain ſo, longer than neceſſity requires. Laſtly take notice, that the Notes of one Part, may be placed above or below the Notes of another neighbouring Part; either to avoid the Conſecution of Perfects, or upon any voluntary deſign. The Notes ſo tranſpoſed are marked with little ſtars over them, that you may take notice of them.

§ 15. *Of two Baſſes, and Compoſition of Eight Parts.*

MAny Compoſitions are ſaid to have two *Baſſes* (becauſe they are exhibited by two Viols or Voyces) when, in reality they are both but one *Baſs* divided into ſeveral parcels; of which, either *Baſs* doth take its part by turns, whileſt the other ſupplyes the office of an upper Part. Such are commonly deſign'd for Inſtruments. But here we are to ſpeak of two *Baſſes* of a different nature; and that in reference to Compoſition of

Eight

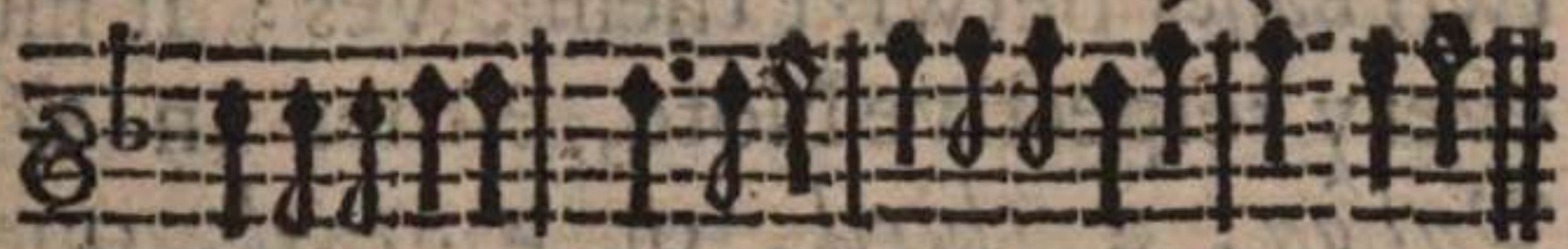
Eight Parts: which, whether intended for Church or Chamber, is uſually parted into two Quires; either Quire having its peculiar *Baſs*, with three upper Parts thereto belonging.

Theſe two Quires anſwer each other by turns: ſometimes with a ſingle voice; ſometimes with two, three, or all four; more or leſs, according to the ſubject, matter, or fancy of the Compoſer. But when both Quires joyn together, the Compoſition conſiſts of Eight Parts, according to the following Example. In which, you will ſee two *Baſſes*, either of them moving according to the nature of that Part; and either of them alſo, if ſet alone, a true *Baſs* to all the upper Parts of either Quire; for ſuch ought the two *Baſſes* to be, which here I do mean. And though it be a thing which few of our chief Compoſers do obſerve, yet I cannot but deliver my opinion therein; leaving the Skilful to follow which way they moſt affect.

Example

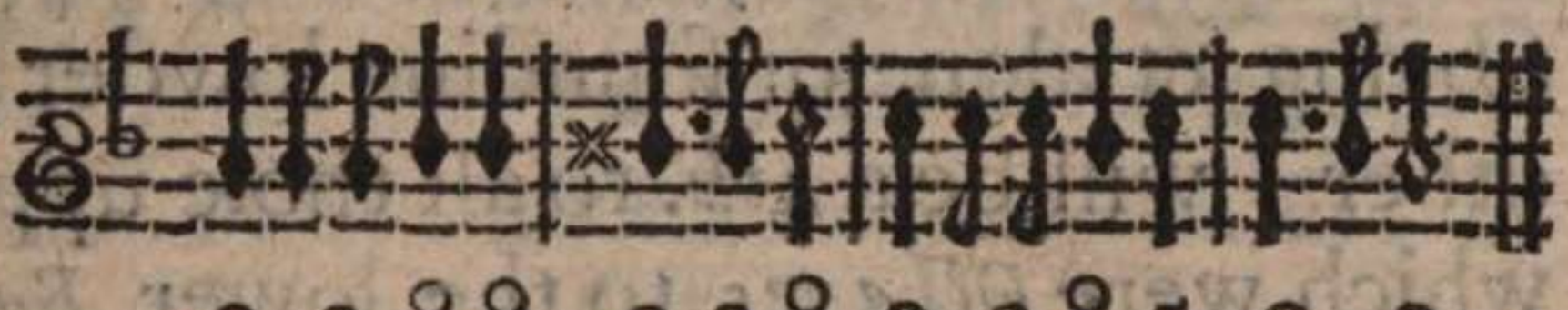
Example of Eight Parts.

Treble 1.



5 5 3 3 5 5 3 6 6 3 8 3 8

Treble 2.

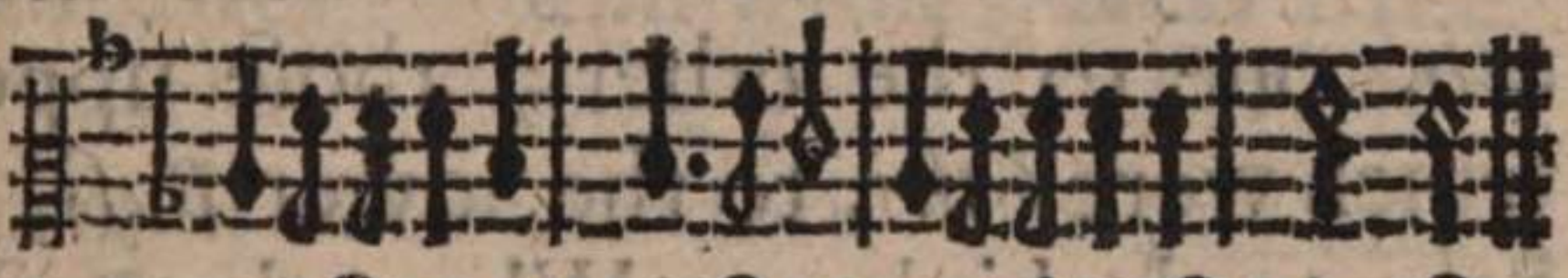


3 3 8 8 3 3 8 3 3 8 5 8 3

Alt 1.

8 8 5 5 8 8 5 8 8 5 3 8 5

Alt 2.



5 8 5 3 5 8 3 3 6 5 8 5 8

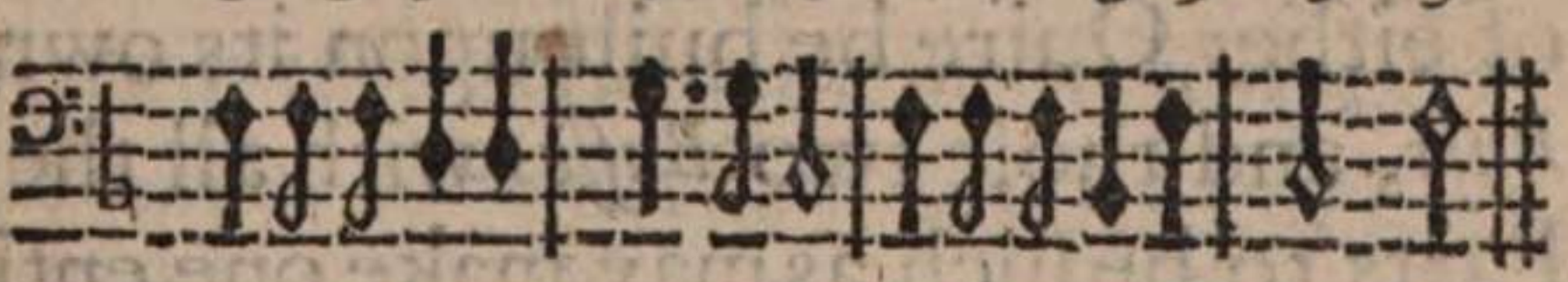
Tenor 1.

5 5 8 3 3 5 8 3 3 3 5 8 5

Tenor 2.

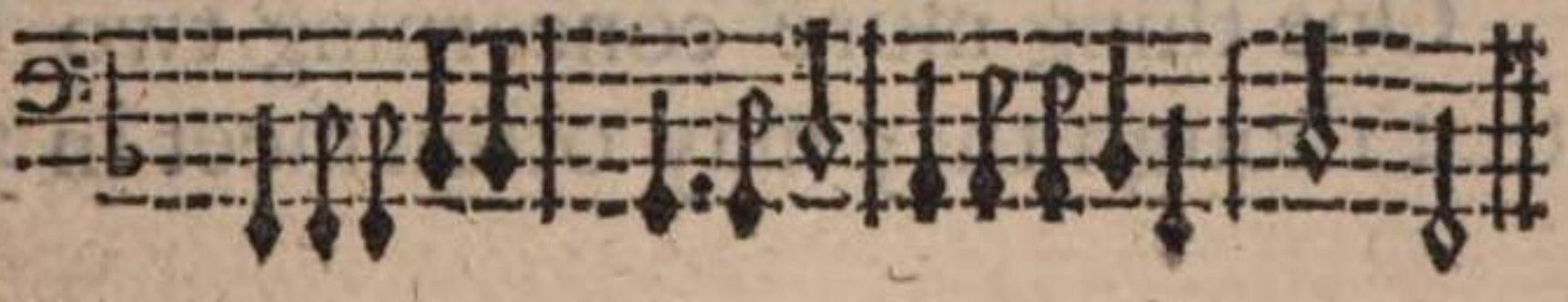
3 3 3 8 5 8 5 6 8 3 3 5 3

Baſs 1.



3 6

Baſs 2.



As concerning the Concordance of these two *Basses* betwixt themselves; it must be, in every respective Note, either an *Octave*, an *Unison*, a *Third*, or a *Sixth*, one to the other: not a *Fifth*, because the upper *Bass* (being set alone, or sounding lowder than the other) will be a 4*th*. to all those upper Parts which were *Octaves* to the lower *Bass*. But where the *Basses* are a 3*d*, one to the other, if you take away the lower *Bass*, the 8*ths*. are only changed into 6*ths*. Again, if you take away the lower *Bass* where they are a 6*th*. one to the other; those upper Parts which were 6*ths*. to the lower *Bass*, will be 8*ths*. to the higher. Where the *Basses* sound in *Unison* or *Octave*, the upper Concords are the same to either.

The reason why I do not affect a 5*th*. betwixt the two *Basses* in Choral Musick is, that I would not have the Musick of one Quire to depend upon the *Bass* of the other, which is distant from it; but rather, that the Musick of either Quire be built upon its own proper *Bass*, and those two *Basses* with all their upper Parts to be such as may make one entire Harmony when they joyn together.

One thing more concerning two *Basses* is, that though they may often meet in 3*ds*. yet

if

if they move ſucceſſively in ſimple 3*ds*. they will produce a kind of buzzing, in low Notes eſpecially, (as I have ſometimes obſerved) which is not to be approved unleſs the Humour of the Words ſhould require it.

What we have ſaid of four Parts in a Quire, the ſame may be underſtood if either Quire conſiſt of five or ſix voices. Alſo, if the Muſick be compoſed for three or four Quires, each Quire ought to have its peculiar *Baſs*, independent of the other: And the more Parts the Compoſition conſiſts of when all are joyned together in a full *Chorus*; the greater allowances may be granted: becauſe, the multiplicity of voices doth drown or hide thoſe little ſoleciſmes which in fewer Parts would not be allowed.

This is as much as I think neceſſary to be ſhewed concerning *Counterpoint* or plain *Deſcant*, which is the Ground-work or (as I may ſay) the Grammar of Muſical Compoſition. And though the Examples herein ſet down (in which I have endevoured no curioſity but plain inſtruction) be ſhort, ſuitable to a *Compendium*, yet they are (I hope) ſufficient to let you ſee how to carry on your Compoſitions to what length you ſhall deſire.

A

COMPENDIUM

OF

PRACTICALL MUSICK.

THIRD PART,

TEACHING

The Use of Discords.

§. 1. *Concerning Discords.*

Discords, as we formerly said of *Intervalls* are *Indefinite*; for all *Intervalls*, excepting those few which precisely terminate the Concords, are *Discords*. But our concernment in this place, is no more than with these that follow, *viz.* The *Lesser*

and

and *Greater Second.* The *Lesser*, *Greater*, and *Perfect Fourth.* The *Lesser* or *Defective Fifth.* The *Lesser* and *Greater Seventh.* By these I also mean their *Octaves.*

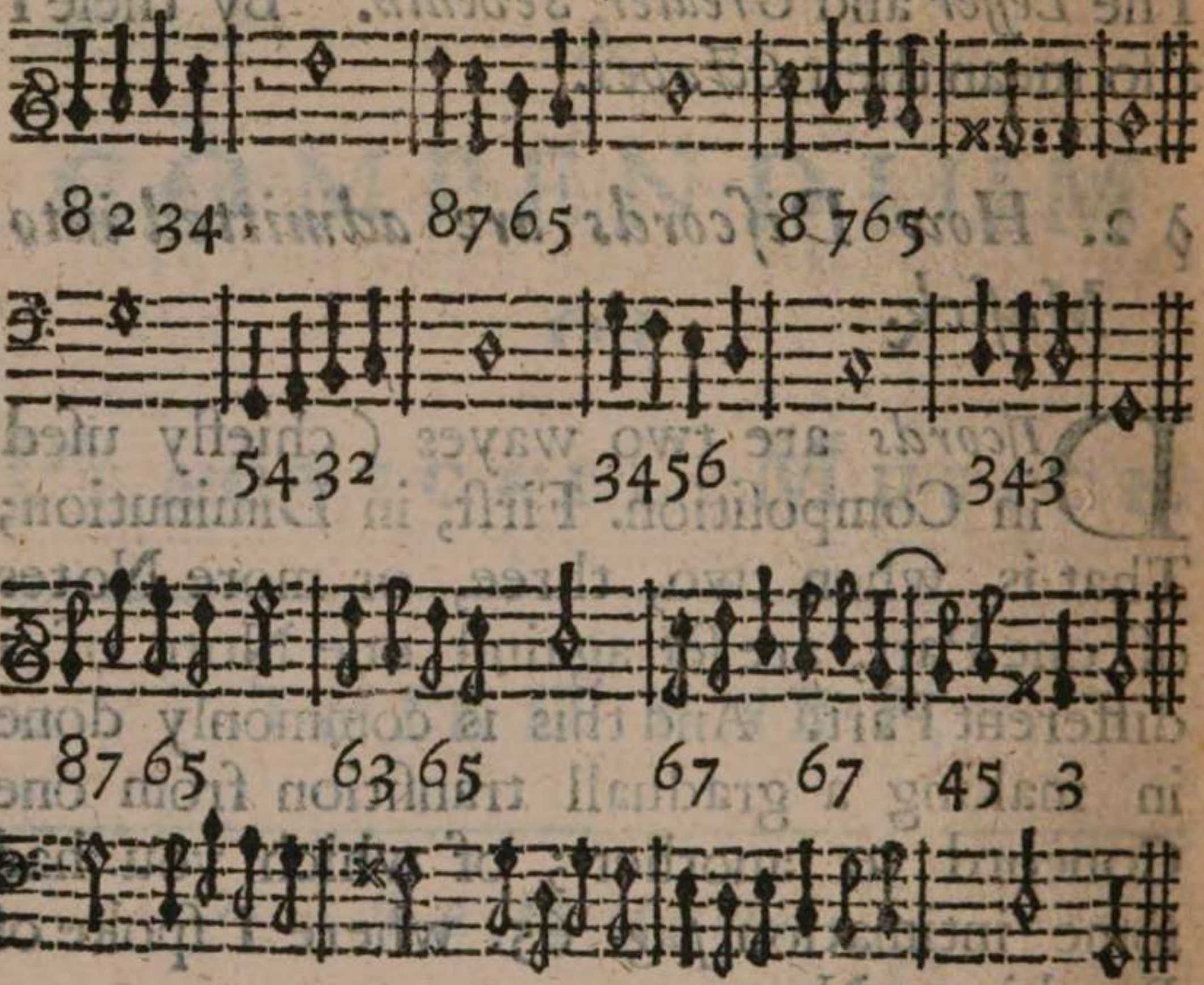
§ 2. *How Discords are admitted into Musick.*

Discords are two wayes (chiefly used in Composition. First, in Diminution; That is, when two, three, or more Notes of one Part, are set against one Note of a different Part. And this is commonly done in making a graduall transition from one Concord to another; of which you had some intimation *pag.* 65. where I spoke of Breaking a Note.

In this way of passage, a *Discord* may be allowed in any one of the diminute Notes, except the first or leading Note, which ought alwayes to be a Concord.

Example.

Example.



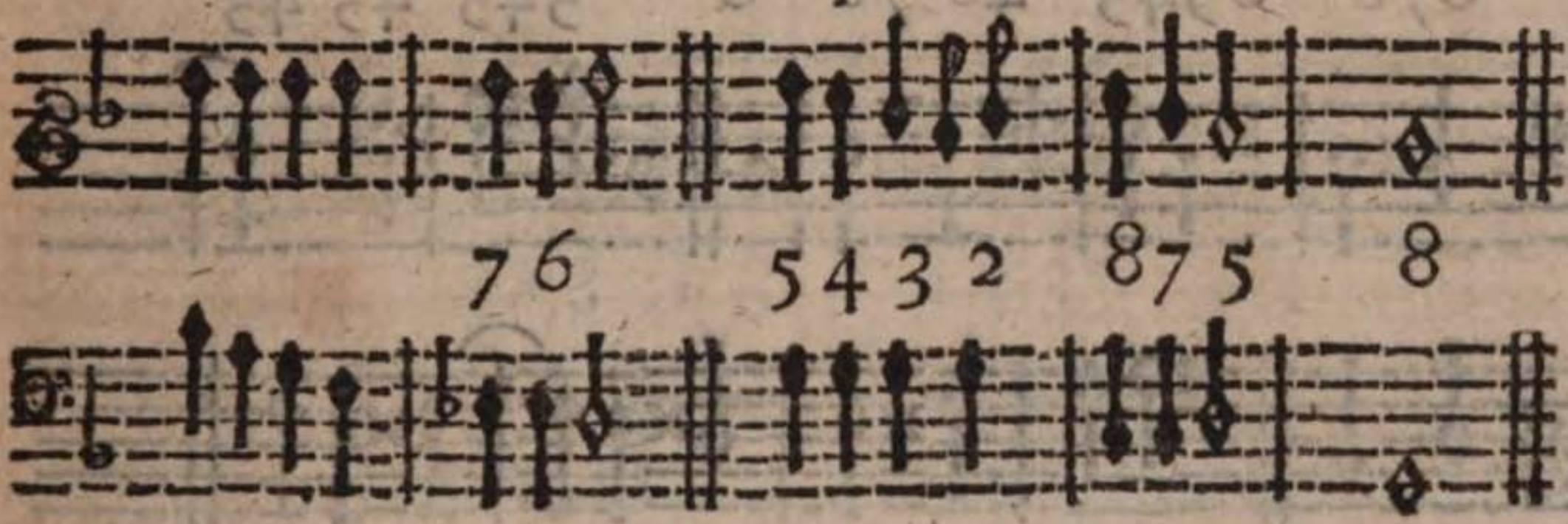
To which may be referred all kinds of Breakings or Dividings, either of the *Bass* it self, or of the *Descant* that is joyned to it; of which you may see hundreds of Examples in my Book named *The Division Viol*, 3*d*. Part; the whole discourse being upon that Subject.

Here again take notice, that two, three or more Notes standing together in the same

line

line or space may be considered as one entire Note; and may admit a Discord to be joyned to any of them, the first only excepted.

Example.



Although in this Example, I shew what liberty you have to use Discords, where many Notes stand together in the same line or space, which may properly be used in Vocal Musick, where both the Parts pronounce the same words or syllables together; yet it is not very usual in Musick made for Instruments.

§ 3. *Of Syncopation.*

THe other way in which Discords are not only allowed or admitted; but of most excellent use and Ornament in Composition; is, in Syncopation or Binding: That is, when a Note of one Part ends and breaks off upon the middle of the Note of another Part; as you see in the following Examples.

Syncopation in two Parts.

Syn-

Syncopation in three Parts.

Treble 1.

5 6 7 6 8 5 6 7 6 5 7 6 8

Treble 2.

3 2 3 3 3 3 4 3 3 3 3 3

Bass.

Treble 1.

Treble 2.

Bass.

Treble 1.

6 5 6 5 6 5 6 7 6 5 8

Treble 2.

3 3 3 4 3 4 3 4 3 8

Bass.

These Examples do shew you all the Bindings or Syncopations that are usually to be found: as 7*ths*. with 6*ths*; 6*ths*. with 5*ths*; 4*ths*. with 3*ds*; 3*ds*. with 2*ds*. Why 8*ths*. and 5*ths*. are exempt from Binding with their neighbouring Discords, shall presently appear.

In this way of Binding, a Discord may be applyed to the first Part of any Note of the *Bass*, if the other Part of the Binding-Note did sound in concordance to that Note of the *Bass* which went before: and sometimes also without that qualification; wherein some Skill or Judgment is required.

§ 4. *Passage of Discords.*

Discords thus admitted, we are next to consider how they are brought off, to render them delightful; for, simply of themselves they are harsh and displeasing to the Ear, and introduced into Musick only for variety; or, by striking the sense with a disproportionate sound, to beget a greater attention to that which follows; to the hearing whereof we are drawn on (as it were) by a vehement expectation.

This winding or bringing a Discord off, is alwayes best effected by changing from thence

thence into some Imperfect Concord, to which more sweetness seems to be added by the Discord sounding before it. And here you have the Reason why an 8*th*. and a 5*th*. do not admit of Syncopation or Binding, with their neighbouring Discords: because, a 7*th*. doth Pass more pleasingly into a 6*th*. as also a 9*th*. into a 10*th*. or 3*d*. And as for a 5*th*. though it Bind well enough with a 6*th*. (as you did see in some of the foregoing Examples) yet, with a 4*th*. it will not Bind so well, because a 4*th*. doth pass more properly into a 3*d*.

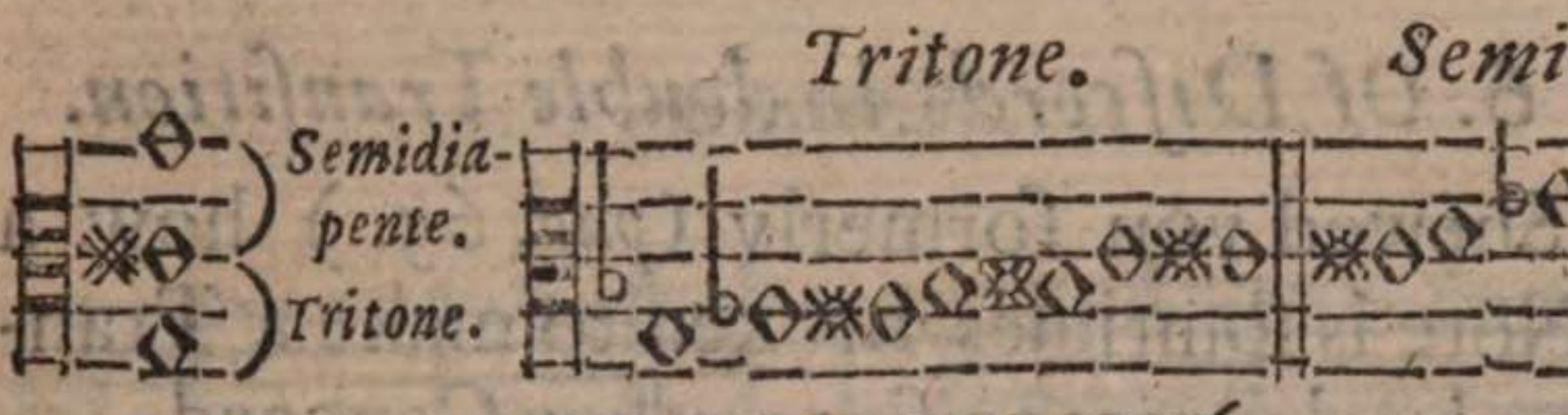
These little windings and bindings with Discords and Imperfect Concords after them, do very much delight the Ear: yet do not satisfie it, but hold it in suspense (as it were) until they come to a perfect Concord; where (as at a Period) we understand the sense of that which went before.

Now, in passing from Discords to Imperfect Concords, we commonly remove to that which is neareſt, rather than to one that is more remote; which Rule holds good also in passing from Imperfect Concords, to those that are more Perfect.

§ 5. *Of Discords Note against Note.*

ALthough we have mention'd but two wayes in which Discords are allowed; that is, in Diminution, and Syncopation; yet we find a third way, wherein Skilful Composers do often use them: which is, by setting Note for Note of the same quantity one against another. And though it be against the Common Rules of Composition; yet, being done with judgment and design, it may be ranked amongst the Elegances of Figurate Musick.

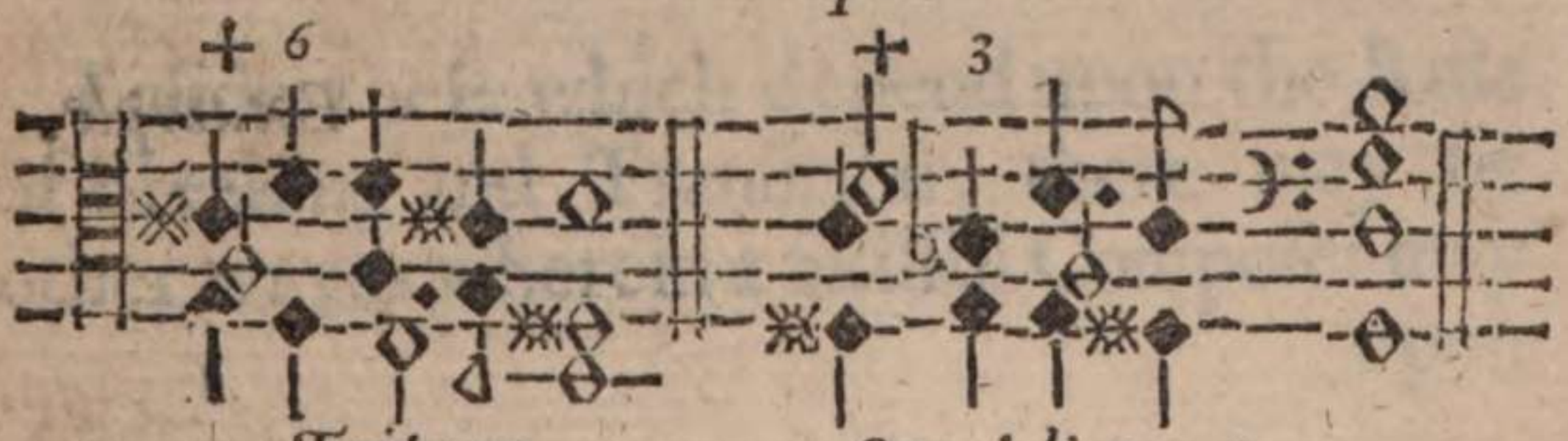
The prime or chief of which, for their use and excellency in Musick, are a *Tritone* and a *Semidiapente*; that is, the *Greater* or *Excessive* 4*th*. and the *Lesser* or *Defective* 5*th*. Which according to the Scale, where we have no other divisions or distinctions than *Semitones* or Half-Notes, seem to be the same *Intervall*, as to proportion of sound, either of them consisting of six *Semitones*; but their appearance in practice is, one of them as a 4*th*; the other like a 5*th*; which, if placed one above the other, complete the compass of an *Octave*, in manner following.



Their use in Figurate Descant is very frequent, both in Syncopation and Note against Note, as in *Counterpoint*. The *Tritone* passes naturally into a *6th*: The *Semidiapente* into a *3d.* thus.

The Parts or Sounds which they usually require to be joyned with them, either in Binding or without it; are a Second above the lower Note of the *Tritone*; and a Second above the higher Note of the *Semidiapente*; which makes that *6th.* we mention'd *p.* 60. as necessary to be joyned with an *Imperfect* 5*th.*

Example.



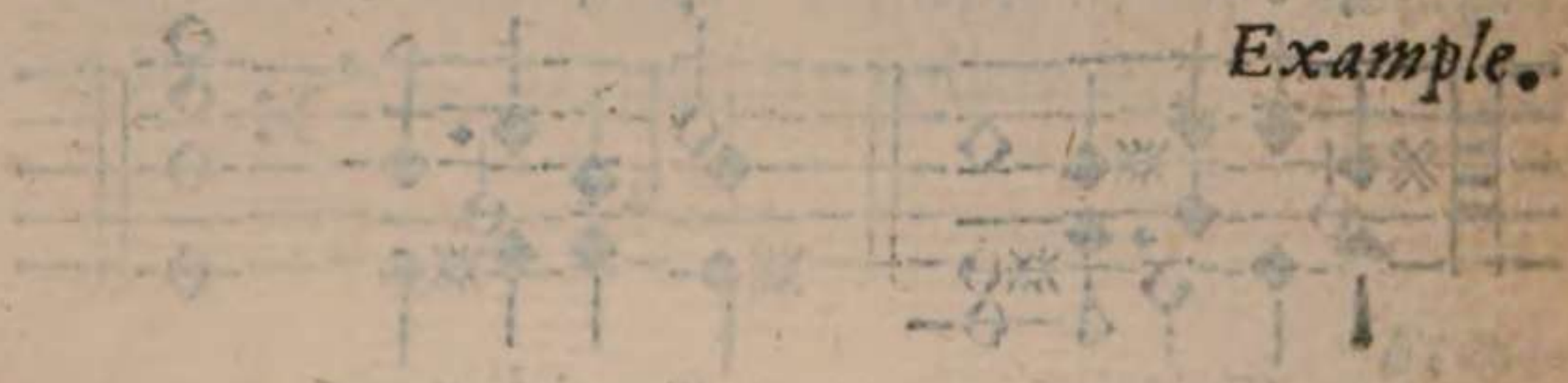
§ 6. *Of Discords in double Transition.*

I Shewed you formerly (*pag.* 65.) how a Note is somtimes broken to make a Transition by degrees to some other Concord.

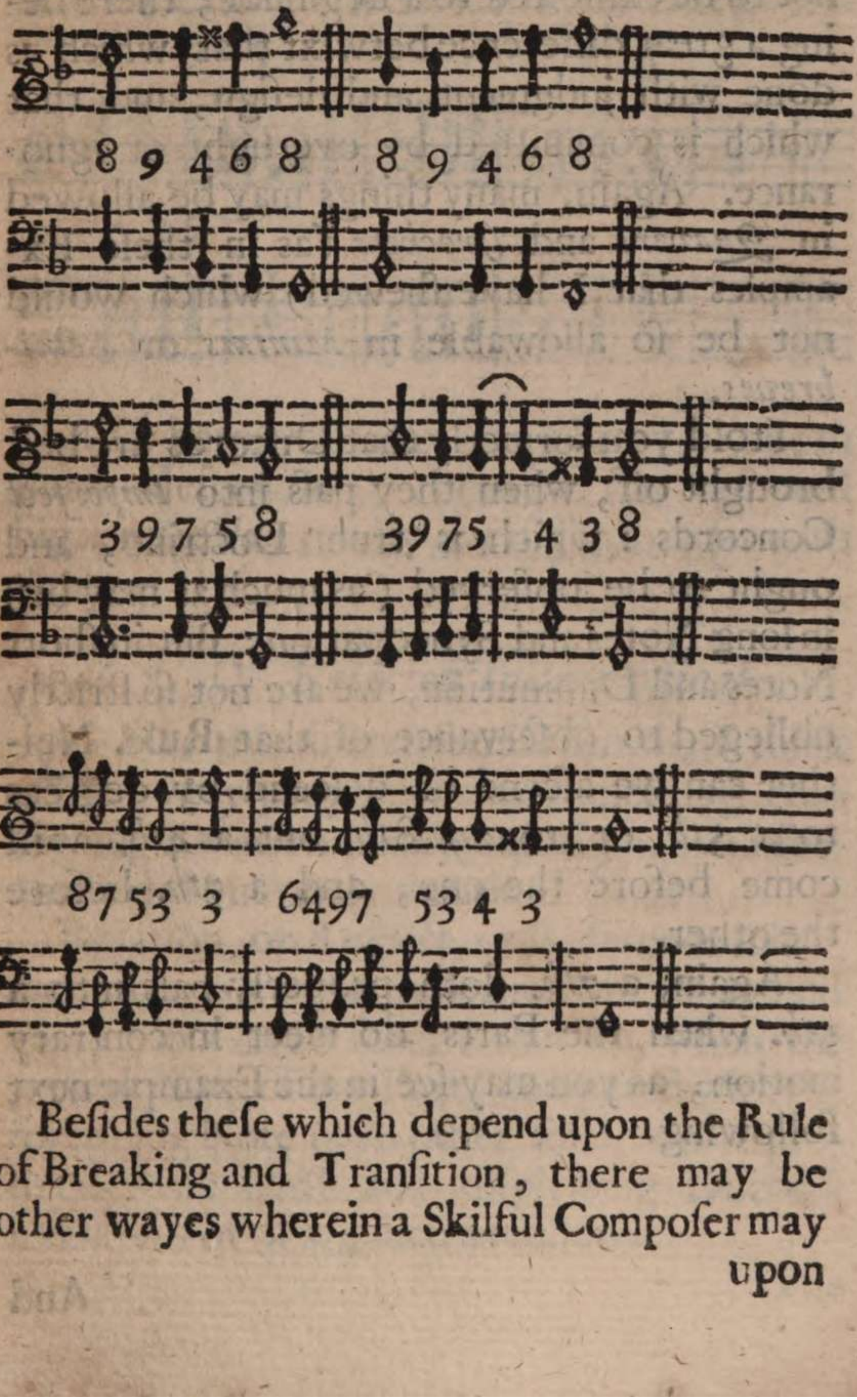
These Transitions or Breakings are commonly expres's'd in *Quavers* or *Crochets*: sometimes (though seldome) in *Minims*. The Examples I gave you were set for the *Treble*, but may be applyed to the *Bass* also, or any other Part.

Now, if the *Bass* and an upper Part, do both make a Transition at the same time, in Notes of the same quantity, and in contrary motion, which is their usual Passage; there must (of necessity) be an encounter of Discords, whilst either Part proceeds by degrees towards its designed Concord. And therefore in such a Passage Discords (no doubt) may be allowed Note against Note.

Example.



Example.



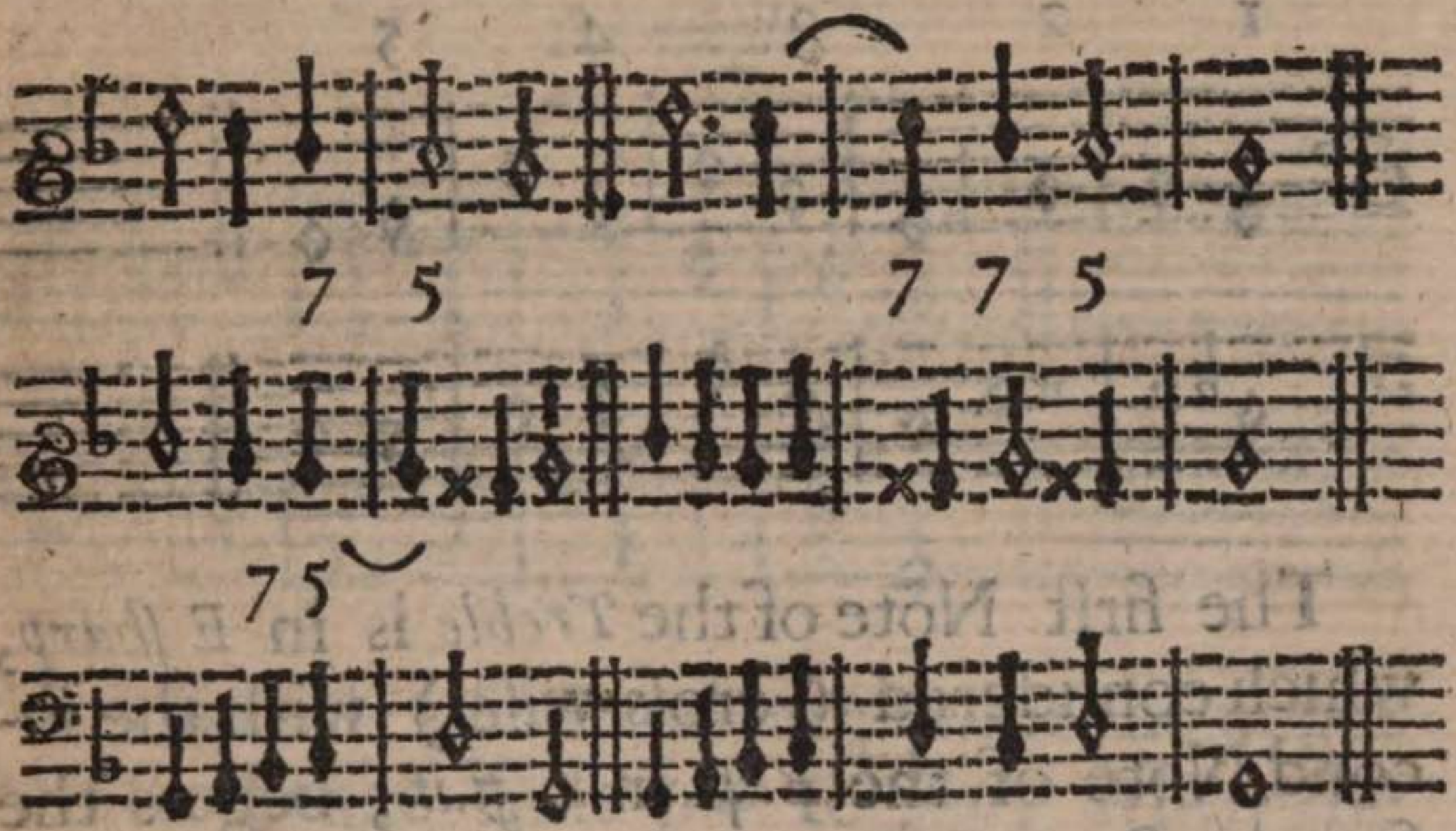
Besides these which depend upon the Rule of Breaking and Transition, there may be other wayes wherein a Skilful Composer may upon

upon design set a Discord, for which no general Rule is to be given; and therefore, not to be exhibited to a Beginner; there being a great difference betwixt that which is done with judgment and design, and that which is committed by oversight or ignorance. Again, many things may be allowed in *Quavers* and *Crochets* (as in these Examples that I have shewed) which would not be so allowable in *Minims* or *Semibreves*.

I told you formerly that Discords are best brought off, when they pass into *Imperfect* Concords: which is true Doctrine, and ought to be observed (as much as may be) in long Notes and Syncopation: But in short Notes and Diminution, we are not so strictly obliged to observance of that Rule. Neither can we ascend or descend by degrees to a 5*th*. or to an 8*th*. but a 4*th*. will come before the one, and a 7*th*. before the other.

Again, a 7*th*. doth properly pass into a 5*th*. when the Parts do meet in contrary motion, as you may see in the Example next following.

And



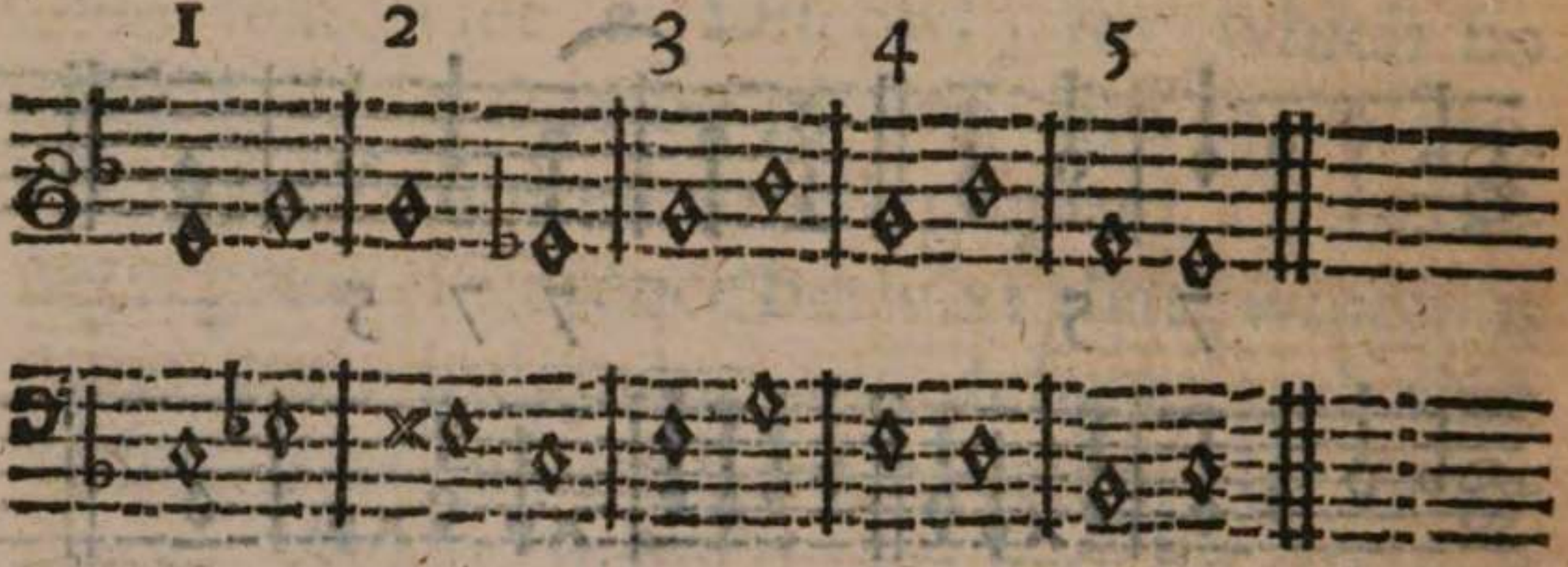
And here you may see two *7ths*, both Parts descending, betwixt the *Bass* and higher *Treble*; not by oversight, but set with design.

§ 7. *Of Relation Inharmonical.*

After this discourse of Discords, I think it very proper to say something concerning Relation Inharmonical, which I formerly did but onely mention.

Relation, or Respect, or Reference Inharmonical, is a harsh reflection of *Flat* against *Sharp*, in a cross form: that is, when the present Note of one Part, compared with the foregoing Note of an other Part, doth produce some harsh and displeasing Discord. Examples of it are such as follow.

The



The firſt Note of the *Treble* is in *E ſharp*, which conſidered (croſs-wiſe) with the ſecond Note of the *Baſs* in *E flat*, begets the ſound of a *Leſſer Second*, which is a Diſcord. The ſecond Example is the ſame deſcending.

The third Example, comparing *E ſharp* in the *Baſs*, with *B flat* in the *Treble*, produces a falſe 5*th*. which is alſo a Diſcord. The like may be ſaid of the fourth Example.

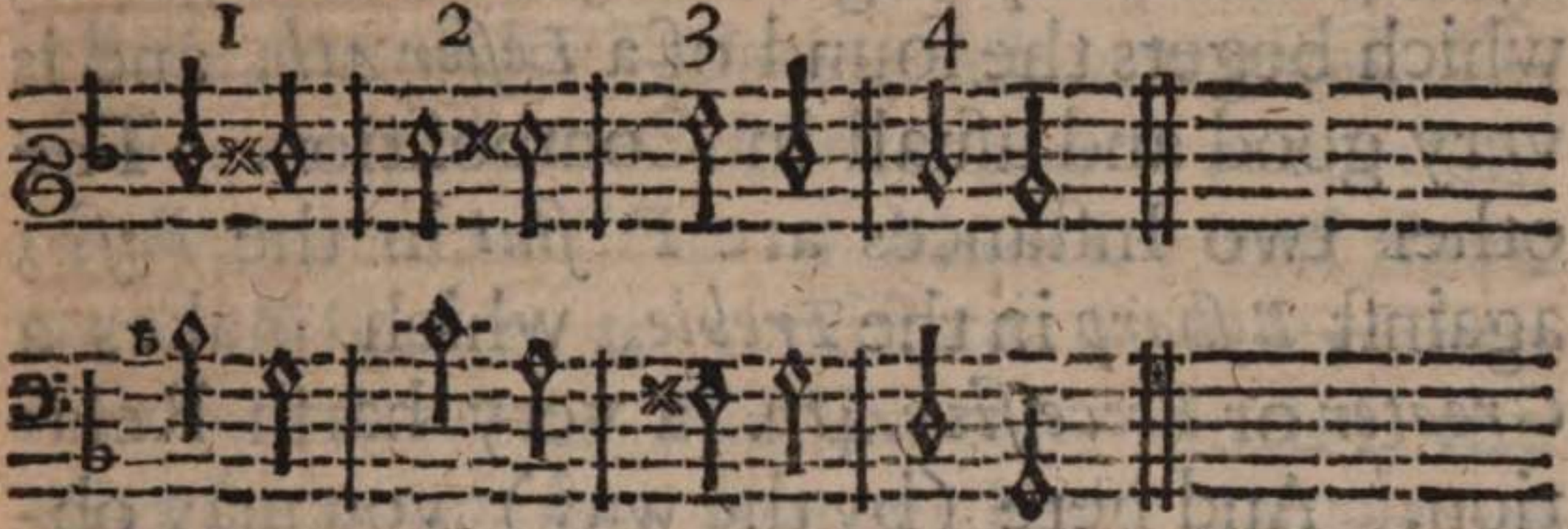
The firſt Note of the *Baſs* in the fifth Example ſtands in *B flat* : which compared with the laſt Note of the *Treble*, in *E ſharp*, produces the ſound of a *Tritone* or *Greater* 4*th*. which is alſo a harſh Diſcord.

Though theſe croſs Relations ſound not both together, yet they leave a harſhneſs in the Ear, which is to be avoided ; eſpecially in Compoſition of few Parts.

But you muſt know, that this croſs reflection of *Flat* againſt *ſharp*, doth not alwayes produce Relation Inharmonical.

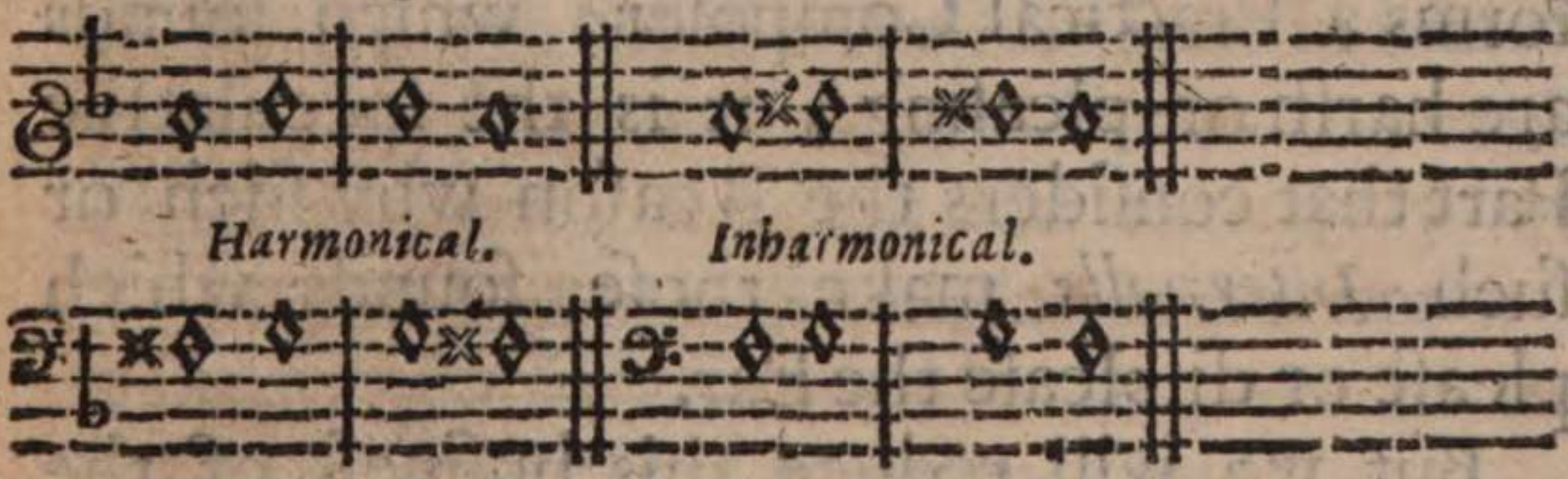
Example.

Example.



For it is both usual and proper for the upper Part to change from *flat* to *sharp* when the *Bass* doth fall a *Lesser* 3*d.* as you see in the first and second Bars of this Example. Also that reflection of *F sharp* against *B flat*, in the third Bar, which produces the sound of a *Lesser* 4*th.* is not Relation Inharmonical. The reason thereof you shall presently have. But first I will give you a clearer Instance thereof, by comparing it with another 4*th.* *flat* against *sharp* cross-wise, that your own Ear may better judge what is, and what is not, Relation Inharmonical. *Example.*

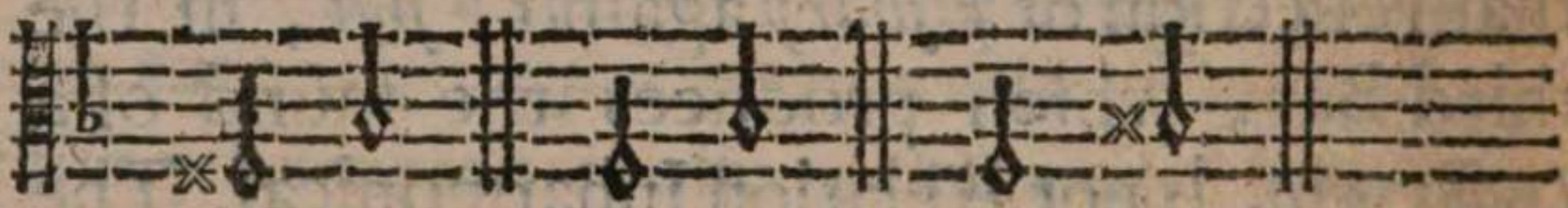
Good. *good.* *Bad.* *bad.*



Harmonical. *Inharmonical.*

The

The first two Instances shew a Relation of *F sharp* in the *Bass*, against *B flat* in the *Treble*, which begets the sound of a *Lesser 4th.* and is very good and usuall in Composition. The other two Instances are *F flat* in the *Bass*, against *B sharp* in the *Treble*, which makes a *Greater* or *Excessive 4th.* a very harsh Relation. And here (by the way) you may observe three different *4ths.* in Practical Musick. *viz.* 1. From *F sharp* to *B flat* upward; 2. From *F flat* to *B flat*; and 3. From *F flat* to *B sharp*, thus exemplified.



Lesser 4th. *Perfect 4th.* *Greater 4th.*

As to the reason, why *F sharp* against *B flat* doth not produce Relation Inharmonical, we are to consider the proportion of its *Intervall*; which (indeed) belongs rather to the Theory of Musick: for though the Ear informs a Practical Composer, which sounds are harsh or pleasing; it is the speculative Part that considers the Reason why such or such *Intervalls* make those sounds which please or displease the Ear.

But we will reduce this business of the

Lesser

Lesser 4th. into Practice; that thereby we may give a reason to a Practical Musitian why it falls not under Relation Inharmonical. To which purpose we will examine it according to our common Scale of Musick; and there we shall find it to consist of no more than four *Semitones* or Half-Notes; which is the very same number that makes a *Ditone* or *Greater 3d.* Example will render it more plain.

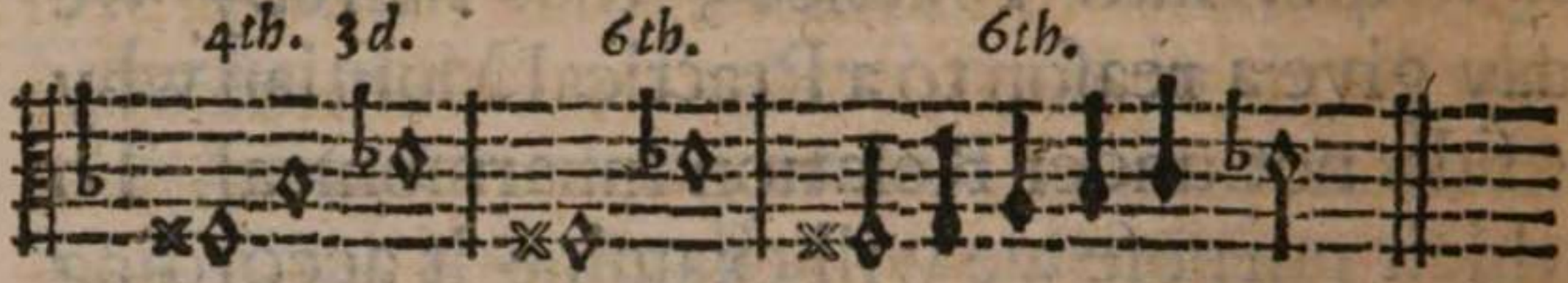
Lesser 4th. *Greater 3d.*

1 2 3 4 1 2 3 4

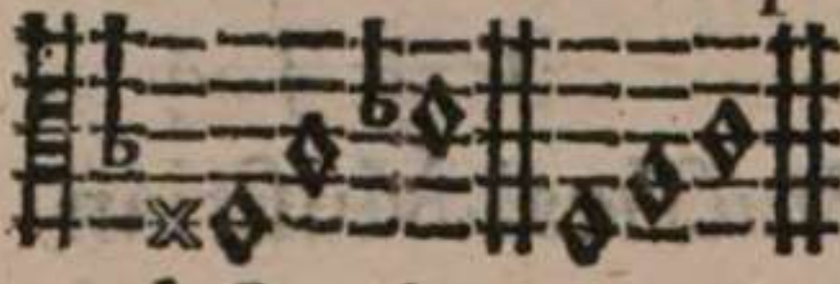
Now I suppose that no Practical Musitian will say that the two Terms of a *Greater 3d.* have any harsh relation one to the other; which granted, doth also exempt the other (being the like *Intervall*) from Relation Inharmonical, though in appearance it be a *4th.* and hath *flat* against *sharp* in a cross reflection,

By this you may perceive that distances in the Scale, are not alwayes the same in sound, which they seem to the sight. To illustrate this a little further, we will add a *Lesser 3d.* to the former *lesser 4th.* which in appearance will make a *Lesser 6th.* for so the degrees in the Scale will exhibit it, in manner following.

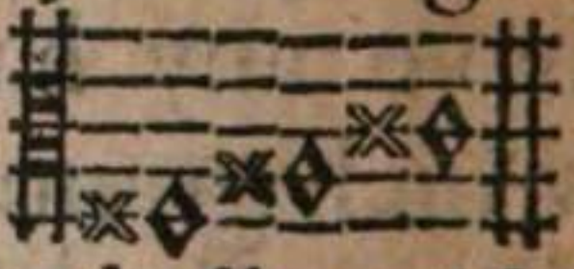
But



But this *6th.* in sight, is no more in sound than a common *5th.* which we may demonstrate by the Scale it self: For, if we remove each Term a *Semitone* lower (which must needs keep them still at the same distance) we shall find the *6th.* changed into a *5th.* in sight as well as sound; and the *Lesser* *4th.* likewise changed into a *Greater* *3d.* as you may see in this Example.



And if we remove the latter three Notes again, and set them a *Semitone* higher by adding a *sharp* to each Note thus; that which in the first Instance was *D flat*, is now become *C sharp*; and likewise *B flat* now changed into *A sharp*.



This removing of the Concords a *Semitone* higher or lower, as also the changing them into Keys which have no affinity with the Cardinall Key upon which the Aire of the Musick dependeth; does many times cause an Untunableness in the Concords, as though our Strings were out of Tune when we Play upon Instruments which have fixed Stops

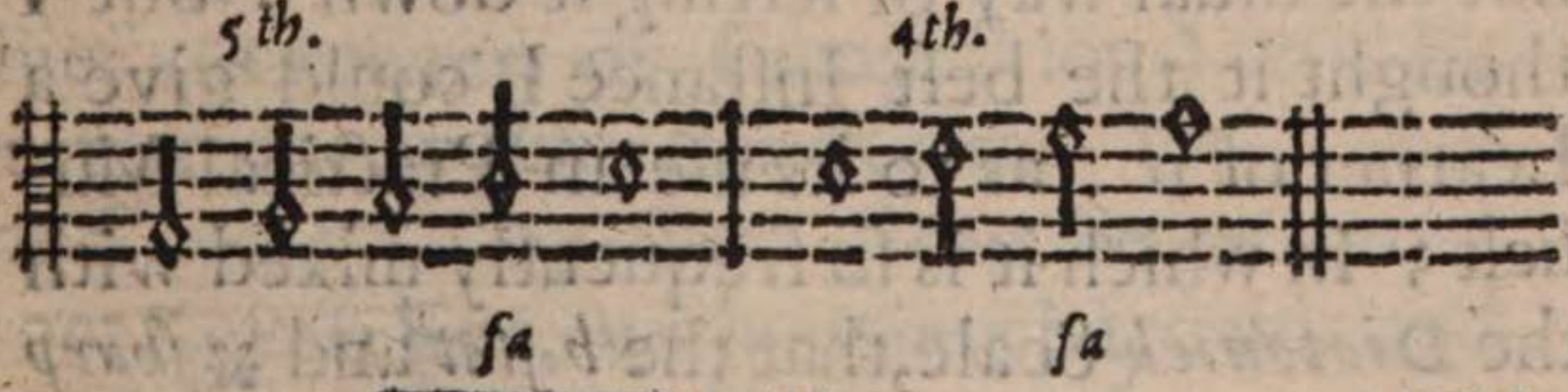
or

or *Frets*: And this also happens amongst the Keys of Harpsecords, and Organs. The reason whereof, is, the inequallity of *Tones* and *Semitones*; either of them having their *Major* and *Minor*; which our common Scale doth not distinguish. And This has caused some to complain against the Scale it self, as though it were defective. Concerning which I will presume no further then the delivering of my own opinion; to which purpose, I must first say something.

§ 8. *Of the three Scales of Musick.*

THe three Scales are these. 1. *Scala Diatonica.* 2. *Scala Cromatica.* 3. *Scala Enharmonica.* The *Diatonick* Scale, is that which rises to a 5*th.* by three *Tones* and a *Semitone*; and from thence to the 8*th.* by two *Tones* and one *Semitone*: which *Semitone* is denoted in both places by *Fa*; as I shewed in the beginning of this Treatise.

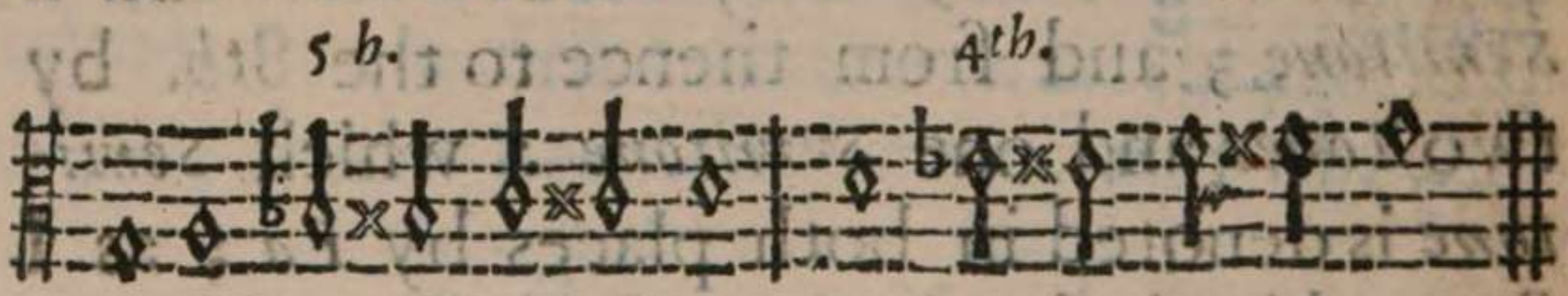
Example.



This is (in effect) the Old *Grecian* Scale, conſiſting of four *Tetrachords*, or 4*ths*. extending to a double *Octave*; which *Guido Aretinus* a Monk of St. *Benedict*'s Order (about the year of our Lord 960.) changed into the form in which it now is; ſetting this *Greek* letter Γ *Gamma* at the bottom of it, to acknowledge from whence he had it: And This (for its general uſe) is now called the Common Scale of Muſick.

The *Chromatick* Scale riſes to a 5*th*. by a *Tone* and five *Semitones*; and from thence proceeds to an 8*th*. by five *Semitones* more.

Example.

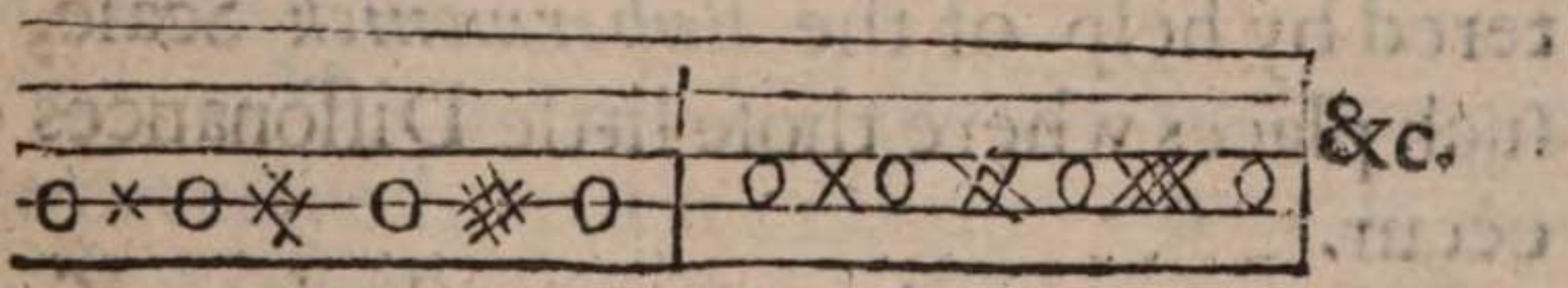


Some perhaps may find fault with this Example of the *Chromatick* Scale, as being not the uſual way of ſetting it down: but I thought it the beſt Inſtance I could give a Learner of it, as to its uſe in Practical Muſick; In which it is ſo frequently mixed with the *Diatonick* Scale, that the *b flat* and ♯ *ſharp*

which

which formerly belonged to *B* onely, have now got the names of the *Chromatick* signs, by their frequent application to Notes in all places of the Scale: and the Musick which moves much in *Semitones* or Half-Notes, is, commonly called *Chromatick* Musick. And from hence it is that an *Octave* is divided into 12 *Semitones*.

The *Enharmonick* Scale rises gradually by *Dieses* or Quarter-Notes; of which 24 make up an *Octave*; and is so far out of use, that we scarce know how to give an *Example* of it. Those who endevour it, do set it down in this manner,



But, as to its use, in Practical Musick, I am yet to seek. For I do not conceive how a natural Voyce can ascend or descend by such Minute degrees, and hit them right in Tune. Neither do I see how Syncopes or Bindings with Discords (which are the chief ornaments of Composition) can be performed by Quarter-Notes. Or, how the Concords (by them) can be removed from Key to Key, without much trouble and

confusion. For these reasons I am slow to beleive that any good Musick (especially of many Parts) can be composed by Quarter Notes, although I hear some talk much of it.

Onely one place there is, where I conceive a Quarter-Note might serve in stead of a *Semitone*; which is, in the Binding Cadence of the *Greater 3d.* and That, commonly, is covered or drowned either by the *Tril* of the Voyce, or shake of the Finger.

But some do fancy, that, as the *Diatonick* Scale is made more elegant by a Mixture of the *Chromatick*; so likewise it might be bettered by help of the *Enharmonick* Scale, in such places where those little Dissonances do occur.

I do not deny but that the slitting of the Keyes in *Harpsecords* and *Organs*; as also the placing of a *Middle Fret* near the Top or Nut of a Viol or *Theorbo*, where the space is wide may be useful in some cases, for the sweetning of such Dissonances as may happen in those places: but I do not conceive that the *Enharmonick* Scale is therein concerned; seeing those Dissonances are sometimes more, sometimes less, and seldom that any of them do hit precisely the quarter of a Note.

Now,

Now, as to my opinion concerning our common Scale of Musick; taking it with its mixture of the *Chromatick*; I think it lies not in the wit of man to frame a better, as to all intents and purposes for Practical Musick. And, as for those little Dissonances (for so I call them for want of a better word to express them) the fault is not in the Scale, whose office and design is no more than to denote the distances of the Concords and Discords, according to the Lines and Spaces of which it doth consist; and to shew by what degrees of *Tones* and *Semitones* a Voyce may rise or fall.

For in Vocal Musick those Dissonances are not perceived, neither do they occur in Instruments which have no *Frets*, as *Violins* and wind Instruments, where the sound is modulated by the touch of the Finger; but in such onely as have fixed Stops or *Frets*; which, being placed and fitted for the most usual Keyes in the Scale, seem out of order when we change to Keys less usual; and that (as I said) doth happen by reason of the inequality of *Tones* and *Semitones*, especially of the latter.

Concerning which I shall (with submission to better judgments) adventure to deliver

my own sense and opinion. And though it belongs more properly to the Mathematick Part of Musick, yet (happily) a Practical explication thereof may give some satisfaction to a Practical Musitian, when he shall see and understand the Reason

§ 9. *Of Greater and Lesser* Semitones.

First, you must know, that Sounds have their Proportions as well as Numbers.

Those proportions may be explicated by a line divided into 2, 3, 4, 5, or more equal Parts. We will suppose that line to be the String of a *Lute* or *Viol*. Take which String you please, so it be true; but the smallest is fittest for the purpose.

Divide the length of that String, from the Nutt to the Bridge, into two equal parts; stop it in the Middle, and you will hear the Sound of an *Octave*, if you compare it with the Sound of the open String. Therefore is a *Diapason* said to be in *dupla* proportion to its *Octave*.

Next, divide the String into three equal parts; and stop that part next the Nutt (which will be at the *Fret* [*b*] if rightly placed) compare the Sound thereof with the open String, and you will hear the difference

rence to be a 5*th*. Thence is a 5*th*. said to be *Sesquialtera* proportion; that is, as 2 is to 3.

Again, divide your String into four equal Parts; stop that Part next the Nut (which will be, at the [*f*] *Fret*) and you have a 4*th*. to the open String. Therefore a 4*th*. is said to be *Sesquitertia* proportion, as 3 is to 4. By these you may conceive the rest towards the Nutt.

If you ask me concerning the other half of the String from the middle to the Bridge: the middle of that half makes another *Octave*; and so, every middle one after another.

We will now come a little nearer to our business of the *semitones*. To which purpose, we must divide the *Octave* it self into equal Parts. First, in the Middle; which will fall upon the *Fret* [*f*.] Examine the Sound from [*f*] to [*n*] (which is *Octave* to the open String) and you will find it to be a 5*th*. Try the other half which is towards the Nutt, and you will hear it is but a 4*th*.

Next, divide that 5*th*. which is from [*f*] to [*n*] into two equal Parts; and you will find That half, which is towards the Bridge, to be a *Greater* 3*d*. and the other half to the Nutt-ward, to be a *Lesser* 3*d*.

Then divide that *Greater* 3*d.* into two equal parts, and you will have a *Greater* and a *Lesser Tone.* Lastly, divide that *Greater Tone* (which was that half next the *Bridge*) into two equal Parts, and you have a *Greater* and a *Lesser Semitone*; the *Greater* being alwayes that half which is nearer to the Bridge.

By this you may perceive that all our Musical *Intervals* arise from the Division of a Line or String into equal Parts; and that those equal Parts; do still produce unequal Sounds. And this is the very Reason that we have *Greater* and *Lesser Semitones.*

Thereupon, is a *Tone*, or whole Note (as we term it) divided into Nine Particles, called *Comma's*: five of which are assigned to the *Greater Semitone*; and four to the *Less.* The difference betwixt them is called *Apotome*, which signifies a cutting off. Some Authors call the *Greater Semitone*, *Apotome*; That is (I suppose) because it includes the odd *Comma* which makes that *Apotome.* Thus you see a *Tone* or Note divided into a *Greater* and *Lesser Half*; but, how to divide it into two equal Halfs, I never see determin'd.

The

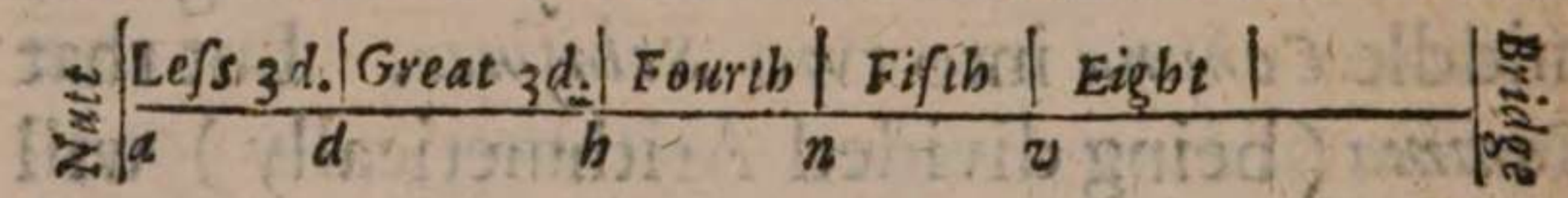
The famous *Kircher* in his Learned and Elaborate *Musurgia Universalis*, pag. 103. treating of the Mathematick Part of Musick, (which he handles more clearly and largely than any Author (I think) that ever wrote upon that Subject) doth shew us the Type of a *Tone* cut in the middle by dividing the middle *Comma* into two *Schismes*. But that *Comma* (being divided Arithmetically) will have its *Greater* and a *Lesser* half(as to Sound) as well as any greater *Interval* so divided.

The neareſt Inſtance I can give you of a Sound parted in the middle, is an *Octave*, divided into a *Tritone*, and a *Semidiapente*; either of them conſiſting of ſix *Semitones*, as I ſhewed *pag.* 87. and yet there is ſome little difference in their Rations or Habitudes.

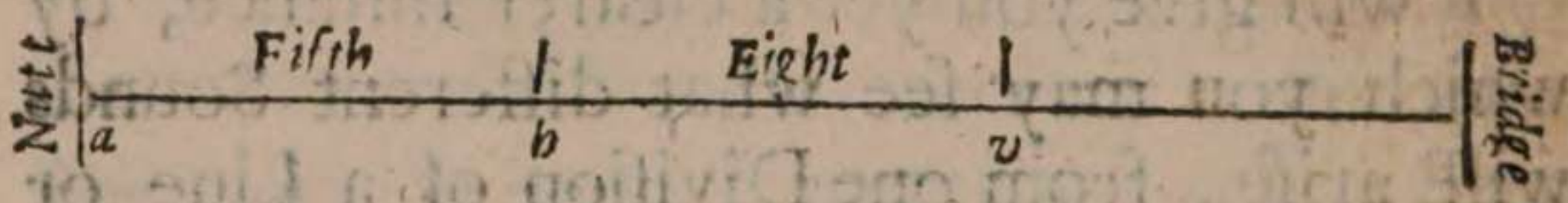
I will give you yet a clearer Inſtance, by which you may ſee what different Sounds will ariſe, from one Diviſion of a Line or String into equal Parts. To which purpoſe, divide that 5*th*. which is from the Nutt to [*b*] *Fret*, into two equal Parts, with a pair of Compaſſes; (the middle whereof will hit upon [*d*] *Fret*, if it be not placed with ſome abatement, for the reaſons foremen-tioned;) and you will find, that the ſame wideneſs of the Compaſs which divided the

5*th*.

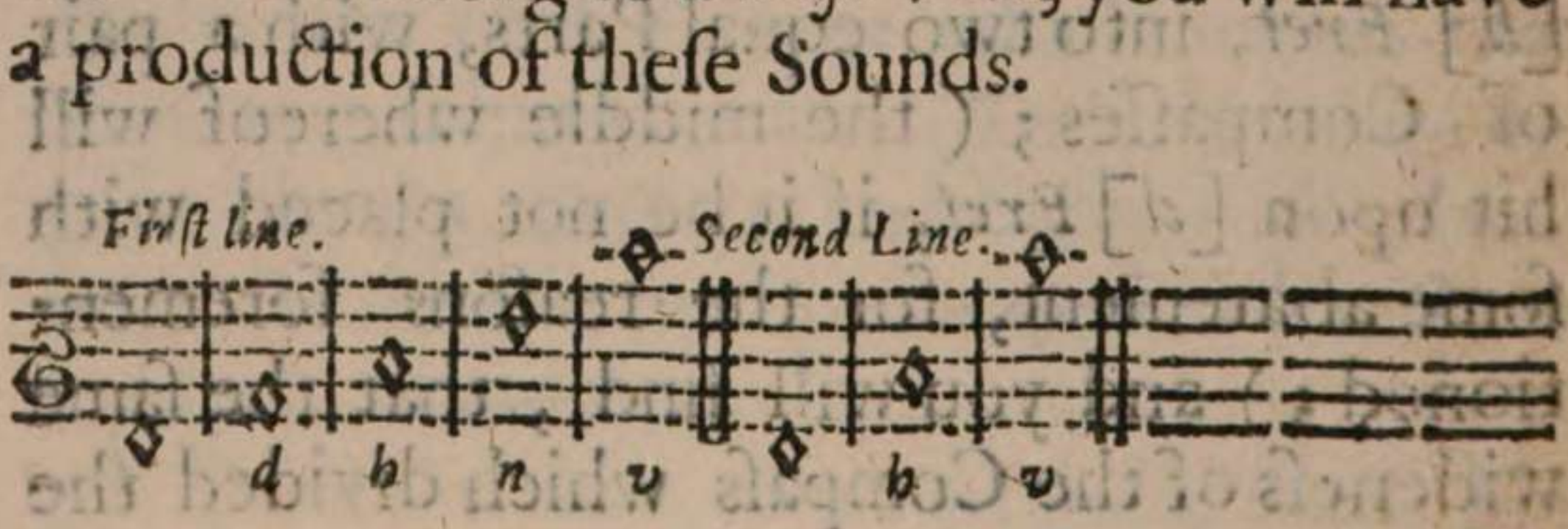
5*th*. in the middle, and ſo made a *Greater* and a *Leſſer* 3*d*. the ſame wideneſs (I ſay) applyed from [*b*] towards the Bridge, will, in the firſt place from [*b*] produce a 4*th*; in the next place, a 5*th*. and in the next after that, an 8*th*. according to this Line.



But ſeeing you cannot conveniently hear the Sound of that 8*th*. it being ſo near the Bridge; take the wideneſs of the 5*th*. from the Nutt to [*b*] and you will find that the ſame wideneſs which makes a 5*th*. doth make an 8*th*. in the next place after it; according to this Line.



If you pleaſe to try theſe diſtances upon the *Treble* String of a *Baſs Viol*, you will have a production of theſe Sounds.



By

By this you may perceive that every equal division of a line or string, doth still produce a greater *Interval* of Sound, as it approches nearer to the Bridge : And, by this which hath been shewed ; I suppose you see not only the Reason, but Necessity, of *Greater* and *Lesser Semitones.* Our next business is to examine

§ 10. *Where these Greater and Lesser Semitones arise in the Scale of Musick.*

THis depends upon the Key in which a Song is set ; and upon the division of its 5*th.* into the *Greater* and *Lesser* 3*d.* and the placing of these ; which determines whether the Key be *flat* or *sharp*, as hath been shewed. We will suppose the Key to be in *G.*

The *Diatonick* Scale hath only two places in each *Octave*, in which a *Semitone* takes place. One is in rising to the 5*th.* The other in rising from thence to the 8*th.* And these two places are known by the Note *fa* ; as formerly shewed. These two Sounds denoted by *fa*, are alwayes the *Lesser Semitone* from that degree which is next under them. So

that

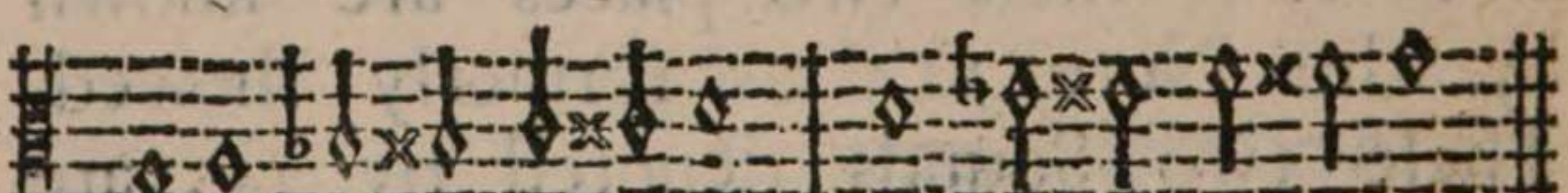
that from *A* to *B flat*, is a *Lesser Semitone*; and betwixt *B flat* and *B sharp* (which makes the difference of the *Lesser* and *Greater* 3*d*.) is (or ought to be) alwayes the *Greater Semitone*. The like may be understood of the higher *fa*.

I know that some Authors do place the *Greater Semitone* from *A* to *B flat*, and the *Lesser* betwixt *B flat* and *B sharp*; but I adhere to the other opinion, as the more rational to my understanding.

By this you see where *Greater* and *Lesser Semitones* take place in the *Diatonick* Scale. We will now cast our Eye upon them as they rise in the *Chromatick*; according to the Example I gave you of it. In which, the *Greater* and *Lesser* Half-Notes do follow each other successively, as shall be here denoted by two letters; *l* for *Lesser*, and *g* for *Greater*.

Example.

l g l g l l g l g l



Now, if we should remove this Example

a *Semitone* higher or lower; the *Lesser Semitones* would fall in the places of the *Greater*; and contrarily, the *Greater* in the places of the *Lesser*: which transposition, is the chief cause of those little Dissonances, which occasion'd this discourse.

Your best way to avoid them, is, to set your Musick in the usual and most natural Keys of the Scale.

A COMPENDIUM OF PRACTICALL MUSICK.

FOURTH PART.

TEACHING

The Form of Figurate Descant.

§ 1. *What is meant by Figurate Descant.*

FIgurate Descant is that wherein Discords are concerned as well as Concords. And, as we termed Plain Descant (in which was taught the use of the Concords) The Ground-work or Grammar of Musical Composition, so may we as properly nominate This,

This, the Ornament or Rhetorical part of Muſick. For, in This are introduced all the varieties of Points, Fuges, Syncope's or Bindings, Diverſities of Meaſures, Intermixtures of diſcording Sounds; or what elſe Art and Fancy can exhibit; which, as different Flowers and Figures, do ſet forth and adorn the Compoſition; whence it is named *Melotheſia florida vel figurata*, Florid or Figurate Deſcant.

§ 2. *Of the* Greek *Moods, and* Latin *Tones.*

BEfore we treat of Figurate Deſcant I muſt not omit to ſay ſomething concerning the Moods or Tones. Not ſo much for any great uſe we have of them, as to let you know what is meant by them; and that I may not appear ſingular; for you ſhall ſcarce meet with any Author that has writ of Muſick, but you will read ſomething concerning them.

The Moods we mention'd in the firſt Part of this Treatiſe, were in reference to Notes, and Meaſure of Time. Theſe are concerning Tune.

That which the *Grecians* called Mode or

Mood,

Mood, the *Latins* termed Tone or Tune. The design of either was, to shew in what Key a Song was set, and which Keys had affinity one with another. The *Greeks* distinguished their Moods by the names of their Provinces; as *Dorick*, *Lidian*, *Ionick*, *Phrigian*, *&c.* The *Latins* reduced theirs, to eight Plain-song Tunes; and those were set in the *Tenor*; so called, because it was the Holding Part to which they did apply their Descant.

These Plain-songs did seldome exceed the Compass of six Notes or degrees of Sound: and therefore were *Ut* and *Re* (as I suppose) applyed to the two lowest, that each degree might have a several appellation: otherwise, four names, as now we use, *viz.* *Mi*, *Fa*, *Sol*, *La*, had been both more easie, and more suitable to the ancient Scale, which consisted of *Tetrachords* or 4*ths*. two of which made up the Compass of an *Octave*.

From these six Notes, *Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La*, did arise three properties of Singing; which they named *B Quarre*, *B Molle*, and *Propexchant* or *Naturall*. *B Quarre*, was when they Sung *Mi* in *B*; that Cliff being then made of a Square form thus ♮ and set at the beginning of the Lines, as we now

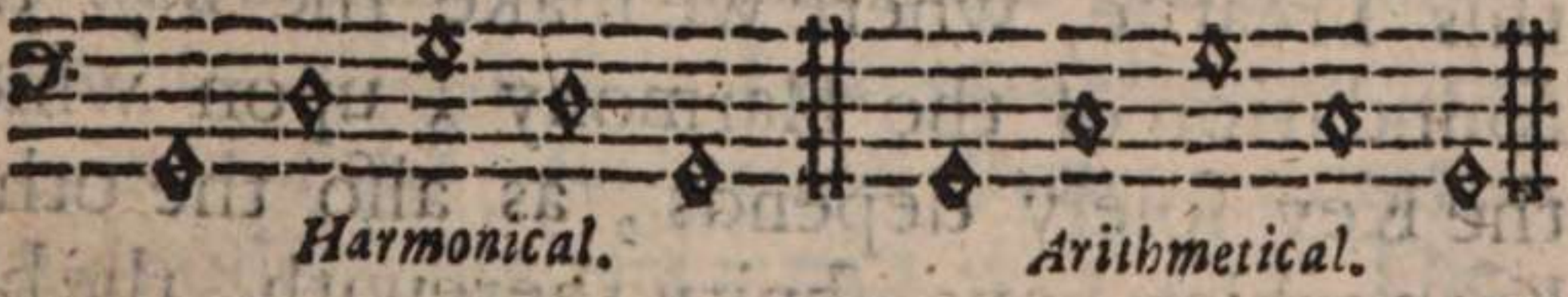
set

set some one of the other three *Cliffs*. *B Molle* was when they sung *fa* in *B*. *Properchant* was when their *Ut* was applyed to *C*; so, that their six Notes did not reach so high as to touch *B* either *flat* or *sharp*. But in our Modern Musick, we acknowledge no such thing as *Properchant*; every Song being, of its own nature, either *flat* or *sharp*: and that, determin'd (not by *B*'s *flat* or *sharp*, but) by the *Greater* or *Lesser* 3*d*. being joyned next to the Key in which any Song is set.

These Moods or Tones had yet another distinction; and that was, *Authentick*, or *Plagal*. This depended upon the dividing of the *Octave* into its 5*th*. and 4*th*. *Authentick* was when the 5*th*. stood in the lower place, according to the Harmonical division of an *Octave*. *Plagal*, was when the 5*th*. possest the upper place, according to the Arithmetical division thereof.

Example.

Authentick. *Plagal.*



Harmonical. *Arithmetical.*

Many Volumes have been wrote about these Moods or Tones, concerning their

use, their number, nature and affinity one with another; and yet the business left imperfect or obscure, as to any certain Rule for regulating the Key and Air of the Musick, though one of the greatest concernments of Musical Composition.

Mr. *Morley* (upon this Subject) in his *Introduction to Musick*, pag. 147. his Scholar making this Quærie. *Have you no general Rule to be given for an instruction for keeping of the Key?* answers *No*; *for it must proceed only of the judgment of the Composer*; *yet* (saith he) *the Churchmen for keeping of their Keys have devised certain Notes commonly called the eight Tunes*, &c. of which he only gives Examples, and so leaves the business. And no marvail they could give no certain Rule, so long as they took their sight from the *Tenor*; in which case it must of necessity be left to the judgment of the Composer or Singer of Descant, what *Bass* he will apply unto it. But, according to the Method formerly deliver'd in this Treatise, where we make the *Bass* the foundation of the Harmony, upon which the Key solely depends, as also the other Keys which have affinity therewith, the business is reduced to a certainty of Rule, both plain and easie. (see *pag.* 43. Concerning the

Key

Key or Tone.) And though in Figurate Descant we often have occasion to apply under-Notes to an upper Part, as you will see hereafter, yet the whole conduct of the Composition, as to the Key and middle Closes thereto belonging, is the very same, and therefore to be observed, according to what we there delivered.

I give you this brief account of the Moods and Tones, that you might not be wholly ignorant of any thing that belongs to Musick: To which purpose I have contrived this little Table; collected out of such Authors as number 12 Tones or Tunes answerable to the *Grecian* Moods; to wit, six *Authentick*, & six *Plagal*.

Authentick.			*Plagall.*	
D	1	*Dorick*	2	*Hypo-Dorick*
E		*Phrygian*	4	*Hypo-Phrygian*
F	5	*Lydian*	6	*Hypo-Lydian*
G	7	*Mixolydian*	8	*Hypo-Mixolydian*
A	9	*Æolian*	10	*Hypo-Æolian*
C	11	*Ionick*	12	*Hypo-Ionick*

The first Column shews the Keys in the Scale of Musick to which those Tones and Moods are assigned. The second expresses the order of the *Authentick* Tones; known by their odd Numbers; as 1. 3. 5, *&c.* The third Column contains the names of the *Grecian Authentick* Moods. The fourth shews

the *Plagal* Tones; known alwayes by their even numbers; as 2. 4. 6, *&c.* The laſt or fifth Column contains the names of the *Grecian Plagal* Moods; diſtinguiſhed by the particle *Hypo*.

Where you may obſerve, that *B mi*, is exempt from having any Tone or Mood aſſigned to it; becauſe *F fa*, doth make an *Imperfect* 5*th.* thereto. Howbeit, *B fa*, is become a Key or Tone now much in uſe, eſpecially in Muſick compoſed for Inſtruments.

But, whereas we read ſuch ſtrange and marvellous things of the various affections and different effects of the *Grecian* Moods; we may very probably conjecture that it proceeded chiefly from their having Moods of different meaſure joyned with them; which, we find by experience, doth make that vaſt difference betwixt Light and Grave Muſick; though both ſet in the ſame Key, and conſequently the ſame Mood or Tone.

§ 3. *Of Figurate Muſick in general.*

Figurate Deſcant (as I told you) is that wherein Diſcords are concerned as well (though not ſo much) as Concords. You have already been taught the uſe of both

in

in Compoſition; and Theſe are the Two Materials which muſt ſerve you for the raiſing of all Structures in Figurate Muſick.

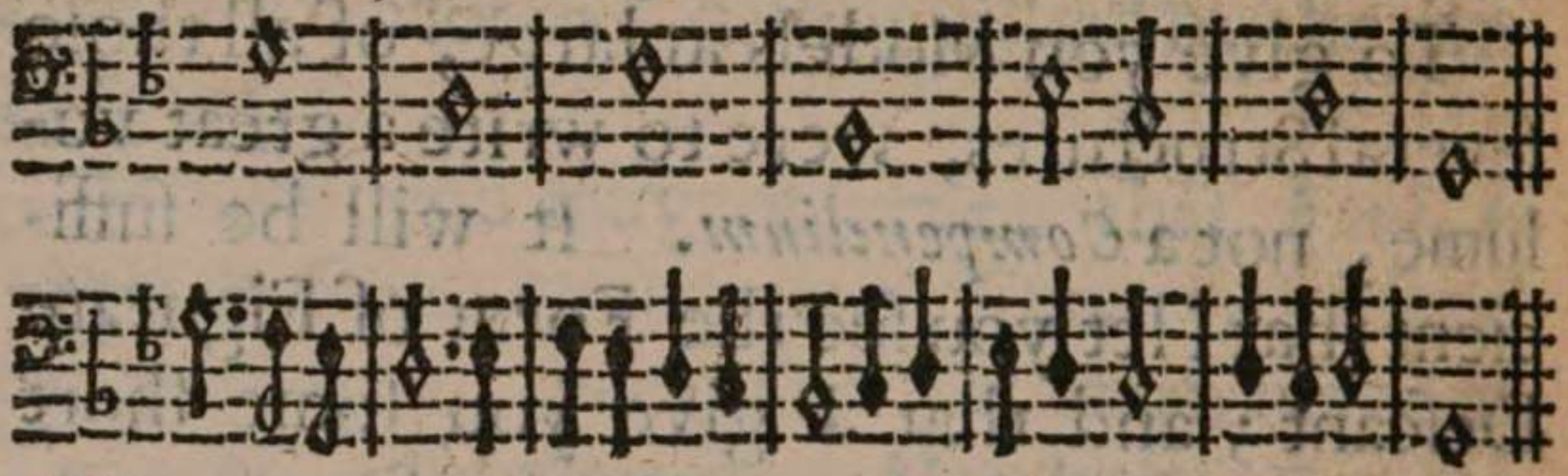
To give you Models at large, of all thoſe ſeveral Structures, were to write a great volume, not a *Compendium*. It will be ſufficient that I let you ſee the Form of Figurate Deſcant; and that I give you ſome ſhort Examples of ſuch things as are of moſt concernment; with Inſtructions (ſo near as I can) for their contrivance. We will begin with ſetting a *Baſs* to a *Treble*, as we formerly did with making a *Treble* to a *Baſs*.

§ 4. *How to ſet a* Baſs *to a* Treble.

IN this you muſt reckon your Concords from the *Treble* downward, as in the other you did from the *Baſs* upward. Which is but the ſame thing in effect; for, a 3*d*. 5*th*. 6*th*. and 8*th*. are ſtill the ſame, whether you reckon them upward or downward.

But, whereas in plain *Counterpoint*, I did order the *Baſs* to move on, for the moſt part, by leaps of a 3, 4, 5, *&c.* (which indeed, is the moſt proper movement of the *Baſs* in that kind of Compoſition;) here you muſt know, that, in Figurate Deſcant, thoſe leaps are frequently changed or

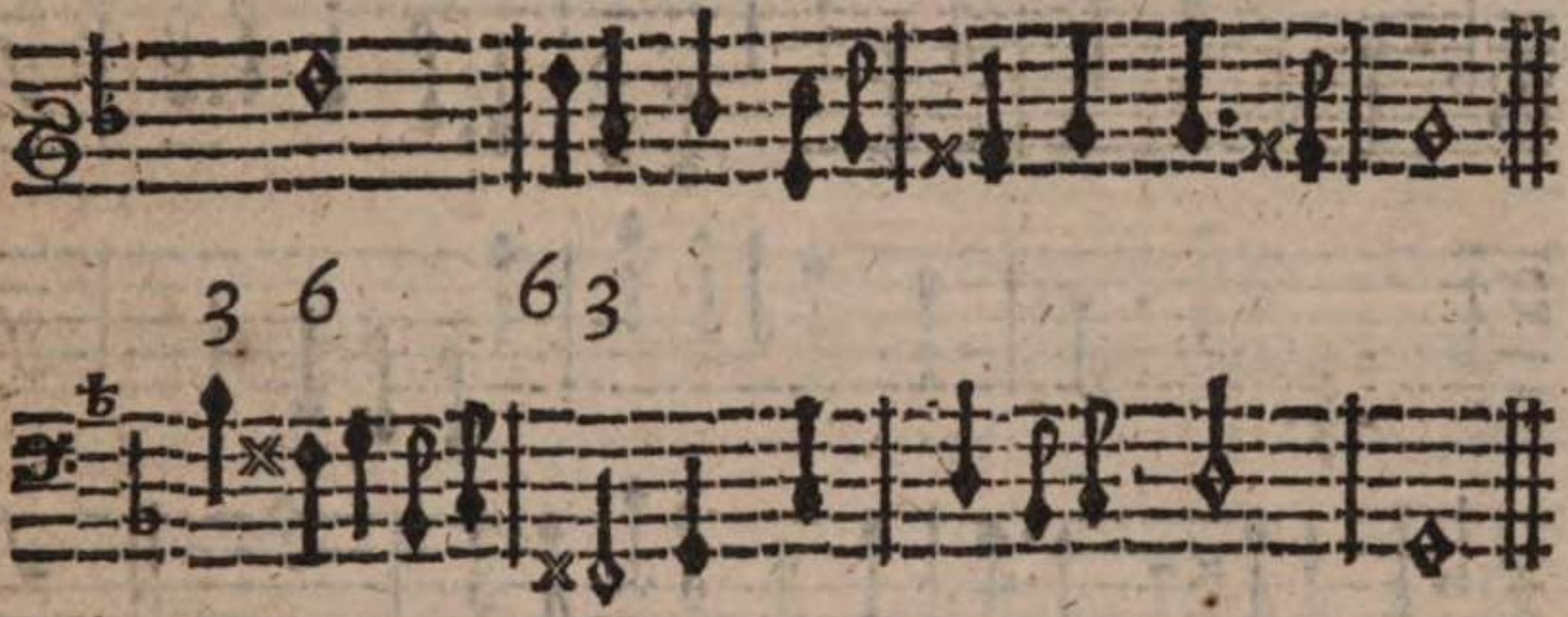
broken into degrees; as you may eaſily conceive by this Example.



And therefore it is left to your liberty to uſe either the one or the other as occaſion ſhall require. Only take notice that if (in theſe Breakings) the Parts do aſcend or deſcend together by degrees, it muſt be either in 3*ds*. or 6*ths*. If they move contrary by degrees, (that is, one riſing, the other falling) you have liberty to paſs through Diſcords as well as Concords, according to what I ſhewed of Diſcords Note againſt Note. For the reſt I refer you to the Principles formerly delivered in Compoſition of two Parts. And if your *Treble* do chance to hold out any long Note, you may let the *Baſs*, during the time, paſs on from one *Imperfect* Concord to another; as from a 3*d*. to a 6*th*. or the contrary. The like may be underſtood of the *Treble*, when the *Baſs* holds out a Note.

Example.

Example.



Alſo, your Compoſition will be more neat, if you can uſe ſome formality in your *Baſs*, by imitating and anſwering the Notes of the *Treble* in ſuch places as will admit it.

We will now ſuppoſe a *Treble* made by ſome other perſon, as, indeed, this was, which I am about to Prick down (made by a Perſon of Quality) and given to have a *Baſs* ſet to it.

Example of a Bass *made to a* Treble.

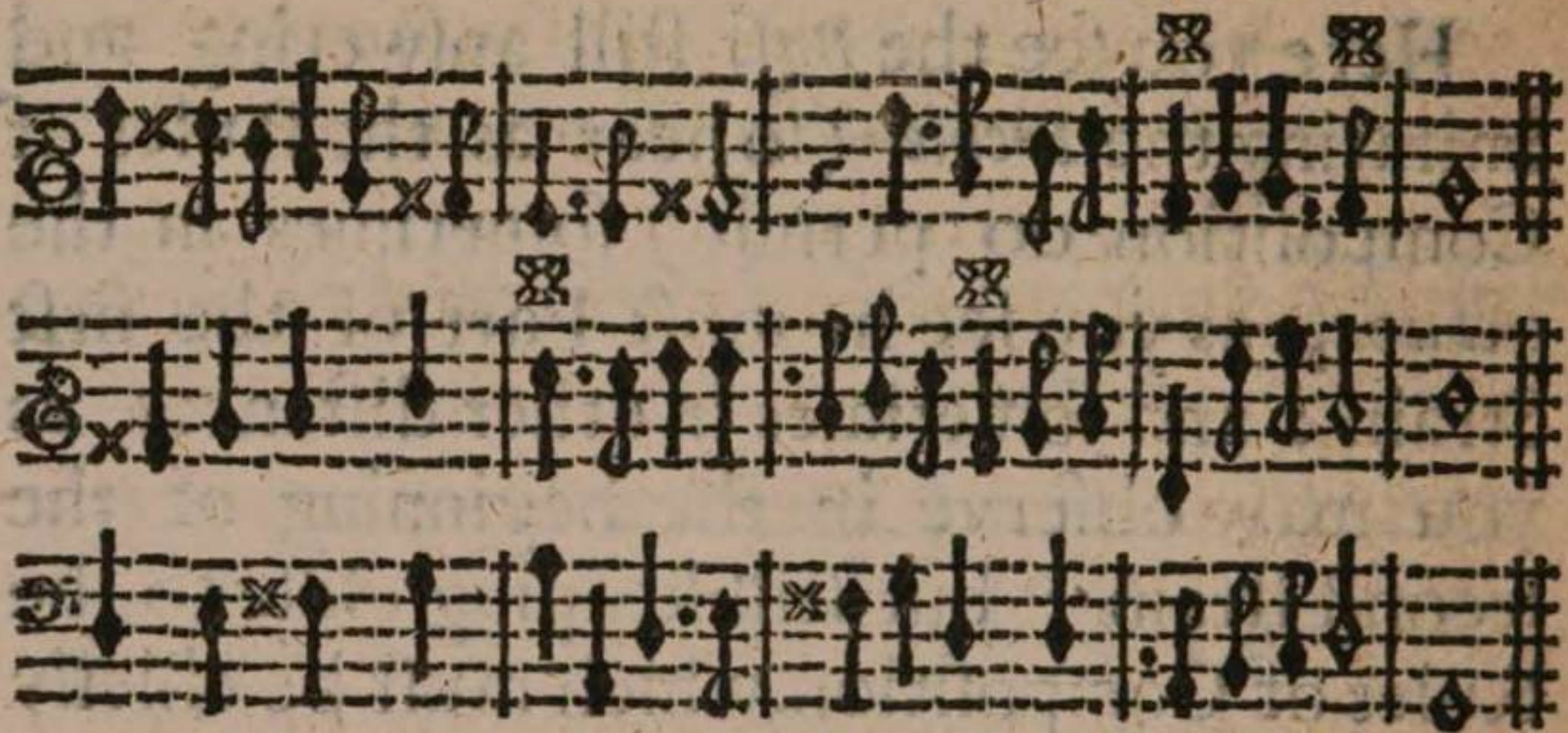
Here you ſee the *Baſs* ſtill anſwering and imitating the *Treble* (ſo near as the Rules of Compoſition do permit) ſometimes in the *Octave*, as you ſee in moſt Part of the firſt Strain: and ſometimes in other diſtances, as you may obſerve in the beginning of the ſecond ſtrain: but ſtill keeping cloſe to the Rules of Compoſition, which muſt be chiefly obſerved. This is as much as I think neceſſary for ſetting a *Baſs* to a *Treble*.

And by this you may perceive how different the Form and Movement of the Parts in Figurate Deſcant, is from that of plain *Counterpoint*: For, in That, the natural paſſage of the *Treble* is, for the moſt part by Degrees. In This, you may uſe what Leaps you pleaſe, ſo they be airy and formal.

§ 5. *How Parts paſs through one another.*

AGain, in *Counterpoint*, each part does ordinarily move within its own Sphere. In Figurate Deſcant, the Parts do frequently mix and paſs through one another: Inſomuch, that if there be two *Trebles*, you ſhall have ſometimes This, ſometimes That, above or below, as you ſee in the following Inſtances.

The



The like may be understood of the Inner Parts, or of the *Basses*, when the Composition is designed for two. Howbeit the highest Part for the time being is still to be accounted the *Treble* : and the lowest Part, whatever it be, is (during that time) the *Bass* to all the Parts that stand above it.

Lastly, whereas in *Counterpoint* I commended unto you the joyning of your upper Parts so close together, that no other Part could be put in amongst them : in Figurate Musick (especially for Instruments) that Rule is not so strictly observed ; but each Part doth commonly move according to the Compass of the Voyce or Instrument for which it is intended. But the Principles of Composition, as the chooſing, ordering and placing of the Concords, are the very same we delivered in plain *Counterpoint* : that is

to

to say, In two or three Parts you are to avoid *8ths.* except in such places as there mentioned: In four or more Parts you are to dispose those Parts into several Concords, as much as you can with convenience.

§ 6. Concerning the Consecution of 4ths. *and* 5ths.

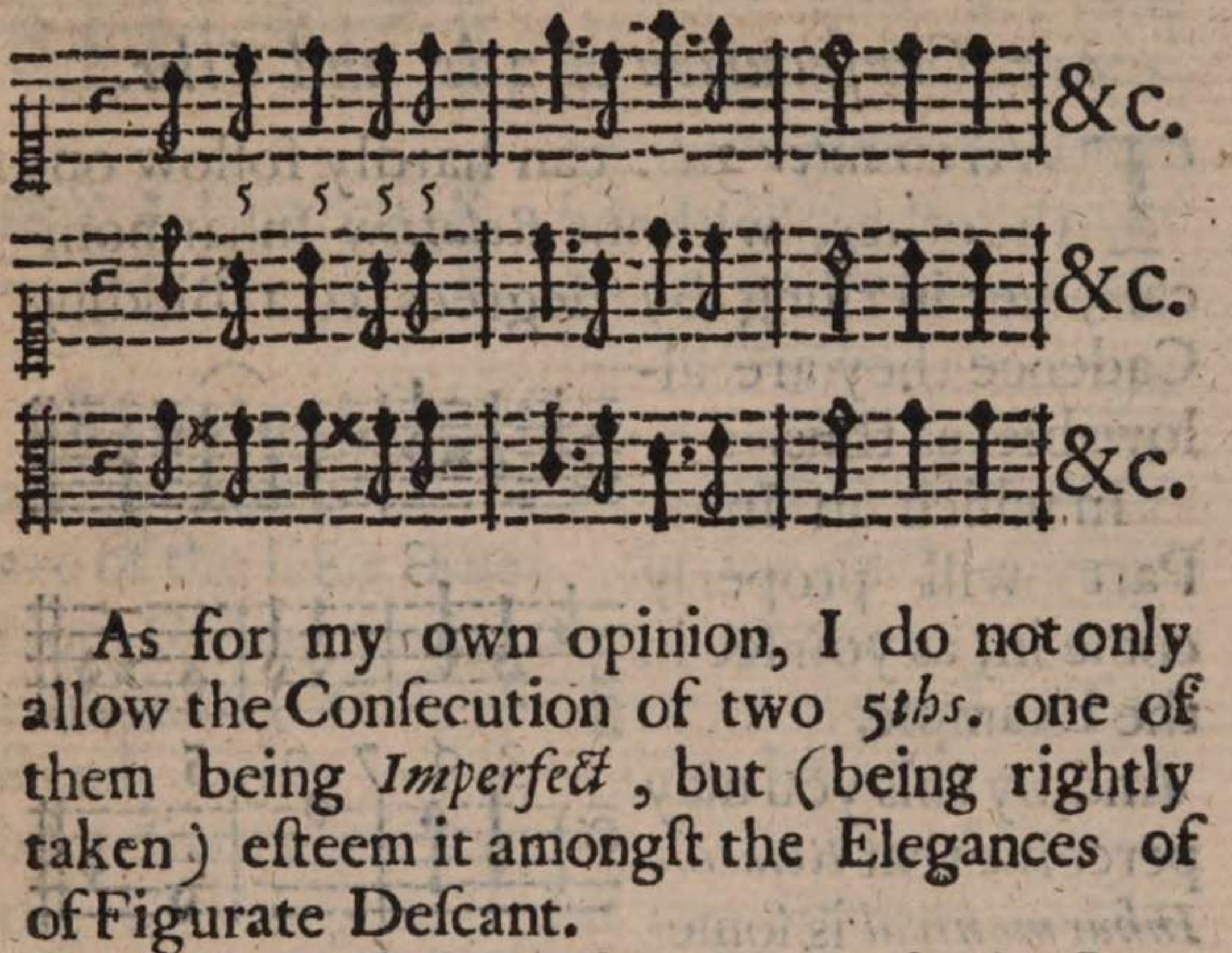
THree Parts cannot ascend or descend by degrees together, but there will be a Consecution of so many *4ths.* betwixt some two of the upper Parts. And if we transpose those two Parts, by placing the lower an *Octave* higher, or setting the higher an *Octave* lower, those *4ths.* will be changed into *5ths.* as you see in these following Instances.

Example.

Three 4ths betwixt the Alt and Tenor.

Three 5ts betwixt the Treble and Tenor.

The question now, is, whether these three 5*ths*. being of different kinds, be not allowable in Composition. If they be allowed, there is less doubt to be made of the 4*ths*. Here is no Consecution of *Perfects* of the same kind, for the middle 5*th*. is *Imperfect*. Neither is there any harshness offered to the Ear, so near as I can perceive. And though our precise Composers of former times did not allow a *Perfect* and *Imperfect* 5*th*. to follow imediately one the other, yet later Authors as well Writers as Composers, do both use and approve it. See *Kircher*, in his *Musurgia Universalis*, pag. 621. *De licentia duarum Quintarum*; where he cites *Hieronimus Kapsperger*, a very excellent Author, using two 5*ths*. one after another, in divers places of a Madrigal, with much Art and Elegancy; and in the very beginning of the same, makes no scruple of setting four 5*ths*. *Perfect* and *Imperfect* one after another. The Example is the next which follows.

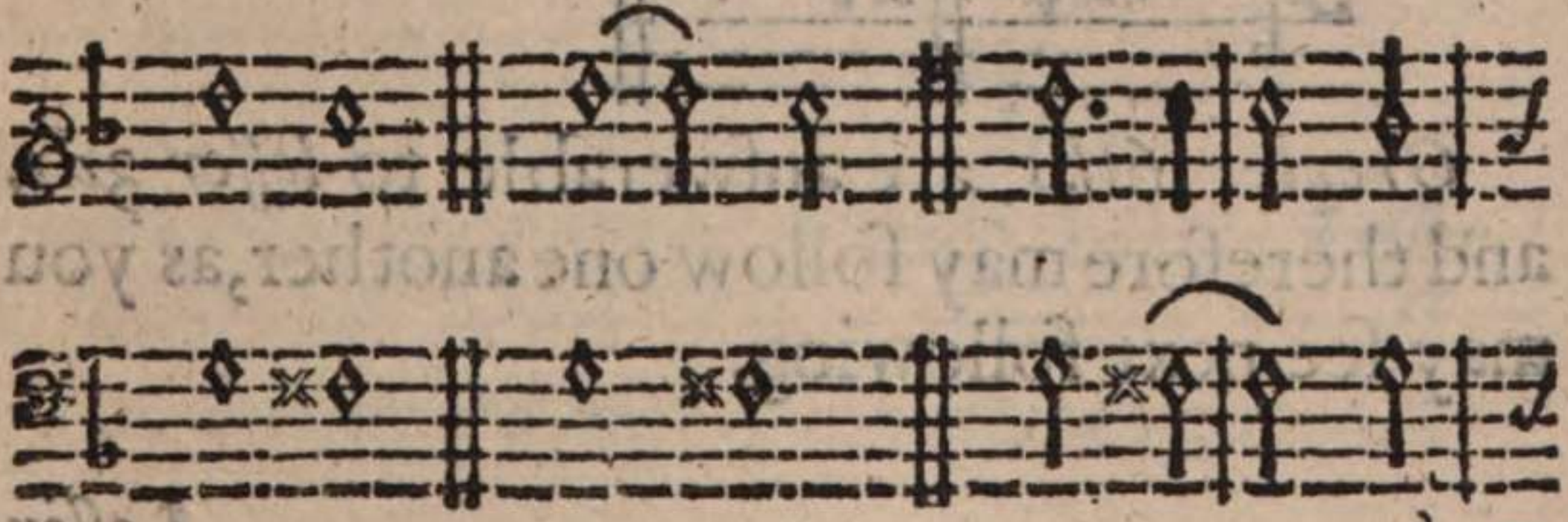


As for my own opinion, I do not only allow the Consecution of two 5*ths*. one of them being *Imperfect*, but (being rightly taken) esteem it amongst the Elegances of of Figurate Descant.

This I speak supposing them to be in short Notes. But if the Notes be long, as *Semibreves*, and sometimes also *Minims*; I should then rather choose to have the *Perfect* 5*th*. to hold on, till the other Part remove to a 6*th*. before it change to an *Imperfect* 5*th*.

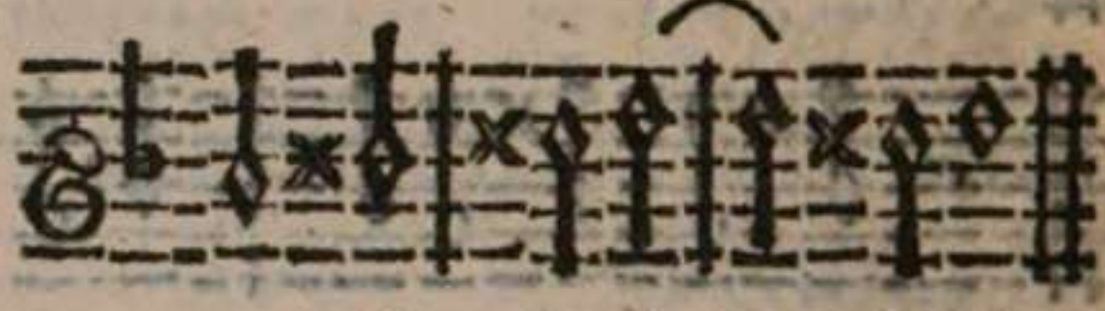
As for Example.

Not thus, but thus, or thus.

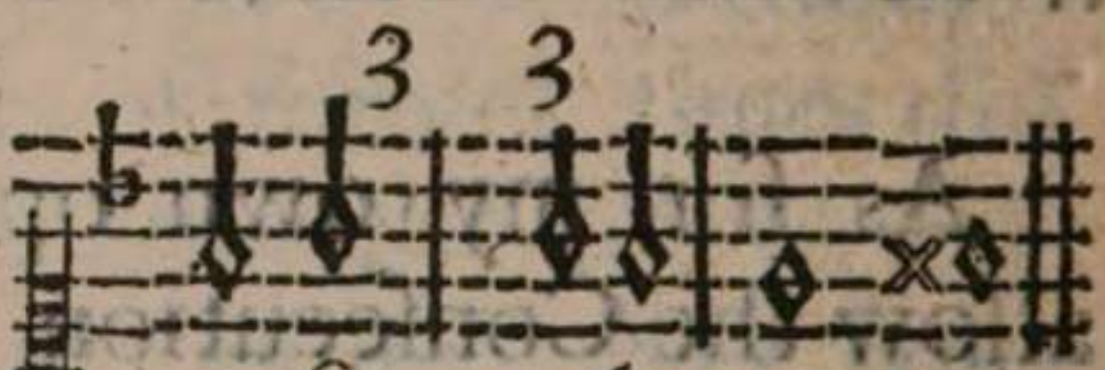


§ 7. *Conſecution of 3ds. and 6ths.*

TWo *Greater 3ds.* can hardly follow one the other, without *Relation* Inharmonical; yet in riſing by degrees to a Binding Cadence they are allowable, as thus.

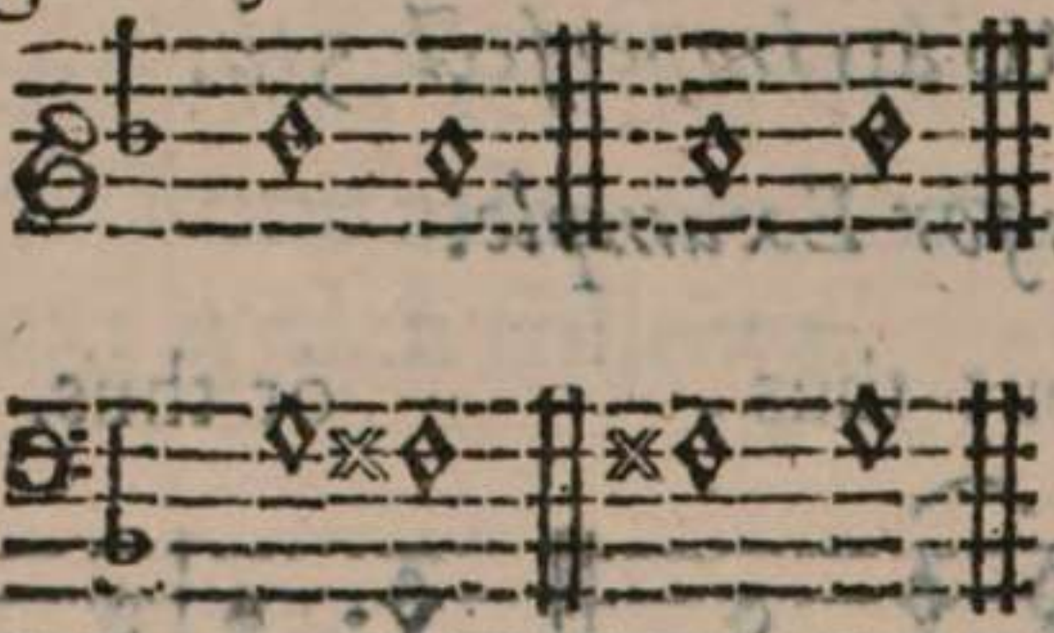


In which an Inner Part will properly come in, as you ſee in the Example.



And, by this you may perceive that *Relation Inharmonical* is ſometimes diſpenſed with; which muſt be referred (next after the Ear) to the judgment of the Compoſer.

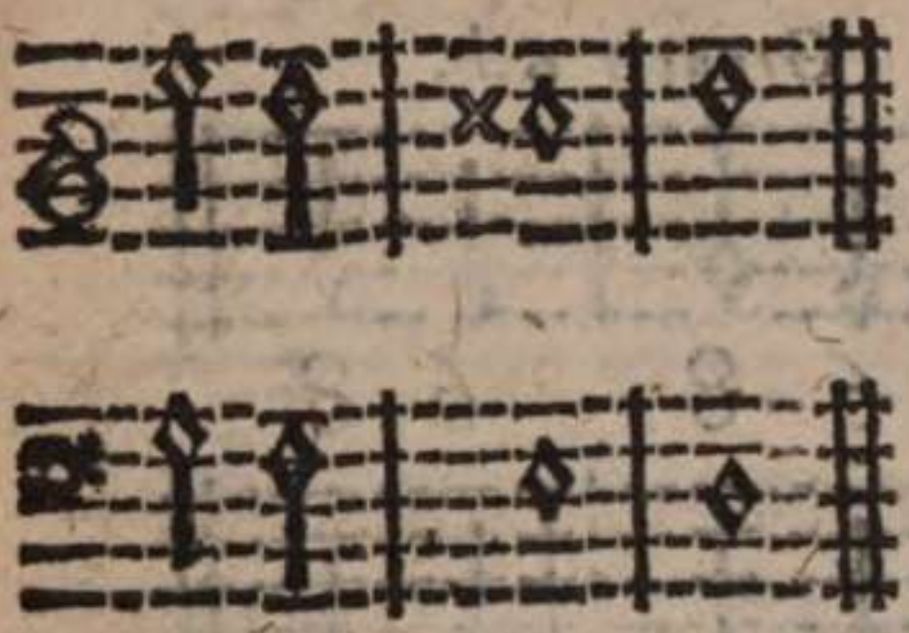
Two *Leſſer 3ds.* may follow one another in degrees, as thus



But in leaps they will not do ſo well.

Greater 6ths. are anſwerable to *leſſer 3ds.* and therefore may follow one another, as you may ſee next following.

Leſſer



Lesser 6ths. are like in nature to *Greater 3ds.* and therefore the Consecution of them is liable to Relation Inharmonical.

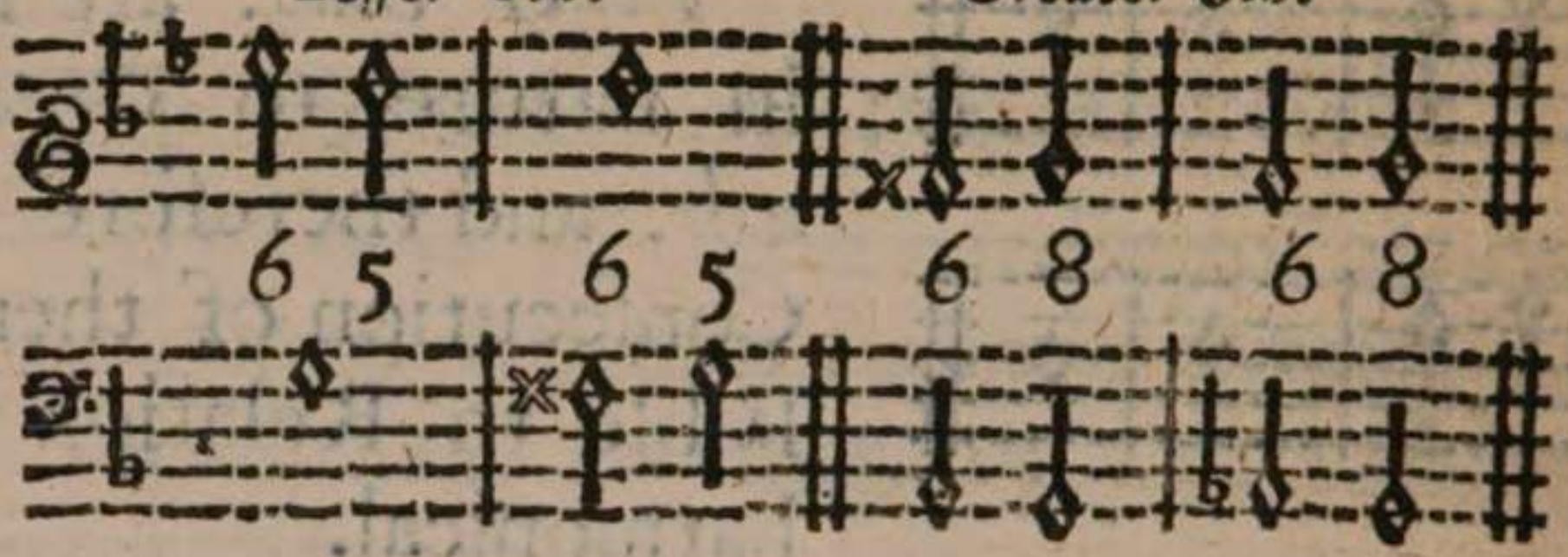
Thus you have a short accompt how *3ds.* and *6ths.* may follow one another when they are of the same kind. As for their change from *Greater* to *Lesser* or the contrary, it is so natural, that you cannot ascend or descend, either in *3ds.* or *6ths.* but it must be by a frequent changing from the *Lesser* to the *Greater*, or from the *Greater* to the *Lesser.*

Now, as to their Passage into other Concords; the most natural is commonly that which may be done with the least remove.

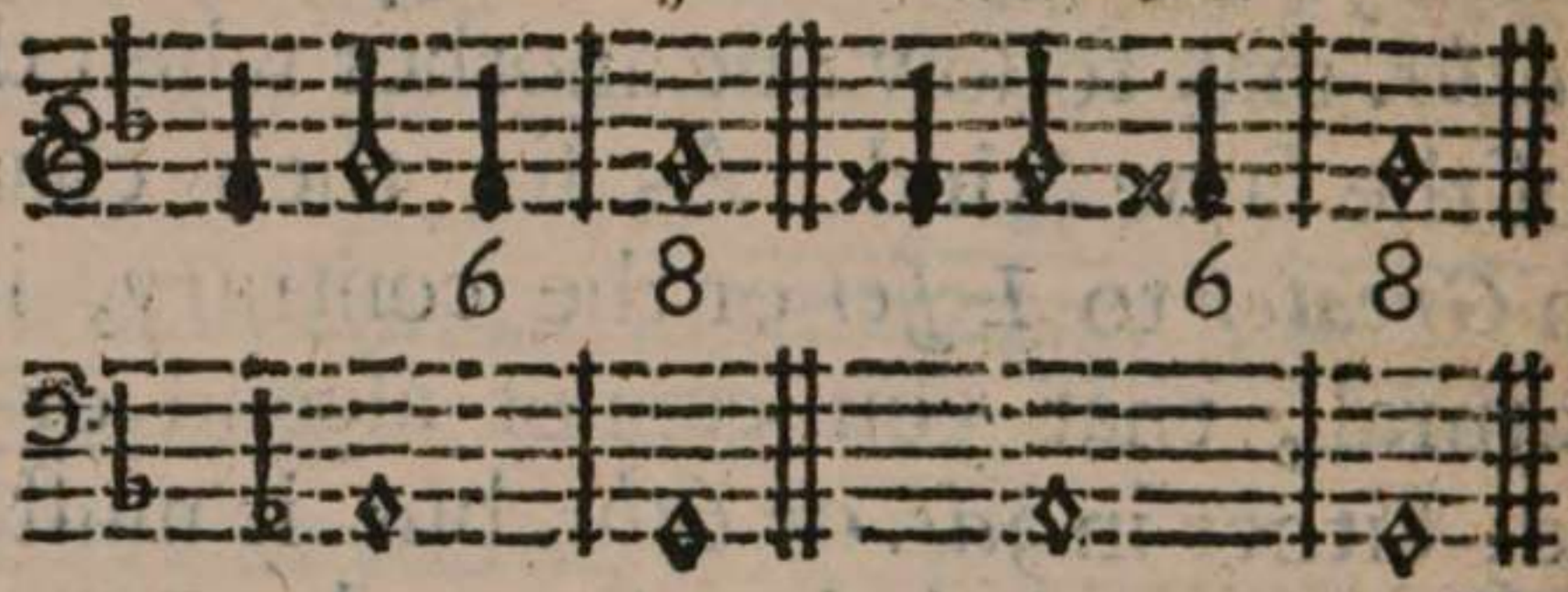
Hence it is observed, that the *Lesser 6th.* passes more naturally into a *5th*, and the *Greater 6th.* into an *8th.* as you shall see in the following Instances.

Lesser

Lesser 6th. *Greater 6th.*



Cadence of the Greater 6th.



These little removes by a *Tone* or *Semitone*, do connect or make smooth the Aire of the Musick, in passing from Concord to Concord; which, by greater removes, would often seem disjoynted.

I will now speak of a Fuge; which is the prime Flower in Figurate Descant.

§ 8. *Of* Fuga *or* *Fuge*.

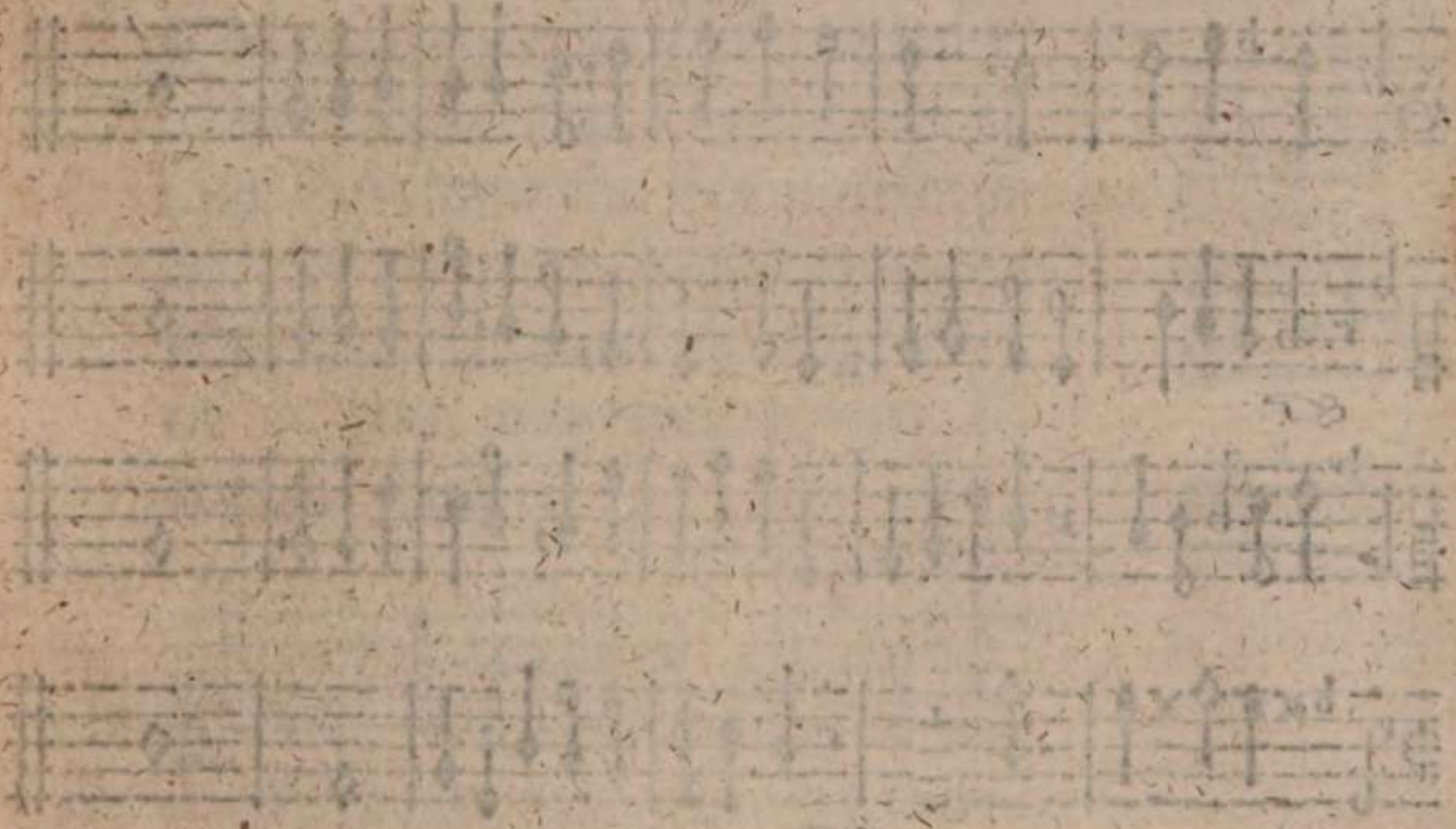
THis is some Point, (as we term it in Musick) consisting of 4, 5, 6, or any other number of Notes; begun by some one single Part, and then seconded by a following Part, repeating the same, or such like Notes; sometimes in the *Unison* or *Octave*, but

but more commonly, and better, in a 4*th.* or 5*th.* above, or below the Leading Part.

Next comes in a Third Part, repeating the same Notes, commonly in an *Octave* or *Unison* to the Leading Part.

Then follows the Fourth Part, in resemblance to the second.

The Fifth, and Sixth Parts (if the Composition consist of so many) do follow or come in after the same manner, one after the other; the leading Parts still flying before those that follow; and from thence it hath its name *Fuga* or Fuge. The Form of it you have in the following Example.



Example of a Fuge.

Here

Here you may observe, that
leading Part begins with an ev
any following Part may come in
Note, with an odd Rest before
Fuge doth require it, or permit

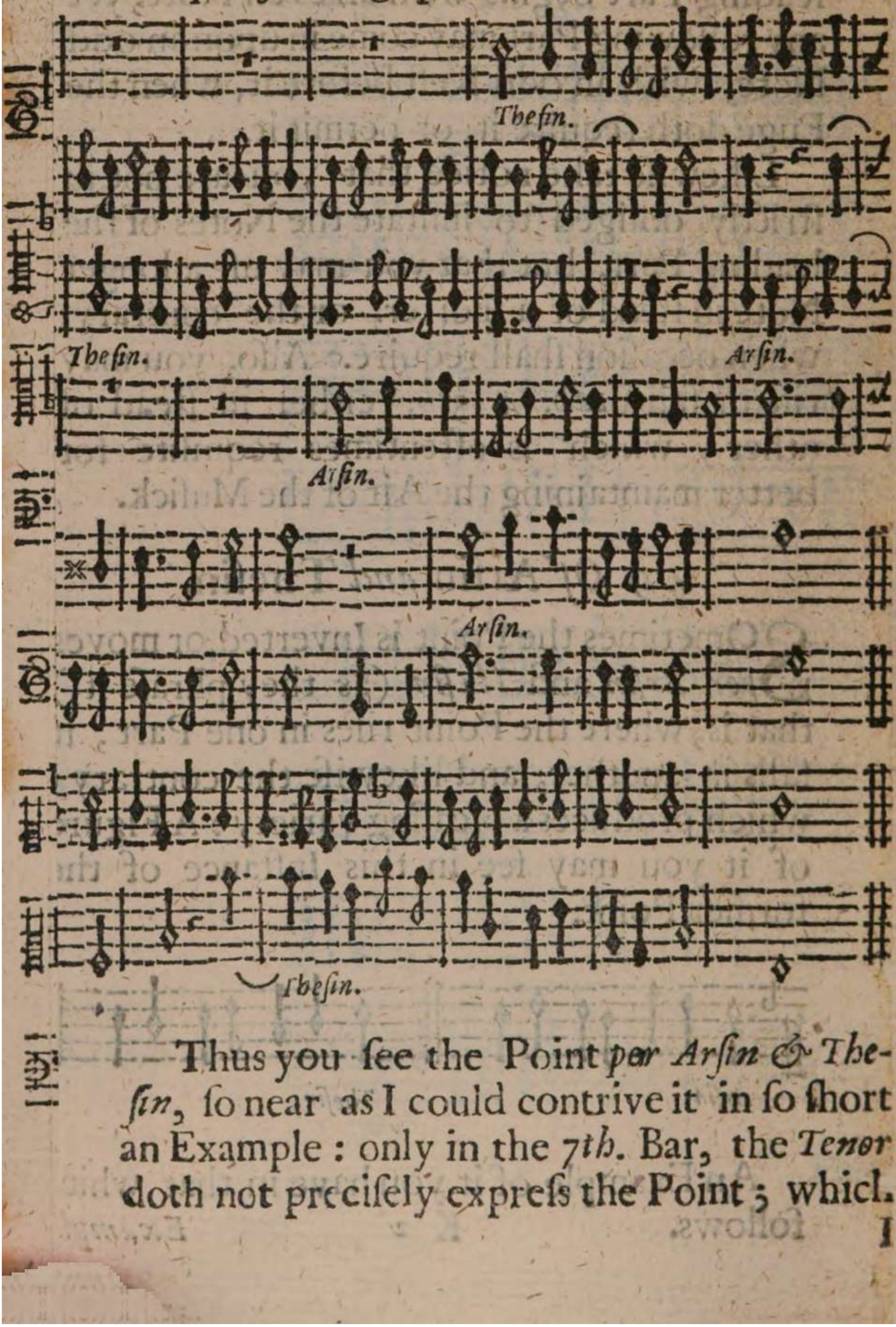
Likewise take notice that y
strictly obliged to imitate the
leading Part, but that you may
Note in stead of a shorter, or t
when occasion shall require. A
rise or fall a 4*th*. or 5*th*. either
other; which is oftentimes
better maintaining the Air of th

§ 9 *Of* Arsin *and* Th

SOmetimes the Point is Inver
per Arsin and *Thesin* (as th
that is, where the Point rises in
falls in another, and likewise
which produces a pleasing vari
of it you may see in this In
former Point.

An Example of it you have
follows.

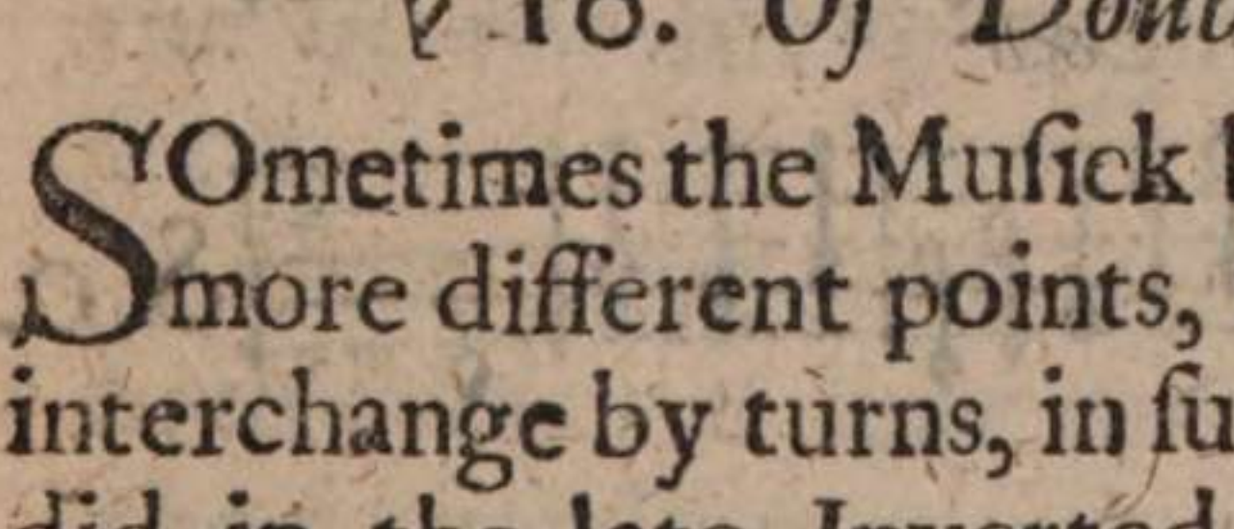
Example of a Fuge per Arsin & Thesin.



Thus you see the Point *per Arsin & Thesin*, so near as I could contrive it in so short an Example: only in the 7*th*. Bar, the *Tenor* doth not precisely express the Point; which I

I note unto you, as being better (of the two) to injure the Point, than the Aire of the Musick; the design of a Composer being to please the Ear rather than to satisfie the Eye. Here the Point was expreſt both wayes in each Part; but it is left to your liberty whether you will have one Part maintain the Point *per Arsin*, another *per Thesin*, or what other way you shall think fit to mix them; every man being Master of his own fancy.

Sometimes the Point is Reverted, or turned backward thus;



Arsin *Reverted.* *Thesin* *Reverted.*

But then it must be such a Point as hath no Prick-note in it; because the Prick will stand upon the wrong side of the Note when the Point is reverted.

§ 10. *Of Double Fuges.*

SOmetimes the Musick begins with two or more different points, which the Parts do interchange by turns, in such manner as they did in the late Inverted Fuge *per Arsin & Thesin*: An Example whereof you have as follows.

Example of two Points moving together in Fuge.

By these Examples you see what a Fuge is. I will now lead you towards the forming thereof; as Children are led when they learn to go.

§ 11. *How to form a Fuge.*

HAving made choice of such Notes as you think fit for your Point, Prick them down in that Part which you design to begin the Fuge.

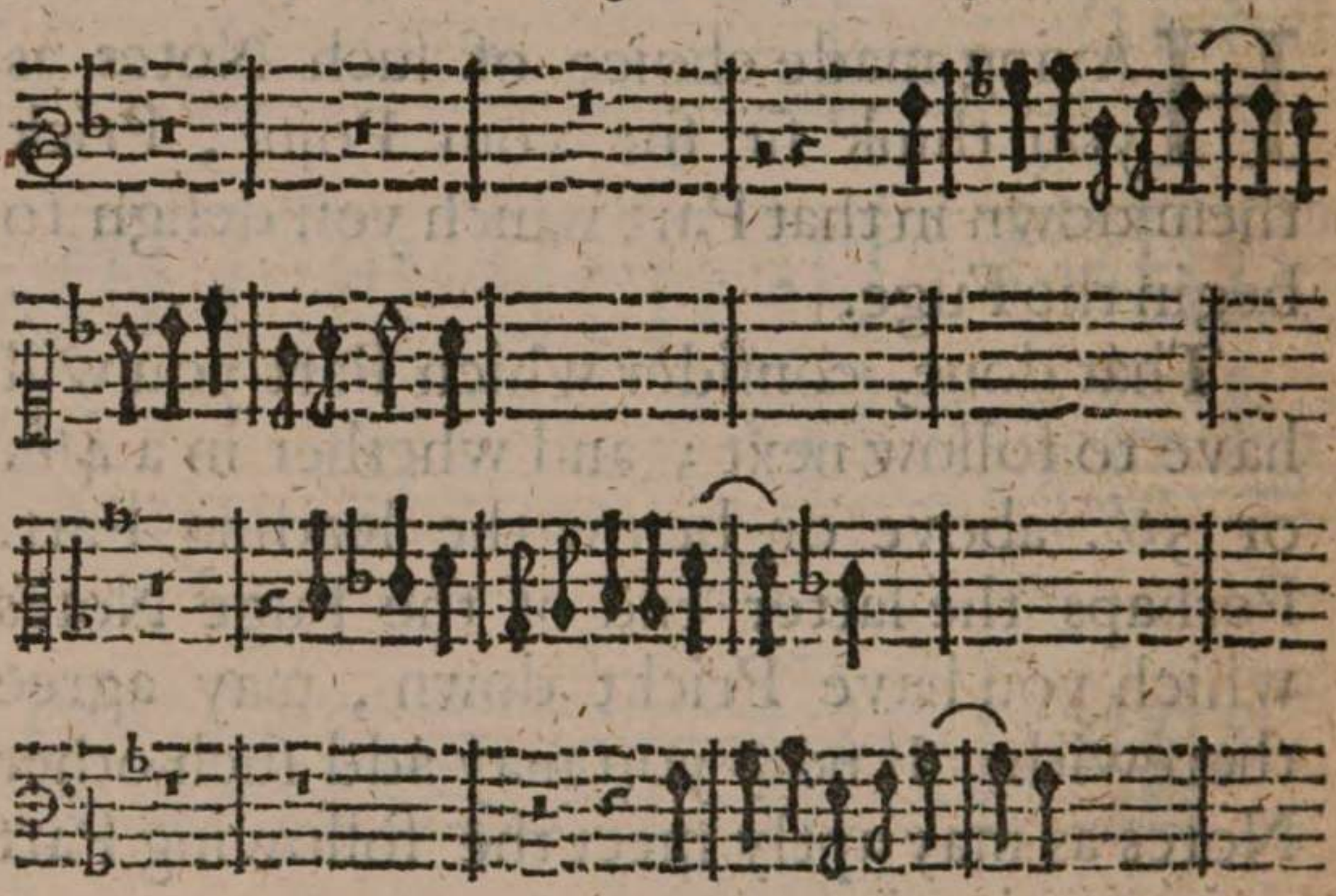
That done, consider which Part you will have to follow next; and whether in a 4*th.* or 5*th.* above or below the leading Part. Perhaps the latter end of the Fuge Notes which you have Prickt down, may agree therewith. If not, you may add such other Notes as may aptly meet the following Part at its coming in.

Next, prick down the Fuge-Notes of that following Part; and add what other Notes may be requisite for meeting of the third Part, which (properly) will come in upon the *Octave* to the beginning of the leading Part.

Then carry on the third Part, by adding such Notes as may meet the beginning of the fourth Part, as it comes in upon an *Octave* to the beginng of the second Part. And, if

you rightly conceive my words and meaning, your Scheme will appear like this which follows, according to the firſt Platform of our firſt Example of a ſingle *Fuge*.

Example of the firſt Platform of a Fuge.



Having done this, you may fill up the empty places with ſuch Concords and Bindings as you think fitteſt for carrying on your Compoſition; until you repeat the Fuge, in one of thoſe Parts that begun it; which may be done either in the ſame, or in any other Key that will beſt maintain the Aire of the Muſick. And this repeating or renewing of the Fuge or point, ſeems alwayes more graceful when it comes in after ſome *Pauſe* or *Reſt*:

by

by which means more notice is taken of it; as of a man that begins to speak again, after some little time of silence.

The same method I have shewed in four Parts, may also serve you whether the Parts be more or fewer.

§ 12 *Of Musick Composed for Voices.*

THe ever renowned *Descartes*, in the beginning of his *Compendium of Musick*, insinuates, that, of all Sounds the Voyce of man is most grateful; because it holds the greatest conformity to our Spirits. And (no doubt) it is the best of Musick; if composed and expressed in *Perfection*.

More certain it is, that of all Musick, That ought to have the precedence which is designed to sing and sound forth the Praise and Glory of the Incomprehensible **Sourse, Soul, Essence** and **Author** of all created Harmony.

To this intent, *Masses*, *Hymns*, *Psalms*, *Anthems*, *Versicles*, *Responsaries*, *Motets*, &c. are set and Sung in Musick: of which no man is ignorant that hath frequented either the Churches beyond Sea, or the Cathedrals in *England*.

Of

Of these forementioned, some are composed in Plain Counterpoint; others in Figurate Descant, with Points, Fuges, Syncope's, Mixtures of Discords, *&c.* according to what we have shewed and taught in this present Treatise.

In this divine use and application, Musick may challenge a preheminence above all the other Mathematick Sciences; as being immediately imployed in the highest and noblest office that can be perform'd by Men or Angels.

Neither, in its civil use, doth it seem inferior to any of the rest, either for Art, Excellency or Intricacy.

Whether we consider it in its *Theory* or *Mathematick* part, which contemplates the Affections, Rations, and Proportions of Sounds, with all their nice and curious concernments.

Or in its *Practick* part, which designs, contrives, and disposes those Sounds into so many strange and stupendious varieties; and all, from the consequence of no more than three Concords, and some intervening Discords.

Or in its *Active*, or *Mechanick* part, which Midwifes and brings forth those Sounds;

either

either by the excellent Modulation of the Voice, or by the exquisite dexterity of the Hand upon some Instrument; and thereby presents them to our Ear and Understanding; making such Impressions upon our Minds and Spirits, as produce those strange and admirable effects, recorded in History and known by experience.

Any one of which three Parts of Musick, consider'd in its self, is a most excellent Art or Science. But this is a Subject might become a better Orator.

Of Vocal Musick made for the solace and civil delight of man, there are many different kinds; as namely, *Madrigals*, in which Fuges and all other Flowers of Figurate Musick are most frequent.

Of these you may see many Sets, of 3, 4, 5, and 6 Parts, published both by *English* and *Italian* Authors. Next, the *Dramatick* or *Recitative* Musick; which (as yet) is something a stranger to us here in *England*. Then, *Canzonets*, *Vilanella's*, *Airs of all sorts*; or what else Poetry hath contrived to be set and Sung in Musick. Lastly, *Canons* and *Catches*, (of which we shall speak hereafter) are commonly set to words: The first, to such as be grave and serious: The latter, to words

designed

designed for Mirth and Recreation. Of these you may have Examples sufficient in a Book of *Catches* sold by Mr. *John Playford*, in the *Inner Temple*.

§ 13. *Of accommodating Notes to Words.*

WHen you compose Musick to Words, your chief endevour must be, that your Notes do aptly express the sense and humour of them. If they be grave and serious, let your Musick be such also: If Light, Pleasant, or Lively, your Musick likewise must be suitable to them. Any passion of Love, Sorrow, Anguish, and the like, is aptly expresst by *Chromatick* Notes and Bindings. Anger, Courage, Revenge, *&c.* require a more strenuous and stirring movement. Cruel, Bitter, Harsh, may be expresst with a Discord; which, nevertheless must be brought off according to the Rules of Composition. High, Above, Heaven, Ascend; as likewise their contraries, Low, Deep, Down, Hell, Descend, may be expressed by the Example of the Hand; which points upward when we speak of the one, and downward when we mention the other; the contrary to which would be absurd.

You

You must also have a respect to the Points of your Ditty; not using any remarkable *Pause* or *Rest*, untill the words come to a full point or period. Neither may any *Rest*, how short soever, be interposed in the middle of a word; But a sigh or sobb is properly intimated by a *Crochet* or *Quaver Rest*.

Lastly, you ought not to apply several Notes, nor (indeed) any long Note, to a short Syllable, nor a short Note to a Syllable that is long. Neither do I fancy the setting of many Notes to any one Syllable, (though much in fashion in former times;) but I would have your Musick to be such, that the words may be plainly understood.

§ 14. *Of Musick design'd for Instruments.*

WE must now speak a little more of Musick made for Instruments; in which, Points, Fuges, and all other Figures of Descant are in no less (if not in more) use than in Vocal Musick.

Of this kind, the chief and most excellent, for Art and Contrivance, are Fancies, of 6, 5, 4, and 3 parts, intended commonly for Viols. In this sort of Musick the Composer (being not limitted to words) doth imploy all his Art and Invention solely about the bringing

bringing in and carrying on of these Fuges, according to the Order and Method formerly shewed.

When he has tryed all the several wayes which he thinks fit to be used therein; he takes some other point, and does the like with it: or else, for variety, introduces some *Chromatick* Notes, with Bindings and Intermixtures of Discords; or, falls into some lighter Humour like a Madrigal, or what else his own fancy shall lead him to: but still concluding with something which hath Art and excellency in it.

Of this sort you may see many Compositions made heretofore in *England* by *Alfonso Ferabosco*, *Coperario*, *Lupo*, *White*, *Ward*, *Mico*, Dr. *Colman*, and many more now deceased. Also by Mr. *Jenkins*, Mr. *Lock*, and divers other excellent men Doctors and Bachelors in Musick yet living.

This kind of Musick (the more is the pity) is now much neglected, by reason of the scarcity of Auditors that understand it: their Ears being better acquainted and more delighted with light and airy Musick.

The next in dignity after a Fancy, is a *Pavan*; which some derive from *Padua* in *Italy*; At first ordained for a grave and stately

manner

manner of Dancing (as most Instrumental Musicks were in their several kinds, Fancies and Symphonies excepted) but now grown up to a height of Composition made only to delight the Ear.

A *Pavan*, (be it of 2, 3, 4, 5, or 6 Parts) doth commonly consist of three Strains; each Strain to be play'd twice over. Now, as to any peece of Musick that consists of Strains, take these following observations.

All Musick concludes in the Key of his Composition; which is known by the *Bass* as hath been shewn. This Key hath alwayes other Keys proper to it for middle Closes. (see *pag.* 45.) If your *Pavan* (or what else) be of three Strains; the first Strain may end in the Key of the Composition, as the last doth: but the middle Strain must alwayes end in the Key of a middle Close.

Sometimes the first Strain does end in a middle Close; and then the middle Strain must end in some other middle Close; for two Strains following immediately one another ought not to end in the same Key. Therefore when there are but two Strains, let the first end in a middle Close that both Strains may not end alike.

I do confess I have been guilty my self of this

this particular fault (by the Example of others) in some things which I composed long since; but I willingly acknowledge my my error, that others may avoid it.

Next in course after a *Pavan* follows a *Galiard*, consisting sometimes of two and sometimes of three Strains. Concerning their Endings, I refer you to what was last said of a *Pavan*. This, (according to its name) is of a lofty and frolick movement. The Measure of it, alwayes a *Tripla*, of three *Minims* to a Time.

An *Almane* (so called from the Country whence it came, as the former from *Gallia*) is alwayes set in Common Time like a *Pavan*; but of a quicker and more airy movement. It commonly hath but two Strains, and therefore the first ought to end in a middle Key.

In these, and other airy Musicks of Strains, which now pass under the common name of Aires, you will often hear some touches of Points or Fuges; but not insisted upon or continued as in Fancy Musick.

I need not enlarge my discourse to things so common in each ones Ears, as *Corants*, *Sarabands*, *Jiggs*, *Country-Dances*, &c. of which sorts, I have known some, who by a natural aptness and accustomed hearing of

them

them would make such like (being untaught) though they had not so much Skill in Musick as to Prick them down in Notes.

Seeing this *Compendium* cannot contain Examples of all these which I give you account of, I would advise you to procure some, of such kinds as you most affect; and Prick them down in Score, one Part under another, as the Examples are set in this Book: that they may serve you as a Pattern to imitate.

But let them be of some of the best esteemed Composers in that kind of Musick.

You need not seek Outlandish Authors, especially for Instrumental Musick; no Nation (in my opinion) being equal to the *English* in that way; as well for their excellent, as their various and numerous Consorts, of 3, 4, 5, and 6 Parts, made properly for Instruments; of all which (as I said) *Fancies* are the Chief.

A

COMPENDIUM

OF

PRACTICALL MUSICK.

FIFTH PART.

TEACHING

The Contrivance of Canon.

§ 1. *Concerning Canon.*

A Canon is a Fuge, ſo bound up, or reſtrained, that the following Part or Parts muſt preciſely repeat the ſame Notes, with the ſame degrees riſing or falling, which were expreſſed by the Leading Part; and becauſe it is tyed to ſo ſtrict a Rule, it is thereupon called a *Canon*.

Divers

Divers of our Countreymen have been excellent in this kind of Musick : but none (that I meet with) have publish'd any Instructions for making a Canon.

Mr. *Elway Bevin* professes fair, in the Title page of his Book; and gives us many Examples of excellent and intricate Canons of divers sorts; but not one word of Instruction how to make such like.

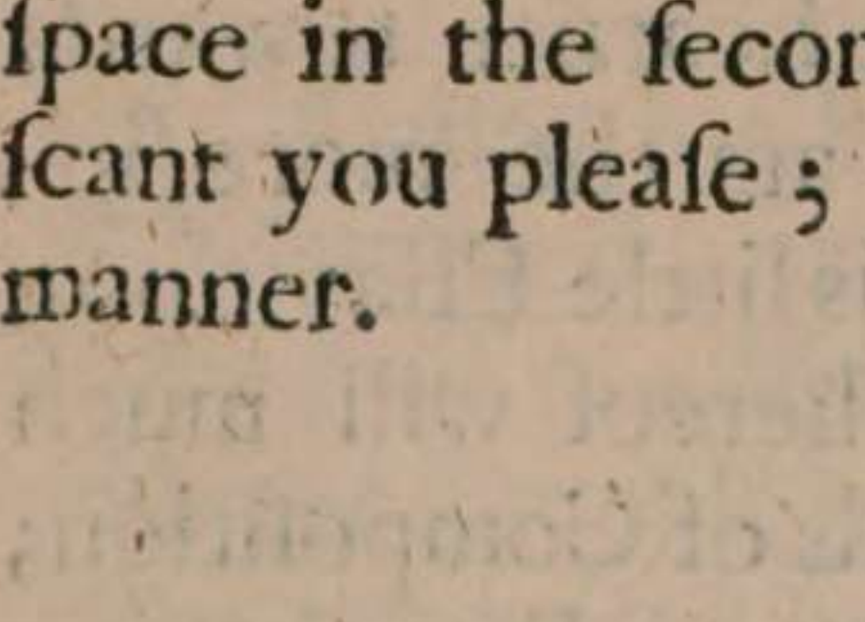
Mr. *Morley* in his *Introduction to Musick*, *pag.* 172. says thus : *A Canon may be made in any distance comprehended within the reach of the Voyce, as the* 3, 5, 6, 7, 8, 9, 10, 11, 12. *or other; but for the Composition of Canons no general rule can be given, as that which is performed by plain sight, wherefore I will refer it to your own study to find out such Points as you shall think meetest to be followed, and to frame and make them fit for your Canon.*

If, as Mr. *Morley* sayes, no general Rule can be given; our business must be to try what helps we can afford a Learner towards the making of a Canon. I am the more inclined to offer unto you this little Essay upon it, because the exercise thereof will much enable you in all other kinds of Composition; especially where any thing of Fuge is concerned, of which, it is the principal. And I

will direct you in the ſame Method which I did before in contriving a ſingle Fuge: that is, firſt, to ſet down your material Notes; and then, to accommodate your other Deſcant to thoſe Notes.

§ 2. *Canon of two Parts.*

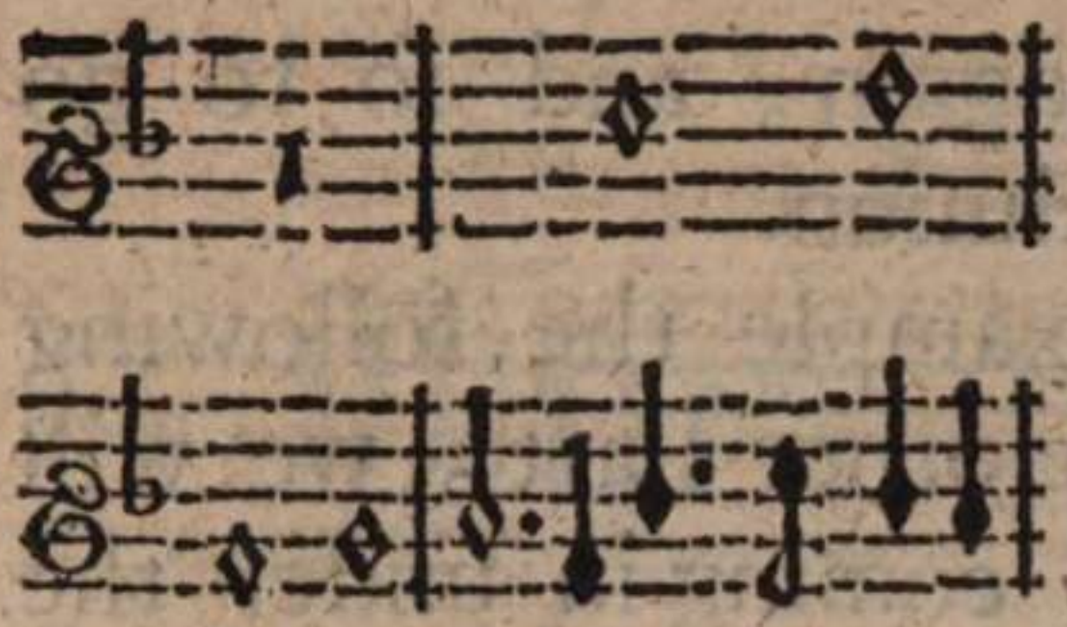
WE will, for more eaſe, begin with two Parts; and I will take the firſt two *Semibreves* of a former Fuge, to let you ſee the way and manner of it. The Canon ſhall be ſet in a 5*th*. above, and then your firſt Notes will ſtand thus.



By 5*th*. 6*th*. 7*th*, &c. above or below is, underſtood the diſtance of the Key betwixt the beginning Notes of either Part.

Having ſet down your beginning Notes, your next buſineſs is, to fill up that vacant ſpace in the ſecond Bar, with what Deſcant you pleaſe; which may be done in this manner.

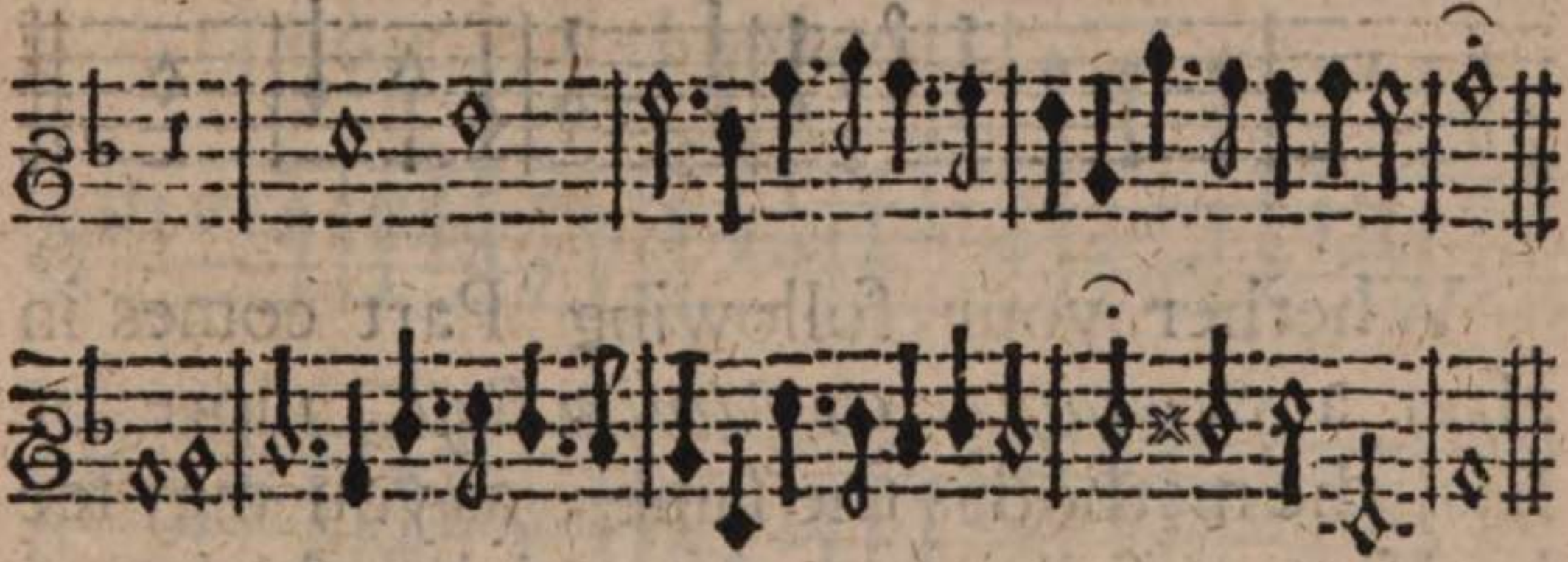
Now,



Now, ſeeing that the following Part muſt alſo ſing the ſame Notes in a 5*th.* above; it neceſſarily follows, that you muſt transfer the ſaid new Notes, to the upper Part; and apply new Deſcant to Them alſo: and in this manner you are to proceed from Bar to Bar; ſtill applying new Deſcant to the laſt removed Notes.

In this manner you may continue Two Parts in One, to what length you pleaſe. A ſhort Example may ſuffice to let you ſee the way of it

Example.

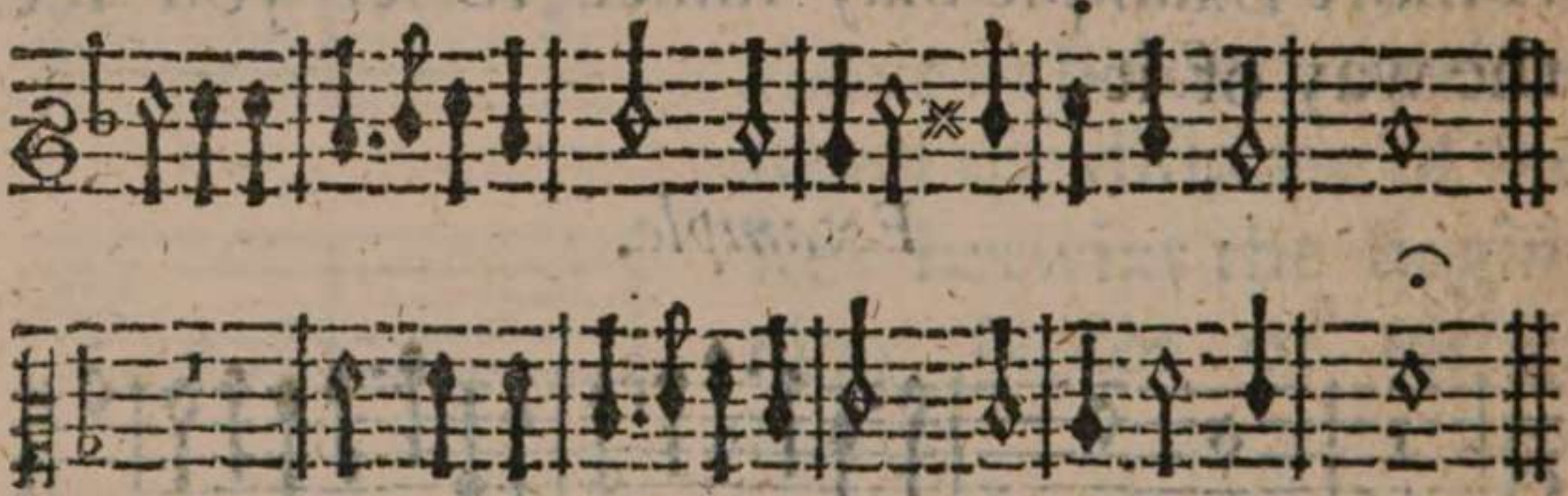


Take notice, that the Canon ends where you ſee the little Arches over either Part. The reſt is onely to make up the Concluſion; as we commonly do; unleſs we deſign the

Parts to begin over again, and ſo to go round without a Concluſion.

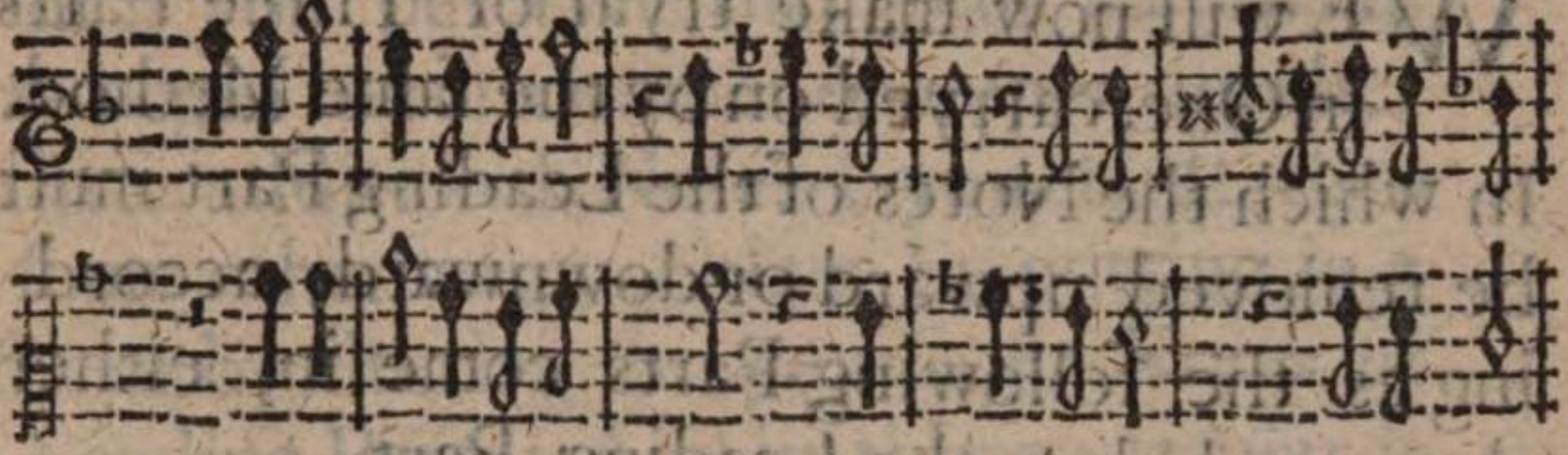
In the foregoing Example the following Part came in above the other Part; we will now take a view of it coming in under the leading Part, and after a *Semibreve Reſt*. The method is the ſame; only in This, we muſt remove the new added Deſcant downward, as before we carryed it upward; ſtill making new Deſcant to the laſt removed Notes.

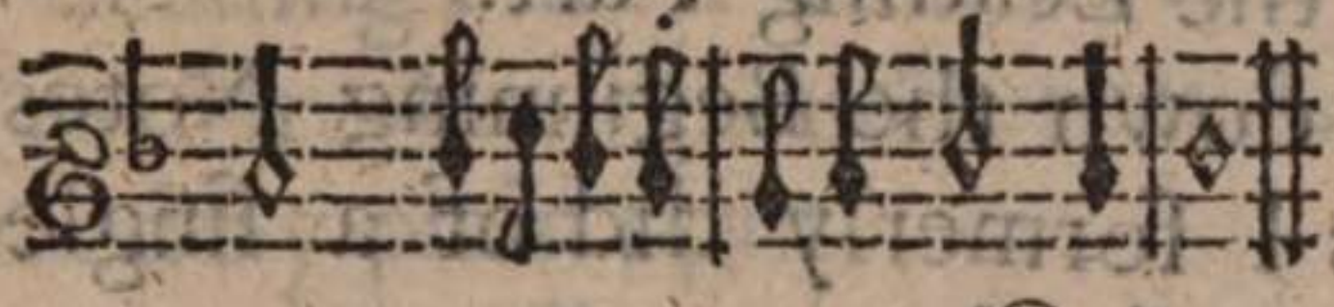
Example.



Whether your following Part comes in after a *Semibreve* or *Minim Reſt*, more or leſs, the method is the ſame; as you may ſee in this next following: in which, the lower Part comes in after a *Minim Reſt*.

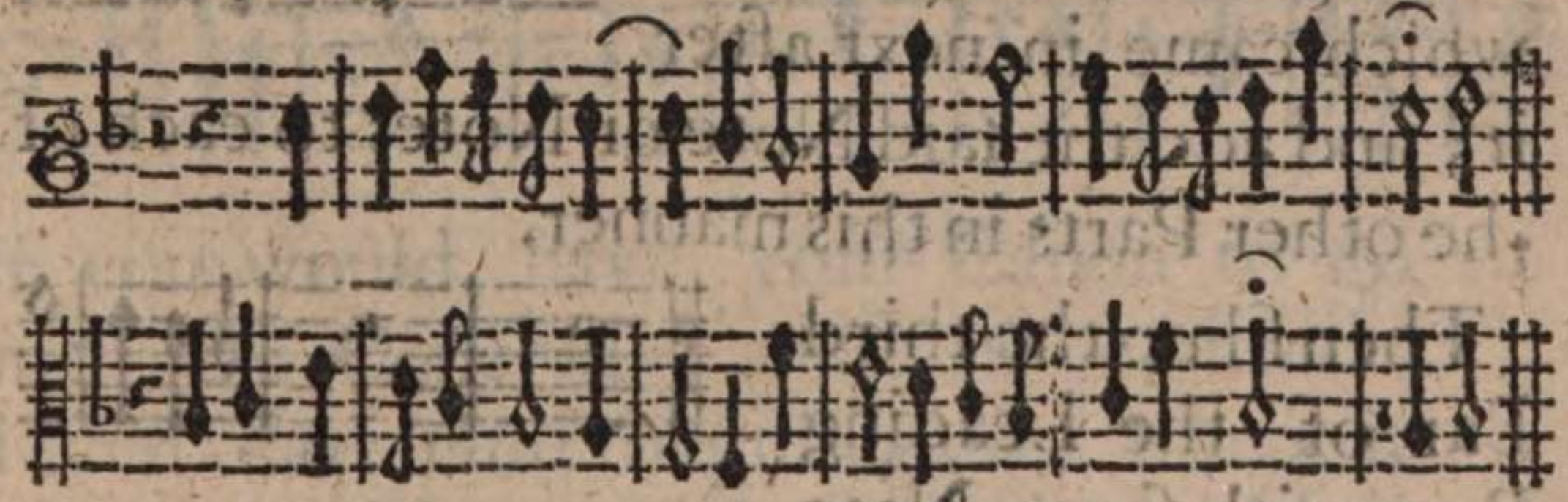
Example.





Neither is there any more difficulty in setting your Canon a 7*th*. 9*th*. or any other distance, either above or below, than in these which I have already shewed; as you may see by the next following set in a 9*th*. above.

Example.

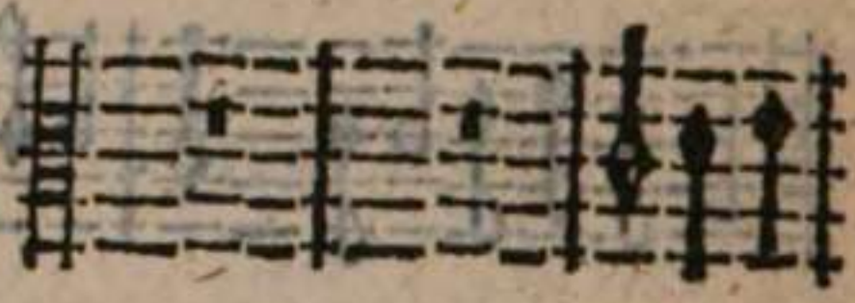


This, I suppose, is sufficient to let you see, with how much ease (being a little exercised in it) Two Parts in One may be carryed on, to what length or shortness you please.

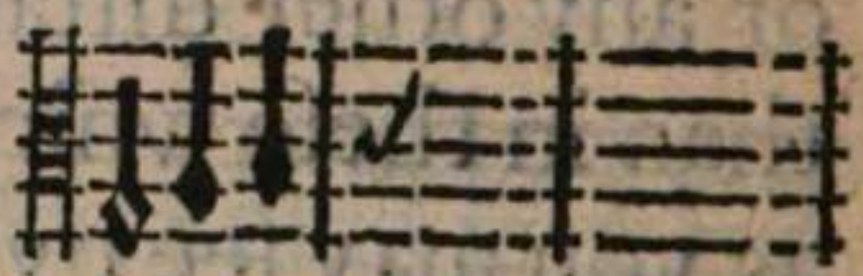
§ 3. *Canon of three Parts.*

WE will now make tryal of Three Parts in One, carryed on by the same Method. In which the Notes of the Leading Part must be removed upward or downward, according as the following Parts come in, either above or below the Leading Part.

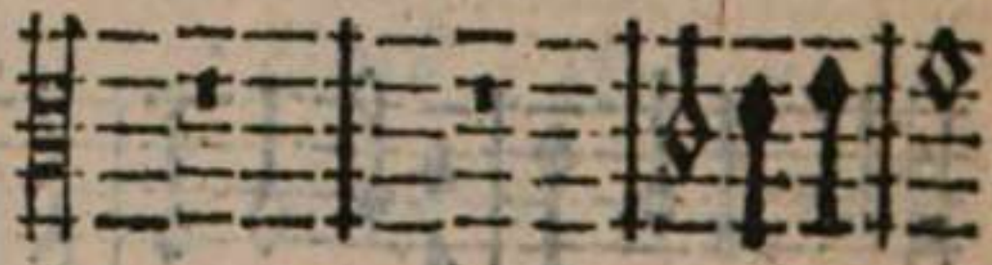
I will first set down the Beginning Notes of each Part, as I formerly did of a single Fuge, that you may see the first Platform thereof thus.

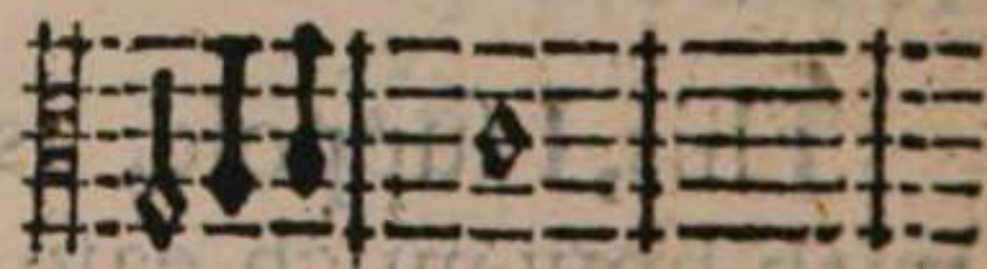


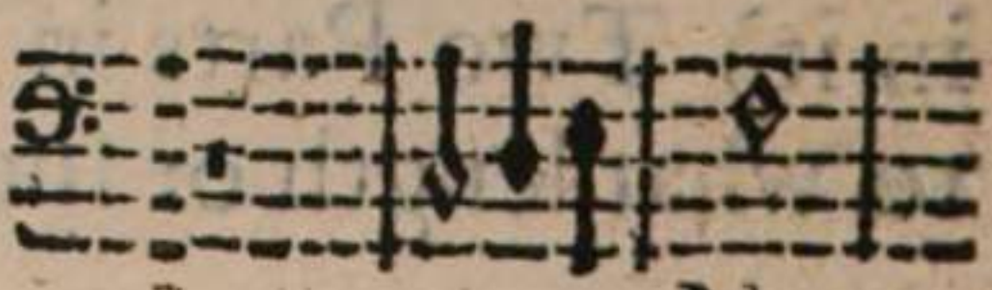
That being done; the first business is, to fill up the second Bar of the Leading Part, with some Note or Notes which may agree with that Part which came in next after it; and add the said Note or Notes to each of the other Parts in this manner.



Then fil up the third Bar of the Leading Part with some Note or Notes which may agree with both the other Parts; still adding the said Note or





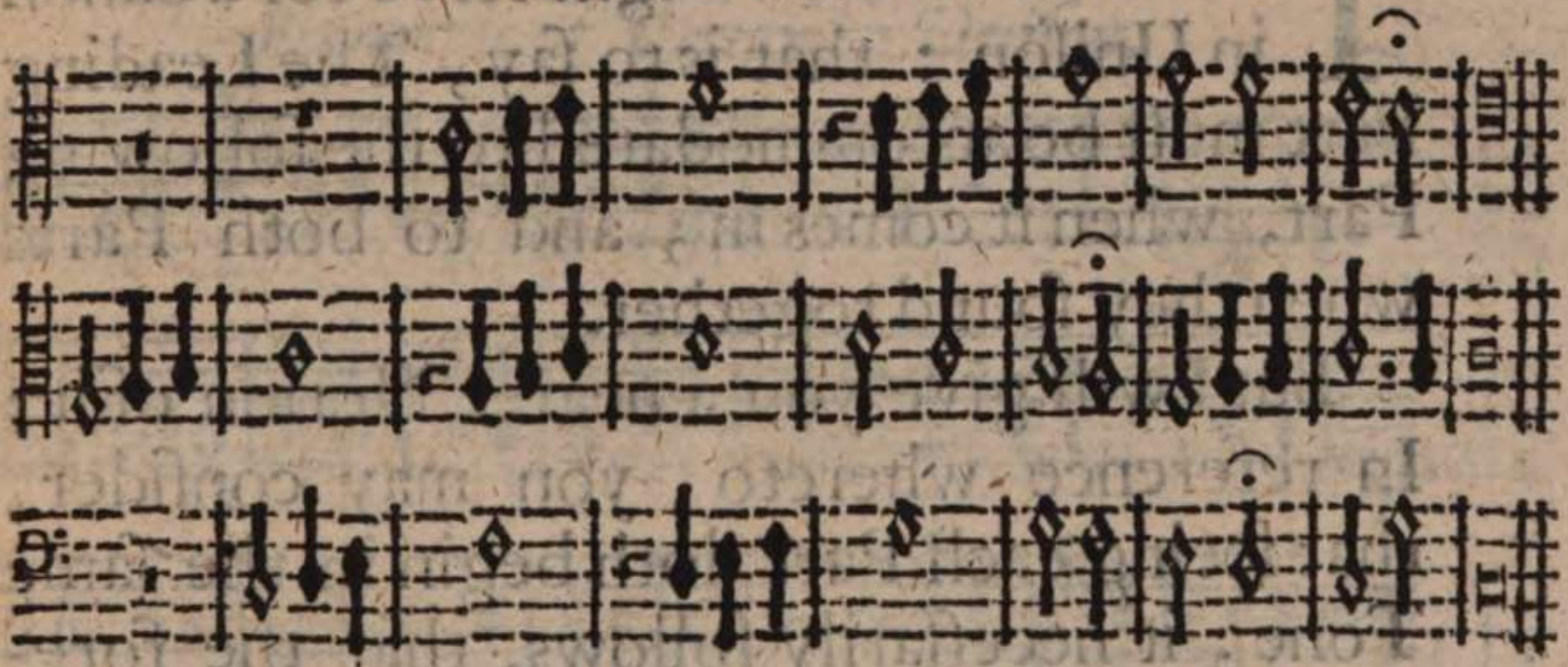


Notes

Notes to the other Parts. And thus you are to do from Bar to Bar.

But if you perceive that your following Parts begin to run counter one upon another by theſe additional Notes; you muſt then try ſome other way; either by putting in a Reſt, or by altering the courſe or Notes of the Leading Part: And in this particular it is (as Mr. *Morley* ſaid) that Canon is performed by plain ſight.

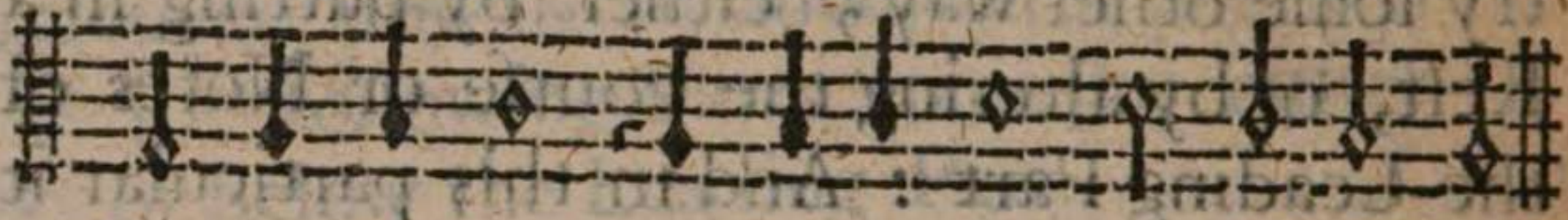
Example of Three Parts in One.



If you would have your Canon to go round; the Concluſion muſt be omitted; and each Part muſt begin again, when it comes to that Note which is marked with a little Arch over it, where the Canon ends: and the Reſts which are ſet at the beginning, before the following Parts, muſt be left out. And then the uſual way of Pricking it down,

is only the Leading Part, ſet alone; with marks directing where the other Parts come in; as follows.

A 3. Canon in the 5th. below and 4th. above.



Hear me O Lord, and let my Cry come unto thee.

§ 4. *Of Canon in Uniſon.*

THe ſame Method might ſerve for a Canon in Uniſon: that is to ſay, The Leading Part muſt be accommodated to the following Part, when it comes in; and to both Parts when they ſound together.

But I will give you a nearer Notion of it: In reference whereto, you may conſider, that ſeeing each Part doth begin in the ſame Tone, it neceſſarily follows, that the foregoing Parts muſt move into the Concords of the ſaid Tone; either aſcending or deſcending; and by this means the Sound of the ſame Tone will be continued ſo long as the Parts move in the Concords of that Key.

As

As for Example.

By this you see what Concords your Canon must move into; your care being no more then to avoid the Consecution of *Perfects* of the same kind, and to dispose your Parts (so much as you can) into different Concords.

Example of Canon in Unison.

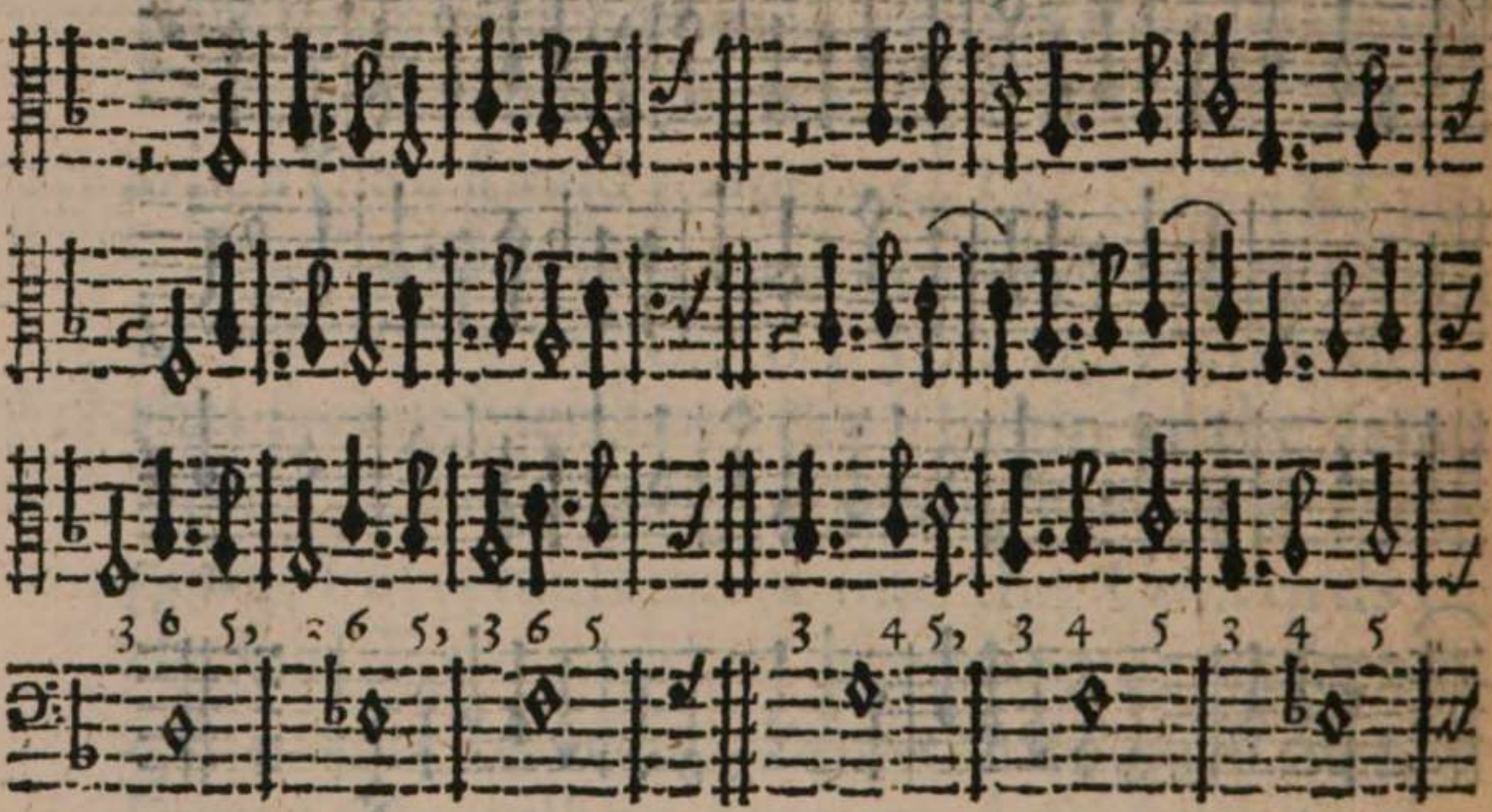
§ 5.

§ 5. *Of Syncopated or Driving Canon.*

THere is another sort of Canon in Unison, in which the following Parts come in upon a *Crochet*, or upon a *Minim Rest*, one after another; and this kind of Canon may be applyed to any Ground or Plain-song consisting of *Semibreves*; or of *Breves*, if you double the length of the Descant-Notes.

I will first shew the way of it upon *Semibreves* moving by degrees.

Example.



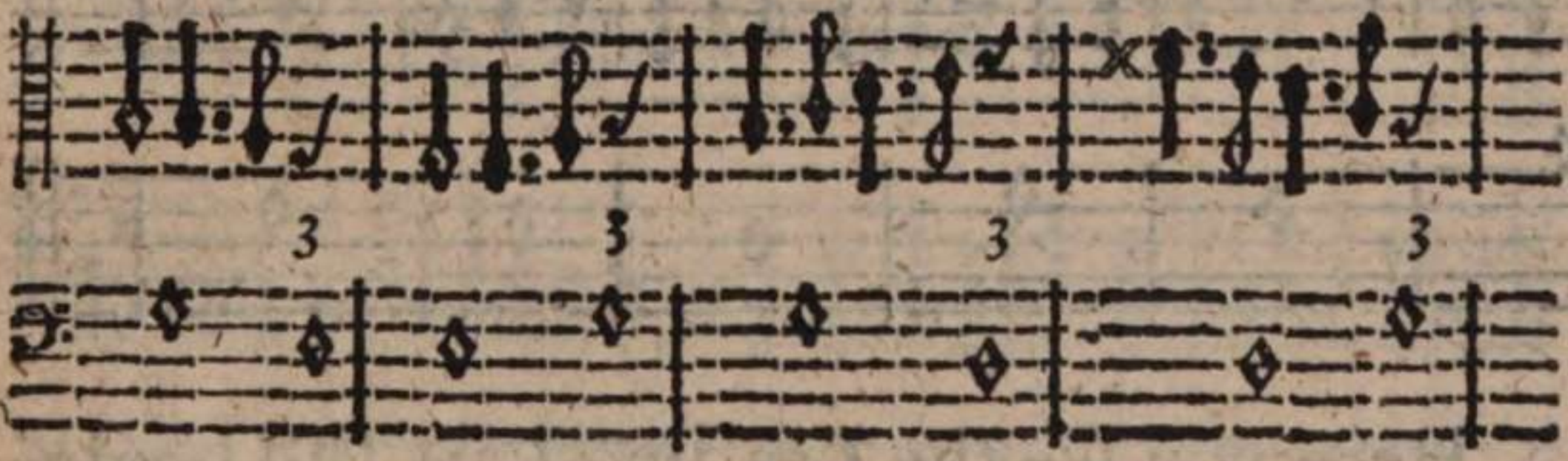
The Figures shew the Concords of the Leading Part to the Ground both ascending and descending. If the Ground consist of *Breves*, the length of the Descant Notes must

be

be doubled. And this, I think may ſuffice, to let you ſee the order of your Deſcant, in thoſe places where the Ground or Plain-ſong ſhall riſe or fall by degrees.

I will now let you ſee how to order your Deſcant when the Ground ſhall move by leaps.

In which the movement of your Deſcant muſt be from 3*d.* to 3*d*; and your leading Part muſt alſo meet each Note of the Ground in a 3*d.* both which are eaſily effected, as you may ſee by the following Inſtances.



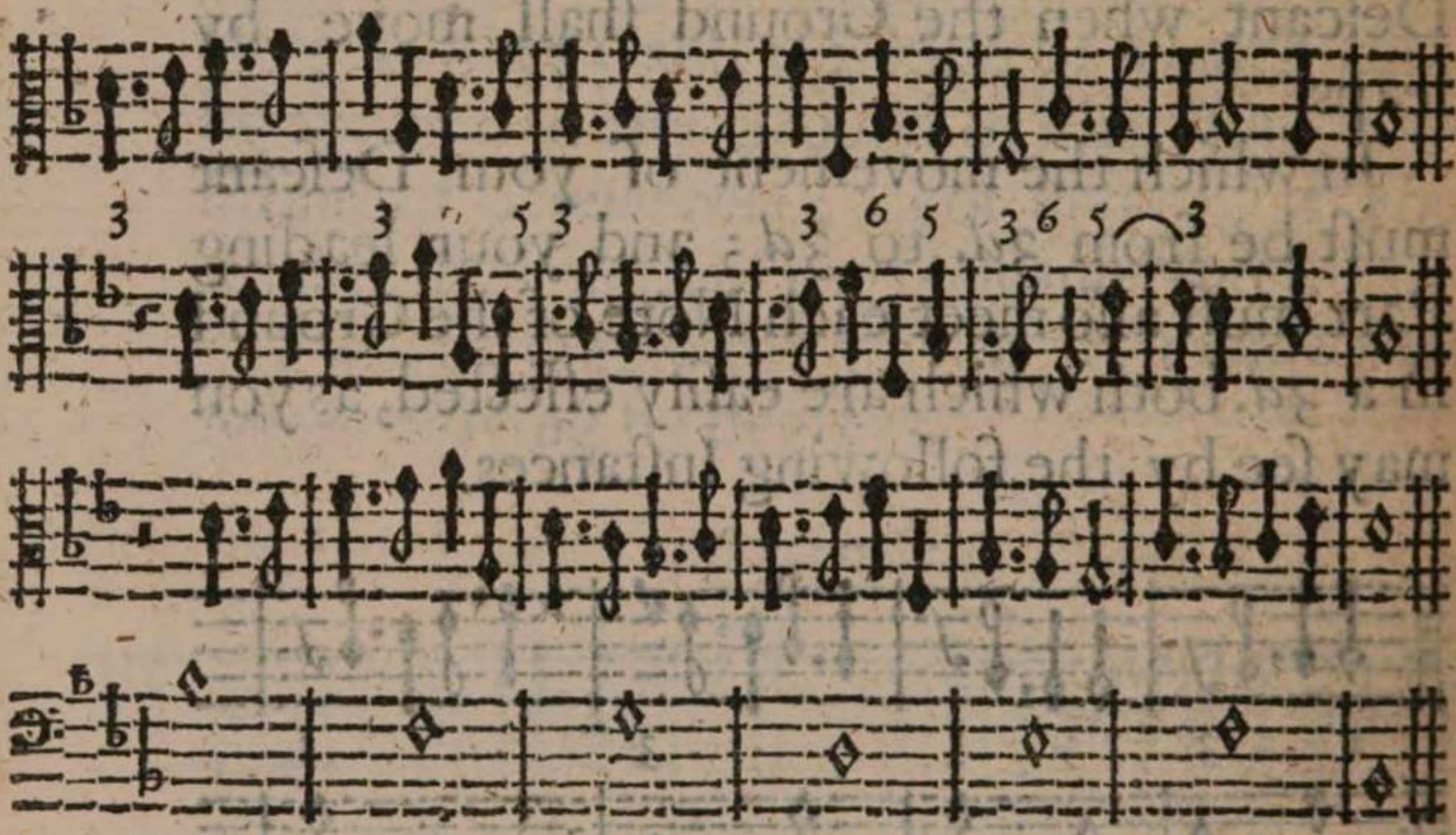
Or thus.

Alſo, you have liberty to break a *Minim* into two *Crochets*, and to ſet one of them in an *Octave* above or below, when there ſhall be occaſion for it.

You

You ſhall now ſee the former degrees and theſe leaps mixed one with another in this following Example.

A 4. Canon in Uniſon to a Ground.



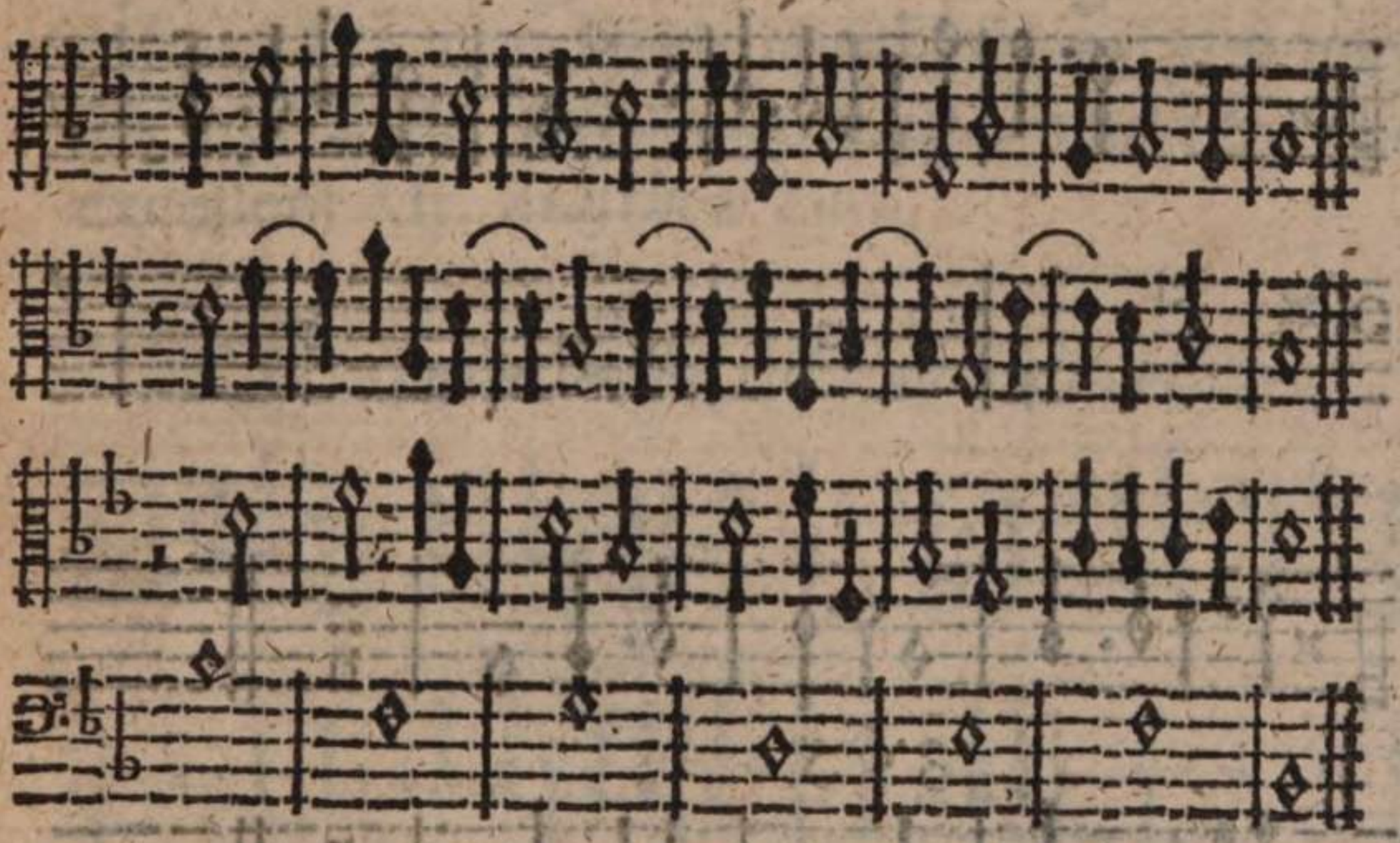
Here you ſee the Leading Part ſtill beginning upon a 3*d.* to each Note of the Ground: Alſo a 6*th.* and 5*th.* following after the 3*d.* to meet the next Note of the *Baſs* when it riſes one degree; according to what was ſhewed in the Example of degrees.

I will now ſet down this Canon in plain Notes, that you may better perceive, both the Syncopation, and alſo how the Parts move from 3*d.* to 3*d*; excepting where the *Baſs* removes but one degree; in which places

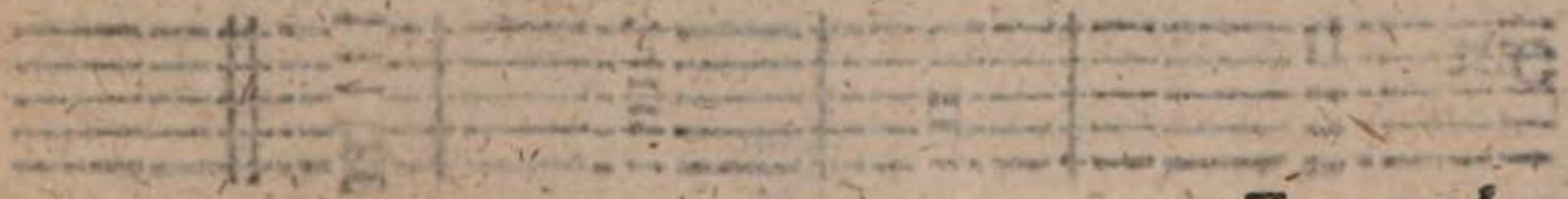
they

they make a leap to a 4*th*. Alſo you may obſerve, in the leading Part (and likewiſe thoſe that follow) two places, where a *Minim* is broken into two *Crochets*, and one of them ſet an *Octave* lower, for better carrying on the Aire of the Deſcant, and keeping the Parts within due Compaſs.

Example.

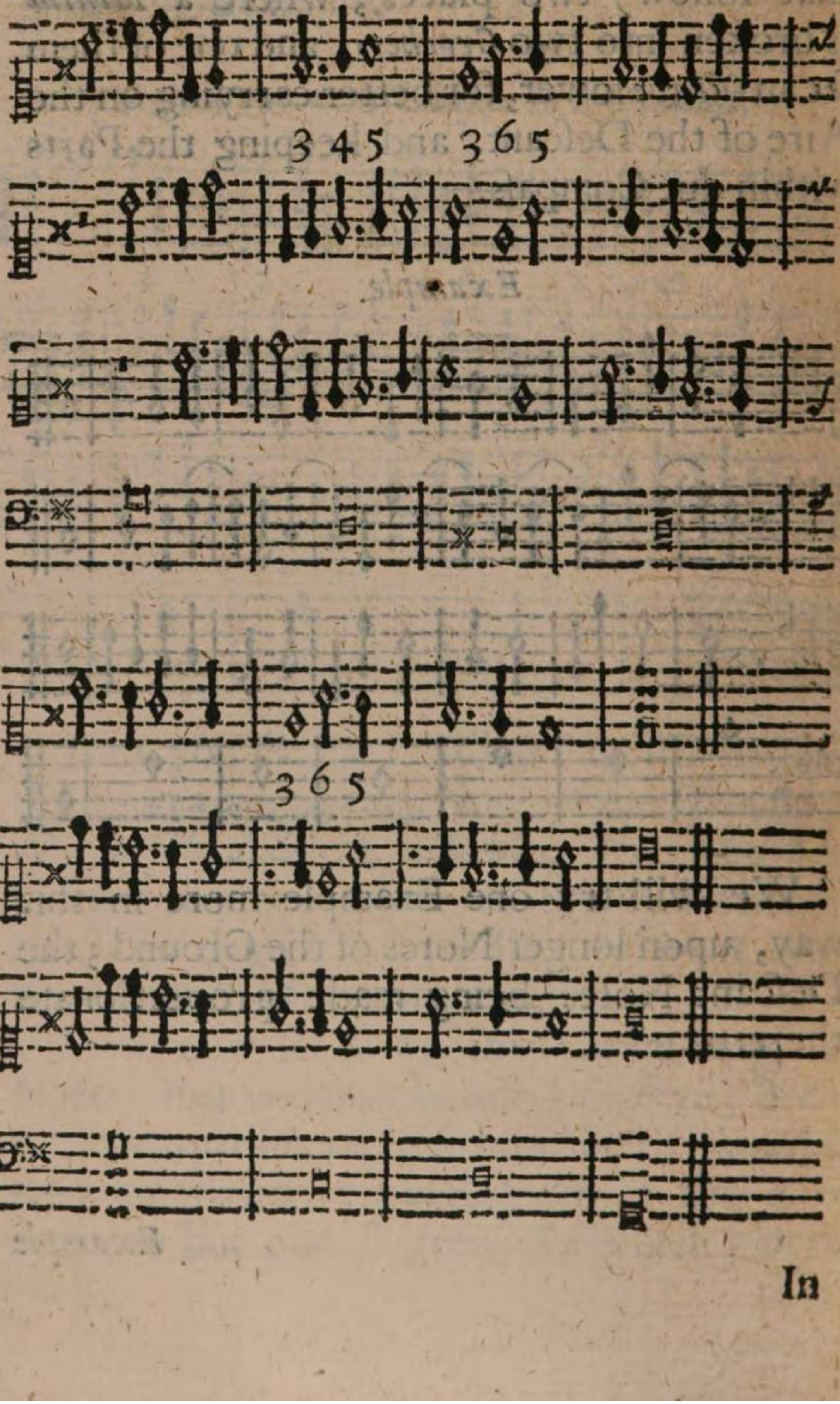


We will try one Example more in this way, upon longer Notes of the Ground; the Deſcant Notes being made proportionate thereto.



Example

A 4. Canon in Unison upon Breves.

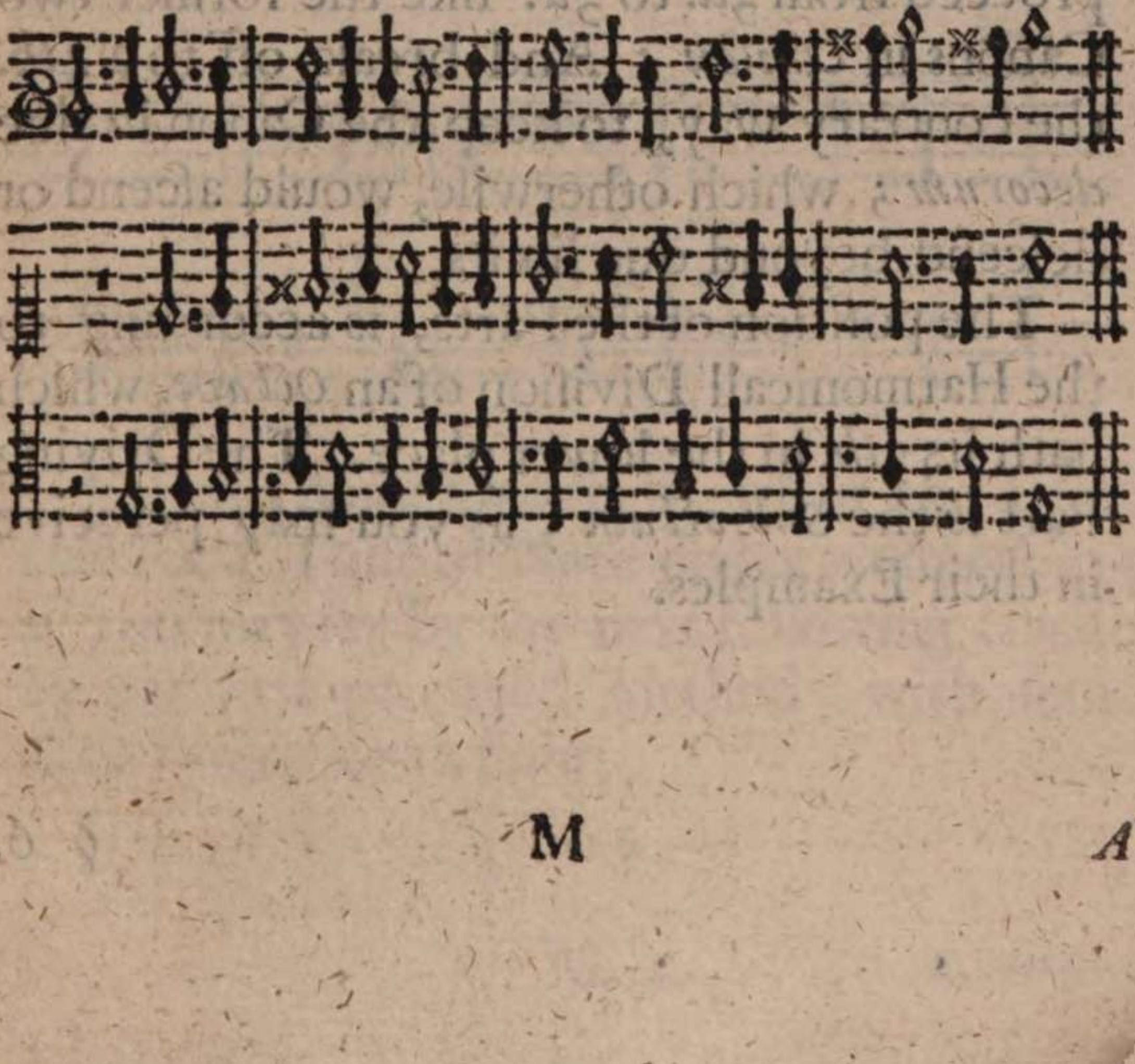


In

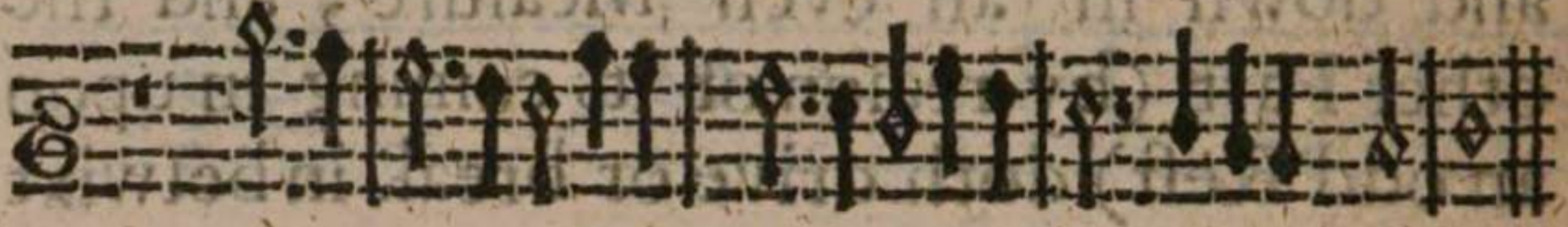
In these Syncopated Canons you may observe, that Two of the Parts do move up and down in an even Measure; and the other Part (by reason of its coming in upon an odd Rest) doth drive or break in betwixt them.

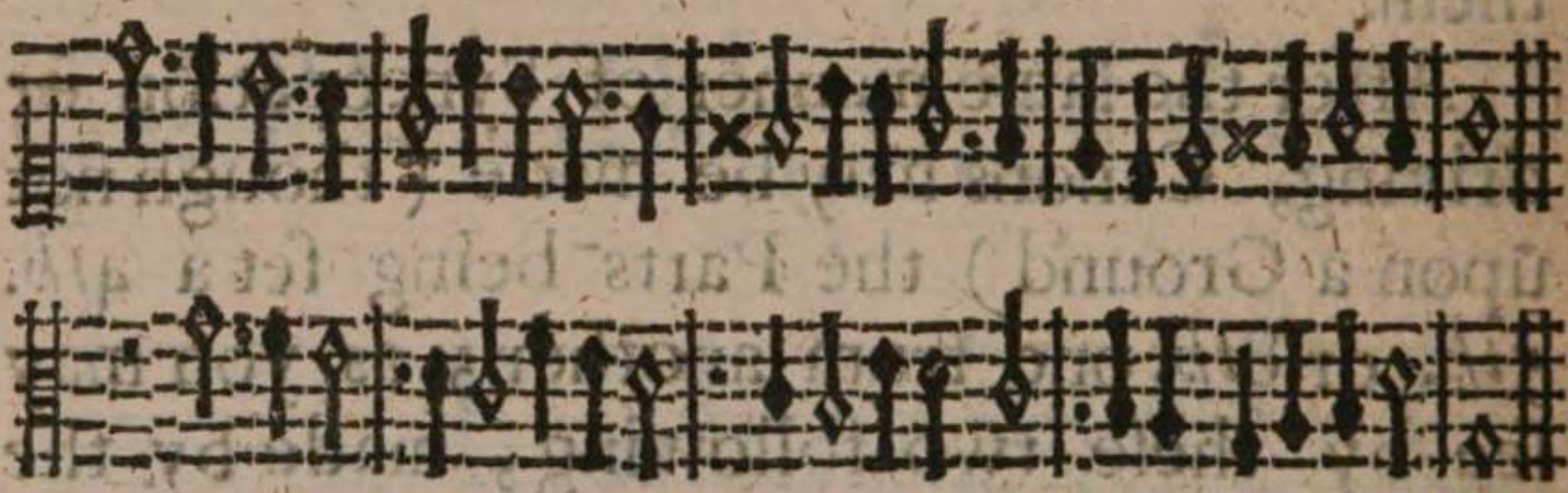
After the same manner of Syncopation or driving, Canons may be made (though not upon a Ground) the Parts being set a *4th.* *5th.* or *8th.* one from another; as you may see by these two following, made by the excellent Mr. *Matthew Lock.*

A 3. Canon in the 8th. and 4th. below.



A 3. Canon in the 5th. below and 4th. above.





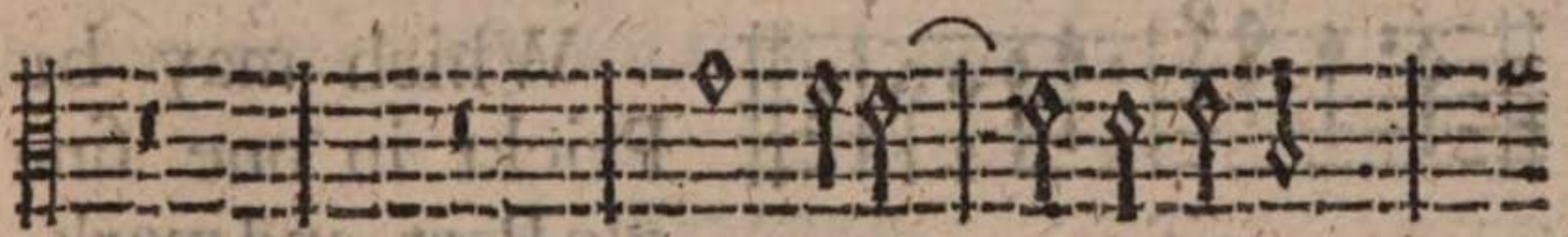
The Rule or Method of which is this; that the Parts (whether ascending or descending) proceed from 3*d.* to 3*d.* like the former two Canons in *Unison*: And break off to a 4*th.* the contrary way, to keep the Canon in due *decorum*; which otherwise, would ascend or descend beyond due limits.

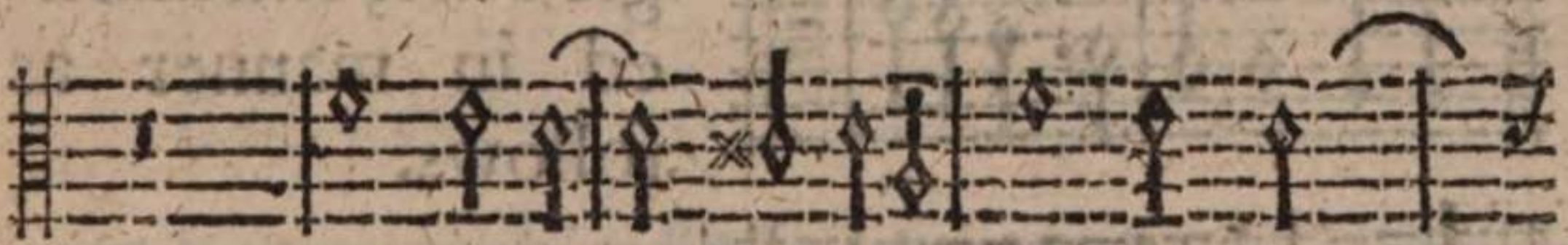
The position of the Parts, is according to the Harmonicall Division of an *Octave*, which hath its 5*th.* in the lower place. The Driving Part is the *Sub-octave*; as you may perceive in their Examples.

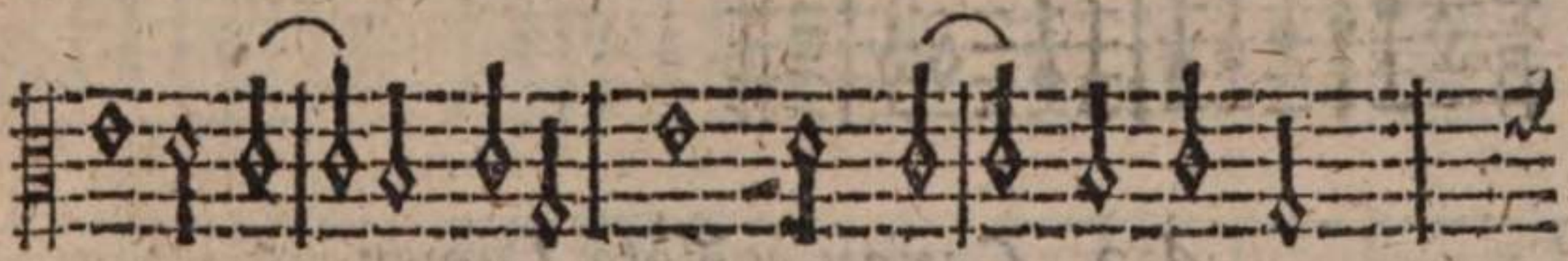
§6. *Of Canon a Note Higher or Lower.*

CAnon a Note Higher, is when each Part comes in a Tone or Note above another; as you may see in this next following; made by the forenamed Mr. *Lock*. Which depends upon sight; and therefore no Rule to be given; excepting the helps formerly mentioned.

Canon a Note higher.

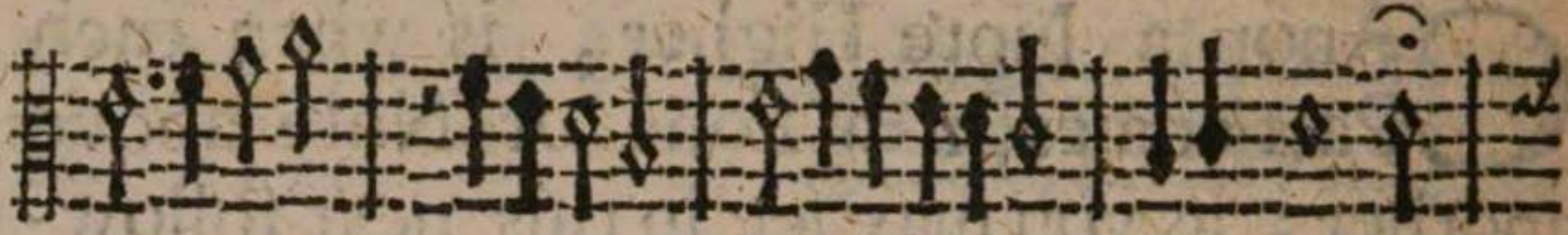


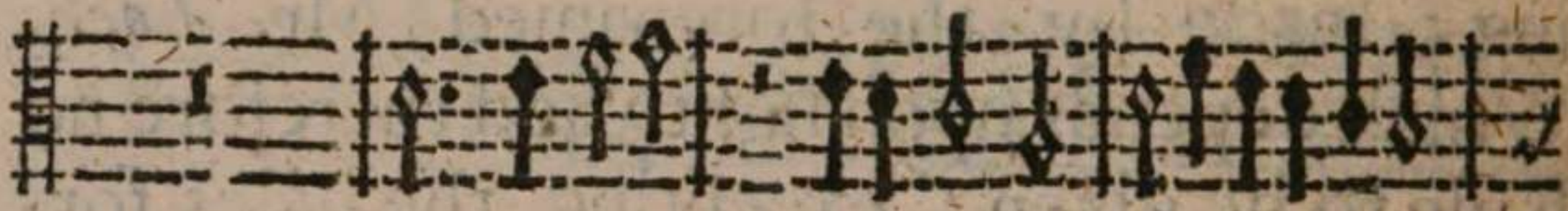


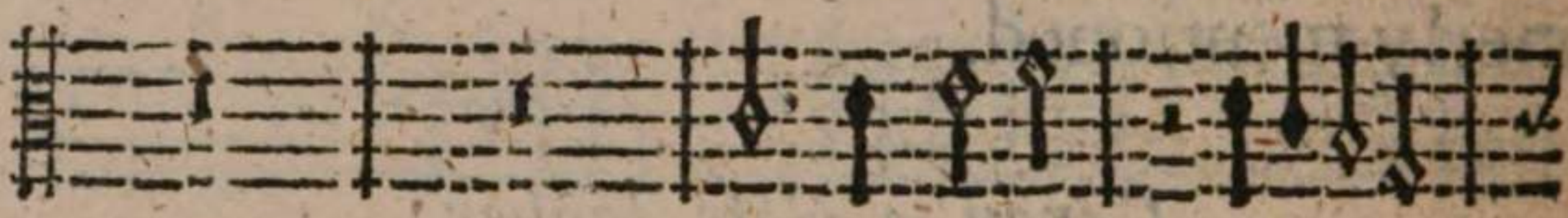


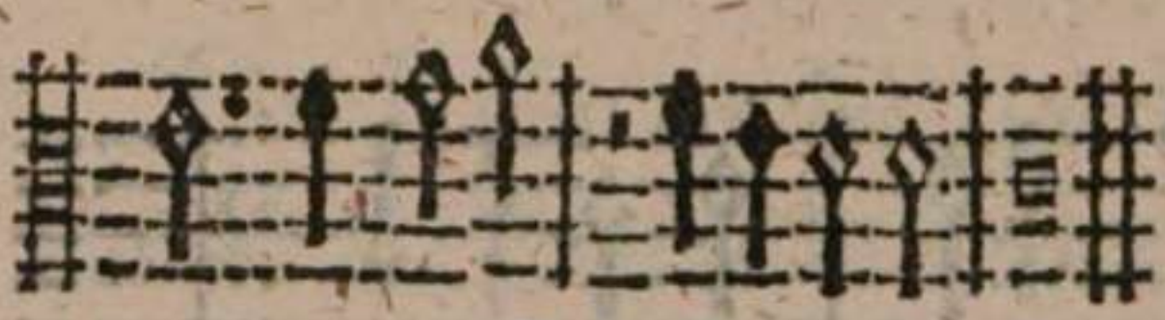
Canon a Note Lower, is when the Parts come in a Tone or Note under each other; as you may see by the next following; made by our first proposed Method; with some little reference to sight.

Example.

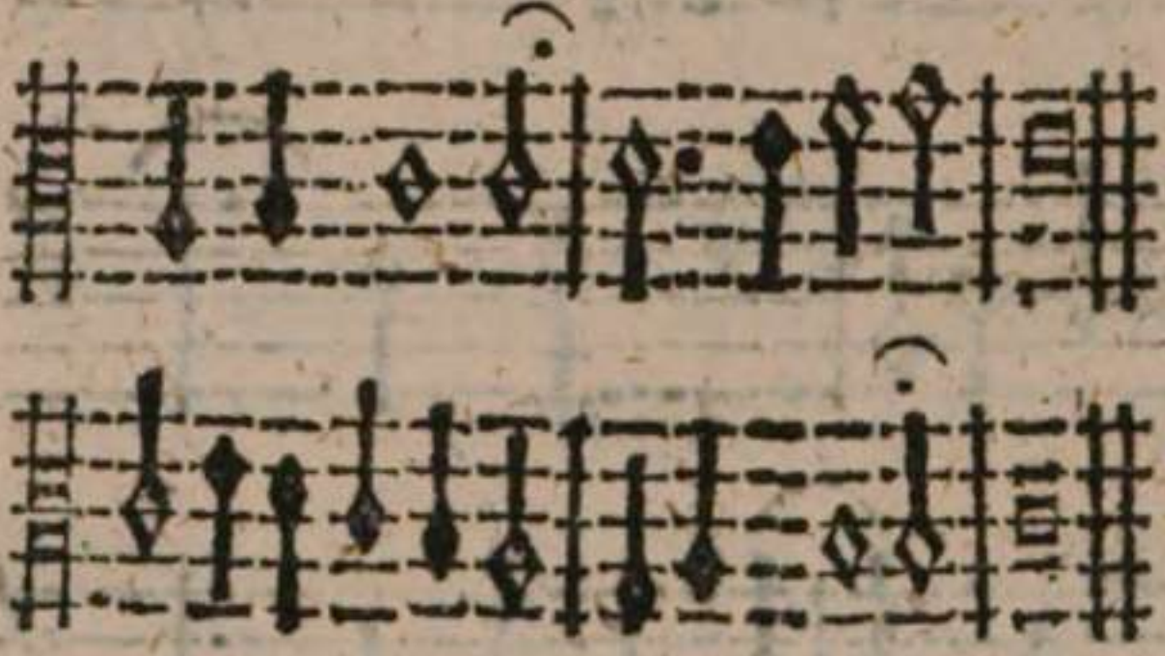




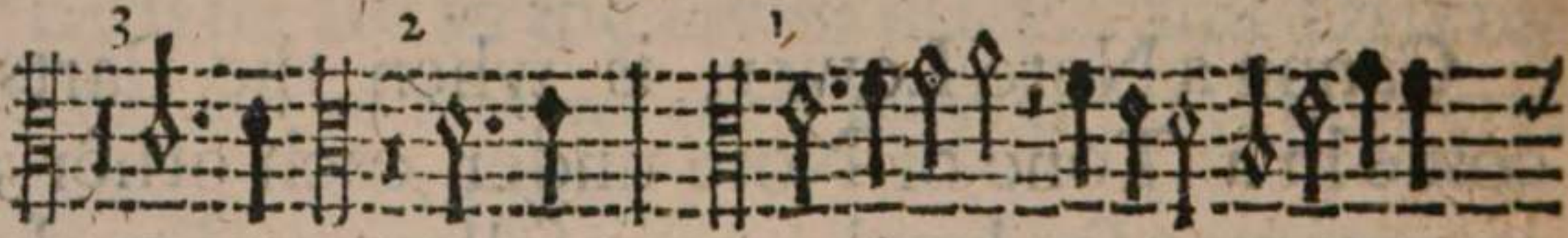


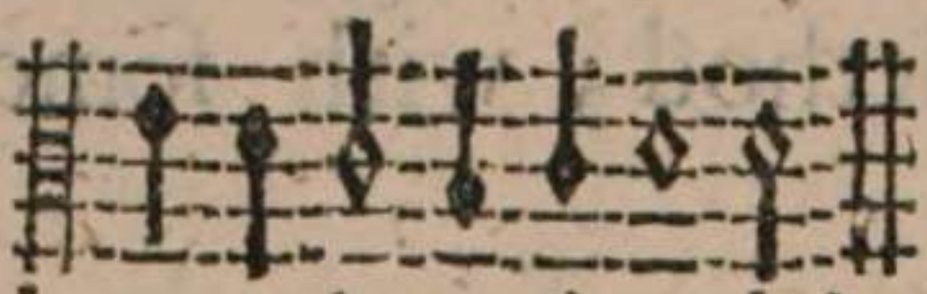


Which may be Prickt in one ſingle Part, and marked in manner as follows.



A 3. Canon a Note Lower.





Where Note, that the following Parts come in, as they ſtand in backward order, behind the Leading Part. And this is the beſt way of

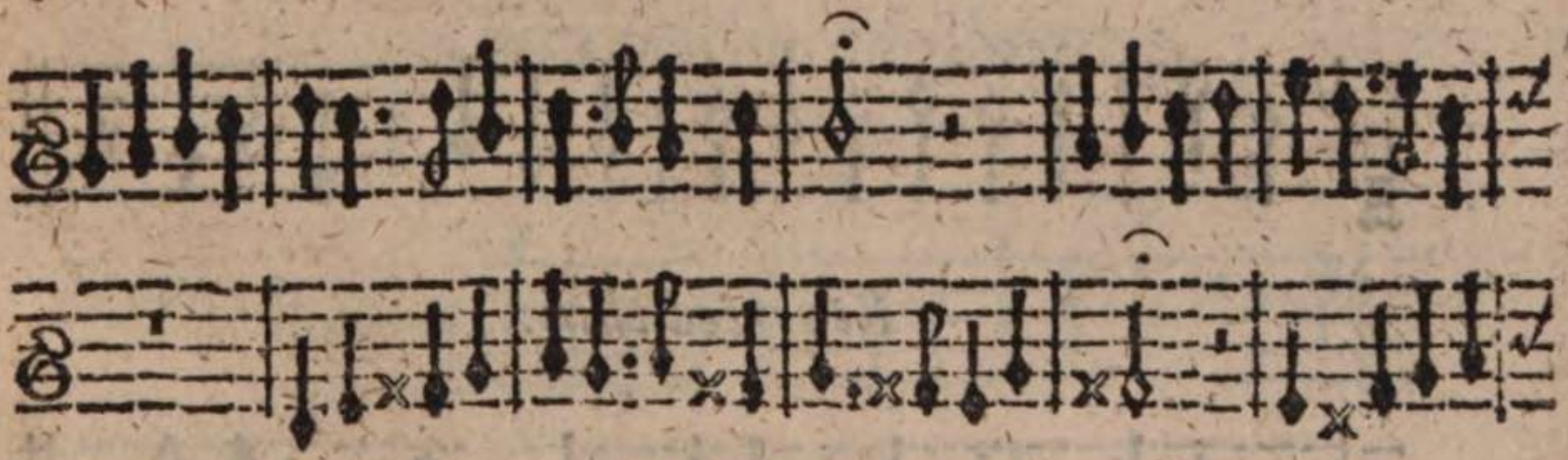
of Marking a Canon; especially, when the following Parts come in upon several Keys; which may be known by the several Cliffs, which denote those Keys, and do also shew the compass of the Canon.

§ 7. *Of Canon Rising or Falling a Note.*

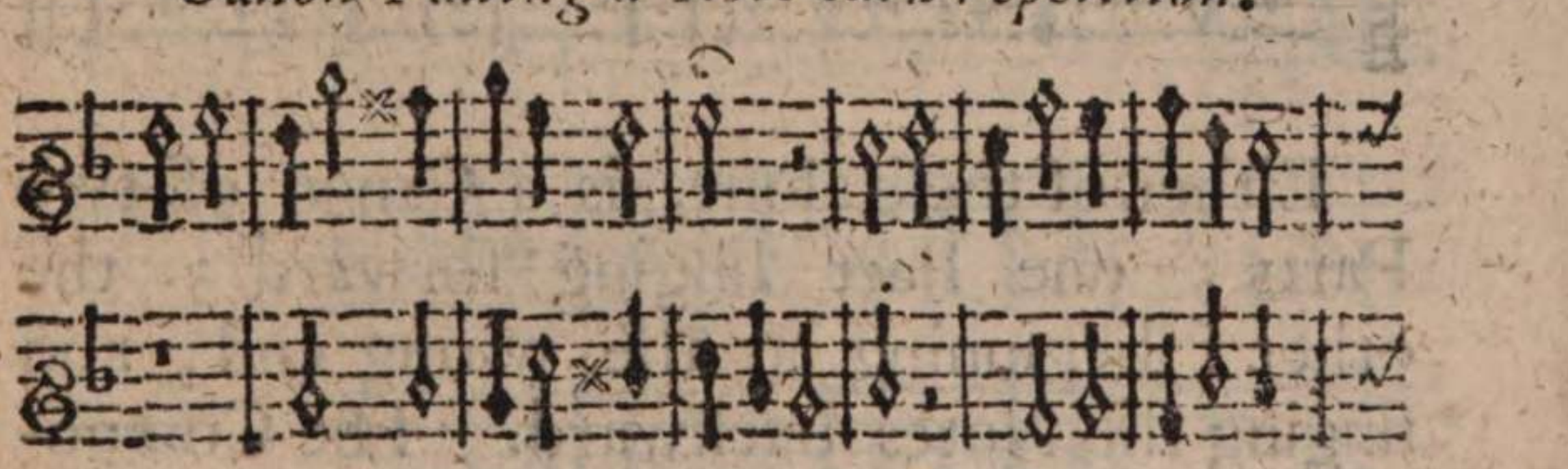
THere is another sort of Canon which Rises or Falls a Note, each time it is repeated; and may be composed by our first Method; onely you must contrive it so, that it may end aptly for that purpose.

Example.

Canon Rising a Note each repetition.



Canon Falling a Note each repetition.

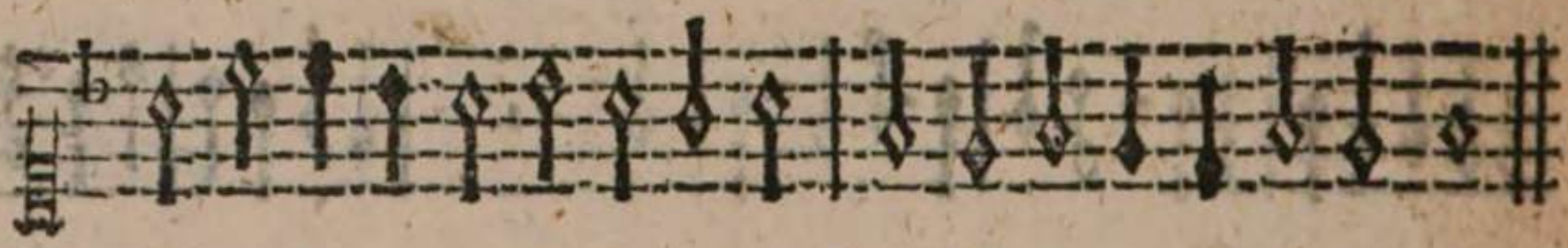


§ 8.

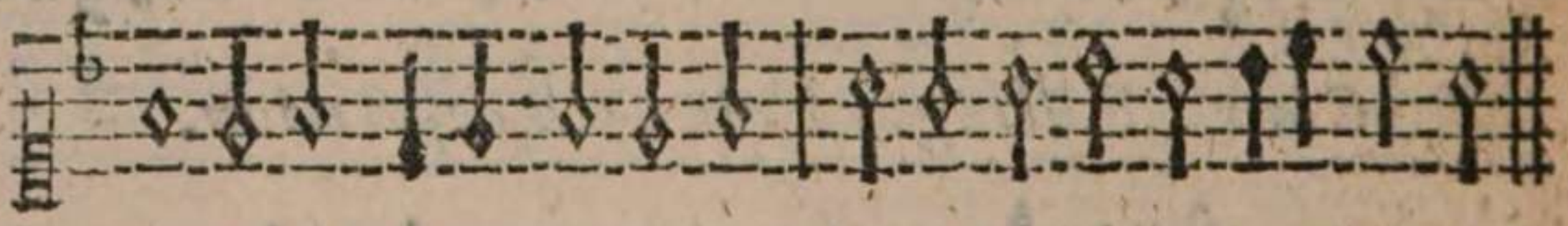
§ 8. *Of Retrograde Canon, or Canon Recte & Retro.*

SOme Canons are made to be Sung *Recte & Retro* (as they phrase it;) that is Forward and Backward; or one Part forward and another backward. Which may seem a great Mysterie, and a business of much Intricacy, before one know the way of doing it: but that being known, it is the easiest of all sorts of Canons. This which follows shall serve for an Example of it.

Canon Recte & Retro.



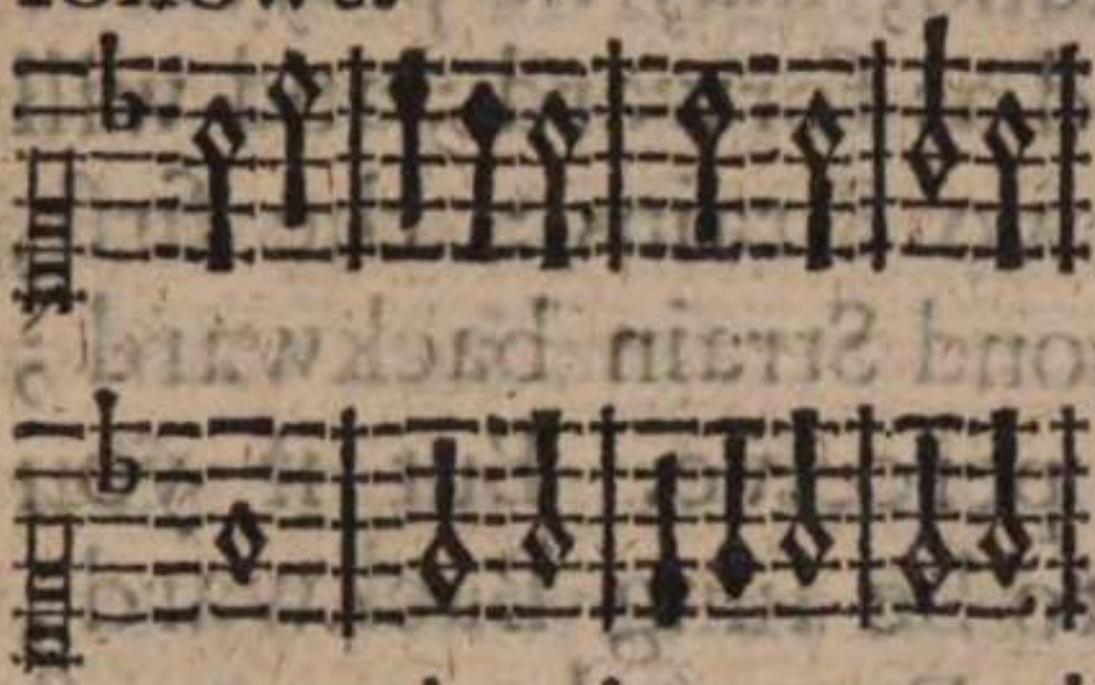
Reverted thus.



Either of these alone, is a Canon of two Parts; one Part singing forward; the other, beginning at the wrong end, and singing the Notes backward. The Compo-

sition

sition whereof is no more than this which follows.

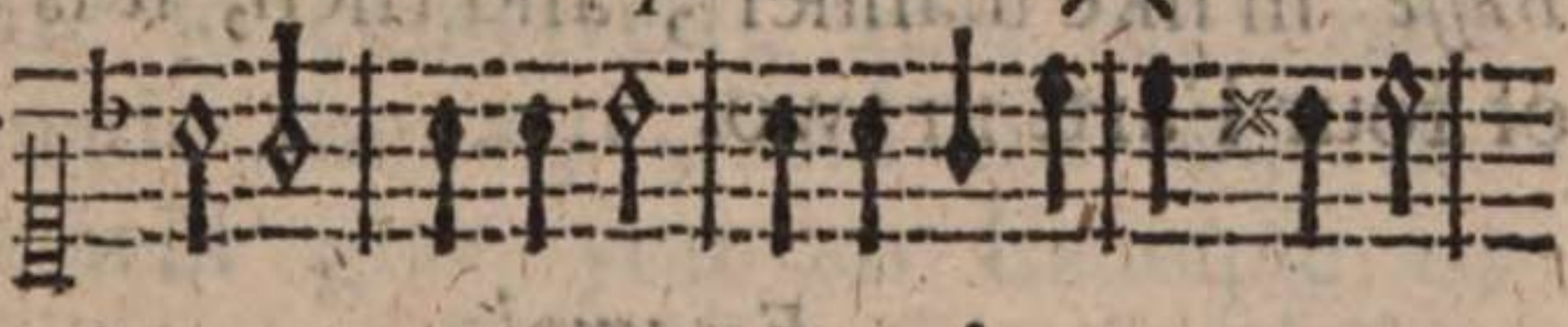


Only the end of one Part, is joyned to the end of the other in a retrograde form; as upon examination you will easily find; if you look back upon the stroke which you see drawn through the middle of either. And after the same manner you may add more Parts to them if you please.

There is another way of Composing Musick to be play'd or sung forward and backward (much to the same effect) which is, by making the Parts double, as two *Trebles*, two *Basses*, &c. as you see here following.

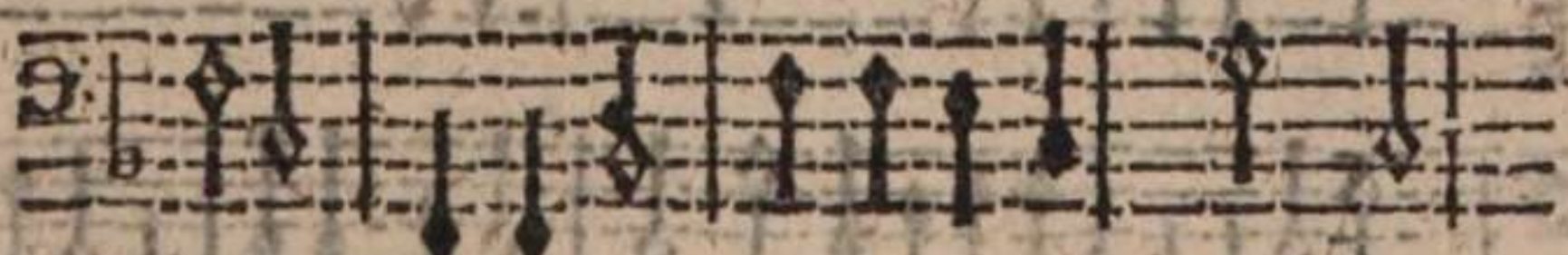
Example.

Treble 1.

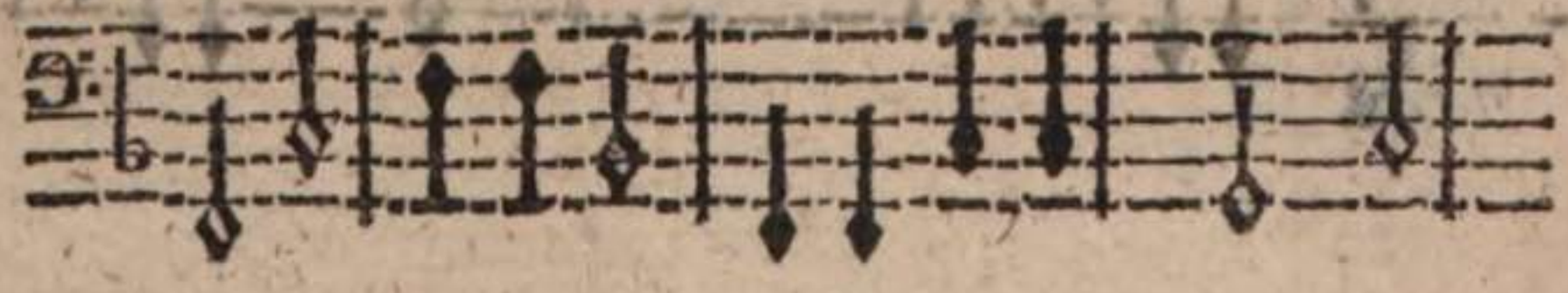


Treble 2.

Bass 1.

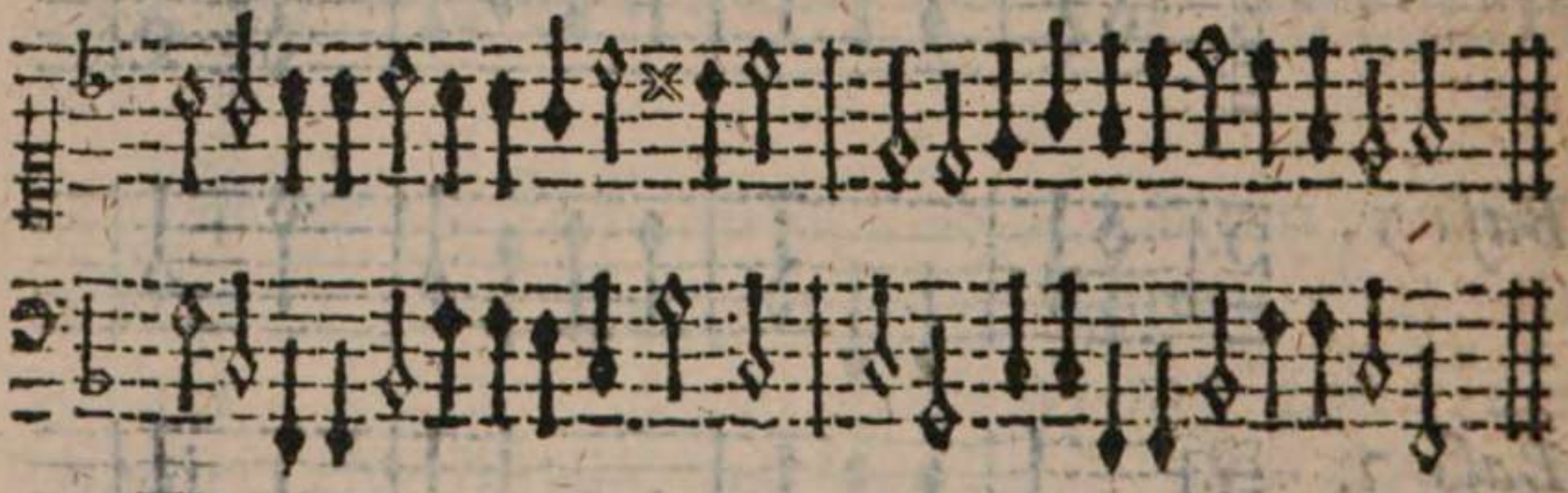


Bass 2.



Here you have two *Trebles* and two *Baſſes*; which, as they now ſtand, may be played or ſung, as well backward as forward; and will reſemble a Leſſon of two Strains: the firſt, forward; and the ſecond Strain backward; as upon tryal you will perceive. But if you would have one Part to be ſung Backward, whilſt the other ſings Forward; you muſt then turn one of the *Trebles*, and likewiſe one of the *Baſſes*, the contrary way; and joyn them together, ſo, that their two ends may meet in the middle of the Leſſon; as you ſee in the following Example: and then the Harmony will be right, whether you ſing them backward or forward; or one Part forward and the other Part backward. Likewiſe, Two may ſing the *Treble*; one forward, the other backward; and other Two, the *Baſſe* in like manner; and then, it is a Canon of four Parts in two.

Example.



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In like manner you may compoſe Six Parts in Three; or Eight Parts in Four; by adding two *Alts*, or two *Tenors*, or both; and then joyning their ends together, as we did theſe *Trebles* and *Baſſes*.

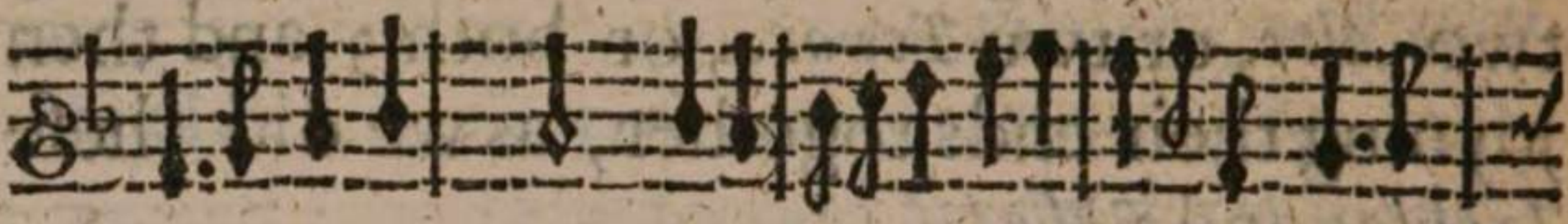
By this which hath been ſhewed, I ſuppoſe you ſee the way of Retrograde Deſcant. But I muſt advertiſe you, not to ſet any Notes with Pricks after them, in this way of *Recte & Retro*; becauſe the Pricks, in the *Retro*, will ſtand on the wrong ſide of the Notes. Alſo, you muſt be wary how you uſe Diſcords therein; leaſt, in the *Revert* or *Retro*, they hit upon the beginning in ſtead of the latter Part of the Note.

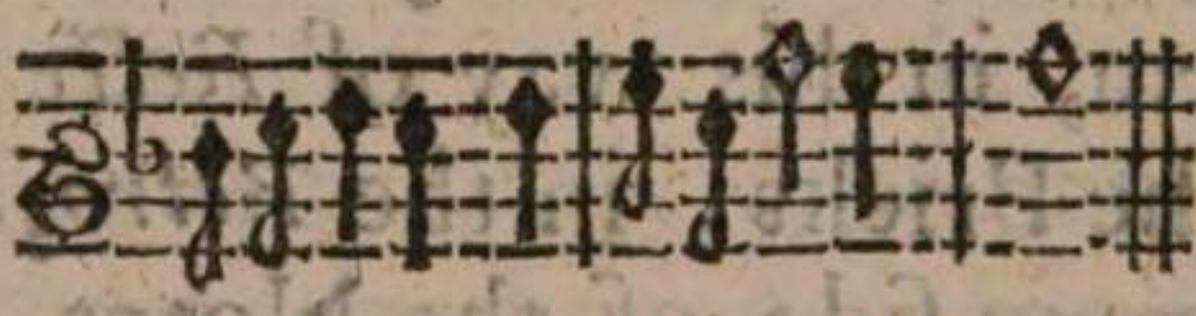
§ 9. *Of Double Deſcant.*

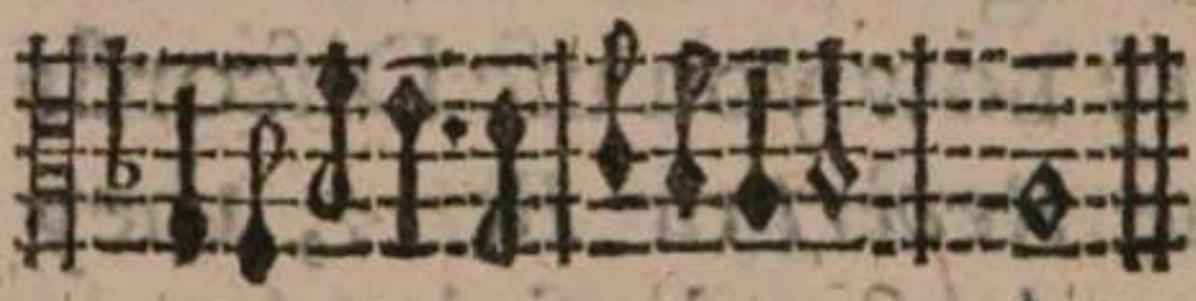
IT is called Double Deſcant when the Parts are ſo contrived, that the *Treble* may be made the *Baſs*, and the *Baſs* the *Treble*. I will give you an Example of it in Canon; and *per Arſin & Theſin*, that (for brevity) I may compriſe both under one; as in the Example next following.

Double

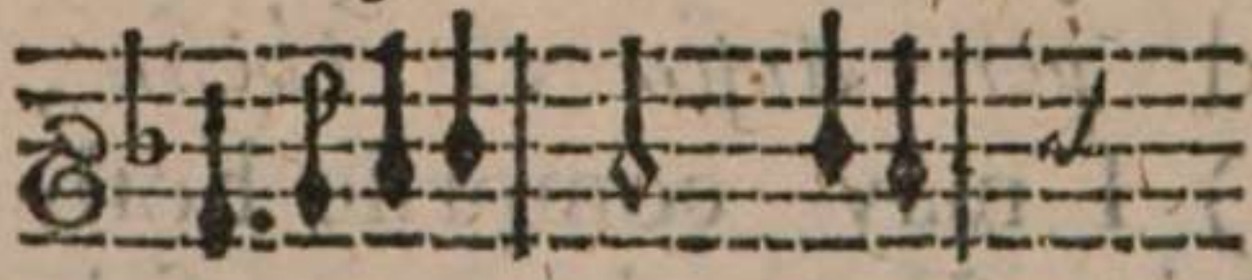
Double Descant in Canon per Arsin & Thesin.

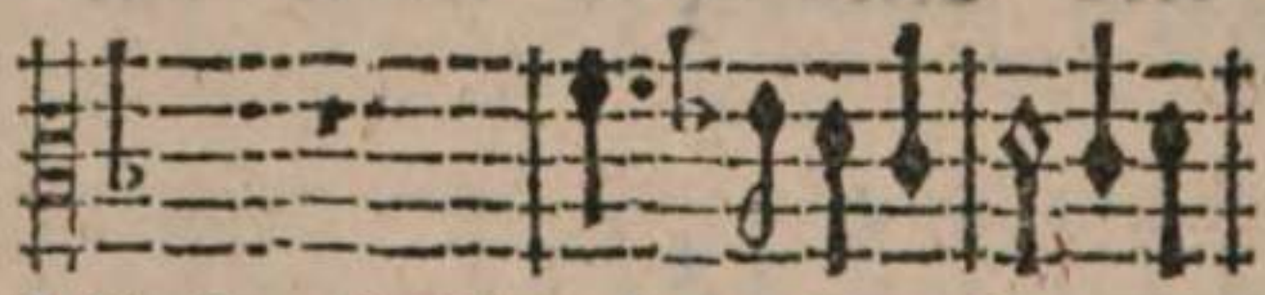






This may seem a difficult business to one that is not very ready in his sight; but I shall render it as plain and easie as I did the first Examples of Two Parts in One; for it may be performed by the same Method. Only in This, you must invert the Notes as you place them in the following Part; accommodating your new Descant (Bar after Bar) to the Notes so inverted; as you may easily perceive by this Instance of its beginning.

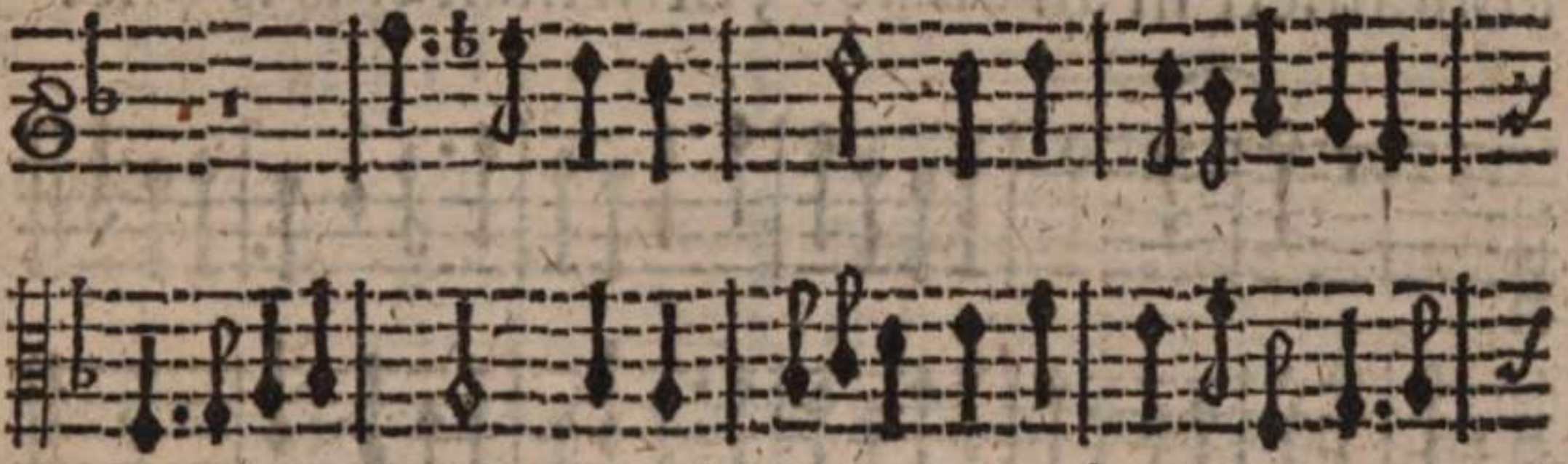




But I must give you one Caveat; which is, that you must not use any *5ths.* in this kind of Double Descant, unless in passage or Binding like a Discord; because, when you

you change the Parts, making That the *Treble* which before was the *Bass* (which is called the Reply) thoſe 5*ths*. will be changed into 4*ths*.

The Reply.

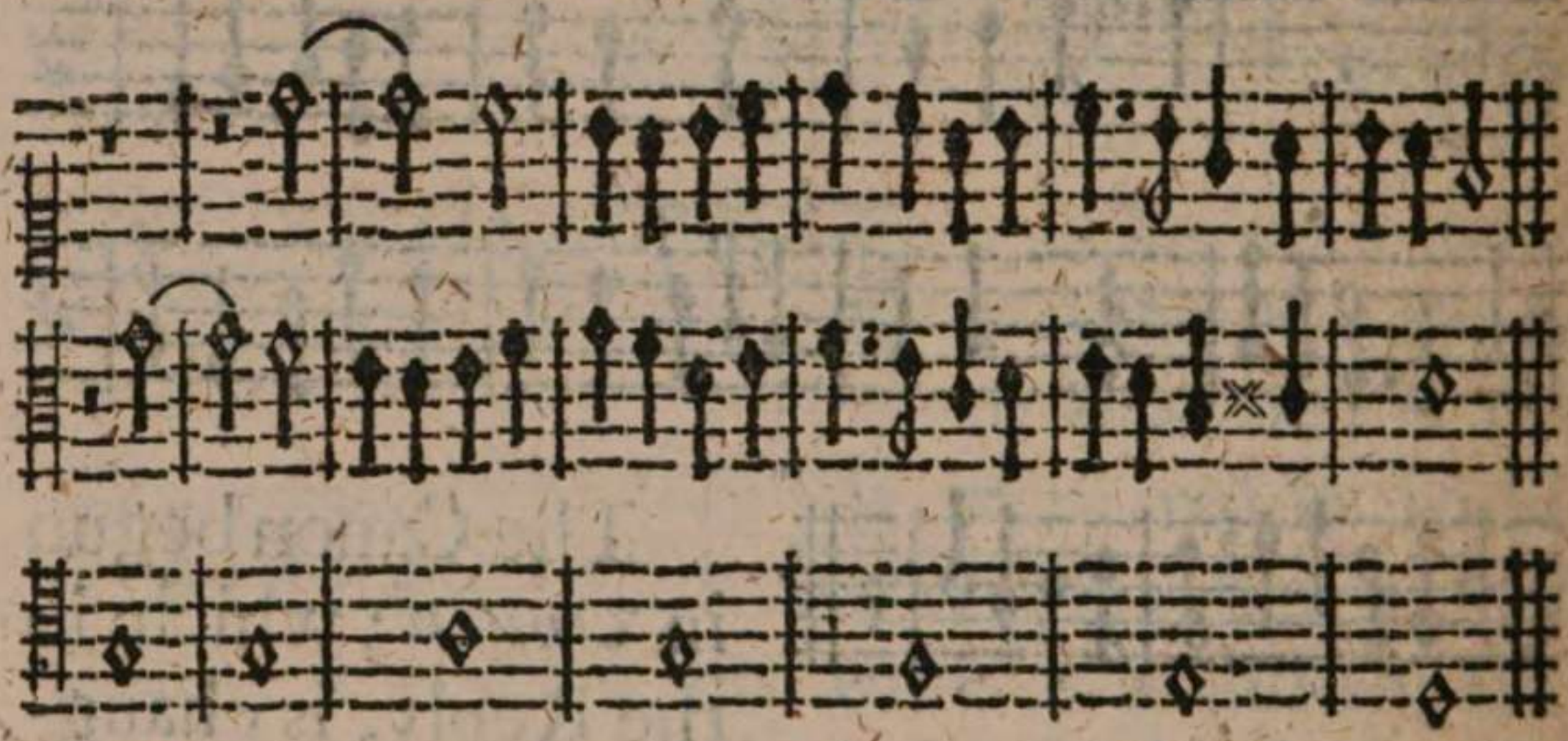


The Canon begun in *Uniſon*; which, in the Reply, is changed into an 8*th*. But the ſame Method ſerves in what diſtance ſoever it be ſet.

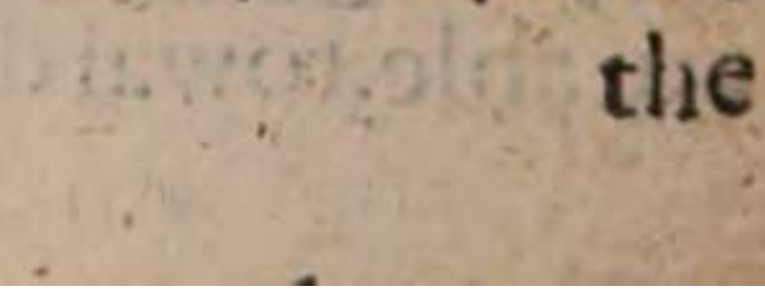
§ 10. *Of Canon to a Plainſong propoſed.*

I Shewed you formerly how to compoſe a Canon in *Uniſon* to any Ground or Plainſong conſiſting of *Semibreves* or *Breves*; and gave you Rules for it. But this which I am now to ſpeak of, cannot be reduced to any Rule (that I know,) as depending meerly upon ſight: and therefore, all we can do, is only to give you what help or aſſiſtance we are able, towards the effecting of it. We

We will take (for Inſtance) one of Mr. *Elway Bevin*'s; not to be named without due praiſe for his excellent Book of Canons, Printed 1631. where you have Examples of Canons upon the ſame Plainſong, in all the diſtances contained in an *Octave*; of which this is one.



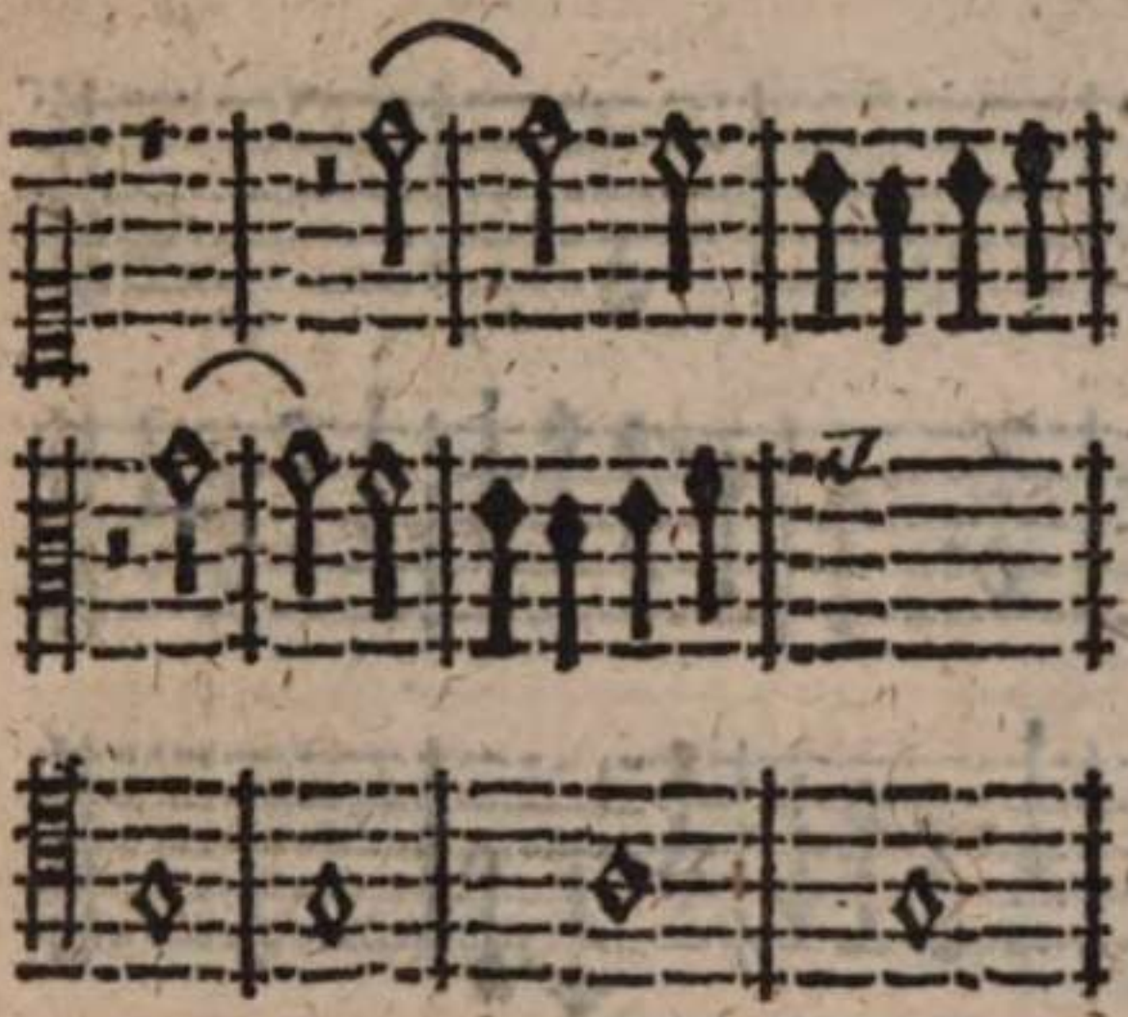
Now, as to the Contrivance. Firſt you are to conſider, what Notes will ſerve your preſent purpoſe for the Leading Part, and alſo ſute your following Part in reference to the next Note of the Plainſong. When you have found out notes that will fit both theſe occaſions, Prick them down; and then your Beginning will ſtand in this manner.



Then you are to fill up the vacant Bar of the leading Part, with ſuch Notes as may alſo ſerve the following Part in reference to

the

the next ſucceeding Note of the Plainſong; thus.



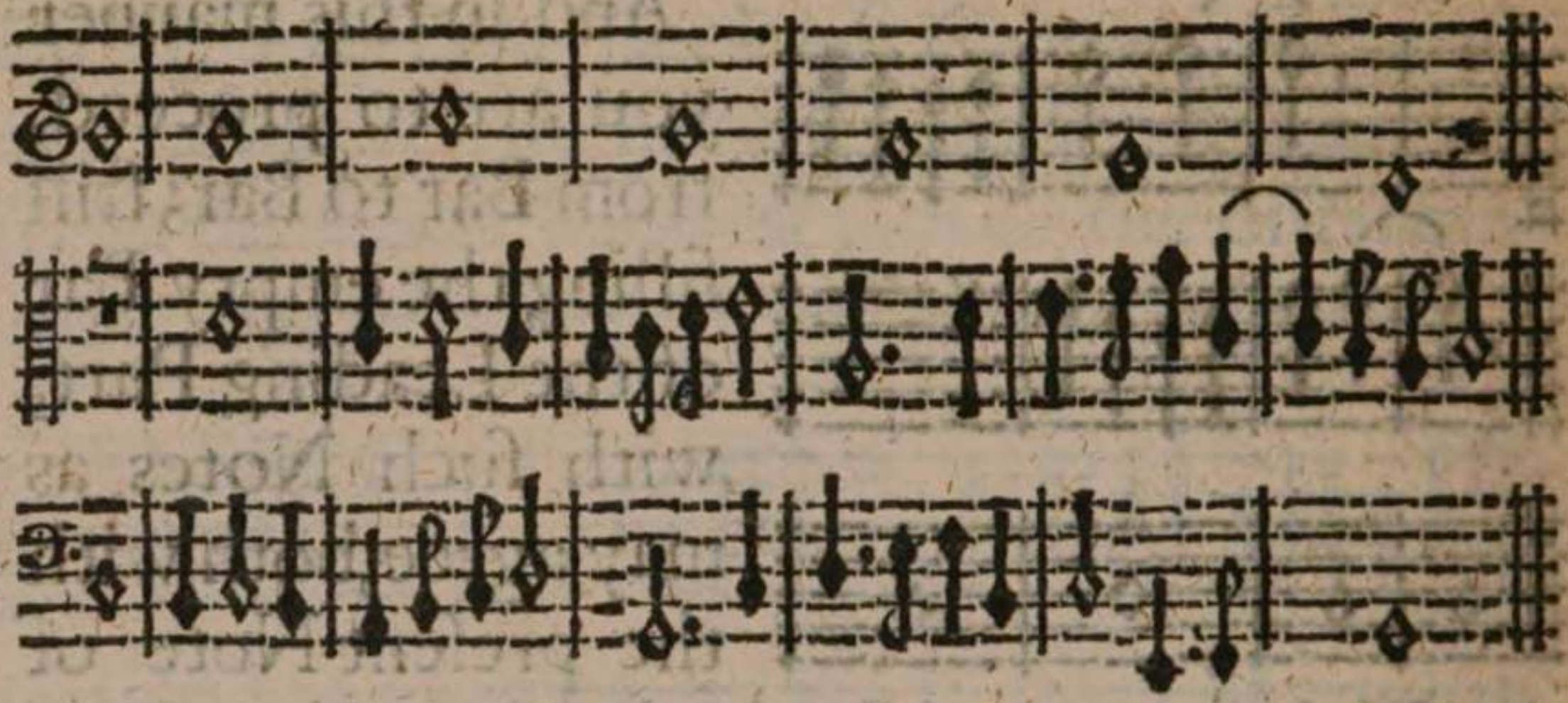
And in this manner you are to proceed, from Bar to Bar; ſtill filling the empty Bar of the Leading Part, with ſuch Notes as may agree, both with the preſent Note of the Plainſong, and ſerve the following Part for the next Note of the Plainſong alſo.

The ſame Method is to be obſerved though the Plainſong be placed betwixt, or above the other Parts. As alſo, whether your Canon be ſet in a *4th.* *6th.* *7th.* *9th.* or any other diſtance either above or below; as you may ſee by theſe two following Examples.

Canon in the 13*th. below.*

Canon

Canon in the 9th. above.

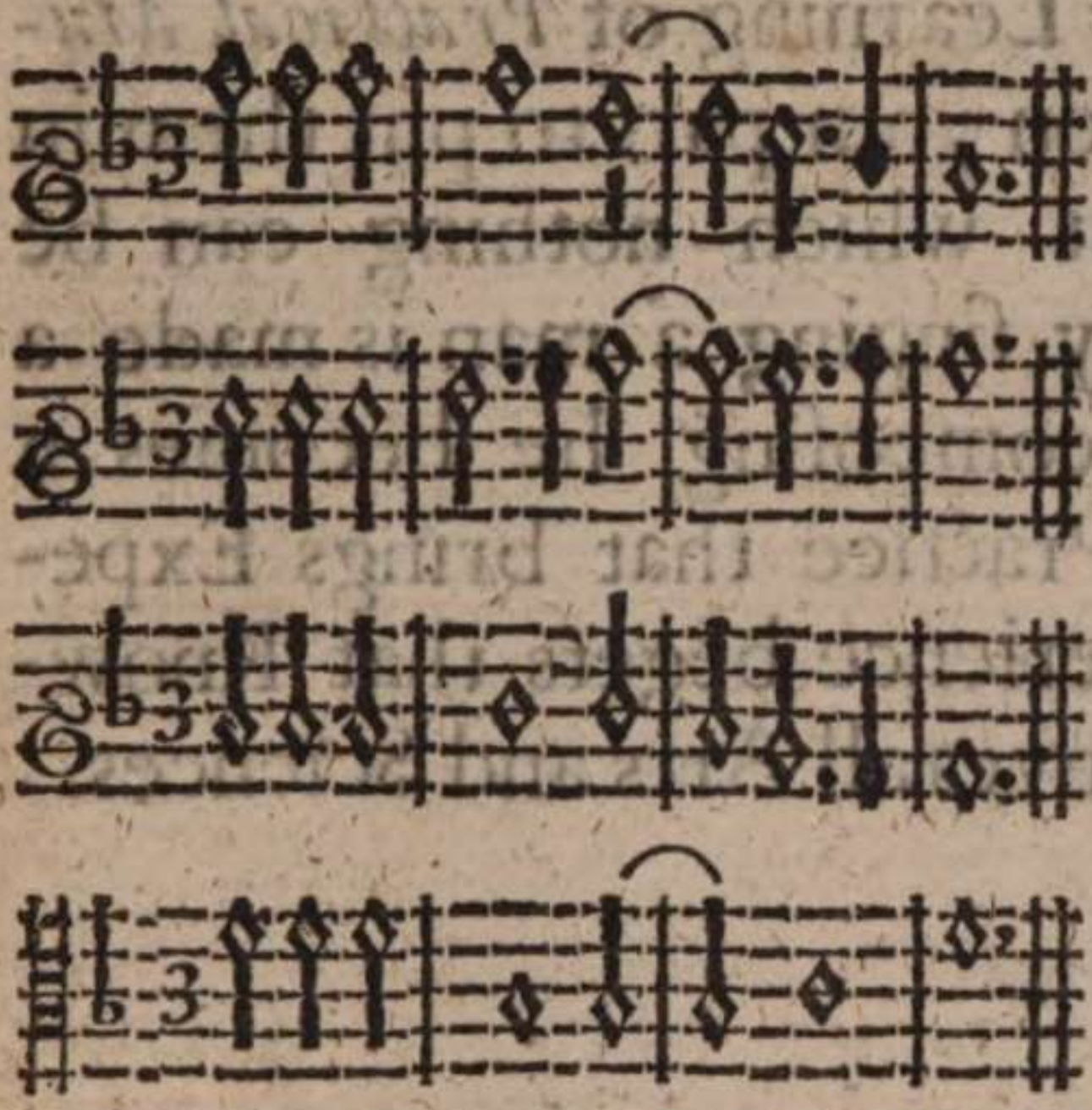


§ 11. *Of Catch or Round.*

I Muſt not omit another ſort of Canon, in more requeſt and common uſe (though of leſs dignity) than all thoſe which we have mentioned; and that is, a Catch or Round: Some call it a Canon in *Uniſon*; or a Canon conſiſting of Periods. The contrivance whereof is not intricate: for, if you compoſe any ſhort ſtrain, of three or four Parts, ſetting them all within the ordinary compaſs of a Voyce; and then place one Part at the end of another, in what order you pleaſe, ſo as they may aptly make one continued Tune; you have finiſhed a Catch.

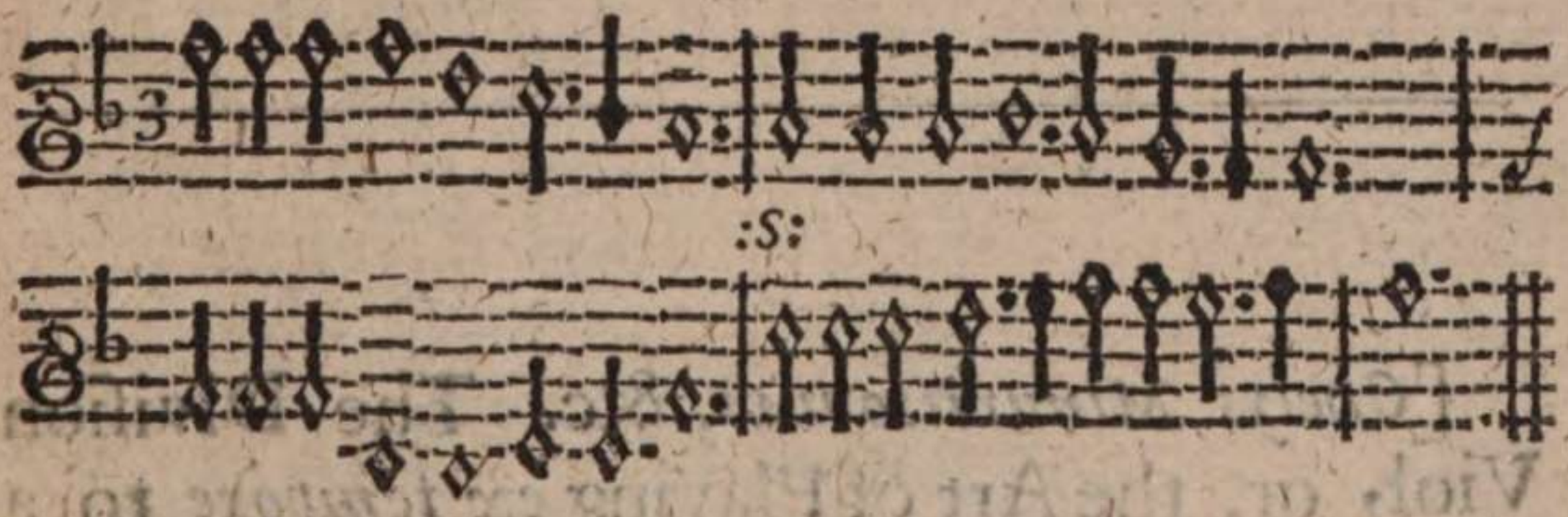
Example.

Example.



Here you have the Parts as they are Compoſed; and next you ſhall have them ſet one at the end of another, with a Mark directing where the following Parts are to come in; as you ſee in this following Example.

A Catch of Four Parts.



Having given you theſe Lights and Inſtructions for the Contrivance of Canon, which is the laſt, and (eſteemed) the Intricateſt Part of Compoſition; I muſt refer the Exerciſe of it, to your own Study and Induſtry.

And

And now I have delivered (though in brief) all such Instructions as I thought chiefly necessary for your Learning of *Practical Musick*. But it rests on your part to put them in practice: without which nothing can be effected. For, by singing a man is made a Singer; and by composing he becomes a Composer. 'Tis Practice that brings Experience; and Experience begets that Knowledge which improves all Arts and Sciences.

FINIS.
