Christophori Simpson Effigies.

A COMPENDIUM:

OR,

INTRODUCTION TO Practical MUSIC.

In Five PARTS.

Teaching, by a New and Eaſy METHOD.

I. *The* RUDIMENTS *of* Song.
II. *The* PRINCIPLES *of* Compoſition.
III. *The* USE *of* Diſcords.
IV. *The* FORM *of* Figurate Deſcant.
V. *The* CONTRIVANCE *of* Canon.

By CHRISTOPHER SYMPSON.

The Eighth EDITION, with Additions: Much more Correct than any Former, the Examples being put in the moſt uſeful Cliffs.

PSAL. cxlix.

Cantate Domino, Canticum novum.
Laus ejus in Eccleſia Sanctorum.

LONDON:

Printed by *W. Pearſon*, for *Arthur Betteſworth*, and *Charles Hitch*, in *Pater-Noſter-Row*; *Samuel Birt*, in *Ave-Mary-Lane*; *John Clarke*, in *Duck-Lane*; *Thomas Aſtley*, in St. *Paul's Church-Yard*; and *John Oſwald*, in *Little-Britain*. M.DCC.XXXII.

TO THE

READER.

THE Esteem I ever had for Mr. *Sympson*'s Person, and Morals, has not engag'd me in any sort of Partiality to his Works: But I am yet glad of any Occasion wherein I may fairly speak a manifest Truth to his Advantage; and at the same Time, do Justice to the dead, and a Service to the living.

This *Compendium* of his, I look upon as the cleerest, the most useful, and regular Method of Introduction to Music that is yet Extant. And herein I do but join in a Testimony with greater Judges. This is enough said on the Behalf of a Book that carries in it self its own Recommendation.

Roger L'Estrange.

Licenſed, *March* 15.
1678.

Roger L'Eſtrange.

THE

THE

PREFACE.

I Have always 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 Travel, he was obliged 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 tho' I know a Man can scarcely 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 easy: And some things also are explicated, which I have not seen mention'd in any former Author.

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 Theft to make use of ones own; 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, upon a particular Occasion: But with Intention and Intimation of adding the other Part thereto, so soon as they were ready for the Press.

Every Man is pleas'd 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* Fugurate 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* Intervals *of Music arise from the Division of a Line or String into equal Parts; which are not the Concern of* Practical Music. *'Tis Granted: But my Demonstrations of them are Practical; and, tho' some do not regard such things, yet others (I doubt not) will be both satisfied and delighted with the Knowledge of them.*

If this which I now exhibit shall any way promote or facilitate the Art of Music (of which I profess my self a zealous Lover) I have obtained the scope of my Desires, and the end of my Endeavours. Or, if any Man else,

by

by my Example, ſhall endeavour to render it yet more eaſy, which I heartily wiſh, I ſhall be glad that I gave ſome Occaſion thereof. There is no Danger of bringing Muſic into Contempt upon that Account: The better it is known and underſtood, the more it will be valued and eſteemed: And thoſe that are more Skilful, may ſtill find new Occaſions (if they pleaſe) to improve their Knowledge by 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 Deſign 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 Candor and Integrity with which it is offered to you, by*

Your Friend and Servant

C. S.

TO

TO

His much Honoured Friend

Mr. *Chriſtopher Sympſon.*

SIR,

HAving perus'd your Excellent *Compendium of Muſic* (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 beautify this Piece, are ſuch as will erect a laſting Monument to the Author, and oblige the World as much to ſerve him, as he that is,

Sir,

Your moſt Affectionate

Friend and Servant,

JOHN JENKINS.

TO

TO

All Lovers of Harmony.

PRinceſs of *Order*, whoſe eternal Arms
Puts *Chaos* into *Concord*, by whoſe Charms,
The *Cherubims* in *Anthems* clear and even
Create a *Conſort* for the *King of Heaven* ?
Inſpire me with thy *Magick*, that my *Numbers*
May *rock* the *never ſleeping Soul* in *Slumbers*:
Tune up my *LYRE*, that when I ſing thy Merits,
My *ſubdivided Notes* may ſprinkle Spirits;
Into my *Auditory*, whilſt their Fears
Suggeſt their *Souls* are ſallying thro' their Ears.
What *Tropes* and *Figures* can thy Glory reach,
That art thy ſelf the *ſplendor* of all *Speech* !
Myſterious MUSIC ! He that doth the *Right*,
Muſt ſhew thy Excellency by thine own *Light*:
Thy *Purity* muſt *teach* us how to *praiſe* ;
As Men ſeek out the *Sun* with his own *Rays*.
What *Creature* that hath *Being*, *Life*, or *Senſe*,
But wears the *Badges* of thine *influence* ?
MUSIC is *Harmony* whoſe copious Bounds
Is not confined only unto *Sounds* ;
'Tis the Eyes *Object* (for without Extortion)
It comprehends all things that have *Proportion*.
MUSIC is *Concord*, and doth *hold* Alluſion
With every thing that doth *oppoſe* Confuſion.
In comely *Architecture* it may be
Known by the name of *Uniformity* ;
Where *Pyramids* to *Pyramids* relate,
And the whole *Fabrick* doth configurate ;
In perfectly *proportion'd* Creatures we,
Accept it by the Title *SYMMETRIE*:
When many Men for ſome *Deſign* convent,
And all *Concentre*, it is call'd *CONSENT*:

Where

Where mutual Hearts in *Sympathy* do move,
Some few *embrace* it by the name of *LOVE*:
But where the *Soul* and *Body* do agree
To *serve* their *God*, it is *DIVINITY*:
In all *Melodious Compositions* we,
Declare and know it to be *SYMPHONY*:
Where all the Parts in Complication roll,
And every one contributes to the whole.
He that can set and humour Notes aright,
Will move the Soul to Sorrow, to Delight,
To Courage, Courtesy, to Consolation,
To Love, to Gravity, to Contemplation:
It hath been known (by its *magnatick Motion*)
To *raise Repentance*, and *advance Devotion.*
It *works* on all the *Faculties*, and why?
The very *Soul* it self is *Harmony.*
MUSIC! it is the *breath* of *second Birth*,
The *Saints Employment* and the *Angels Mirth*;
The *Rhetoric* of *Seraphims*; a *Gem*
In the *Kings Crown* of *new Jerusalem:*
They *sing continually*; the *Exposition*
must needs infer, there is no *Intermission.*
I hear, some Men hate MUSIC; *Let them shew*
In holy Writ *what else the Angels do:*
Then those that do despise such sacred Mirth
Are neither fit for Heaven, nor for Earth.

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A

COMPENDIUM OF Practical MUSIC.

The First PART.

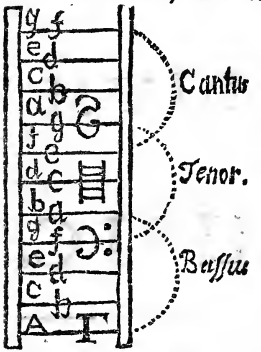
Teaching the RUDIMENTS *of* SONG.

§ 1. *Of the* SCALE *of* MUSICK.

THE End and Office of the SCALE of MUSIC, is to ſhew the Degrees by which a Voice Natural or Artificial may either aſcend or deſcend. Theſe Degrees are numbred by *Sevens*. To ſpeak of the Myſtery of that Number, were to deviate from the Buſineſs in hand. Let it ſuffice that MUSIC may be taught by any names of things, ſo the number of *Seven* be obſerv'd in Aſcending or Deſcending by degrees.

OUR *Common* SCALE, to mark or diſtinguiſh thoſe ſeven Degrees, makes uſe of the ſame ſeven Let-

ters 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 MUSIC doth require. The Order of those Letters is such as you see in the adjoined SCALE; to wit, in Ascending we reckon them forward; in Descending backward. Where



Note, that every Eighth 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*; 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* GAMUT.

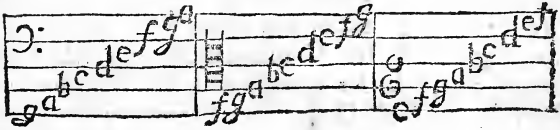
ON the middle of the SCALE, you see three of those Letters in different Characters; of which some one is set at the beginning of every SONG. The lowest of them is the *F Cliff*, marked thus 𝄢 which is peculiar to the *Bass*. The highest is a *G Cliff* made thus 𝄞 and signifies the *Treble* or highest Part. Betwixt these two, stands the *C Cliff* marked thus 𝄡 which is a Fifth below the *G Cliff*,

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 Parts.* *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 this Cauſe, as alſo for Order and Diſtinction ſake, ſix Syllables were uſed in former Times, *viz. Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La*, which being joined with theſe ſeven Letters, their *Scale* was ſet down in this manner, as follows.

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

FOUR of these, to wit, *Mi*, *Fa*, *Sol*, *La* (taken in their significancy) are necessary assistance 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 always *Fa*, *Sol*, *La* above, and *La*, *Sol*, *Fa* 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.

la
sol
fa
mi
la
sol
fa

A RULE *for placing* 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 you *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 excluded 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 Voices: However, if any such Song should be proposed to you, place your *Mi* in *D*, with *fa*, *sol*, *la* above, and *la*, *sol*, *fa* under it, as formerly deliver'd

§ 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 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 Music (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 MUSIC, 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 the 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 before which it is applied.

§ 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 MUSIC) to Sing them over with you, until you can Tune them by your ſelf.

IF you have been accuſtomed to any Inſtrument, as a VIOLIN or VIOL, you may by the help of either of theſe (inſtead of an aſſiſting Voice) guide or lead your own Voice to the perfect Tuning of them, for every Degree is that diſtance of Sound which may be expreſt by riſing gradually, Eight Notes taken from the plain Scale of the Violin-notes, beginning at *Gſolreut* on the Second Line, as you'll ſee in the Example.

EXAMPLE.

G A B C D E F G

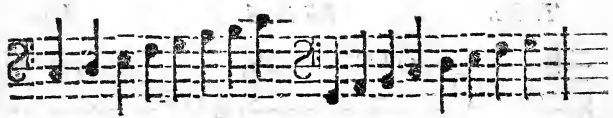
AND

AND leaſt that ſhould be too high you may begin from *Cfaut* on the firſt added Line, *viz.* next below the five uſual Lines.

EXAMPLE.

THESE Examples being ſuited to the *Treble* and *Tenor* Voice, it will not be amiſs to give you ſome for the *Baſs*, which Examples may be Play'd on the *Baſs-Viol*, or *Harpſichord*.

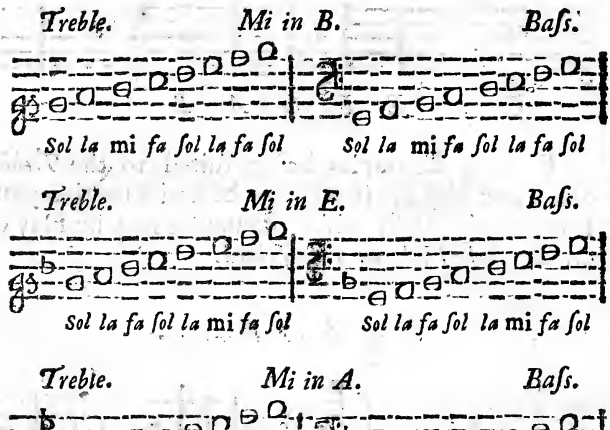
EXAMPLE.



THERE being compaſs of Notes in the latter, for any Voice which is to be perform'd by ſtriking of thoſe KEYS which expreſs any of the fore-cited Examples, beginning with either *Gſolreut*, or *Cfaut* in the *Treble Cliff*, or with *Cfaut*, or *Gſolreut* in the *Baſs Cliff*, according to the Pitch of your own Voice: Either of which you will eaſily find in the plain Scale for the *Harpſichord* with the ſame Names, and ſtanding on the ſame Lines and Spaces, as you ſee 'em in the Examples foregoing.

HAVING learnt to Tune them according to their natural Sounds, you may then proceed to Tune them when the *Mi* is remov'd according to the following Examples.

EXAMPLE.

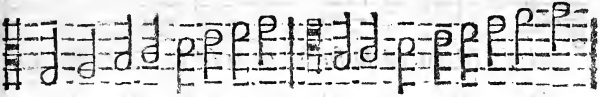


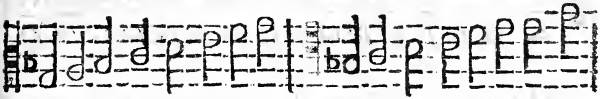
AND here you may obſerve what an Advantage theſe four Syllables do afford us towards the right Tuning of the Degrees; for as *Mi* directs apt and fitting Places for *fa*, *ſol*, and *la*, to ſtand in due Order both above and under it; ſo *fa* doth ſhew us where we are to place the *Semitone*, or *Half-note*;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

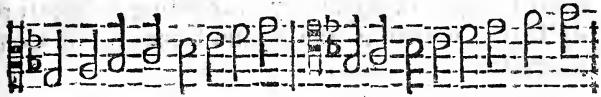
NOW, as you have ſeen the three Places of *Mi* in the *Gſolreut* and *Ffaut Cliff*, which are the *Treble*

ble and *Baſs*; 'tis requiſite to give you an Example of them in the *Counter-Tenor*, and *Tenor-Cliff*.

Counter-Tenor. *Tenor.*



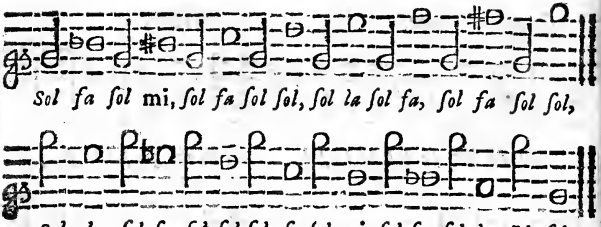




WHEN you have brought your Voice to riſe and fall by Degrees in manner aforeſaid, I would then have you exerciſe it to aſcend and deſcend by Leaps, to all the Diſtances in an *Octave*, both *flat* and *ſharp* in manner as follows:

EXAM-

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 Concern, or Conſideration of a Sound.

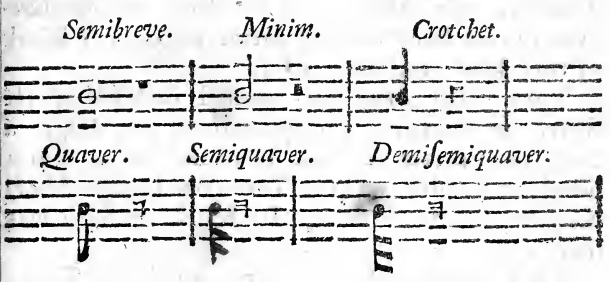
§ 5. *Of* NOTES, *their* NAMES, *and* CHARACTERS.

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 Nata*, 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 *Minum)* which latter was then their ſhorteſt Note.

T•

TO these later times have added Note upon Note, till at last we are come to *Demisemiquavers*, which is the shortest or swiftest Note that we have now in Practice. The Characters and Names of such as are most in use at present, are these that follow.



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 *Semibreve Rest*, *Minum Rest*, *Crotchet Rests*, &c.

AND now from the Names and Characters of Notes, we will proceed to their Measures, Quantities, and Proportions.

§ 6. *Of the Ancient* 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 implied) in which a *Large* contained three *Longs*, a *Long* three *Breves*, a *Breve* three *Semibreves*, and a *Semibreve* three *Minums*; so it is set down in later

later Authors, though I make a doubt whether *Semibreves* and *Minums* (at leaſt *Minums)* 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 *Minums.* The *Time,* or *Meaſure-Note* in this *Mood* was the *Breve,* the Sign or Mark of this *Mood,* was this, O 3.

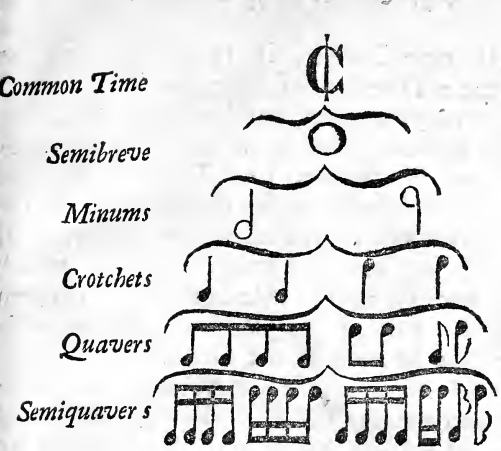
THE third *Mood* was named *Imperfect of the More.* In which a *Large* contained two *Longs,* a *Long* two *Breves,* a *Breve* two *Semibreves,* and a *Semibreve* (which was the *Time-Note* in this *Mood)* contained three *Minums.* Its Mark or Sign was this, ¢ 3.

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, C, which denotes the ſloweſt Time, and is generally ſet before grave Songs, or Leſſons; the next is this, ¢ which is a Degree faſter, the next Mark thus, 2, or thus, 2, and is very faſt, and denotes the quickeſt Movement in this Meaſure of *Common Time*; as for *Tripla Time,* I ſhall ſpeak of it hereafter. In this Meaſure of *Common Time,* one *Semibreve* which is the longeſt Note, contains 2 *Minums,* 4 *Crotchets,* 8 *Quavers,* &c. which (for your better underſtanding) is preſented to our View in the following Scheme.

EXAM-

EXAMPLE.



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

YOU will ſay, if thoſe Notes you named be too long for the Voice 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 *Minum*. 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 otherwiſe 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.

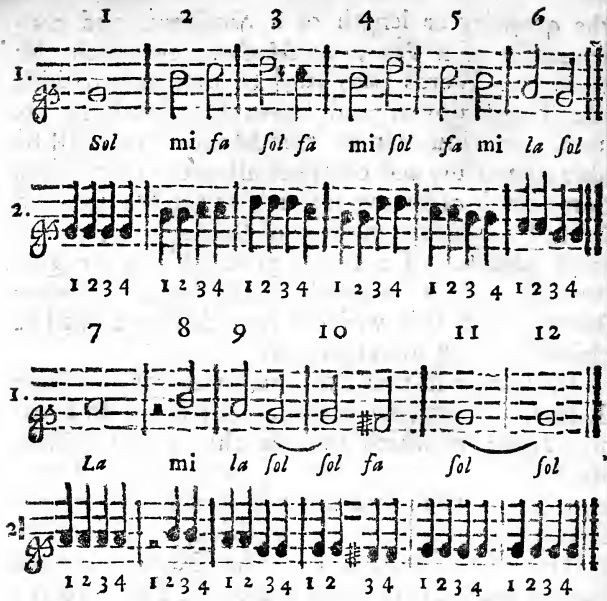
THIS Motion of the Hand is *down* and *up*, ſucceſſively and equally divided. Every *down* and *up* being called a *Time*, or *Meaſure*; and by this we meaſure the length of a *Semibreve*; which is therefore called the *Meaſure-Note*, or *Time-Note*. And therefore, look how many of the ſhorter Notes 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 *Minums* make a *Time*, one down, and the other up, four *Crotchets* 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 *Crotchets*, which make up the

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, 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 *Crotchets*; 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.

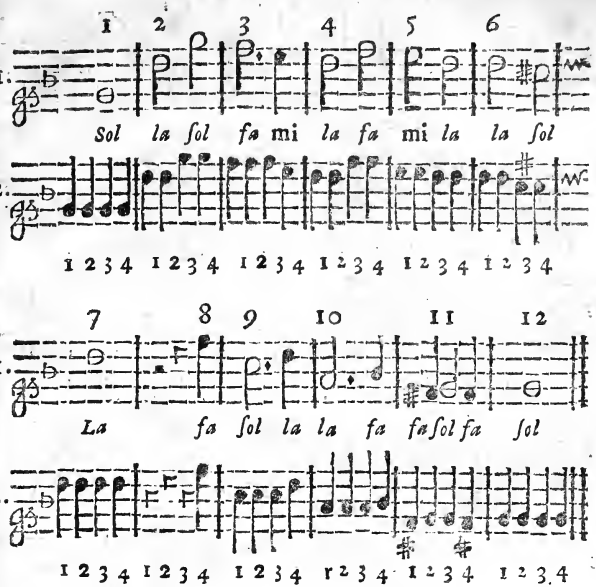
IT is now fit that I set you some easie and short Lesson, or Song, to exercise your Hand in keeping *Time*; to which purpose this which follows shall serve in the first Place; with *Mi* in *B*, according to what hath been delivered; where observe, that when you see a Prick, or Point like this [·] set 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 *Minums*: If it stand after a *Minum*, that *Minum* and the Prick must be made the length of three *Crotchets*; but still to be Sung or Play'd as one entire Note. And so you may conceive of a Prick after any other Note.



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 *Minum* with a *Prick* after it; which *Minum* and *Prick* must be made the length of three *Crotchets*. In the Eighth *Bar* you have a *Minum Rest* which you must (silently) measure, as two *Crotchets*; 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 *Crotchets* (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*.



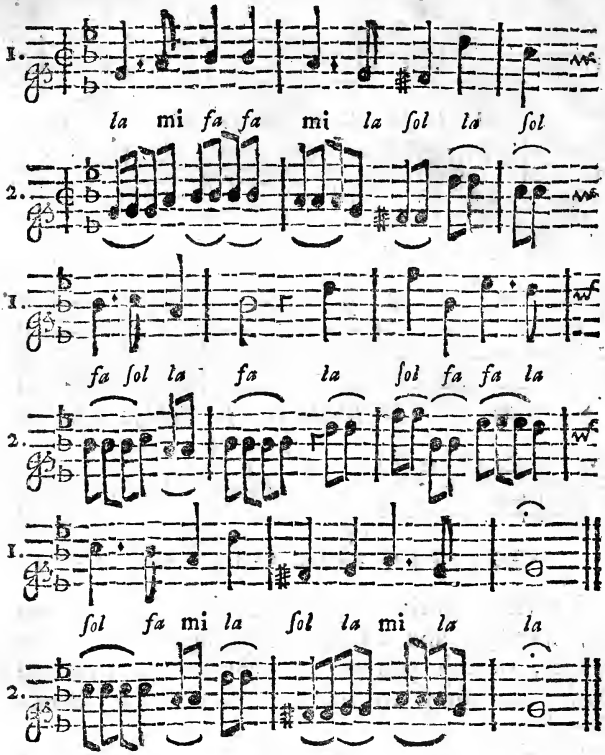
IN the Eighth *Bar* of this Example, you have a *Minum Reſt*, and a *Crotchet Reſt* ſtanding both together, which you may reckon as three *Crotchet Reſts*, according to the Figures which ſtand under them.

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 *Crotchets* 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.



HEAR you have a *Prickt Crotchet* (or *Crotchet* 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 Crotchet*, which is of great Use 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 low-

lower Staff of the late Example, it ſignifies in Vocal Muſic, ſo many Notes to be Sung to one Syllable (as Ligatures did in former Times) in Muſic made for Viols, or Violins, it ſignifies ſo many Notes to be played with one Motion of the Bow.

TWO Strokes thro' the Lines ſignifies 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*.

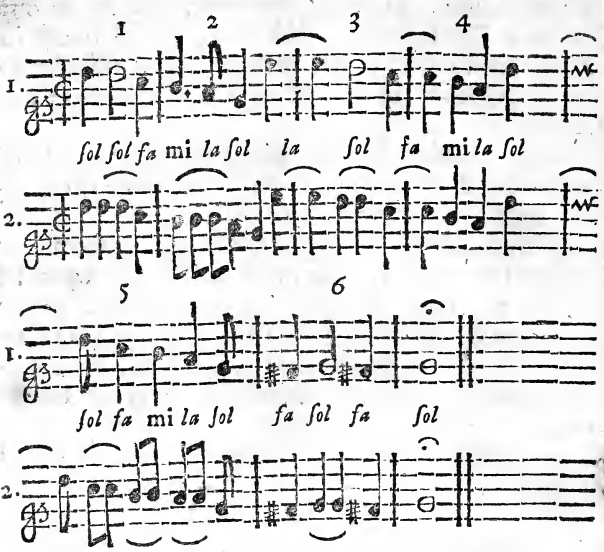
THIS *Mark*, or *Arch* ⁀ is commonly ſet at the end of a Song, or Leſſon, to ſignifie the Cloſe, or Concluſion. It is alſo ſet, ſometimes, over certain particular Notes in the middle of Songs, when (for humour) we are to inſiſt, or ſtay a little upon the ſaid Notes; and thereupon it is called a *Stay*, 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 *Crotchet* comes before two, three, or more *Minums*; or an odd *Quaver* before two, three, or more *Crotchets*.

TO facilitate this, divide always the greater Note into two of the Leſſer; that is, if they be *Minums*, divide them into two *Crotchets* a piece; if *Crotchets*, into two *Quavers*.

EXAMPLE.



IN this Example, the firſt Note is a *Crotchet*, which *drives* through the *Minum* into *D*, and the Meaſure is made even by the next *Crotchet* in *C*.

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

§ 9. *Concerning* ODD RESTS.

ODD *Reſts* we call thoſe which take up only ſome Part, or Parcel of a *Semibreve* Time, or Meaſure, and have always reference to ſome *odd Note*; for by theſe two *Odds* the Meaſure is made even.

THERE moſt uſual Place is the beginning, or middle of the Time, yet ſometimes 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 their is no ſuch thing as *driving* a ſhorter *Reſt* through a longer, like that which we ſhewed in Notes.

WHEN two *Minum-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*.

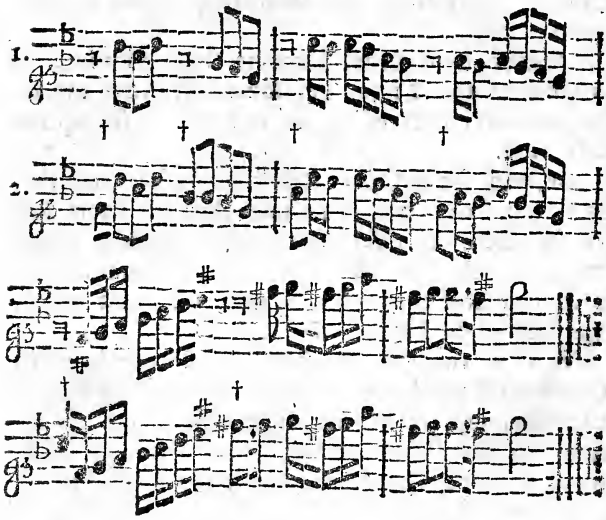
WHEN we have a *Minum-Reſt* with a *Crotchet-Reſt* after it, we commonly count them as three *Crotchet-Reſts*. In like manner we reckon a *Crotchet* and a *Quaver-Reſt* as three *Quaver-Reſts*; and a *Quaver* and *Semiquaver* as three *Semiquaver-Reſts*.

CONCERNING the *Minum* and *Crotchet-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 us'd in Inſtrumental Muſic.

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 a place as you think moſt convenient. I will give you one Example, which being well conſider'd and practis'd, will do the Buſineſs.

EXAMPLE.

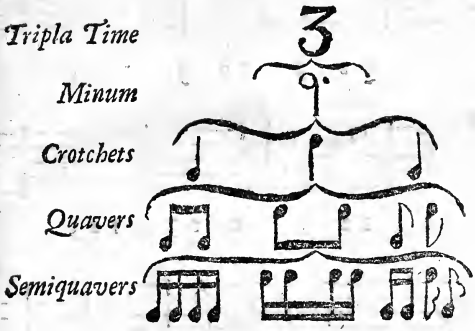


PRACTICE this Example, firſt according to the ſecond or lower Staff. And when you have made that perfect, leave out the Notes which have Daggers over them (and in Inſtrumental Muſic the Bows which did expreſs them) and then it will be the ſame as the firſt Staff. By this means you will get a Habit of 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, they are *Demiſemiquavers*.

§ 10. *Of*

§ 10. *Of* TRIPLA TIME.

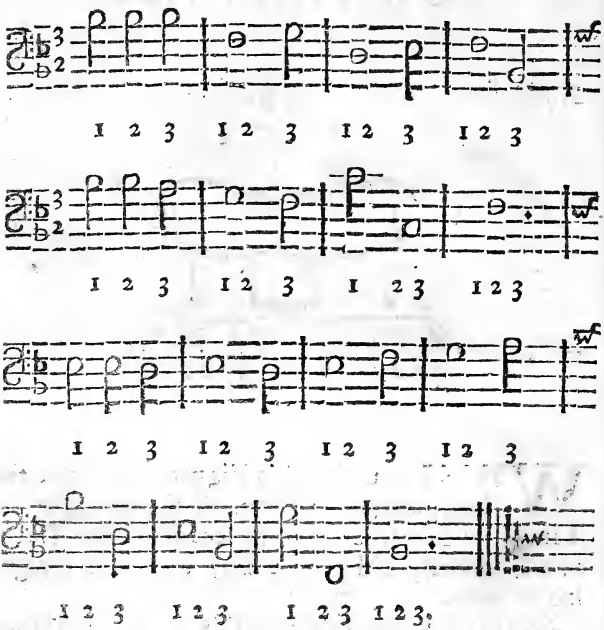


WHEN you see this Figure [3] set at the beginning of a Song, it signifies that the Time, or Measure must be compted by *Threes*, as we formerly did it by *Fours*, as in the foregoing Scheme.

SOMETIMES the *Tripla* consists of three *Minums* to a Measure. The more *common Tripla* is three *Crotchets* to a Measure.

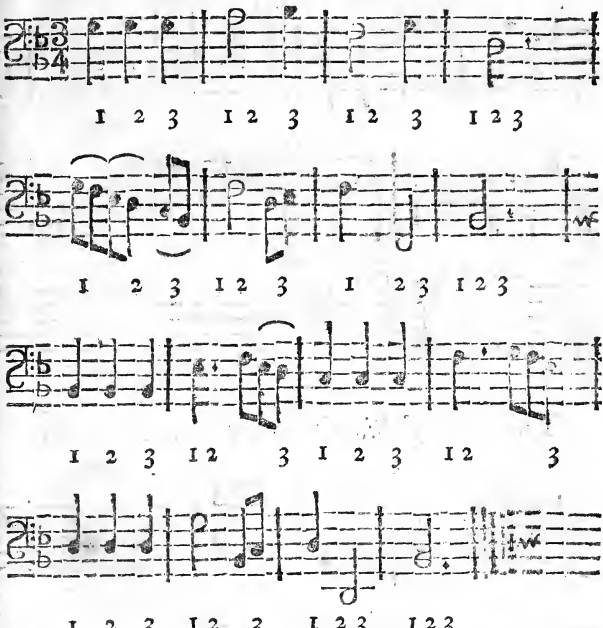
IN those two sorts of *Tripla*, we compt, or imagine these two Words [*one*, *two*] with the Hand down; and this Word [*three*] with it up, see the Examples following, with their proper Figures fix'd to 'em.

TRIPLA *of Three* MINUMS *to a Meaſure.*



TRIP-

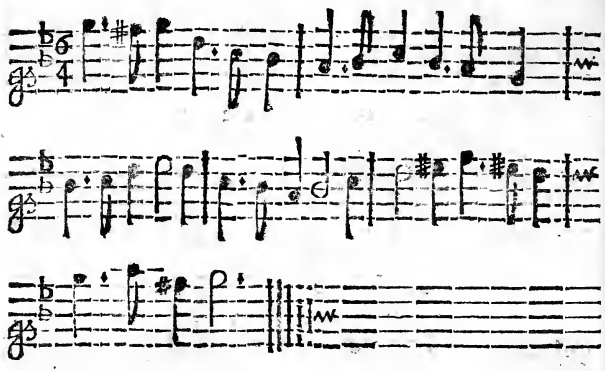
TRIPLA *of Three* CROTCHETS *to a* Measure.



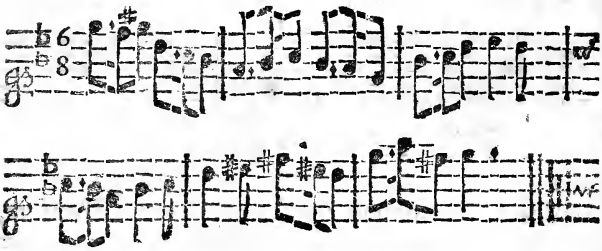
THERE are divers *Tripla's* of a ſhorter Meaſure, which by reaſon of their quick Movement, are uſually meaſured by compting three down, and three up, with the Hand; ſo that of them it may be ſaid, that two *Meaſures* make but one *Time*, and thoſe quick *Tripla's* are prick't ſometimes with *Crotchets* and *Minums*; and ſometimes with *Quavers* and *Crotchets*. I will ſet you one Example prick't both ways with their proper *Moods* fixt to 'em, that you may not be ignorant of either, when they ſhall be laid before you.

TRIP-

TRIPLA *of Six* Crotchets *to a* Measure.



TRIPLA *of Six* Quavers *to a* Measure.



BESIDES these several Sorts of *Tripla's* before mentioned, you will meet with these several *Moods* which follow, as *3 Quavers* in a *Bar*, whose *Mood* is mark'd thus, $\frac{3}{8}$ *9 Quavers* in a Bar mark'd thus $\frac{9}{8}$, and is beat *6* down, and *3* up. Twelve *Quavers* in a Bar mark'd thus $\frac{12}{8}$, and is beat *6* down, and *6* up, the same you have in *Crotchets*, as the last two mentioned, which carry the same *Moods*, and are beat the same way.

THE

THE like may be underſtood of any other Proportion, which Proportions, if they be of the greater inequality (that is, when the greater Figure doth ſtand above) do always ſignifie Diminution; as $\frac{3}{2}$ called *Seſquialtera* Proportion, which ſignifies a *Tripla* Meaſure of three Notes to two, ſuch like Notes of *Common-Time*, or as $\frac{6}{4}$ which ſignifies a Meaſure of ſix Notes to four of the like Notes in *Common-Time*.

WHICH in this Acceptation is the leſſening, or abating ſomething of the full value of the Notes, a thing much uſed in former times, when the *Triple Moods* were in uſe.

§ 11. *Of* DIMINUTION *in former Practice.*

DIminution (in this Acceptation) is the leſſening, or abating ſomething of the full value, or quantity of Notes; a thing much uſed in former times, when the *Triple Moods* were in Faſhion. Their firſt Sorts of Diminution were by *Note*; by *Reſts*; 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 otherwiſe contained three. The like was obſerved, if a *Minum* came after a *Semibreve*, in the *Mood* named *Imperfect of the More*, in which a *Semibreve* contained three *Minums*.

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 backward, thus ⅁ (being

ſtill

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*, *Quadruple 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

Practical MUSIC.

The 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 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

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* INTERVALS.

AN *Interval* in MUSIC is that Diſtance, or Difference which is betwixt any two Sounds, where the one is more Grave, the other more Acute.

IN reference to *Intervals*, we are firſt to conſider an *Uniſon*; that is, one, or the ſame ſound; whether produced by one ſingle Voice, or divers Voices ſounding in the ſame Tone.

THIS *Uniſon*, as it is the firſt Term to any *Interval*, ſo it may be conſidered in Muſic 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 *Intervals*; upon which Accompt, *Intervals* may be ſaid to be like Numbers, *Indefinite*. But thoſe which we are here to conſider, be only ſuch as are contained within our common Scale of Muſic; 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 Keys of a common *Harpſichord*, or *Organ*. Their Names are theſe that follow.

12. *Diapa-*

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

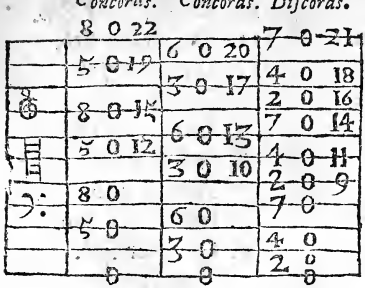
WHERE take Notice, that the *Defective* 8*th* and *Greater* 7*th* are the ſame *Interval* in the Scale of Muſic. The like may be ſaid of the *Defective* 5*th* and *Greater* 4*th.* Alſo you may obſerve, that the Particle *Semi*, in *Semidiapaſon*, *Semidiapente*, &c. doth not ſignifie the half of ſuch an *Interval* in Muſic; but only imports a deficiency, as wanting a *Semitone* of Perfection.

OUT of theſe *Semitones*, or *Half-notes*, ariſe all thoſe *Intervals*, or *Diſtances* which we call *Concords* and *Diſcords.*

§ 3. *Of* CONCORDS.

CONCORDS in *Muſic* 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 Intervals, as 2*d*, 4*th*, 7*th*, and their *Octaves*, reckoning from the *Baſs*, are *Diſcords*; as you ſee in the following Scale.

As



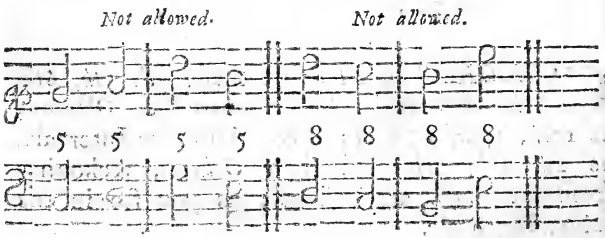
As you see the Concords and Discords computed here from the lowest Line upwards; so are they to be reckoned from any Line, or Space wherein any Note of the *Bass* doth stand.

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

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

§ 4. *Passage of the* CONCORDS.

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

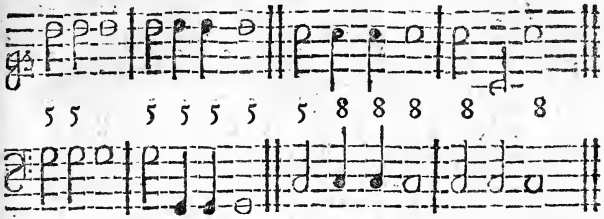


But

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 be allowed.

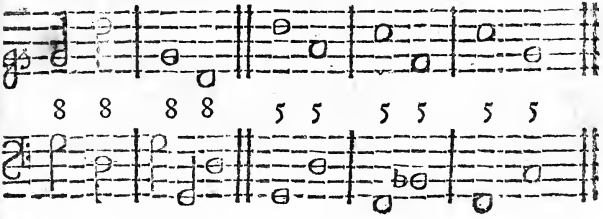
EXAMPLE.

Allowed. Allowed.



ALSO, in Compoſition of many Parts (where neceſſity ſo requires) two *5ths*, or two *8ths* may be tolerated, the Parts paſſing in contrary Motion, thus:

Allowed in Compoſition of many Parts.



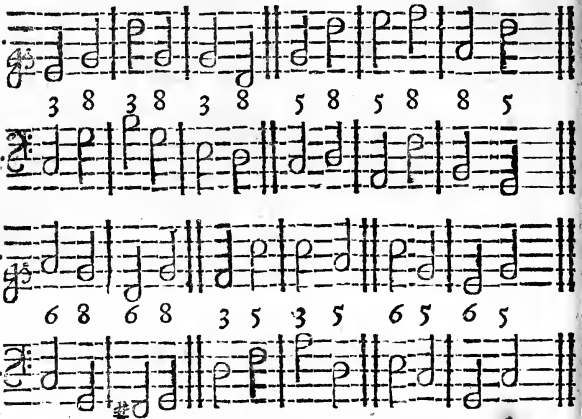
THE Paſſage from a *5th* to an *8th*, or from an *8th* to a *5th*, is (for the moſt part) allowable; ſo that the upper Part remove but one Degree.

AS for *3ds*, or *6ths* 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. Firſt, when one

of the Parts keeps its Place. Secondly, when both the Parts remove together, 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.



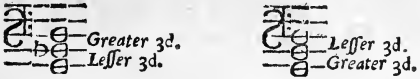
THE Reaſon why theſe Paſſages are not allowed, ſhall be ſhewed hereafter.

§ 5. *Concerning the* KEY, *or* TONE.

EVERY Compoſition in Muſic, be it long or ſhort, is (or ought to be) deſigned to ſome one Key or Tone, in which the *Baſs* doth always 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 joined to it.

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

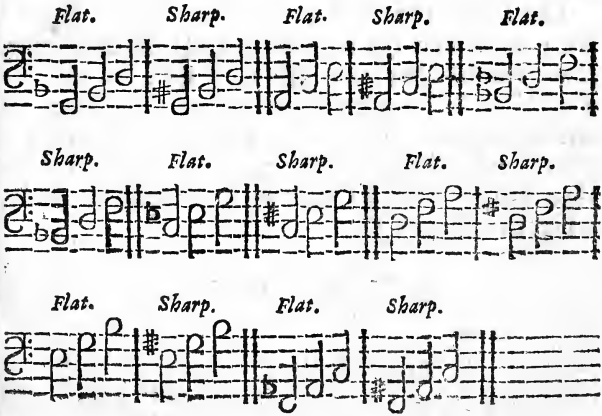
Greater



IF the leſſer *3d* be in the lower place next to the Key, then is the Muſic ſaid to be ſet in a *flat* Key: But if the Greater *3d* 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 3d*, applied 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 always have its *5th* divided according to one of theſe two ways; 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.

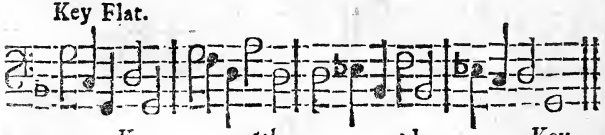
§ 6. *Of the* CLOSES, *or* CADENCES *belonging to the* KEY.

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 forementioned *5th*, and its two *3ds*, for upon them depends the Air of every Compoſition; they ſerving as Bounds or Limits which keep the Muſic in a due *decorum*.

TRUE it is, that a skilful Compoſer may (for variety) carry on his Muſic (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 always 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 *5th* above; and the next after that, the *3d*. In theſe three Places middle Cloſes may properly be made, when the Key is *flat*.

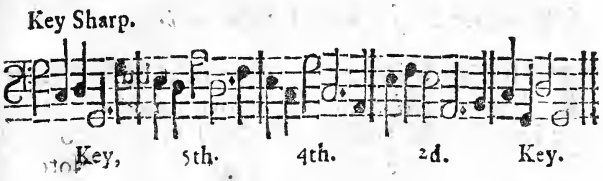
EXAMPLE.



BUT

BUT if the *Baſs* be ſet in a *Sharp* Key; then it is not ſo proper, nor eaſie, to make a middle Cloſe or Cadence to end upon the *ſharp 3d*, and therefore (inſtead thereof) we commonly make uſe of the *4th* or *2d* above the Key for middle Cloſes.

EXAMPLE.

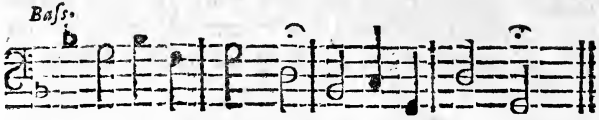


THUS you ſee what Cloſes belong to the Key, both *flat* and *ſharp*; and by theſe two Examples ſet in *G*, you may know what is to be done, tho' the Key be removed to any other Letter of the Scale.

§ 7. *How to frame a* BASS.

1. LET the Air 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 *3d*, *4th*, or *5th*, uſing Degrees no more than to keep it within the proper Bounds and Air of the Key. Laſtly, I would have you to make choice 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 follow 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 join 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 ſeldom 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 until you come to ſome Cloſe or Section of the Strain; at which you may remove by Leap to what Concord you pleaſe; and then carry on the reſt as before.

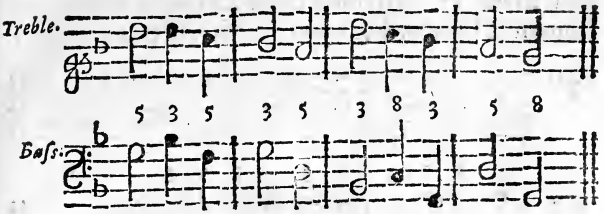
BY this means you will be leſs liable to thoſe Diſallowances formerly mentioned, moſt of them being occaſioned by Leaps of the upper Part.

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.

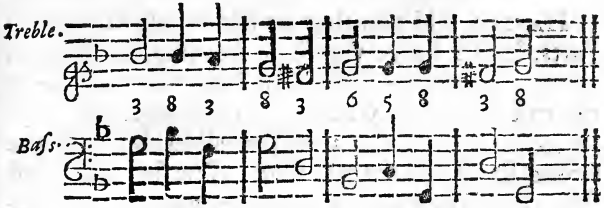
IF you ſet a Figure under each Note as you Prick it, to ſignifie what Concord it is to the *Baſs*, as you ſee in the following Examples, it will be ſome caſe to your Eye and Memory.

EX-

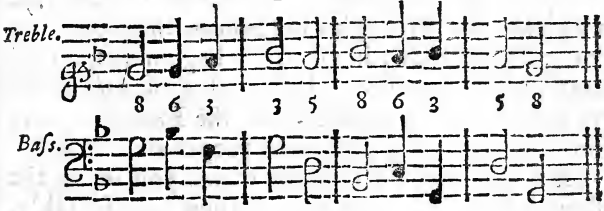
EXAM. I, *beginning with a* 5th.



EXAM. II, *beginning with a* 3d.



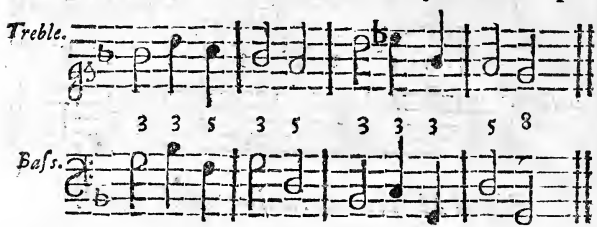
EXAM. III, *beginning with an* 8th.



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; provided thoſe Leaps be made into Imperfect Concords, as you may ſee by this Example.

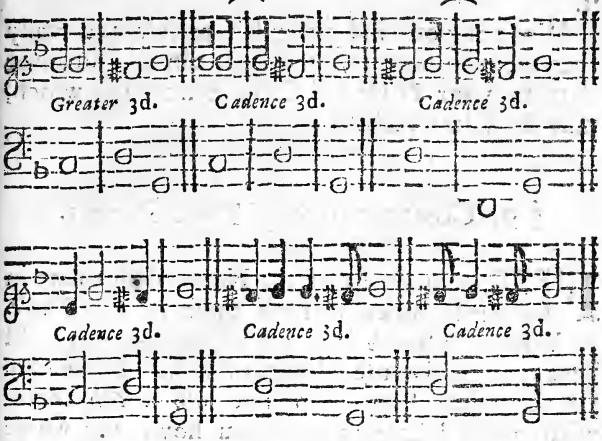


HAVING told you that we ſeldom uſe 8*ths* in two Parts, 'tis fit I give you ſome Accompt of thoſe in the late Examples: The firſt is in the third Bar of the firſt Example, where the *Treble* meets the *Baſs* in contrary Motion; therefore allowable. In the ſecond Example are three 8*ths*. The firſt in the firſt Bar, the *Treble* keeping its place, and therefore allowable. 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 not only 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 Muſic; in which doubts the Ear is always 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 joined to it* And being here at the Concluſion, it hath a further Concern; which is, that a Binding Cadence is made of that *Greater* 3*d*, by joyning part of it to the foregoing Note, which is as frequent

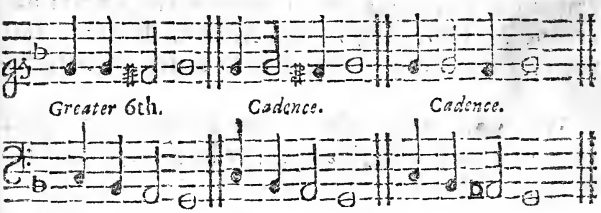
in

in Muſic 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 3d* in the next Note before a Cloſe.

THERE is another ſort of Cadence frequent in Muſic (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:



THIS alſo is appliable by any Part, or in any Key where the *Greater 6th* is joined 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 ways 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.

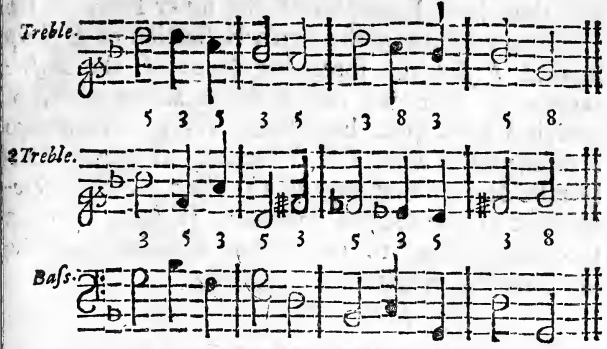
§ 9. COMPOSITION *of Three* PARTS.

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 uſe a *6th* therewith, until I have ſhewed you how, and where a *5th* and *6th* may be joined together; of which more hereafter. 3. You are to avoid *8ths* in this inner Part likewiſe, ſo much as you can with Convenience. For though we uſe *5ths* as much as Imperfects, yet we ſeldom make uſe of *8ths* in three Parts, unleſs in ſuch Places as we formerly mentioned. The Reaſon why we avoid *8ths* 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.

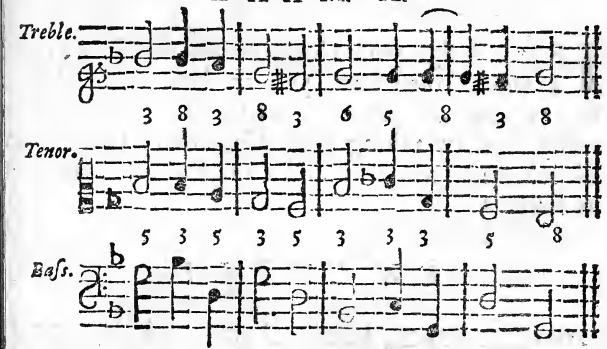
WE will make uſe of the former Examples, that you may perceive thereby how another Part is to be added.

EX-

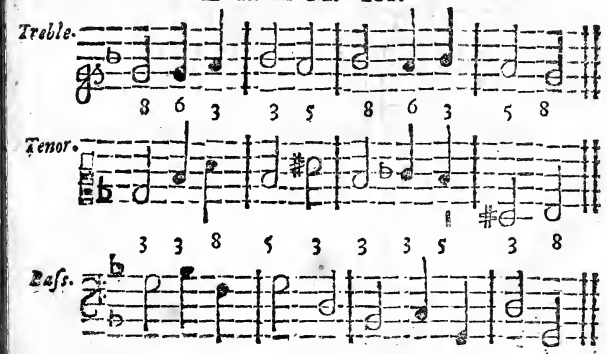
EXAM. I.



EXAM. II.



EXAM. III.

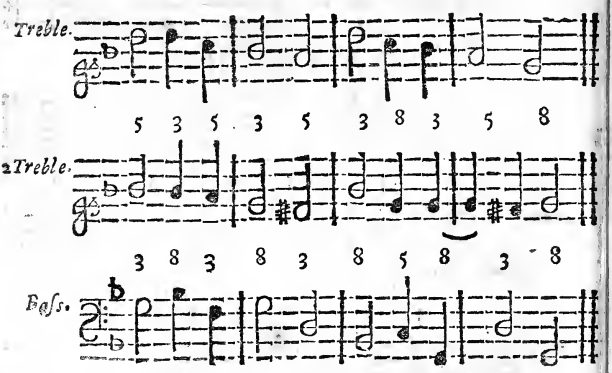


THAT *b flat* which you see in the third Bar of all the three Examples of the inner Part, is set there to take away the harsh Reflection of *E sharp* against *b flat* the foregoing Note of the *Bass*: which is that we call *Relation Inharmonical*, of which I shall speak hereafter. As for the *Sharps* I refer you to what I said formerly of them: Only take Notice that part of the *sharp 3d* in the *Treble* Part of the second Example, is joined to the foregoing Note, to make that Binding Cadence we formerly mentioned.

§ 10. COMPOSITION *of Four* PARTS.

IF you design your Composition for four Parts, I would then have you to joyn your *2d Treble* 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 2*d Treble* and *Treble* end both in the ſame Tone; which, in my Opinion, is better than to have the *Treble* end in the *ſharp* 3*d* above; the Key of the Compoſition being *flat*, and the *ſharp* 3*d* more proper for an inward Part at Concluſion.

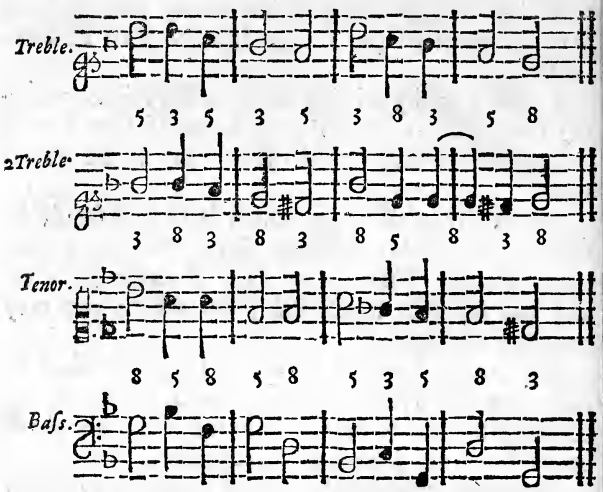
I will now by adding another Part (*viz.* a *Tenor*) ſhew you the Accompliſhment of four Parts; concerning which, theſe Rules are to be obſerved.

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 5*th* and 3*d*, let this be an 8*th*; by which you may conceive the reſt.

SECONDLY, I would have you joyn this *Tenor* as near the 2*d Treble* as the different Concords do permit; for the Harmony is better when the three upper Parts are joined cloſe together.

THIRDLY, you are to avoid two 8*ths*, or two 5*ths* 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 of Four PARTS.

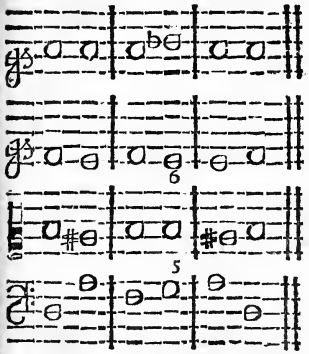


HERE you may perceive each Note of the newly added *Tenor*, ſet in a Concord ſtill different from thoſe of the other two higher Parts; by which the Compoſition is compleated in four Parts. And though I have ſhewed this Compoſition, by adding one Part after another, which I did conceive to be the eaſieſt 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 deliver'd by moſt Authors which I have ſeen, that how many Parts ſoever a Compoſition conſiſts of, there can be but three ſeveral Concords joined at once, to any one Note of the *Baſs*; that is to ſay, either a *3d*, *5th*, and *8th*, or a *3d*, *6th*, and *8th*; and, that when the *5th* takes place, the *6th* is to be omitted; and contrarily, if the *6th* be uſed, the *5th* is to be left out.

OUR excellent and worthy Countryman Mr. *Thomas Morley*, in his *Introduction to Muſic*, *Pag.* 143. teaching his Scholars to compoſe four Parts, uſeth theſe Words, *But when you put in a* 6th, *then of courſe muſt the fifth be left out; except at a Cadence or Cloſe where a Diſcord is taken thus:*

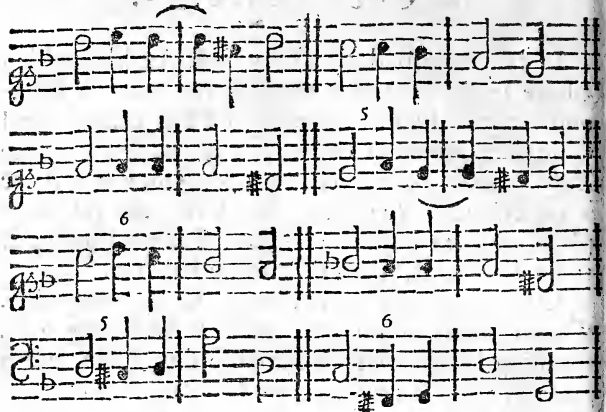


Which is the beſt manner of Cloſing, and the only way of taking a 5th *and* 6th *together.*

ALL this to be underſtood as ſpeaking of a *perfect 5th*. But there is another *5th* in Muſic, called a Falſe, Defective, or Imperfect *5th*, which neceſſarily requires a *6th* to be joined with it: And tho' I never heard any approved Author accompt it for a Concord, yet it is of moſt excellent uſe in Compoſition; and hath a particular grace and elegancy, even in this plain way of Counterpoint. It is commonly produced by making the lower Term

or

or *Baſs-Note, Sharp*, as you ſee in the two Inſtances following.

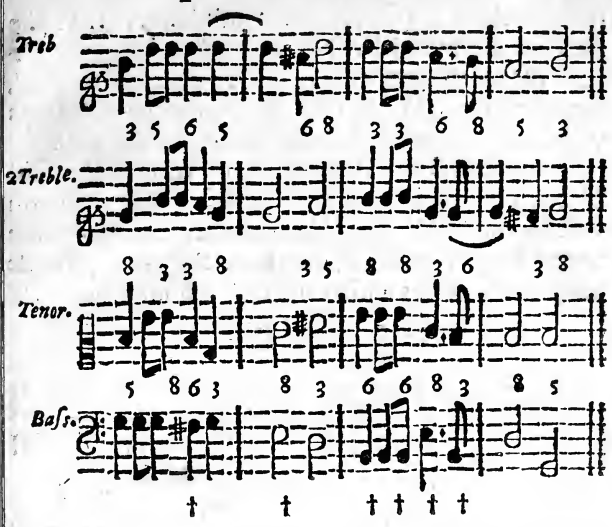


THUS you ſee how a *5th* and *6th* may be uſed at once; in any other way than theſe I have mention'd. I do not conceive how they can ſtand together in Counterpoint; but when one of them is put in, the other is to be left out, according to the common Rule.

§ 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 joined to them: As namely, 1. The Half Note, or leſſer *2d* 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 joined to it, as you ſee in the ſubſequent Example; in which the Notes of the *Baſs* requiring a *6th* are marked with a Dagger under them.

TRE-



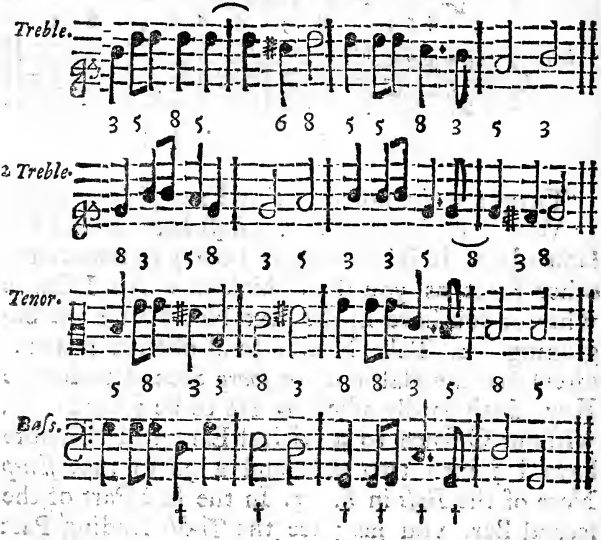
THINGS to be noted in this Example are theſe: 1. When the Notes of the *Baſs* keep ſtill in the ſame place, it is left to your liberty to remove the other Parts as you ſhall think fit: An Inſtance whereof you have in the next Notes after the beginning. 2. Take Notice (and obſerve it hereafter) that the Half-note or *ſharp* Second under the Key, doth hardly admit an *8th* to be joined to it, without Offence to a critical Ear; and therefore have I joined two *6ths* and a *3d* to that *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 mentioned, *pag.* 41. 4. You may obſerve that now I permit the *Treble* to end in a *ſharp 3d*, 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*

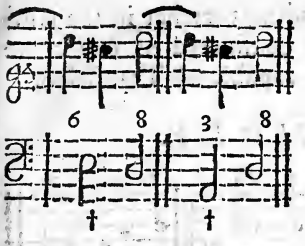
require them; where you must know, that the *Bass* in all such like Notes, doth assume the nature of an upper Part; wanting commonly a *3d*, sometimes a *5th* of that Latitude or Compass which is proper to the true nature of the *Bass*.

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

EXAMPLE.



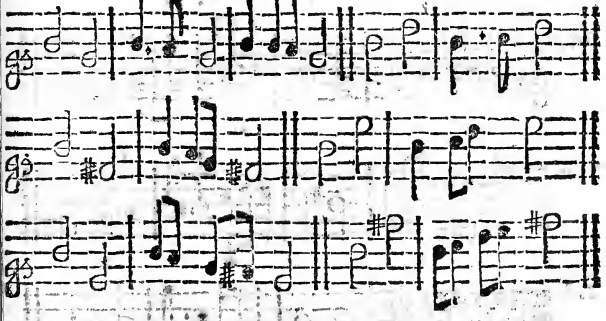
HERE you may perceive, that by removing those Notes of the *Bass* a *3d* lower, all the *6ths* are taken away, except that *6th* which made the Binding Cadence; and that also will be taken quite away, if we remove its *Bass-Note* into its full Latitude, which is a *5th* lower; as you will easily see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



BY this which hath been ſhewed, you ſee where *6ths* 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 joined to them, are more apt for few, than for many Parts.* The like may be ſaid of *Baſſes* that move much by Degrees.

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

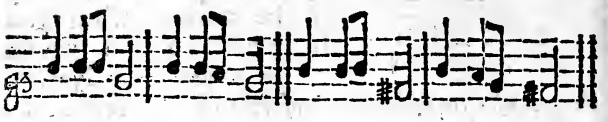
ONE thing yet remains, very neceſſary (ſometimes) in Compoſition; and that is, to make ſmooth or ſweeten the roughneſs of a Leap, by a gradual Tranſition to the Note next following, which is commonly called the *Breaking of a Note.* The manner of it you have in the following Examples, where the *Minum*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

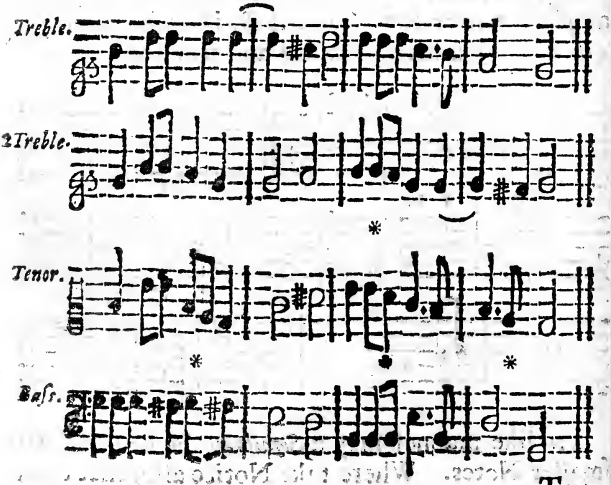
EXAMPLE.



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 *5ths* or *8ths* 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 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

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

IN this I have made the *1ſt* and *2d Treble* 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 duly 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 Compoſition in what Key you pleaſe, having regard to the *Greater* and *Leſſer 3d* as hath been ſhewed.

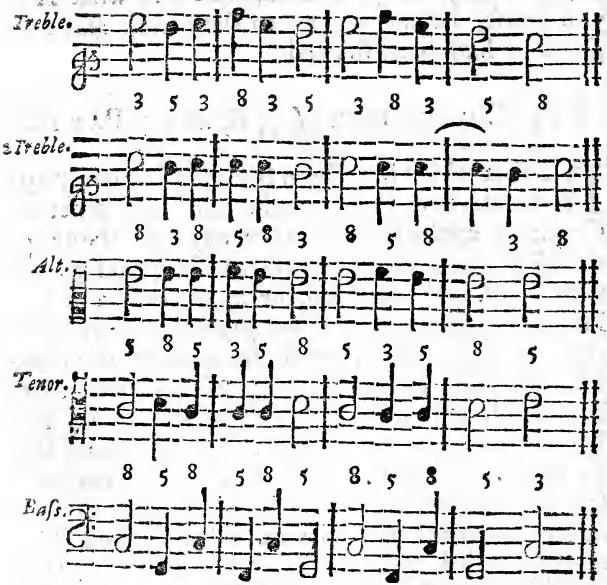
§ 14. COMPOSITION *of* 5, 6, *and* 7 PARTS.

BY that which hath been ſhewed, it plainly appears, that there can be but three different Concords applied at once to any one Note of the *Baſs*, that is to ſay (generally ſpeaking) either a *3d*, *5th*, and *8th*, or a *3d*, *6th*, and *8th*. Hence it follows, that if we joyn more Parts then 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 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 Music, 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 there you will have more liberty to change or break off upon the middle of a Note.

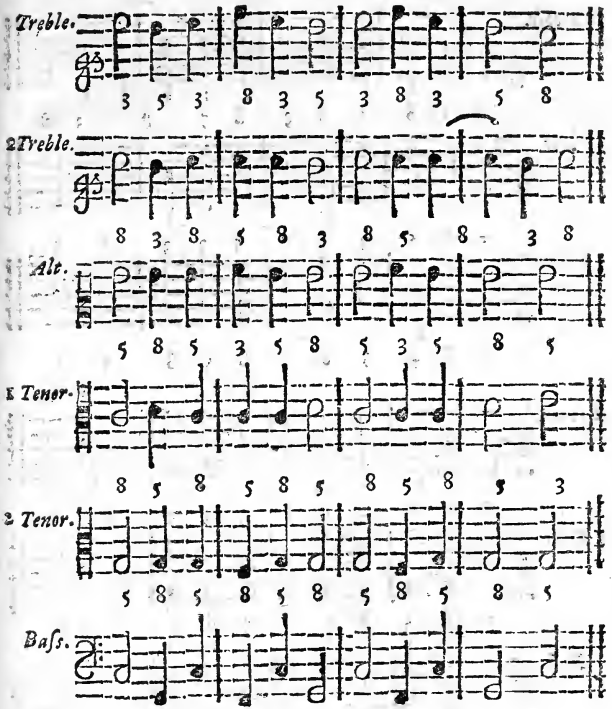
Examples of Five PARTS.



HERE you see some one of the Concords still doubled, as may be observed by the Figures which

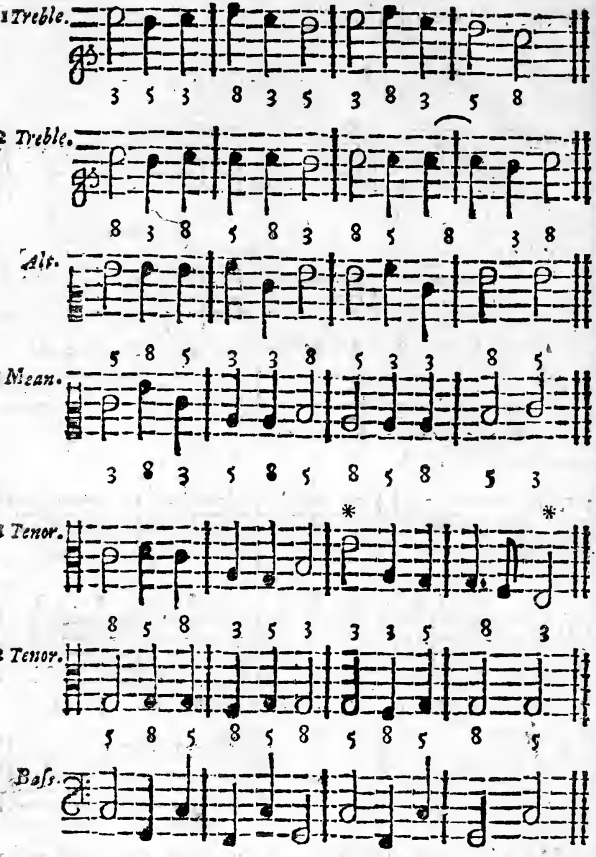
which denote them. Your next ſhall be of Six Parts; wherein two Concords will ſtill be doubled to each Note of the *Baſs*.

Examples of Six PARTS.



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

Example of Seven PARTS.



OBSERVATIONS in this Example are these, first that all the three Concords are either doubled; or if any one stand single (as that which makes the Binding Cadence must always do) it doth necessitate some other Concord to be trebled. Secondly, that though the Parts do meet sometimes in *Unison* when

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 better Notice of them.

§ 15. *Of two* BASSES, *and* COMPOSITION *of Eight* PARTS.

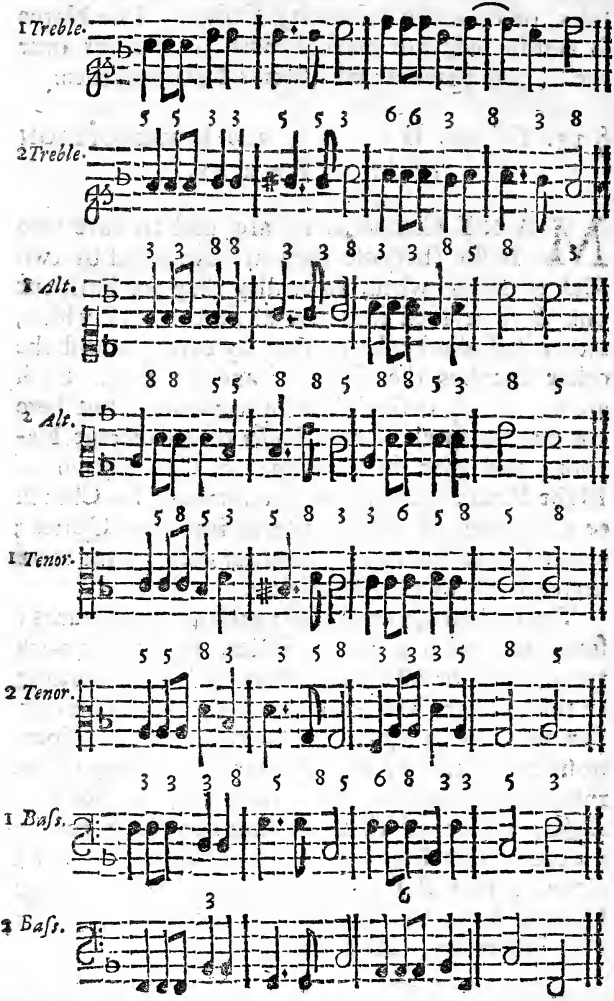
MANY Compositions are said to have two *Basses* (because they are exhibited by two *Viols* or *Voices)* when, in reality they are both but one *Bass* divided into several Parcels; of which, either *Bass* doth take its Part by turns, whilst the other supplies the Office of another Part. Such are commonly 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 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

few of our chief Composers do observe, yet I can not but deliver my Opinion therein; leaving the skilful to follow which way they most affect.

Example of Eight PARTS.



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 louder than the other) will be a *4th* to all those upper Parts which were *Octaves* to the lower *Bass*. But where the *Basses* are a *3d* one to the other, if you take away the lower *Bass*, the *8ths* are only changed into *6ths*. Again, if you take away the lower *Bass* where they are a *6th* one to the other; those upper Parts which were *6ths* to the lower *Bass*, will be *8ths* 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 *5th* betwixt the two *Basses* in Choral Music is, that I would not have the Music of one Quire to depend upon the *Bass* of the other, which is distant from it; but rather, that the Music 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 *3ds*, yet if they move successively in simple *3ds*, 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 Music 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

tion consists of when all are joined 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 endeavoured 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

Practical MUSIC.

The Third PART.

Teaching the Use of DISCORDS.

§ 1. *Concerning* DISCORDS.

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

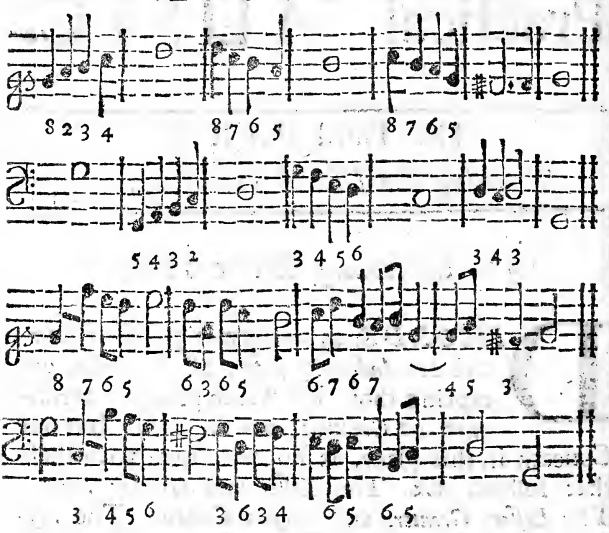
§ 2. *How*

§ 2. *How* DISCORDS *are admitted into* MUSIC.

DISCORDS are two ways (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 gradual Transition from one Concord to another; of which you had some Intimation, *Pag.* 51, where I spoke of Breaking a Note.

IN this way of Passage, a *Discord* may be allowed in any one of the Diminute Note, except the first or leading Note, which ought always to be a Concord.

EXAMPLE.

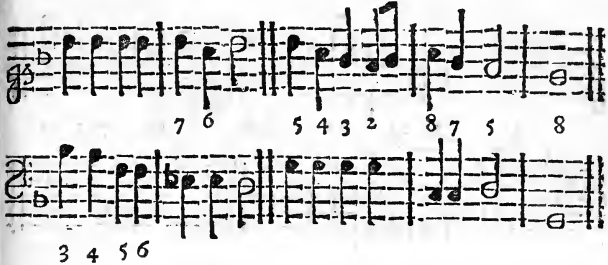


TO which may be referred all kinds of Breakings or Dividings, either of the *Bass* it self, or of the

the *Descant* that is joined 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.

HEAR again take Notice, that two, three, or more Notes standing together in the same Line or Space may be considered as one entire Note; and may admit a *Discord* to be joined to any of them, the first only accepted.

EXAMPLE.

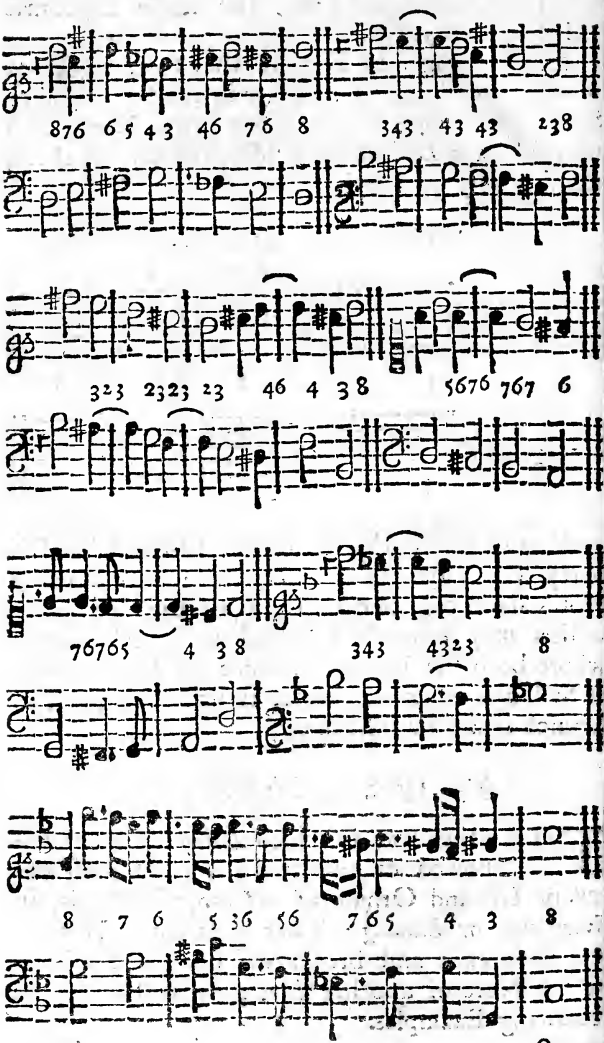


ALTHOUGH in this Example, I shew what Liberty you have to use *Discords*; where many Notes stand together in the same Line or Space, which may properly be used in Vocal Music, where both the Parts pronounce the same Words or Syllables together, yet it is not very usual in Musick made for Instruments.

§ 3. *Of* SYNCOPATION.

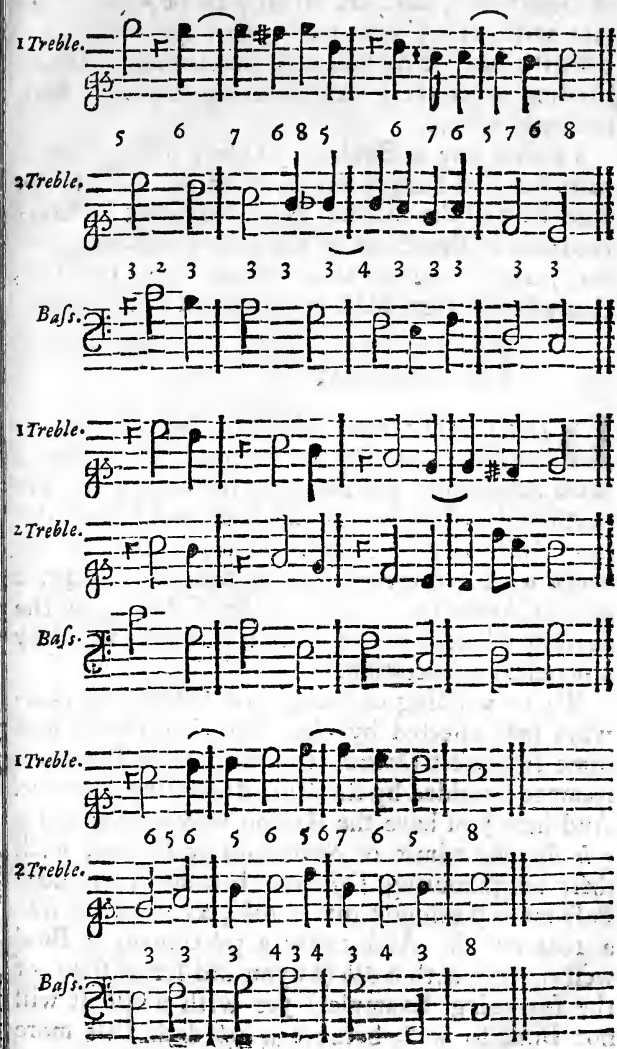
THE other way in which *Discords* are not only allowed or admitted; but of most excellent Use and Ornament in Composition; is, in *Syncopation* or *Binding*: That is, when a Note of one Part ends and breaks off upon the middle of the Note of another Part; as you see in the following Examples.

SYNCOPATION *in Two* PARTS.



SYN-

SYNCOPATION *in three* PARTS.



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

IN this way of Binding, a *Discord* may be applied 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 *Music* only for variety; or, by striking the Sence 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 necessary expectation.

THIS winding or bringing a *Discord* off, is always best affected by changing from 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 *8th* and a *5th* do not admit of *Syncopation* or *Binding*, with their neighbouring *Discords*; because a *7th* doth Pass more pleasingly into a *6th*; as also a *9th* into a *10th* or *3d*. And as for a *5th* though it Bind well enough with a *6th* (as you did see in some of the foregoing Examples) yet with a *4th* it will not Bind so well, because a *4th* doth Pass more properly into a *3d*.

THESE

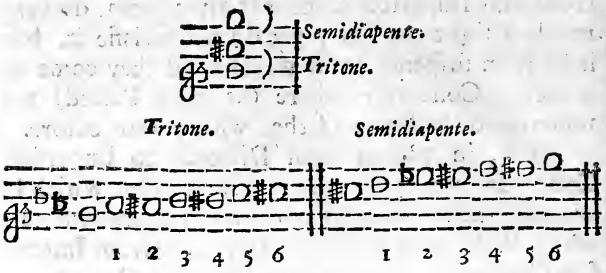
THESE little Windings and Bindings with Discords and Imperfect Concords after them, do very much delight the Ear; yet do not satisfie it, but hold it in suspence (as it were) until they come to a Perfect Concord; where (as at a Period) we understand the Sence of that which went before.

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.

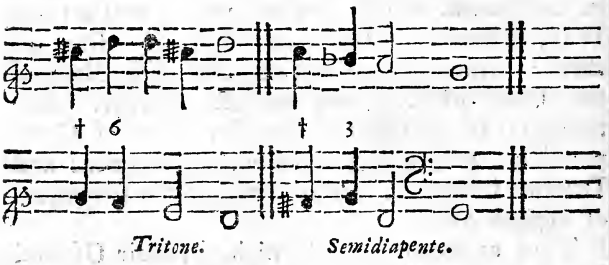
§ 5. *Of* DISCORDS, NOTE *against* NOTE.

ALTHOUGH we have mention'd but two ways 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 Music*.

THE prime or chief of which, for their Use and Excellency in *Music*, are a *Tritone* and a *Semidiapente*; that is, the *Greater* or *Excessive 4th*, and the *Lesser* or *Defective 5th*. Which according to the *Scale*, where we have no other divisions or distinctions than *Semitones* or *Half-notes*, seem to be the same *Interval*, as to proportion of Sound, either of them consisting of six *Semitones*; but their appearance in Practice is, one of them as a *4th*, the other like a *5th*, which, if placed one above the other, compleat the compass of an *Octave*, in manner following.



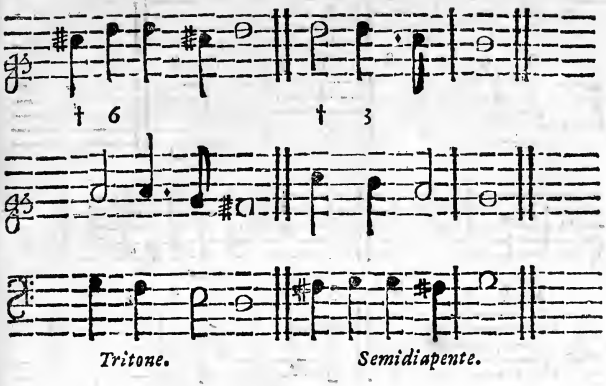
THEIR uſe in *Figurate Deſcant* is very frequent, both in *Syncopation* and *Note* againſt *Note*, as in *Counterpoint*. The *Tritones* paſſes naturally into a *6th*, the *Semidiapente* into a *3d*, thus:



THE Parts or Sounds which they uſually require to be joined 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 mentioned, *pag.* 47, as neceſſary to be joined with an *Imperfect 5th*.

EX-

EXAMPLE.



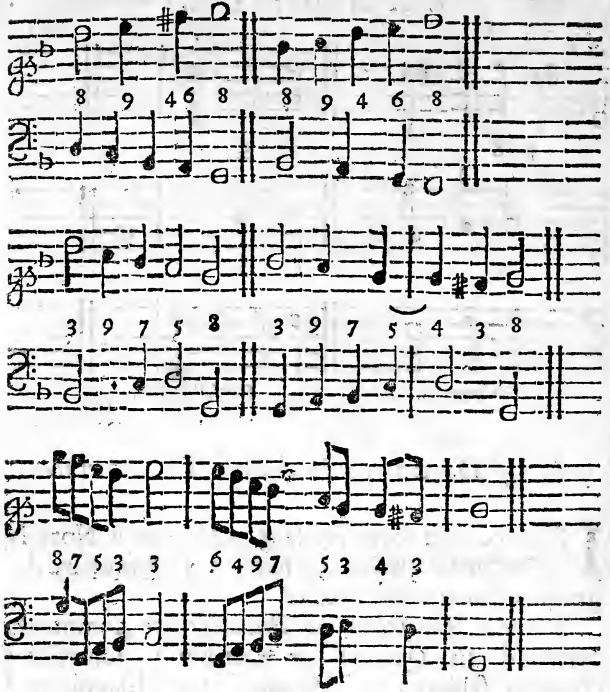
§ 6. *Of* DISCORDS *in double* TRANSITION.

I Shewed you formerly *(pag. 51)* how a Note is ſometimes broken to make a *Tranſition* by degrees to ſome other *Concord.*

THESE *Tranſitions* or *Breakings* are commonly expreſs'd in *Quavers* or *Crotchets*; ſometimes (though ſeldom) in *Minums.* The Examples I gave you were ſet for the *Treble*, but may be applied 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.

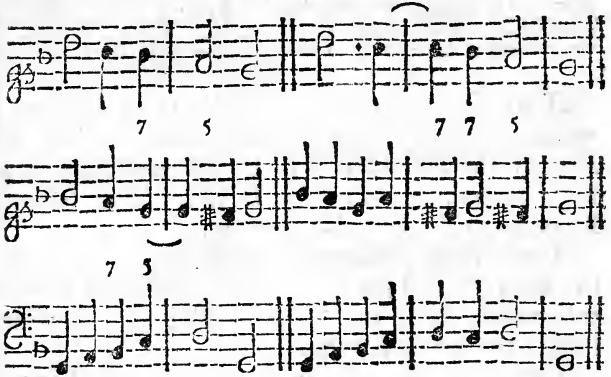
EXAMPLE.



BESIDES these which depend upon the Rule of *Breaking* and *Tranſition*, there may be other ways wherein a skilfull Compoſer may 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 *Crotchets* (as in theſe Examples that I have ſhewed) which would not be ſo allowable in *Minums* 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 *5th* or to an *8th*, but a *4th* will come before the one, and a *7th* before the other.

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

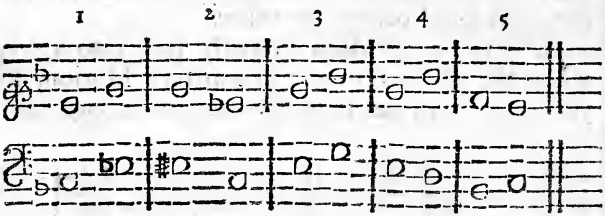


AND here you may see two *7ths*, both Parts Descending, betwixt the *Bass* and higher *Treble*; not by oversight, but set with design.

§ 7. *Of Relation* INHARMONICAL.

AFTER this Discourse of *Concords*, I think it very proper to say something concerning Relation *Inharmonical*, which I formerly did but only 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 another Part, doth produce ſome harſh and diſpleaſing *Diſcord*. Examples of it are ſuch as follow:



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 *5th*, which is alſo a *Diſcord*. The like may be ſaid of the fourth Example.

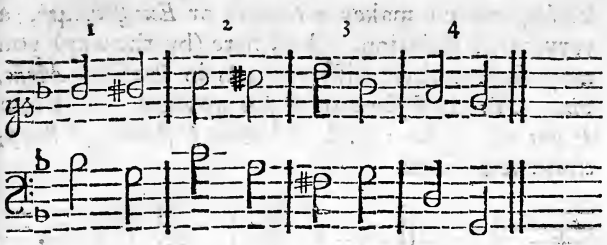
THE firſt *Note* of the *Baſs* in the fifth Example ſtands in *B flat*; which compared with the laſt *Note* of the *Treble*, in *E ſharp*, produces the ſound of a *Tritone* or *Greater 4th*, which is alſo a harſh *Diſcord*.

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 always produce Relation *Inharmonical*.

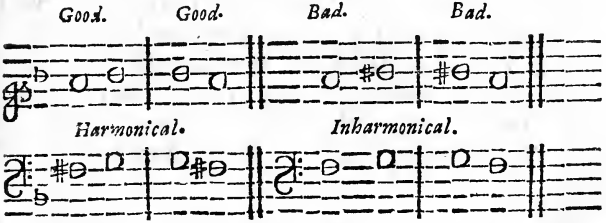
EX-

EXAMPLE.



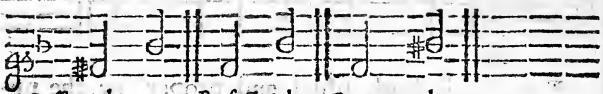
FOR it is both uſual and proper for the upper Part to change from *flat* to *ſharp* when the *Baſs* doth fall a *Leſſer* 3*d*, as you ſee in the firſt and ſecond Bars of this Example. Alſo that Reflection of *F ſharp* againſt *B flat*, in the third Bar, which produces the ſound of a *Leſſer* 4*th*, is 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.



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* 4*th*, and is very good and

and usual 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 Music*, *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.

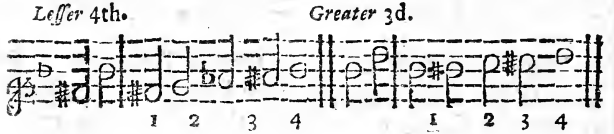


Lesser 4th. *Perfect* 4th. *Greater* 4th.

As to the Reason, why *F sharp* against *B flat* doth not produce Relation *Inharmonical*, we are to consider the proportion of its *Interval*; which (indeed) belongs rather to the *Theory of Music*; 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 *Intervals* make those Sounds which please or displease the Ear.

BUT we will reduce this business of the *Lesser 4th* into Practice; that thereby we may give a Reason to a Practical Musician, why it falls not under Relation *Inharmonical*. To which Purpose we will examine it according to our common Scale of *Music*; 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* 3*d*. This Example will render it more plain.

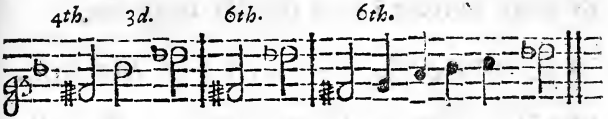
Lesser 4th. *Greater* 3d.



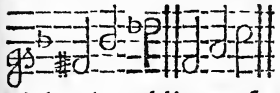
Now

NOW I suppose that no practical Musician 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 *Interval*) from Relation *Inharmonical*, tho' in appearance it be a *4th*, and hath *flat* against *sharp* in a cross Reflection.

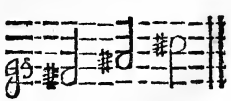
BY this you may perceive that Distances in the Scale, are not always the same in Sound, which they seem to the sight. To illustrate this a little further, we will add a *Lesser 3d* to the former *Lesser 4th*, which in appearance will make a *Lesser 6th*; for so the Degrees in the Scale will exhibit it in manner following.



BUT 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

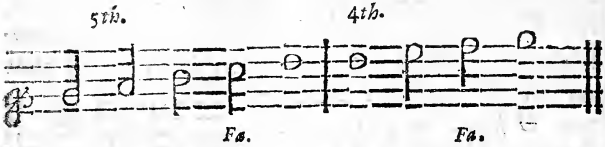
Keys

Keys which have no affinity with the Cardinal *Key* upon which the Air of the *Muſic* 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 *Frets*: And this alſo happens amongſt the *Keys* of *Harpſichords*, and *Organs*; the Reaſon whereof is, the inequality 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 than the delivering of my own Opinion; to which purpoſe I muſt firſt ſay ſomething.

§ 8. *Of the Three* SCALES *of* MUSIC.

THE three Scales are theſe. 1. *Scala Diatonica.* 2. *Scala Cromatica.* 3. *Scala Enharmonica.* The *Diatonick* Scale, is that which riſes to a *5th*, by three *Tones* and a *Semitone*; and from thence to the *8th*, 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.

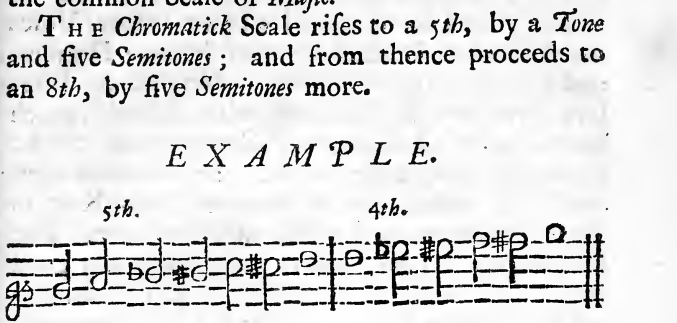


THIS is (in effect) the old *Grecian* Scale, conſiſting of four *Tetrachords* or *4ths*, extending to a double *Octave*; which *Guido Aretinus*, a Monk of

of St. *Benedict*'s Order (about the Year of our LORD 960) changed into a 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 *Music*.

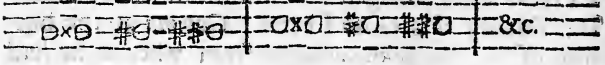
THE *Chromatick* Scale rises to a *5th*, by a *Tone* and five *Semitones*; and from thence proceeds to an *8th*, by five *Semitones* more.

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 *Music*; in which it is so frequently mixed with the *Diatonick* Scale, that the ♭ *flat* and ♯ *sharp* which formerly belong'd to *B* only, have now got the names of the *Chromatick* Signs, by their frequent application to *Notes* in all places of the Scale; and the *Music* which moves much in *Semitones* or *Half-Notes*, is commonly called *Chromatick Music*. And from hence it is, that an *Octave* is divided into 12 *Semitones*.

THE *Inharmonick* Scale rises gradually by *Deises* 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 endeavour it, do set it down in this manner.



BUT, as to its uſe in Practical Muſic, I am yet to ſeek; for I do not conceive how a natural Voice 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 believe that any good Muſic (eſpecially of many Parts) can be compoſed by Quarter-Notes, although I hear ſome talk much of it.

ONLY one place there is, where I conceive a Quarter-Note might ſerve inſtead of a *Semitone*; which is, in the Binding *Cadence* of the *Greater 3d*, and that, commonly, is covered or drowned either by the *Trill* of the Voice 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 Keys in *Harpſichords* and *Organs*; as alſo the placing of a *middle Fret* near the *top* of a *Nutt* 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

times more, sometimes less, and seldom that any of them do hit precisely the Quarter of a Note.

NOW, as to my Opinion concerning our common Scale of *Music*; 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 Music*. 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 Voice may rise or fall.

FOR in Vocal *Music* 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 only as have fixed *Stops* or *Frets*; which, being placed and fitted for the most usual *Keys* 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 *Music*, yet (happily) a practical Explication thereof, may give some Satisfaction to a practical Musician, 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 in 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 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 Nutt (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,

First in the middle; which will fall upon the *Fret* [*f*] Examine the Sound from [*f*] to [*n*] (which is an Octave to the open String) and you will find it to be a *5th*. Try the other half which is towards the *Nutt*, and you will hear it is but a *4th*.

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

THEN divide that *Greater 3d* into two equal Parts, and you will have a *Greater* and a *Lesser Tone*. Lastly, divide the *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 always 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 Ἀπότομια, 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 famous *Kircher* in his learned and elaborate *Musurgia Universalis*, *pag.* 103, treating

of the mathematick Part of *Muſic* (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 *Schiſms*. 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.

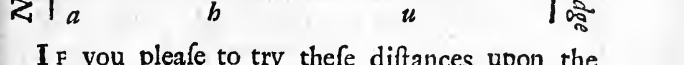
THE neareſt Inſtance I can give you of a Sound parted in the middle, is an *Octave* divided into a *Tritone*, and a *Semidiapente*; either of them conſiſting of ſix *Semitones*; as I ſhewed *pag.* 68, and yet there is ſome little difference in their *Rations* or *Habitudes*.

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 *5th* 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 before mentioned) and you will find, that the ſame wideneſs of the Compaſs which divided the *5th* in the middle, and ſo made a *Greater* and a *Leſſer* 3*d*; the ſame wideneſs (I ſay) applied from [*b*] towards the *Bridge*, will, in the firſt Place from [*b*] produce a *4th*, in the next place a *5th*, and in the next after that, an *8th*, according to this Line:

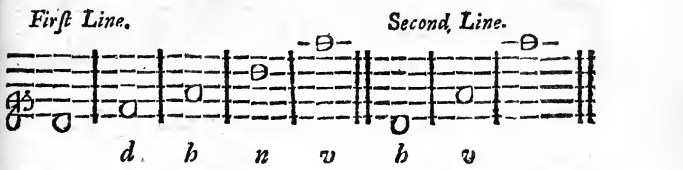
Nutt.	*Leſs* 3d.	*Great* 3d.	*Fourth.*	*Fifth.*	*Eighth.*	*Bridge.*
i	*d*	*b*	*n*	*o*		

BUT ſeeing you cannot conveniently hear the Sound of that *8th*, it being ſo near the *Bridge*; take the wideneſs of the *5th* from the *Nutt* to [*b*] and you will find that the ſame wideneſs which

which makes a *5th*, doth make an *8th*, 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 this you may perceive that every equal diviſion of a Line or String, doth ſtill produce a greater *Interval* of Sound, as it approaches 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* MUSIC.

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

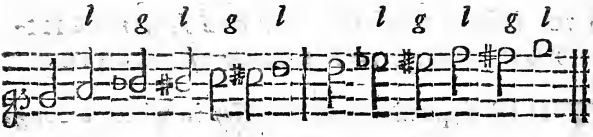
THE *Diatonick* Scale hath only two places in each *Octave*, in which a *Semitone* takes place. One is in riſing to the *5th*; the other in riſing from thence to the *8th*: And theſe two Places are known by the *Note Fa*; as formerly ſhewed. Theſe two

Sounds denoted by *Fa*, are always the *Leſſer Semitone* from that degree which is next under them. So 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) always 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.



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 *Muſic* in the uſual and moſt natural Keys of the Scale.

A COMPENDIUM OF Practical MUSIC.

The 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 properly nominate This, the Ornament or Rhetorical Part of *Muſic*. For in this, are introduced all the Varieties of *Points*, *Fuges*, *Syncopes* 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 *Melotheſa florida vel figurate*, 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 might not appear ſingular; for you ſhall ſcarce meet with any Author that has writ of *Muſic*, 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*, 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 Phrygian*, &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 Pain Songs did ſeldom exceed the Compaſs of ſix Notes or Degrees of Sound; and therefore were *Ut* and *Re* (as I ſuppoſe) applied 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 *4ths*, two of which made up the Compaſs of an *Octave*,

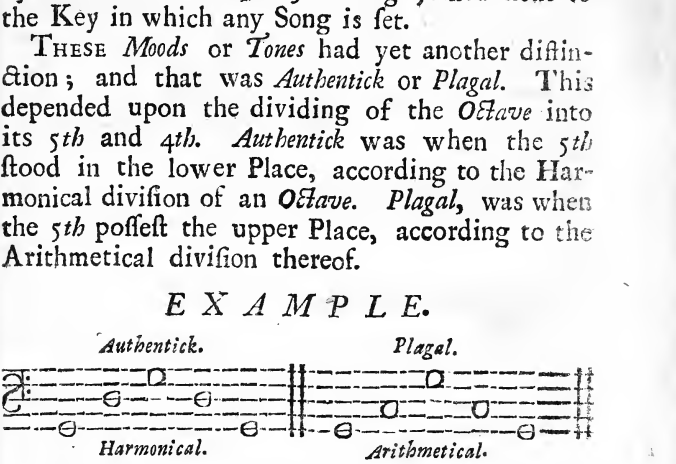
FROM theſe ſix Notes, *Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La*, did ariſe three Properties of Singing; which they named *B Quarre*, *B Molle*, and *Properchant* or *Natural B Quarre*, was when they Sung *Mi* in *B*; that

Cliff

Cliff being then made of a ſquare Form thus, ⊓ and ſet at the beginning of the Lines, as we now ſet ſome one of the other three *Cliffs*. *B Molle* was when they Sung *Fa* in *B*. *Properchant* was when their *Ut* was applied to *C*; ſo that their ſix Notes did not reach ſo high as to touch *B* either *flat* or *ſharp*. But in our modern *Muſic*, 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 joined 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.



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 *Muſic*, though one of the greateſt concerns of *Muſical Compoſition*.

MR. *Morley* (upon this Subject) in his *Introduction to Muſic*, *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 Church Men 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 marvel 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.* 34, Concerning the 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 *Muſic*: To which purpoſe I have contriv'd this little Table; collected out of ſuch Authors as number 12 *Tones* or *Tunes* anſwerable to the *Grecian Moods*; *viz.* ſix *Authentick*, and ſix *Plagal*.

Authentick.		*Plagal.*
D 1	*Dorick*	2 *Hypo-Dorick*
E 3	*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 *Music*, 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 always 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 5th* thereto. Howbeit, *B fa* is become a *Key* or *Tone* now much in use, especially in *Music* 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 joined with them; which, we find by experience, doth make that vast difference betwixt Light and Grave *Music*; though both set in the same Key, and consequently the same *Mood* or *Tone*.

§3. *Of* FIGURATE MUSIC *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 *Composition*; and these are the two Materials which must serve you for the raising of all Structures in *Figurate Music*.

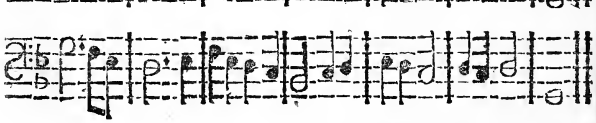
TO give you Models at large, of all those several Structures, were to write a great Volume, not

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 concern; with Inſtructions (ſo near as 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.

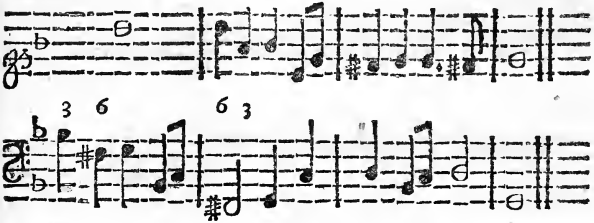
BUT, whereas in plain *Counterpoint*, I did order the *Baſs* to move on, for the moſt Part by leaps of a 3, 4, 5, *&c.* (which indeed is the moſt proper movement of the *Baſs* in that kind of Compoſition) here you muſt know, that in *Figurate Deſcant*, thoſe Leaps are frequently changed or broken into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

degrees, it must be either in *3ds* or *6ths*. 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 *3d* to a *6th*, or the contrary. The like may be understood of the *Treble*, when the *Bass* holds out a *Note*.

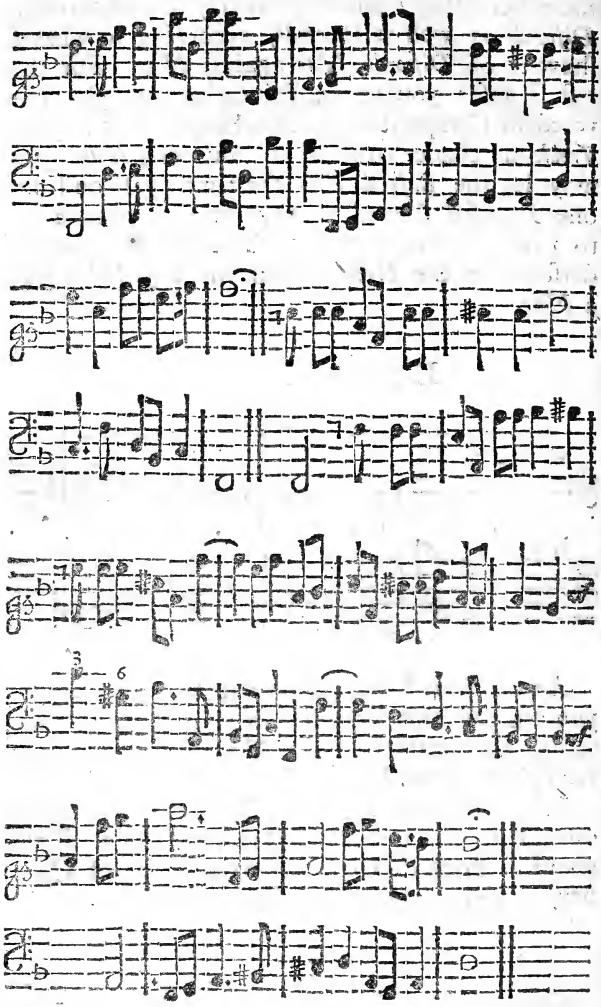
EXAMPLE.



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.

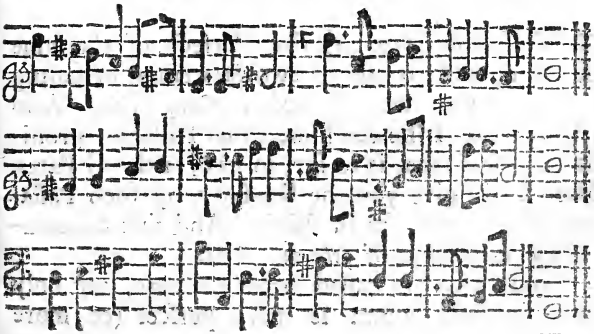


HERE you see the *Bass* still answering and imitating the *Treble* (so near as the Rules of Composition do permit) sometimes in the *Octave*, as you see in most Part of the first Strain; and sometimes in other Distances, as you may observe in the beginning of the second Strain; but still keeping close 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 Muſic* (eſpecially for Inſtruments) that Rule is not ſo ſtrictly obſerved; but each Part doth commonly move according to the Compaſs of the Voice 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 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 Perfects of the ſame kind; and of other Diſallowances in* COMPOSITION.

I Told you (*pag.* 32) that Perfects of the ſame kind, as two *5ths* or two *8ths* riſing or falling together, were not allowed in *Compoſition*. Alſo (*pag.* 33, 34) I ſhewed ſome other Paſſages, prohibited in few (that is to ſay, in two, or three) Parts. Here I will give you the Reaſon why ſuch Paſſages are not graceful in *Muſic*. And firſt concerning the *Conſecution* of *5ths* and *8ths*.

THESE two are called *Perfect Concords*; not only becauſe their Sound is more perfect (or more per-

perfectly fixed) than that of the other Consonants which are subordinate to them; but also, because they arise from the first two Proportions that are found in Numbers, *viz.* an *8th* from *Dupla*, and a *5th* from *Sesquialtera*, as I shewed *pag.* 79, and 80.

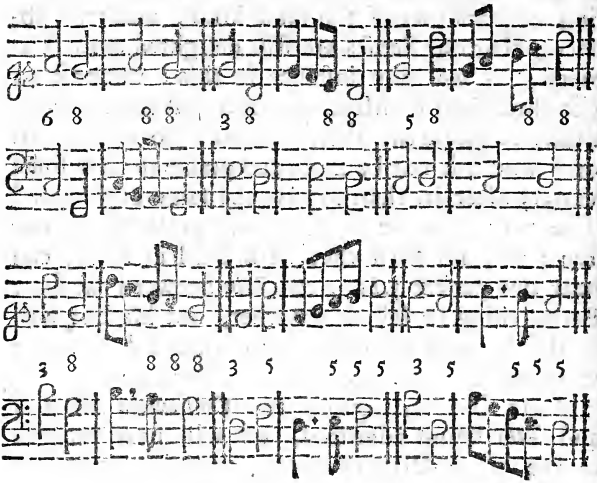
Now, as to the Disallowance of their following one another of the same kind; you may observe, that our Senses are still delighted with Variety; as we may instance in this: Suppose an excellent Dish of Meat, prepared with greatest industry to please the Tast, were set before us to feed on; would it not be more acceptable to have some variety after it, than to have the same over again? The very same it is in Sounds presented to our Ear; for, no Man that hath Skill in *Music*, can hear two perfect *5ths* or two *8ths* between the same Parts, rising or falling together, but his Ear will be displeased with the latter of them; because he expected in place thereof some other *Concord*.

This Reason against the *Consecution* of *5ths* and *8ths* being admitted, we will now proceed to the other Disallowances; which, upon due examination, we shall find to arise from the very same consequence.

For the better understanding of this; you must know, First, that every Disallowance doth end either in an *8th* or in a *5th* (by these I also mean their *Octaves*) Secondly, that a Disallowance is commouly generated by both the Parts moving the same way. Thirdly, that every Leap in *Music* doth imply a Transition by degrees, from the former to the latter *Note*, by which the Leap is formed. Lastly, that those implicit Degrees (by reason of both Parts moving the same way) do always produce a *Consecution* of two (if not more) Perfects of the same kind.

To

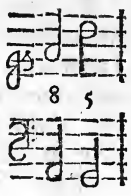
To render this more clear, we will take some of those Passages not allowed in *pag.* 34, and break the Leaps into Degrees, according to what I shewed, *pag.* 51, 52, *Of breaking a Note*, as you see in the following Examples.



By this you see, that if both the Parts move the same way, one of them by a Degree, the other by a Leap; that Leap (I say) being broken into Degrees, begets a *Consecution* of two Perfects of the same kind; and where both Parts Leap the same way, if you break those Leaps into Degrees, there will arise from those Degrees, Three of the same Perfects. And this implicit *Consecution* of 8*ths*, and 5*ths* arising from those Degrees, is that which renders such Passages less pleasing to the Ear, and are thereupon named *Disallowances.*

These which I have shewed may serve for your understanding of the rest; for they are all of the same nature, excepting One, which Mr. *Morley* and

and others call *hitting an 8th on the Face*; that is, when an upper Part, meeting the *Baſs* upon an *8th*, doth skip up from thence into ſome other Perfect *Concord*, thus:

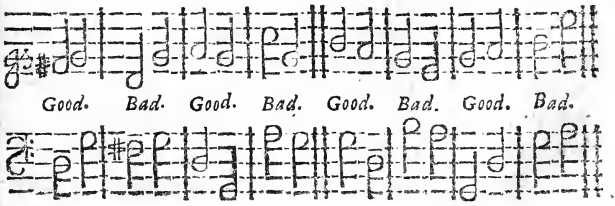


BUT whereas I told you, and have ſhewed, that a *Diſallowance* is commonly generated by both Parts moving the ſame way; you muſt know, that all Paſſages of that ſort, are not *Diſallowances*; for, you will hardly find a *Diſallowance* where the *Treble* moves but one Degree; except that which I ſhewed in the firſt Inſtance of the late Example, where the *Treble* falls by a Degree, from a *6th* to an *8th*, or (perhaps) where the *Baſs* ſhall make an extravagant Leap (as it were ſet on purpoſe) to meet the *Treble* in a *5th*, or *8th*. In any other way, I do not ſee how a *Diſallowance* can occur, whilſt the *Treble* removes but one Degree, though both Parts riſe or fall together. But if the *Treble* or upper Part do skip, whilſt the *Baſs* removes but one Degree (the ſame way) you may conclude it a *Diſallowance*.

I will give you Examples of both theſe Ways, that you may compare them by your Eye and Ear; and ſo you will better perceive what is, and what is not allowed.

EXAMPLE.

Paſſages into the 8th. *Paſſages into the* 5th.



IF you try the Sound of these two Ways with an Instrument, you will perceive that those Passages wherein the *Treble* removes but one Degree, are smooth and natural; but in the other where the *Treble* doth Leap, the Passage is not so pleasing to the Ear.

THE Reason whereof (as I conceive) is, because Leaps are the proper Movements of the *Bass*, and Degrees more natural to the *Treble* part, as I formerly deliver'd in *Plain Counterpoint:* And therefore, so long as both Parts proceed in their natural Movements (the *Bass* by Leaps and the *Treble* by Degrees) the *Consecution* is not so preceptible, because it gives no Offence to the Ear; for that which is proper and natnral cannot be displeasing: But if you disorder this natural Movement, by making the *Bass* to move by a Degree, and the *Treble* to Leap the same way into a Perfect *Concord*, the *Consecution* thereof presently begets a *Disallowance.*

LASTLY, take Notice, that most of those Passages we call *Disallowance*, may be tollerated in the *Tenor* or 2*d Treble* (being covered by a higher Part) though, in the highest Part, it self, they would not be allowable: And therefore when your *Treble* or highest Part shall make a Leap (which is frequent in *Figurate Descant)* your chief Care must be, that the said *Treble* or highest Part (compared with the *Bass)* be not guilty of any *Disallowance*; of which there can be no danger, if the Leap be made into Imperfect *Concord.*

THAT you may better remember them, most *Disallowances* may be referred to these two Heads: 1. When the higher Part skips to a 5*th*, or 8*th*, whilst the *Bass* removes but one Degree. 2. When both Parts skip the same way into a 5*th*, or 8*th*: And this is as much as I think necessary concerning *Disallowances.*

§ 7. *Con-*

§ 7. *Concerning the* CONSECUTION *of* 4ths *and* 5ths.

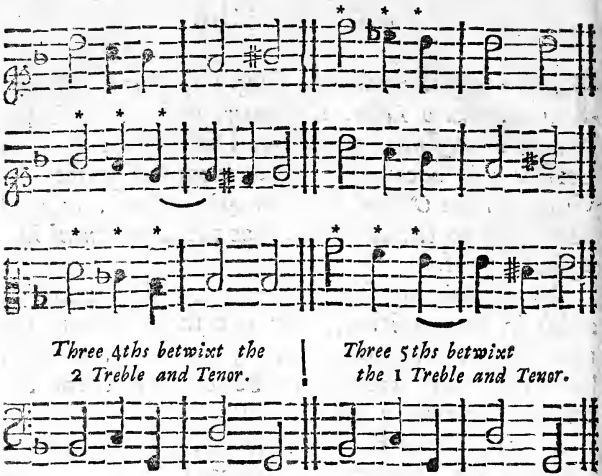
I Formerly ſhewed you (*pag.* 74) three different *4ths*, *viz.* a *Leſſer*, a *Greater*, and a *Middle 4th*, named *Diateſſaron*, which for Diſtinction, I call a Perfect *4th*, becauſe it ariſes from the perfect dividing of an *Octave* into its *4th* and *5th*, as well according to the *Arithmetical* as the *Harmonical Diviſion* thereof.

THESE *4ths* are ſo neceſſary (or rather unavoidable) in Compoſition, that you ſhall ſcarcely ſee two, three, or more Parts joined to any *Baſs*, but there will frequently be one of them betwixt ſome two of the upper Parts.

AGAIN, three Parts cannot aſcend or Deſcend together by Degrees in Muſical *Concordance*, but there muſt (of neceſſity) be a *Conſecution* of ſo many *4ths* betwixt the two upper Parts.

NOW, if that *Conſecution* conſiſt of different *4ths* mixed one with another, it is very good: But if the *4ths* be of the ſame kind, the *Conſecution* is not ſo allowable. The Reaſon thereof is, that *4ths* are the reaſemblances or reaſonances of *5ths*, as may be ſeen in This; that if you tranſpoſe the Parts which exhibit thoſe *4ths*, by placing the lower an *Octave* higher, or ſetting the higher an *Octave* lower, thoſe *4ths* will be changed into *5ths*, as you may ſee in the following Inſtances.

EXAMPLE.

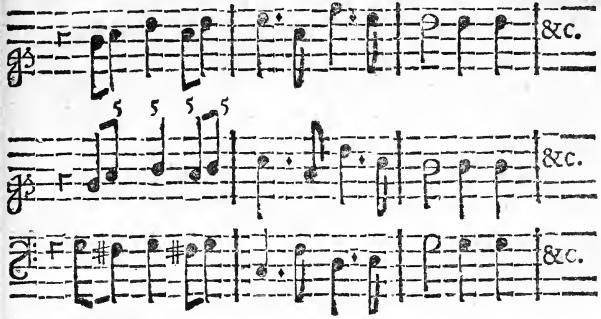


THE Notes tranſpoſed are thoſe of the *Tenor* in the firſt Inſtance; which being placed an *Octave* higher, and ſo made the *Treble* or higheſt Part in the ſecond Inſtance, begets three *5ths*, inſtead of the former three *4ths*.

THE Queſtion now is, whether theſe three *5ths* being of different kinds, be not allowed in Compoſition (if they be allowed, there is leſs doubt to be made of the *4ths*, they being alſo different) Here is no *Conſecution* of Perfects of the ſame kind; for the middle *5th* is Imperfect: Neither is there any harſhneſs or diſſonance offered to the Ear, ſo near as I can perceive. And though Mr. *Morley* (in his *Introduction*, *pag.* 75) with other preciſe Compoſers of former times, did not allow a Perfect and an Imperfect *5th*, to follow immediately one the other; yet later Authors, as well Writers as Compoſers, do both uſe and approve it.

See

See *Kircher*, in his *Murſurgia Univerſalis*, *pag.* 621. *Dilicentia durum 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 this which follows.

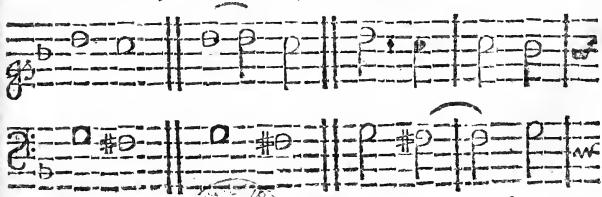


As for my own Opinion, I do not only allow the *Conſecution* of two 5*ths*, one of them being *Imperfect*, but (being rightly taken) eſteem it amongſt the Elegances of *Figurate Deſcant*.

THIS I ſpeak, ſuppoſing them to be in ſhort Notes. But if the Notes be long, as *Semibreves*, and ſometimes alſo *Minums*, 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*.

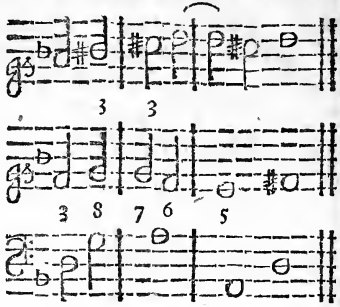
As for EXAMPLE.

Not thus, but thus, or thus,



§ 8. CONSECUTION *of* 3ds *and* 6ths.

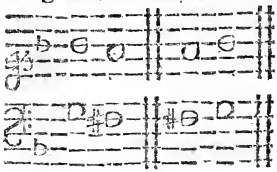
TWO *Greater 3ds* can hardly follow one the other, without *Relation Inharmonical*; yet in rising by Degrees to a Binding Cadence they are allowable, as thus:



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

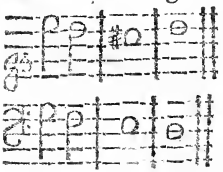
AND, by this you may perceive that *Relation Inharmonical* is sometimes dispensed with; which must be referred (next after the Ear) to the Judgment of the Composer.

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

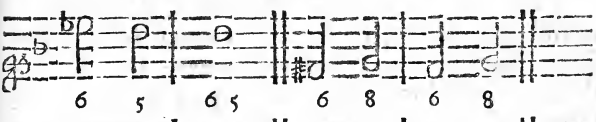
THUS you have a short Account how *3ds* and *6ths* may follow one another when they are of the same

ſame kind. As for their change from *Greater* or *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*.

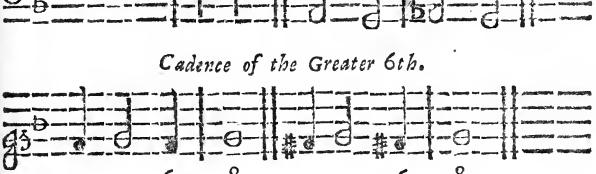
NOW, as to their Paſſages into other *Concords*; the moſt natural is commonly that which may be done with the leaſt remove.

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 6th. *Greater 6th.*



Cadence of the Greater 6th.



THESE little removes by a *Tone* or *Semitone*, do connect or make ſmooth the Air of the *Muſic*, 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*.

§ 9. Of FUGA or FUGE.

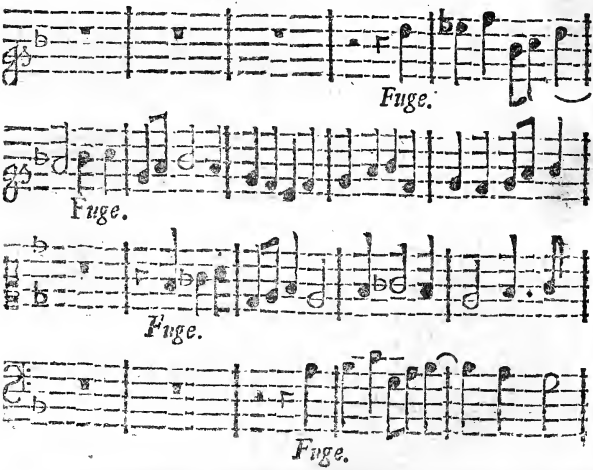
THIS is some Point (as we term it) in *Music* consisting of 4, 5, 6, or any other number of *Notes*; begun by some one single Part, and then seconded by a following Part, repeating the same, or such like *Notes*; sometimes in the *Unison* or *Octave*, but more commonly and better in a *4th*, or *5th*, above or below the leading Part.

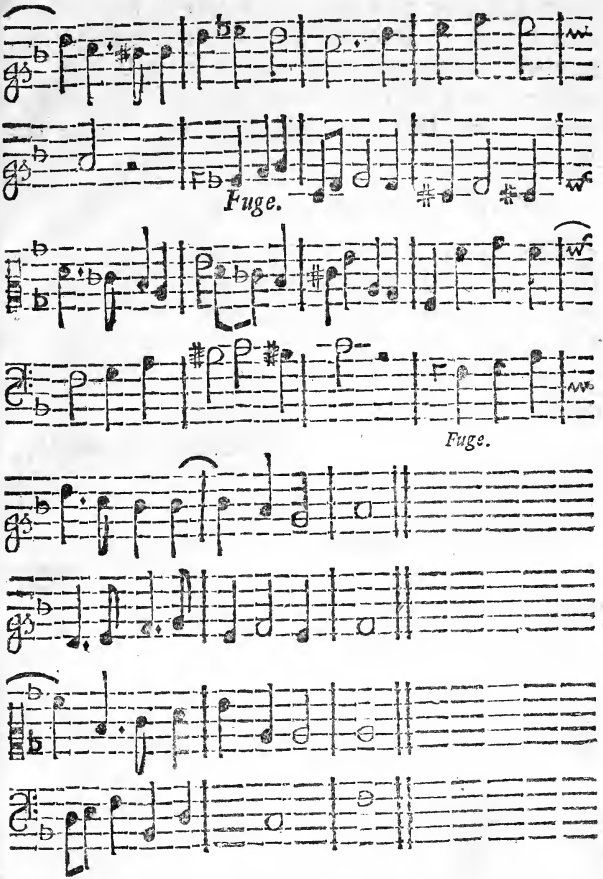
NEXT comes in a third Part, repeating the same *Notes*, commonly in an *Octave* or *Unison* to the leading Part.

THEN follows the fourth Part, in resemblance to the second.

THE fifth, and sixth Part (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 you may obſerve, that though the leading Part begins with an even *Note*, yet any following Part may come in upon an odd *Note*; with an odd *Reſt* before it, when the *Fuge* doth require it, or permit it.

LIKEWISE take Notice, that you are not ſo ſtrictly obliged to imitate the *Notes* of the leading Part,

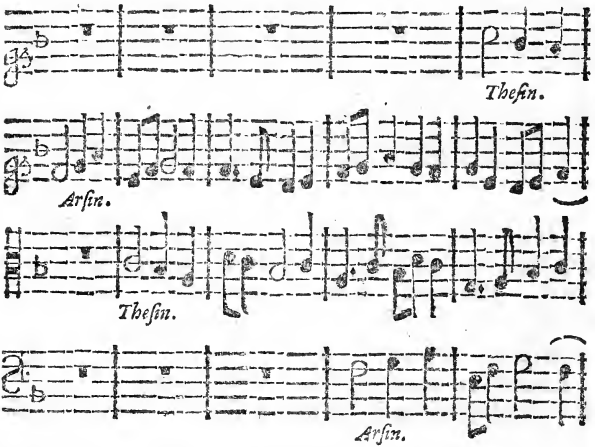
Part, but that you may use a longer *Note* instead of a shorter or the contrary, when Occasion shall require. Also, you may rise or fall a *4th*, or *5th* either instead of the other; which is oftentimes requisite for better maintaining the Air of the *Music*.

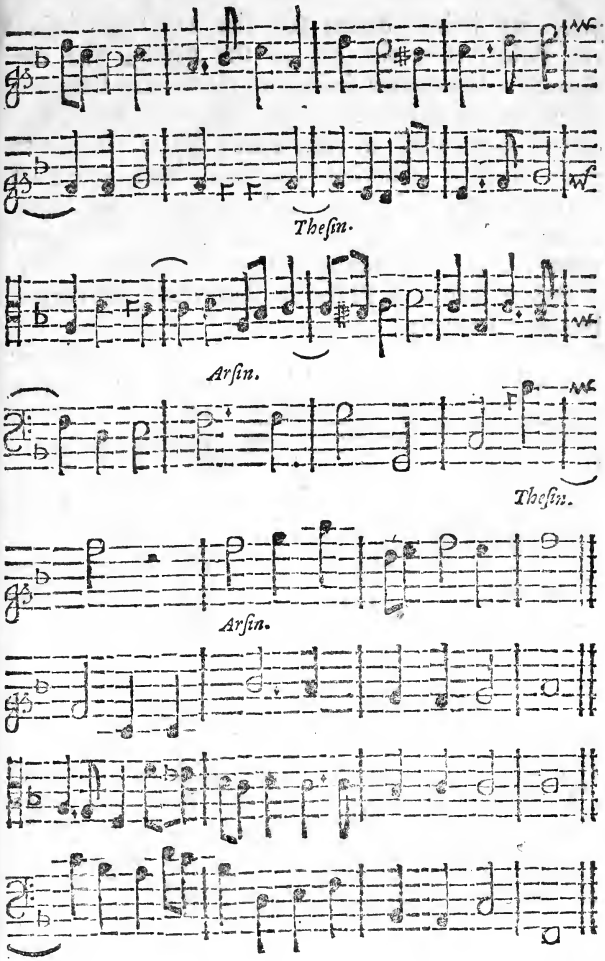
§ 10. *Of* ARSIN & THESIN.

SOmetimes the Point is Inverted, or moves *per Arsin & Thesin* (as they phrase it) that is where the Points rises in one Part, it falls in another, and likewise the contrary; which produces a pleasing Variety: A Figure of it you may see in this Instance of the former Point.

AN *Example* of it you have in that which follows.

Example of a FUGE per Arsin & Thesin.

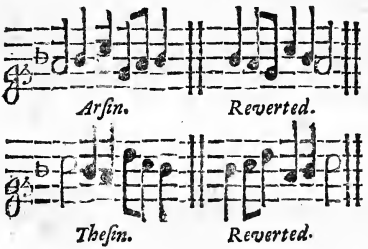




THUS you see the Point *per Arsin & Thesin*, so near as I could contrive it in so short an *Example*; only in the *7th Bar*, the *Tenor* doth not precisely express the Point, which I note unto you

you, as being better (of the two) to injure the Point, than the Air of the *Muſic*; the deſign of a Compoſer being to pleaſe the Ear, rather than to ſatisfie the Eye. Here the Point was expreſt both ways 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:



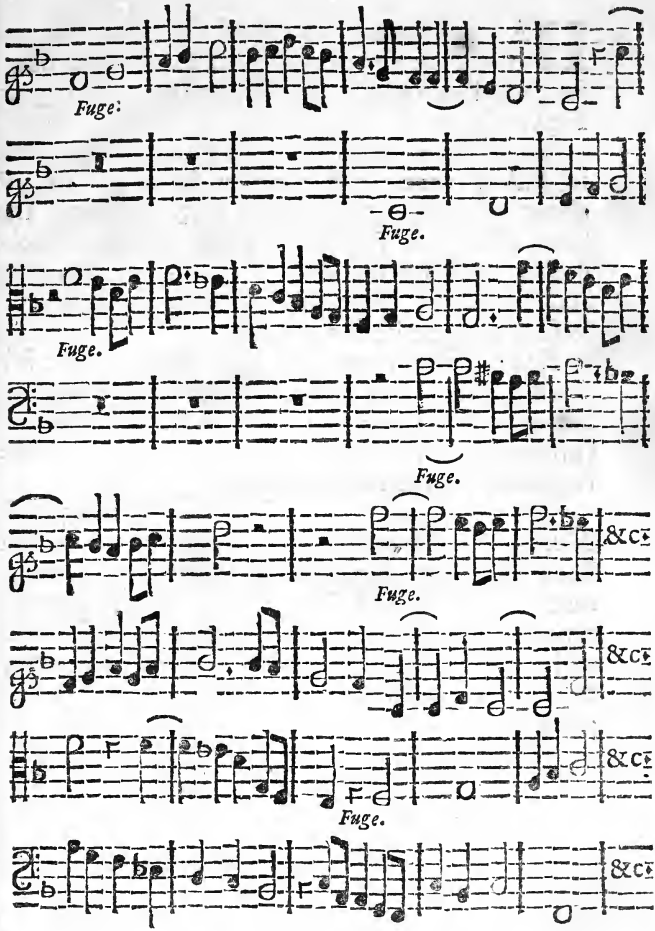
BUT then it muſt be ſuch a Point as hath no Prick-note in it; becauſe the Prick will ſtand upon the wrong ſide of the Note when the Point is Reverted.

§ 11. *Of Double* FUGES.

SOmetimes the *Muſic* 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.

EX-

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.

§ 12. *How*

§ 12. *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 your *Fuge*.

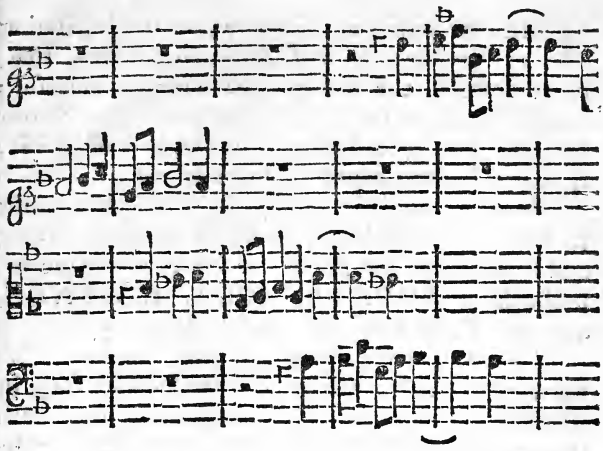
THAT done, consider which Part you will have to follow next; and whether in a *4th* or *5th* above or below the leading Part. Perhaps the latter end of the *Fuge-Notes* which you have Prickt down, may agree therewith. If not, you may add such other *Notes* as may aptly meet the following Part at its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

EX-

Example of the first Platform of a FUGE.



HAVING done this, you may fill up the empty places with such Concords and Binding 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 Air of the *Music*; for good Air is chiefly to be aimed at in all *Musical Composition*. And this repeating or renewing of the *Fuge* or *Point*, seems always more graceful when it comes in after some *Pause* or *Rest*; 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 wherein the Parts be more or less.

§ 13. *Of* Music *Compoſed for* Voices.

THE ever renowned *Diſcartes*, in the beginning of his *Compendium of Muſic*, inſinuates, that, of all Sounds, the Voice of Man is moſt grateful; becauſe it holds the greateſt conformity with our Spirits. And (no doubt) it is the beſt of *Muſic*; if compoſed and expreſſed in *Perfection*.

MORE certain it is, that of all *Muſic*, 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, *Hymns, Pſalms, Anthems, Verſicles, Reſponſaries, Motets*, &c. are ſet and ſung in *Muſic*; of which no Man is ignorant that hath frequented either the Churches beyond Sea, or the Cathedrals in *England*.

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

IN this divine Uſe and Application, *Muſic* may challenge a preheminence above all the other Mathematical Sciences, as being immediately imployed in the higheſt and nobleſt Office that can be performed 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 Concerns.

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 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 Impression 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 *Music*, consider'd in it self, is a most excellent Art or Science. But this is a Subject might become a better Orator.

OF Vocal *Music* 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 *Music* are most frequent.

OF these you may see many Setts, of 3, 4, 5, and 6 Parts, Publish'd both by *English* and *Italian* Authors. Next the *Dramatick* or *Recitative Music*. Then *Canzonets*, *Vilanella's*, *Airs of all sorts*; or what else Poetry hath contributed to be Set and Sung in *Music*. Lastly, *Canons* and *Catches* (of which we shall speak hereafter) are commonly sett to Words: The first, to such as be grave and serious: The latter, to Words designed for Mirth and Recreation.

§ 14. *Of accomodating* NOTES *to* WORDS.

WHEN you compose *Music* to Words, your chief endeavour must be, that your *Notes* do aptly express the Sense and Humour of them. If they be Grave and Serious, let your *Music* be such also: If Light, Pleasant or Lively, your *Music* likewise must be suitable to them. Any Passion of Love, Sorrow, Anguish, and the like, is aptly express'd by *Chromatick Notes* and Bindings. Anger, Courage, Revenge, *&c.* require a more strenious and stirring Movement. Cruel, Bitter, Harsh, may be expest 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 will be absurd.

YOU must also have a respect to the Points of your Words; not using any remarkable *Pause* or *Rest*, until 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 Sob is properly imitated by a *Crotchet* 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 *Music* to be such, that the Words may be plainly understood.

§ 15. *Of*

§ 15. *Of* MUSIC *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 limited to Words) doth imploy all his Art and Invention solely about the bringing in and carrying on of these Fuges, according to the Order and Method formerly shewed.

WHEN he has tried all the several ways 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 deceas'd. Also by Mr. *Jenkins*, Mr. *Lock*, and divers other excellent Men, Doctors, and Batchelors in *Musick*.

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 of Dancing (as most Instrumental *Musics* 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) both commonly consist of three Strains; each Strain to be play'd twice over. Now, as to any piece of *Music* that consists of Strains, take these following Observations.

ALL *Music* concludes in the Key of its Composition; which is known by the *Bass*, as hath been shewn. This Key hath always other Keys proper to it for middle Closes (see *pag.* 36, 37.) 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 always 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. The reason thereof is obvious; to wit, the ending still in the same Key, doth reiterate the Air too much; and different endings produce more variety. Therefore when there are but two Strains, let the first end in middle Close, that both Strains may not end a like.

I do confess I have been guilty my self of this particular Fault (by the Example of others) in some things which I composed long since; but I willingly acknowledge my Error, that others may avoid it.

NEXT

NEXT in course after a *Pavan* follows a *Giliard*, 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 loftly and frolick Movement. The Measure of it always a *Tripla*, of three *Minums* to a Time.

AN *Almane* (so called from the Country whence it came, as the former from *Gallia*) is always 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 *Musics* of Strains, which now pass under the common name of Airs, you will often hear some touches of Points or Fuges; but not insisted upon, or continued, as in Fancy *Music*.

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 would make such like (being untaught) though they had not so much skill in *Music* 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 imitate.

BUT let them be of some of the best esteemed Composers in that kind of *Music*.

You need not ſeek Outlandiſh Authors, eſpecially for Inſtrumental *Muſic*; 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

Practical MUSIC.

The 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 tied to ſo ſtrict a Rule, it is therefore call'd a *Canon*.

DIVERS of our Country Men have been excellent in this kind of *Muſic*; but none (that I meet with) have publiſh'd any Inſtructions for making a *Canon*.

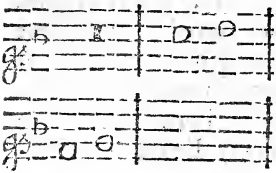
MR. *Elway Bevin* profeſſes fair, in the Title Page of his Book; and gives us many Examples of excellent and intricate *Canons* of divers ſorts; but not one Word of Inſtruction how to make ſuch like.

Mr. Morley *in his Introduction to* Muſic, *pag.* 172. Says thus [*A* Canon *may be made in any diſtance comprehended within the reach of the Voice, 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 fitteſt to be followed, and to frame and make them fit for your* Canon.

IF, as Mr. *Morley* ſays, 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 accomodate your other Deſcant to thoſe *Notes.*

§ 2. CANON *of Two* PARTS.

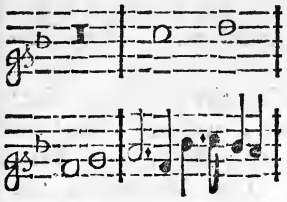
WE will, for more eaſe, begin with two Parts; and I will take the firſt two *Semibreves* of a former *Fuge*; to let you ſee the way and manner of it. The *Canon* ſhall be ſet in a 5*th* above, and then your firſt *Notes* will ſtand thus:



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

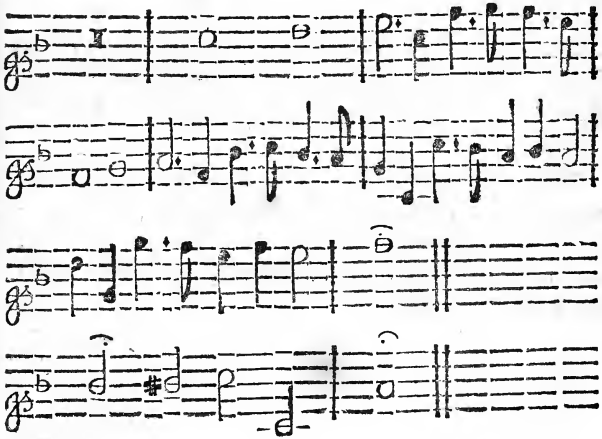
that vacant ſpace in the ſecond Bar, with what Deſcant you pleaſe; which may be done in this manner.



Now, ſeeing that this 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.

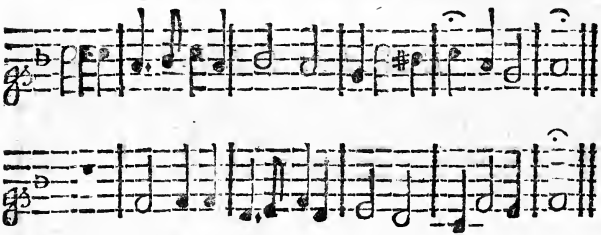


TAKE

TAKE Notice, that the *Canon* ends where you ſee the little Arches over either Part. The reſt is only 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 downwards, as before we carried it upward; ſtill making new Deſcant to the laſt removed Notes.

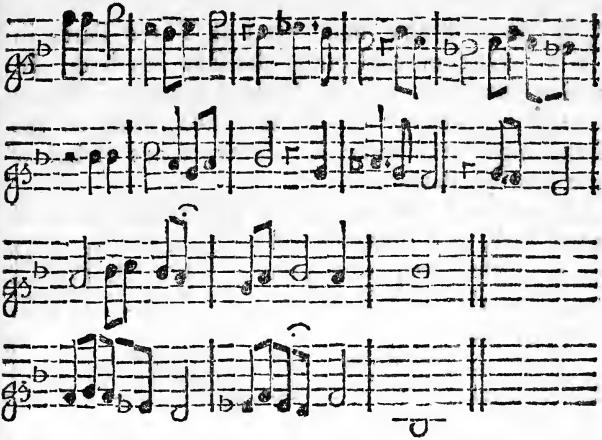
EXAMPLE.



WHETHER your following Part comes in after a *Semibreve* or *Minum 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 *Minum Reſt*.

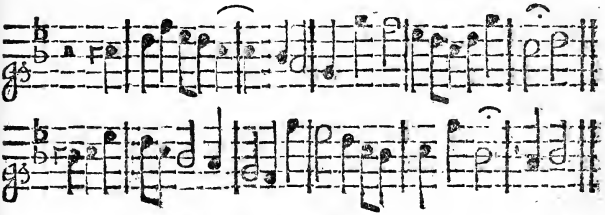
EX-

EXAMPLE.



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

EXAMPLE.



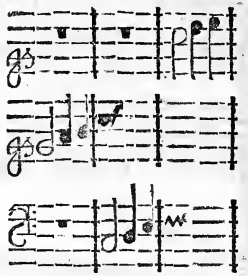
THIS, I suppose is sufficient to let you see, with how much ease (being a little exercised in it) Two Parts in one may be carried on, to what length or shortness you please.

§ 3. CA-

§ 3. CANON *of Three* PARTS.

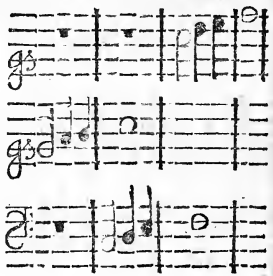
WE will now make trial of Three Parts in One, carried on by the ſame Method. In which the *Notes* of the leading Part muſt be removed upward or downward, according as the following Parts come in, either above or below the leading Part.

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

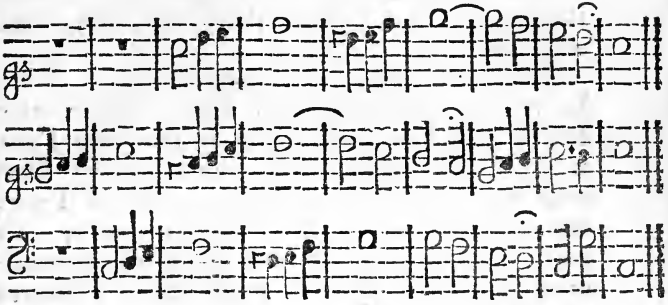


BUT if you perceive that your following Parts begin to run counter one upon another by theſe additional *Notes*; you muſt then try ſome other way; either by putting in a Reſt, or by alter-

ing

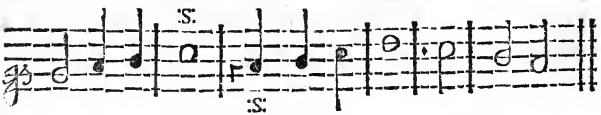
ing the Courſe or *Notes* of the leading Part; and and in this particular it is (as Mr. *Morley* ſaid) that *Canon* is performed by plain ſight.

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 the *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 CANON *in the 5th below, and fourth above.*



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

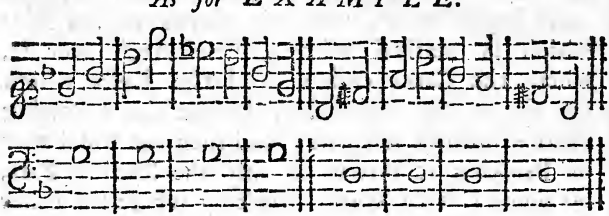
§ 4. *Of*

§ 4. *Of* CANON *in* UNISON.

THE ſame Method might ſerve for a *Canon* in *Uniſon:* That is to ſay, The leading Part muſt be accomodated 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.

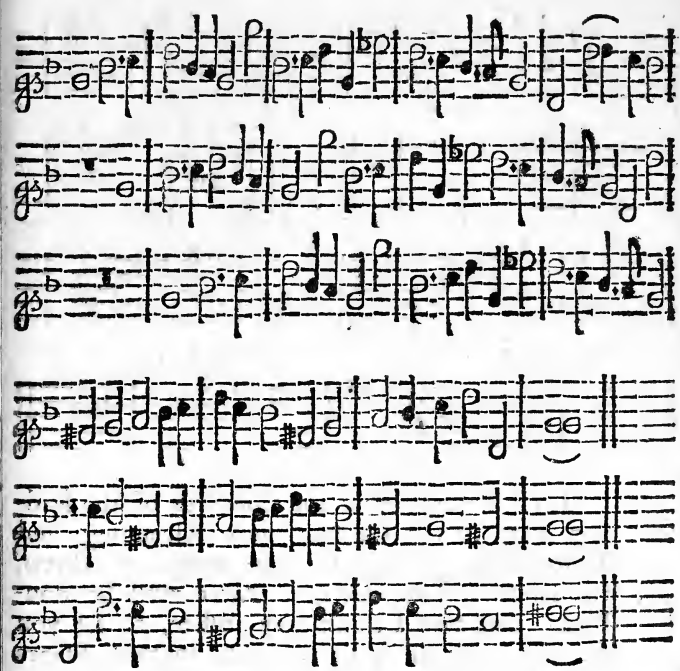
As for EXAMPLE.



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

EX-

Example of CANON *in* UNISON.



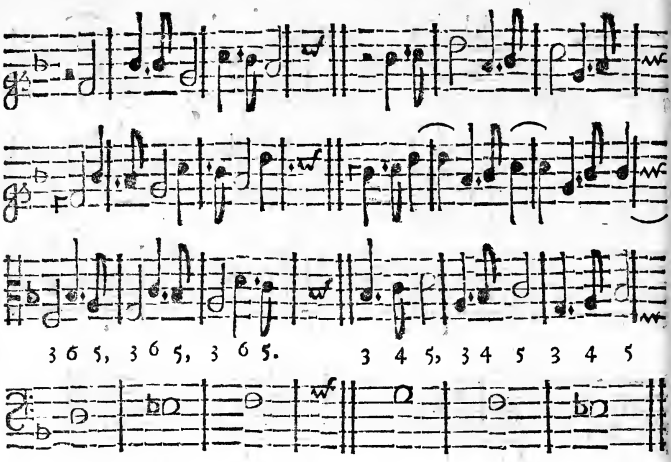
§ 5. *Of* SYNCOPATED *or Driving* CANON.

THERE is another sort of *Canon* in *Unison*, in which the following Parts come in upon a *Crotchet*, or upon a *Minum Rest*, one after another; and this kind of *Canon* may be applied to any Ground of 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.

EX-

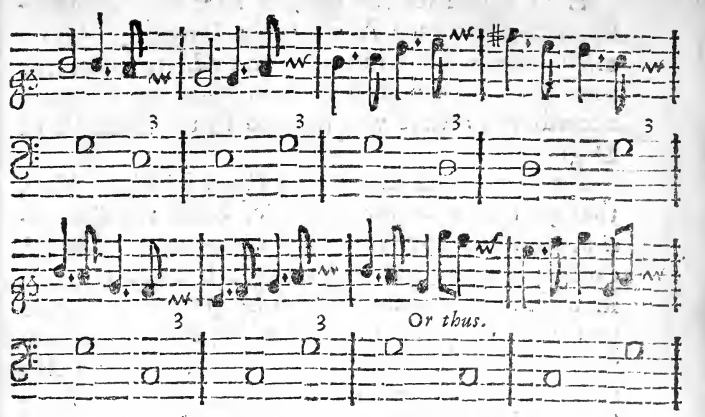
EXAMPLE.



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 doubled. And this I think may ſuffice, to let you ſee the order of your Deſcant, in thoſe Places where the Ground of 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.

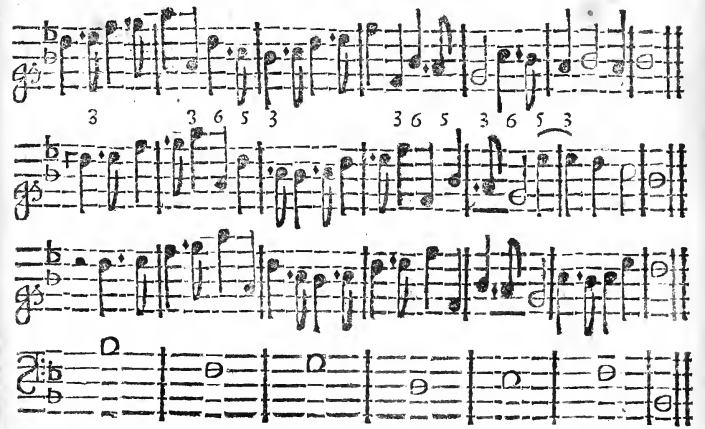
IN which the movement of your Deſcant muſt be from *3d* to *3d*, and your leading Part muſt alſo meet each *Note* of the Ground in a *3d*, both which are eaſily effected, as you may ſee by the following Inſtances.



ALSO you have liberty to break a *Minum* into two *Crotchets*, and to ſet one of them in an *Octave* above or below, when there ſhall be Occaſion for it.

YOU ſhall now ſee the former Degrees and theſe Leaps, mixed one with another in this following Example.

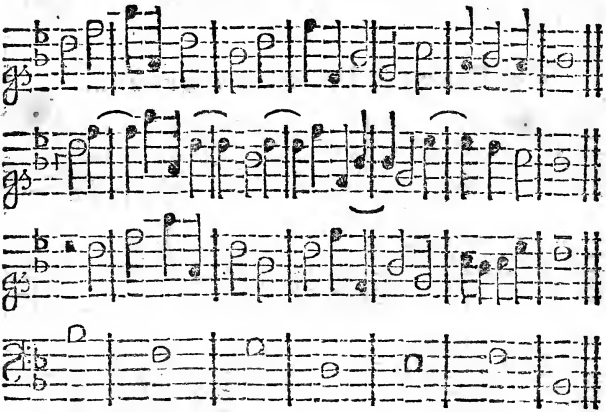
A 4. CANON *in* UNISON *to a* GROUND.



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.

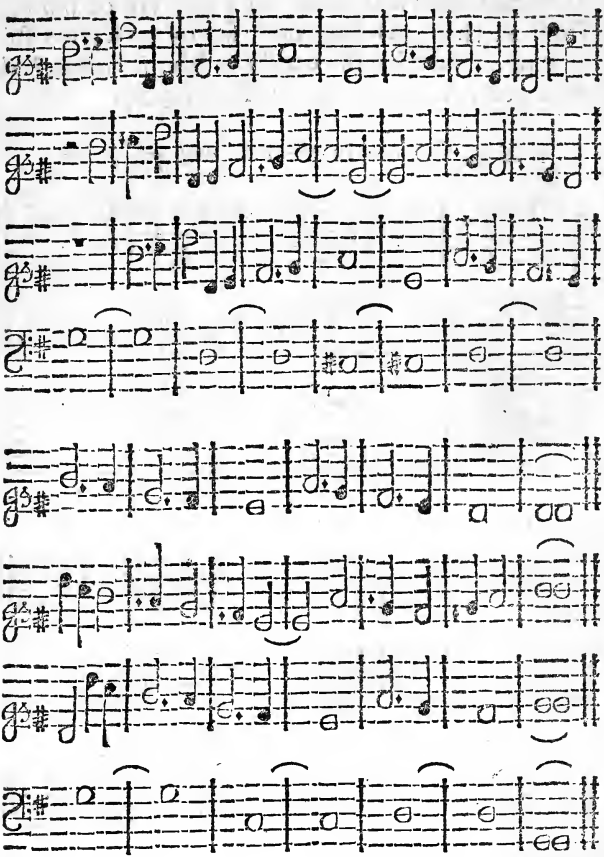
I will now set down this *Canon* in plain *Notes*, that you may better perceive, both the *Syncopation*, and also how the Parts move from 3*d* to 3*d*, excepting where the *Bass* removes but one Degree; in which places they make a Leap to a 4*th*. Also you may observe, in the leading Part (and likewise those that follow) two Places, where a *Minum* is broken into two *Crotchets*, and one of them set an *Octave* lower, for better carrying on the Air 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.

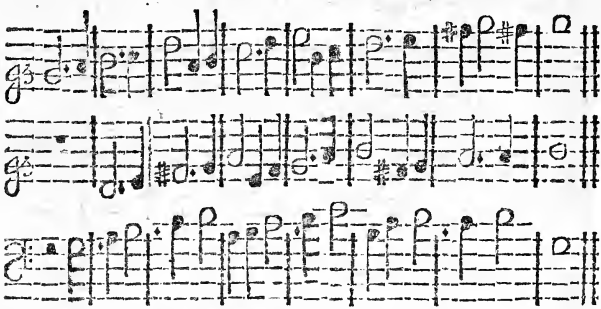
A 4. CANON *in* UNISON.



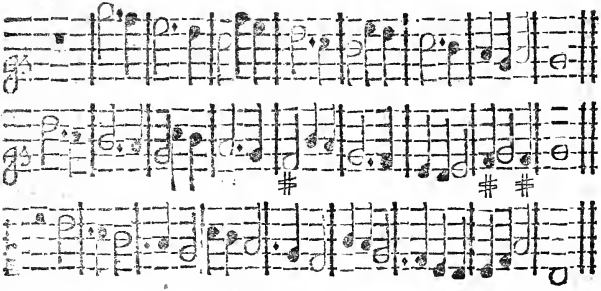
IN theſe *Syncopated Canons* you may obſerve, that two of the Parts do move up and down in an even Meaſure; and the other Part (by reaſon of its coming in upon an odd *Reſt*) doth drive or break in betwixt them.

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*, Composer in Ordinary to His Majesty.

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 *3d* to *3d*, like the former two *Canons* in *Unison:* And break off to a *4th* the contrary way, to keep the *Canon* in due *decorum*; which otherwise, would Ascend or Descend beyond due limits.

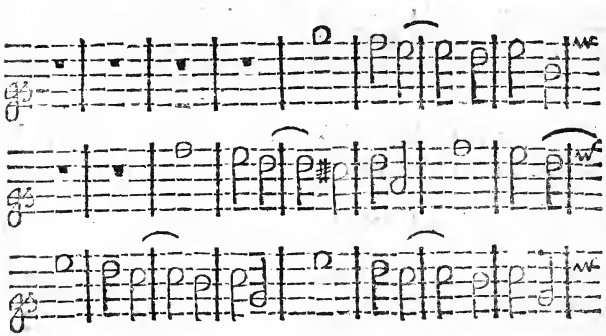
THE

THE position of the Parts, is according to the Harmonical Division of an *Octave*, which hath its *5th* 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.*

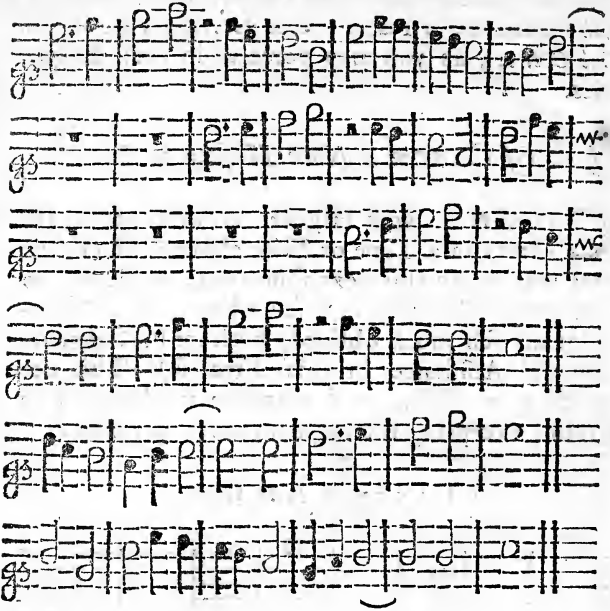
CANON a Note Higher, is when each Part comes in a Tone or Note above another; as you may see in this next following; made by the forenamed Mr. *Mat. Lock* (to whom I do acknowledge my self much obliged, both for his Suggestions and Assistance in this Treatise) This depends upon sight; and therefore no Rule to be given; excepting the helps formerly mentioned.

CANON *a Note Higher.*



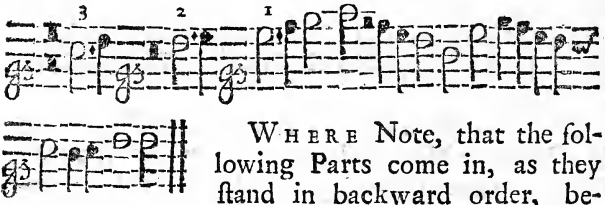
CANON a Note Lower, is when the Parts come in a Tone or Note under each other; as you may see by the next following; made by our first proposed Method; with some little reference to sight.

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 marking a *Canon*; eſpecially, when the following Parts come in upon ſeveral Keys; which may

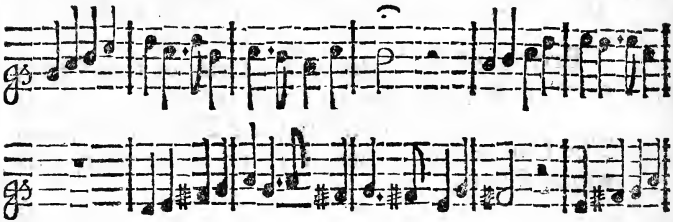
may be known by the several Cliffs, which denote those Keys, and do also shew the compass of the *Canon*.

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

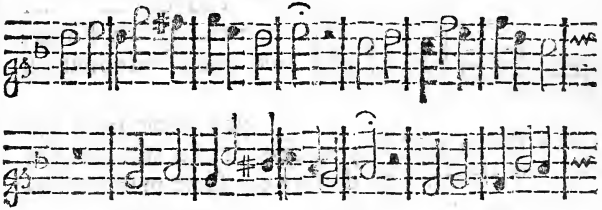
THERE is another sort of *Canon* which Rises or Falls a Note each time it is repeated; and may be Composed by our first Method; only you must contrive it so, that it may end aptly for that purpose.

EXAMPLE.

CANON *Rising a Note each Repetition.*



CANON *Falling a Note each Repetition.*

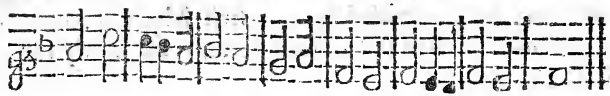


§ 8. *Of* RETROGRADE CANON, *or* CANON Recte & Retro.

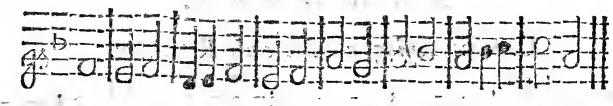
SOME *Canons* are made to be Sung *Recte & Retro* (as they phrase it) that is, Forward and Backward; or one Part Forward and another Back-

ward. Which may seem a great Mystery, 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.

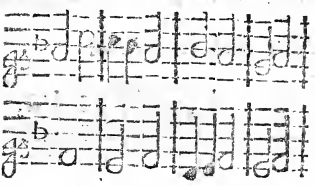
CANON Recte & Retro.



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 Composition whereof is no more than this which follows.

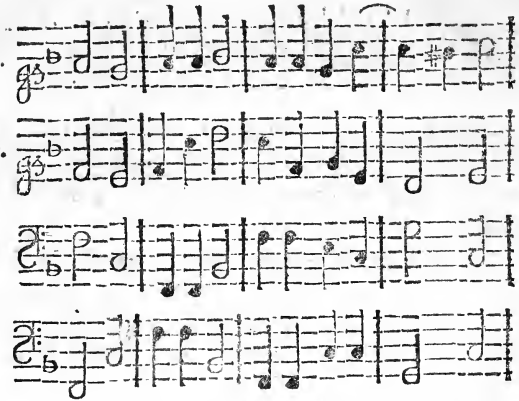


ONLY the end of one Part is joined to the end of the other in a retrograde Form; as upon examination you will easily find; if you look back upon the stroke which you see drawn through the middle of either. And after the same manner you may add more Parts to them if you please.

THERE is another way of Composing Music 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.

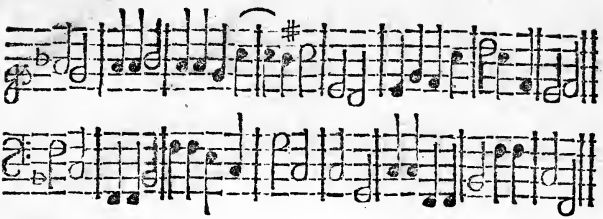
EX-

EXAMPLE.



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 trial you will perceive. But if you would have one Part to be ſung backward whilſt the other ſing 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 *Baſs* in like manner; and then it is a *Canon* of four Parts in two.

EXAMPLE.



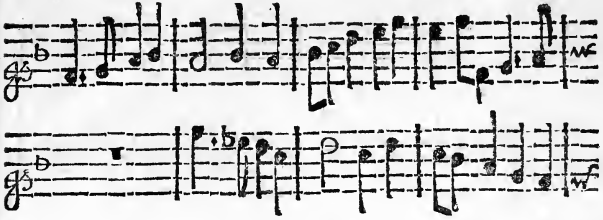
IN like manner you may compose six Parts in three; or eight Parts in four, by adding two *Alts*, or two *Tenors*, or both; and then joining their ends together, as we did these *Trebles* and *Basses*.

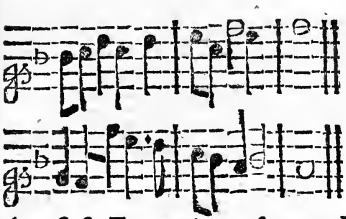
BY this which hath been shewed, I suppose you see the way of Retrograde Descant. But I must advertise you, not to set any Notes with Pricks after them, in this way of *Recte & Retro*; because the Pricks in the *Retro* will stand on the wrong side of the Notes. Also, you must be wary how you use Discords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

§ 9. *Of Double* DESCANT.

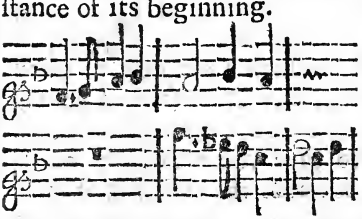
IT is called Double Descant when the Parts are so contrived, that the *Treble* may be made the *Bass*, and the *Bass* the *Treble*. I will give you an Example of it in *Cannon*; *per Arsin & Thesin*, that (for brevity) I may comprise both under one; as in the Example next following.

Double DESCANT *on* CANON per Arſin & Theſin.



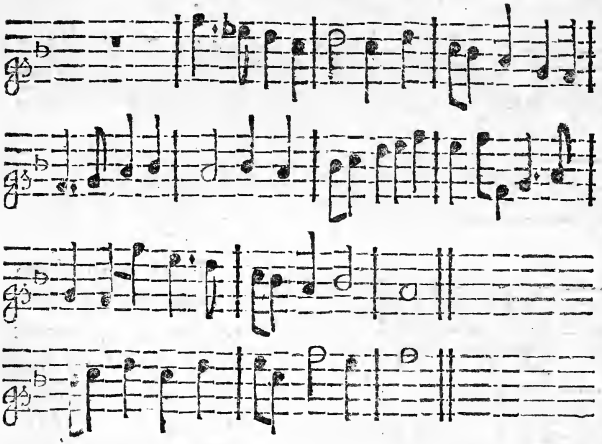


THIS may ſeem a difficult buſineſs to one that is not very ready in his ſight, but I ſhall render it as plain and eaſie as I did the firſt Examples of two Parts in one; for it may be performed by the ſame Method. Only in this, you muſt invert the Notes as you place them in the following Part; accomodating 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 5*ths* in this kind of Double Deſcant, unleſs in Paſſage or Binding like a Diſcord; becauſe, when 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.



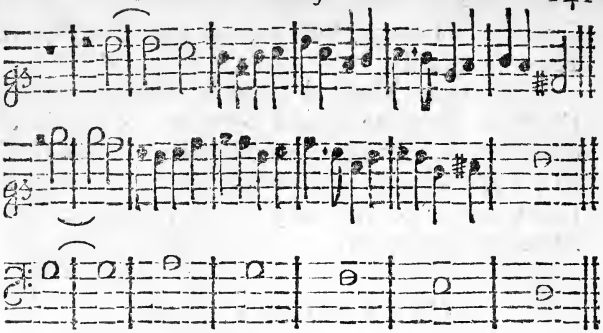
THE *Canon* begun in *Uniſon*; which, in the Reply, is changed into an *8th*: But the ſame Method ſerves in what diſtance ſoever it be ſet.

§ 10. *Of* CANON *to a Plain* SONG *propoſed.*

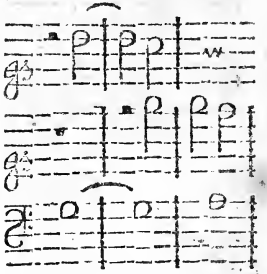
I Shewed you formerly how to Compoſe a *Canon* in *Uniſon* to any Ground of Plain Song conſiſting of *Semibreves* or *Breves*; and gave you Rules for it. But this which I am now to ſpeak of, cannot be reduced to any Rule (that I know) as depending meerly upon ſight; and therefore all we can do, is only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

WE 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 Plain Song in all the diſtances contained in an *Octave*; of which this is one.

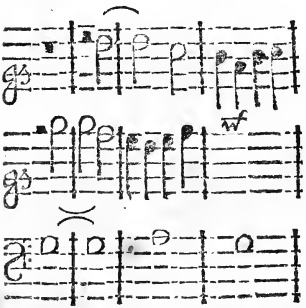
Now,



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 Plain Song. 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 next ſucceeding Note of the Plain Song; thus,

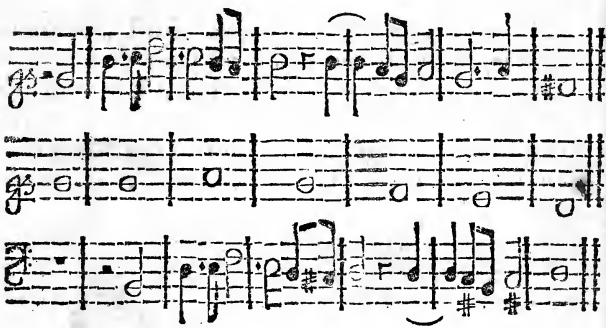


AND in this manner you are to proceed, from Bar to Bar; ſtill filling the empty Bar of the leading Part, with ſuch Notes as may agree, both with the preſent Note of the Plain Song, and ſerve

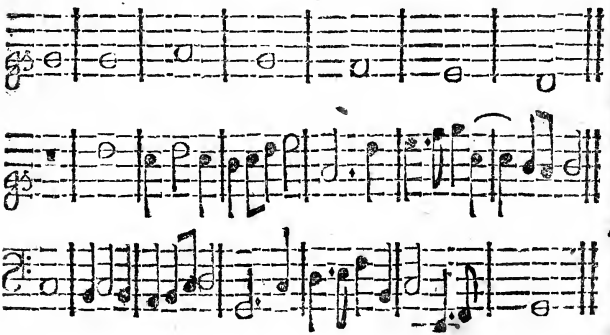
ſerve the following Part for the next Note of the Plain Song alſo.

THE ſame Method is to be obſerved though the Plain Song 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* 13th *below.*



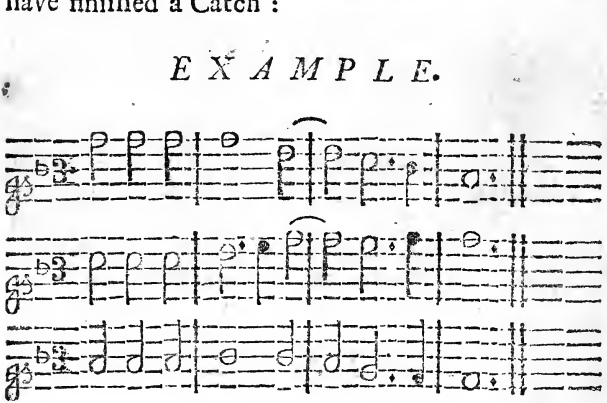
CANON *in the* 9th *above.*



§ II. *Of* CATCH *or* ROUND.

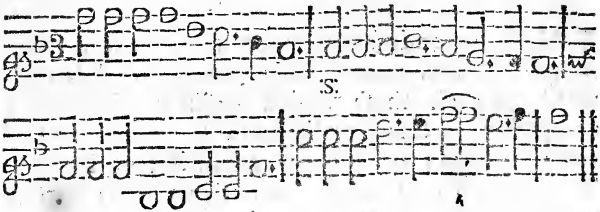
I Muſt not omit another ſort of *Canon*, in more requeſt and common uſe (though of leſs dignity) than all thoſe which we have mentioned; and that is, a Catch or Round: Some call it a *Canon* in *Uniſon*; or a *Canon* conſiſting of Periods. The Contrivance whereof is not intricate; for, if you compoſe any ſhort Strain, of three or four Parts, ſetting them all within the ordinary compaſs of a Voice; 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.



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 now I have delivered (though in brief) all such Instructions as I thought chiefly necessary for your Learning of *Practical Music*. 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.

F I N I S.