



CHRISTOPHER SYMPSON

*A* *N* *O* *C* *O* *m* *p* *e* *n* *d* *i* *u* *m* *;* *o* *r* *;*  
*I* *N* *T* *R* *O* *D* *U* *C* *T* *I* *O* *N* *;* *t* *o* *;* *P* *R* *A* *C* *T* *I* *C* *A* *L* *;* *M* *U* *S* *I* *C* *;*  
*i* *n* *f* *i* *v* *e* *P* *a* *r* *t* *s* *.*

*T* *e* *a* *c* *h* *i* *n* *g* *;* *b* *y* *a* *n* *e* *w* *;* *e* *a* *s* *y* *m* *e* *t* *h* *o* *d* *;* *1* *<sup>st</sup>* *t* *h* *e* *r* *u* *d* *i *m* *e* *n* *t* *s* *o* *f* *;* *S* *o* *n* *g* *;* *2* *<sup>d</sup>* *t* *h* *e* *p* *r* *i *n* *c* *i *p* *l* *e* *s* *o* *f* *;* *C* *o* *m* *p* *o* *s* *i *t* *i *o* *n* *;* *3* *<sup>d</sup>* *t* *h* *e* *u* *s* *e* *o* *f* *;* *D* *i *s* *c* *o* *r* *d* *s* *;* *4* *<sup>th</sup>* *t* *h* *e* *f* *o* *r* *m* *o* *f* *;* *f* *i *g* *u* *r* *e* *;* *D* *i *s* *c* *o* *u* *n* *t* *s* *;* *5* *<sup>th</sup>* *t* *h* *e* *c* *o* *n* *t* *r* *i *v* *a* *n* *c* *e* *o* *f* *;* *C* *h* *o* *r* *e* *o* *s* *;**********

*B* *y* *C* *H* *R* *I* *S* *T* *O* *P* *H* *E* *R* *S* *Y* *M* *P* *S* *O* *N* *;*

*T* *h* *e* *F* *i *n* *h* *o* *u* *r* *;* *5* *<sup>th</sup>* *E* *d* *i *t* *i *o* *n* *;* *w* *i *t* *h* *o* *u* *r* *;* *m* *a* *t* *e* *r* *i *a* *l* *;* *A* *d* *d* *i *t* *i *o* *n* *s* *;* *c* *o* *r* *r* *e* *c* *t* *e* *d* *;* *f* *r* *o* *m* *;* *m* *a* *n* *y* *;* *c* *r* *o* *s* *s* *;* *E* *r* *r* *o* *r* *s* *;* *i *n* *;* *t* *h* *e* *f* *o* *r* *m* *e* *r* *;* *E* *d* *i *t* *i *o* *n* *s* *;* *t* *h* *e* *e* *x* *a* *m* *p* *l* *e* *s* *;* *b* *e* *i *n* *g* *;* *p* *u* *t* *i *n* *;* *t* *h* *e* *m* *o* *s* *t* *;* *u* *s* *e* *f* *u* *l* *;* *C* *h* *i *f* *f* *;**************

*P* *r* *;* *7* */* *6* *B* *o* *u* *n* *d*

*P* *s* *a* *l* *m* *e* *x* *l* *x* *;* *C* *a* *n* *t* *a* *t* *e* *D* *o* *m* *i *n* *o* *;* *C* *a* *n* *t* *i *c* *u* *m* *n* *o* *v* *u* *m* *;* *L* *a* *u* *s* *e* *j* *u* *s* *i *n* *E* *c* *c* *l* *e* *s* *i *a* *S* *a* *n* *c* *t* *o* *r* *u* *m* *;*****

*L* *O* *N* *D* *O* *N* *;* *P* *r* *i *n* *t* *e* *d* *;* *e* *t* *s* *o* *l* *d* *;* *b* *y* *;* *L* *O* *N* *G* *M* *A* *N* *;* *L* *U* *K* *E* *Y* *;* *a* *n* *d* *;* *C* *O* *;**

*M* *u* *s* *i *c* *;* *I* *n* *s* *t* *r* *u* *m* *e* *n* *t* *;* *M* *a* *k* *e* *r* *s* *;* *M* *u* *s* *i *c* *;* *S* *e* *l* *l* *e* *r* *s* *;* *N* *o* *;* *2* *6* *;* *(* *h* *e* *a* *p* *s* *i *d* *e* *;* *)****

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**T**HE Esteem I ever had for Mr. *Sympson's* Person and Morals, has not engaged 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 Clearest, 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 itself its own Recommendation.

*Licensed* MARCH 15,  
1678.

ROGER L'ESTRANGE.



T H E

## P R E F A C E.

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 oblig'd, in common Duty, to communicate the Knowledge thereof to others. This is the chief (if not only) Motive which hath begot this little Treatise.

And though I know a Man can 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 mentioned in any former Author.

I must acknowledge, I have taken some Parcels out of a Book I formerly published, to make up this COMPENDIUM: But I hope it is no Theft to make use of one's own; This being intended for such as have no Occasion to use the Other: Alſo, the First Part of this Book was printed by itself, upon a particular Occasion; but with Intention and Intimation of adding the other Parts 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*

*Principles of Composition* are best established in plain *Counterpoint*; and the Use of *Discords* must be known before *Figurate Defiant* can be formed.

Others may object, That I fill up several Pages with many 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 though 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 myself a zealous Lover) I have obtained the Scope of my Desires, and the End of my Endeavours: Or, if any Man also, 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 on 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 Occasion (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 yourself perfect in that Particular, (and so of each other) before you proceed to the next following; by which means your Progress in it will be both more sure and more speedy: Lastly, that you receive it with the like Candour and Integrity with which it is offered to you, by,

*Your Friend and Servant,*

CHRISTOPHER SYMPSON.

ADVER-



A D V E R T I S E M E N T.

AS most of the Treatises published in the English Language on the *Art of Composing Music*, seem wrote rather for the Improvement of those who are already well versed in the Science, than to teach the Inexperienced: We, by the Advice and Desire of many eminent Masters, have made a New Edition of *Symphon's COMPENDIUM OF PRACTICAL MUSIC*; a Book that has been held in Estimation this Century past, for the Ease and Perspicuity with which it conveys Instruction. Great Care has been taken to expunge the Errors that had crept into all the former Editions, as also to make the Whole clear to the present Students in Music.

Willing, to the utmost of our Power, to render the Study of such an agreeable Science as Music Easy, should this Treatise meet with Approbation, other scarce and valuable Authors shall be rescued from Oblivion, and offered to Public View, by

THE PUBLISHERS.



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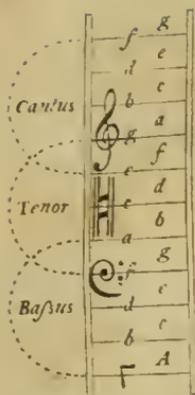
# A COMPENDIUM of PRACTICAL MUSIC.

The First Part. Teaching the Rudiments of Song.

## § 1. of the Scale of MUSIC.

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 numbered 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 observed in Ascending or Descending by degrees.

Our *Common Scale*, to mark or distinguish those seven Degrees, makes use of the same seven Letters which in the *Calendar* 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 following *Scale*; to wit, in Ascending we reckon them forward or upwards; in Descending backward or downwards.



Observe, 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 on and in them.

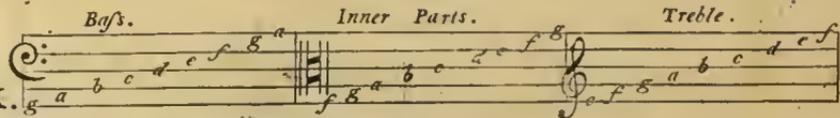
Those Letters are called *Clifs*, *Claves*, or *Keys*; because they open to us the meaning of every Song.

On the lowest line is commonly placed this Greek letter  $\Gamma$ , (*Gamma* or *G*) which *Guido Aretinus* (a Monk of *Aretium* in *Tuscany*) who reduced the *Greek Scale* into this Form, did place at the bottom, to signify 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 different Marks or Characters; of which some one is set at the beginning of every Song. The lowest of them is the *F Clif* mark thus  $\text{C}$  which is peculiar to the *Bass*. The highest is the *G Clif* made thus  $\text{G}$  and signifies the *Treble* or highest Part. Between these two, stands the *C Clif* marked thus  $\text{H}$  which is a Fifth below the *G Clif*, and a Fifth also above the *F Clif*, as you may perceive by counting the Degrees in the Scale, reckoning both Line and Space inclusively. This *Clif* standing in the middle, serves for all inner Parts. In some Examples which follow, you will find the *F Clif* on the third Line, and the *C Clif* on the second or third Line in the Tenor part; it is done to avoid making Ledger (or additional) Lines and to use you to the Clifs on different Lines.

When we see any one of these *Cliffs*, 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 itself. **Ex.**



§ 2. (Of Naming) the DEGREES of SOUND.

**B**Efore we come to the Tuning of these Degrees, you may observe, that a Voice expresses a Sound best, when it pronounces some word or syllable. 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 the seven Letters, their Scale was set down in the manner, as follows.

c	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	re 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	
F	or Gamma	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*, we shall lay aside, and 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; that 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 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*.

**T**HE 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 as this (b) which is called a *Flat*, and excludes *Mi* wheresoever it comes, then is *Mi* to be placed in *E*, which is its second natural Place. If *E* has also a (b) *Flat* in it; then of necessity, you must place your *Mi* in *A*. But as there are Songs with a (b) *Flat* standing in *A*, in *B* and in *E*, all at once; by which *Mi* is excluded from all its three Places; in that Case, place your *Mi* in *D*, with *fa, sol, la*, above, and *la, sol, fa*, under it, as before mentioned.

### § 3. Concerning the (b) *Flat*, and the (#) *Sharp*.

**A**S 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 wherever 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.

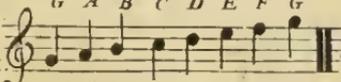
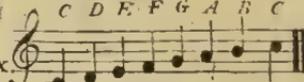
There is yet another Mark in Music, necessary to be known in order to the right Tuning of a Song, which is this # called a *Sharp*. This *Sharp* is of a contrary Nature to the (b) *Flat*; for, whereas that (b) takes away a

(\*) **T**HERE is now also ♮ (*Natural*) which, when put before any Note that has been made *Flat* or *Sharp*; brings such Note to the natural Tone or Sound as it would have been, had no *Flat* or *Sharp* intervened: (that is, a *Natural* raises any Note that is *Flat*, a *Semitone* higher, and falls any Note that is *Sharp* a *Semitone* lower) which ♮ (*Natural*) will be used in the following Part of this Work, instead of a # (*Sharp*) to take away the *Flat*, or a b (*Flat*) to take away the *Sharp*.

*Semitone* from the Sound of the Note before which it is set, to make it more *Grave* or *Flat*: This  $\flat$  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 placed. <sup>(\*)</sup>

#### § 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 who has the least Skill in Music) to Sing them over with you, until you can Tune them by yourself. If you have been accustomed to any Instrument, as a *Violin* or *Violoncello*, 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 express'd by rising gradually, Eight Notes taken from the plain Scale of the Violin-notes, beginning at *G sol re ut* on the Second Line, as you will see in the Example.

EX.  And least that should be too high you may begin from 

*C fa ut* on the first added Line, next below the five usual Lines. EX.

These Examples being suited to the *Treble* and *Tenor* Voice, it will not be amiss to give some for the *Bass*, which Examples may be played on the *Violoncello*. or *Harpsicord*.

C D E F G A B C      G A B C D E F G

There being a compass of Notes in the latter, for any Voice, which is to be performed by striking of those Keys which express any of the forecited Examples, beginning with either *G sol reut* or *C faut* in the *Treble Clif* or with *C faut*, or *G sol reut* in the *Bass Clif*, according to the Pitch of your own Voice: Either of which you will easily find in the plain Scale for the *Harpficord* with the same Names, and standing on the same Lines and Spaces, as you see them in the foregoing Examples.

Having learned to Tune them according to their natural Sounds, you may then proceed to Tune them when *Mi* is removed as in the following Examples.

*Mi in B.*

*Mi in B.*

*Mi in E.*

*Mi in E.*

*Mi in A.*

*Mi in A.*

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 below 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 *G sol reut* and *F faut Clif*, which are; the *Treble* and *Bass*;

it is requisite to give you an Example of them in the *Counter Tenor*, and *Tenor Clif.*

<p><i>Mi in B.</i></p> <p>Counter Tenor.</p> <p><i>Sol la mi fa sol la fa sol</i></p>	<p><i>Mi in E.</i></p> <p>Counter Tenor.</p> <p><i>Sol la fa sol la mi fa sol</i></p>	<p><i>Mi in A.</i></p> <p>Counter Tenor.</p> <p><i>La mi fa sol la fa sol la</i></p>
<p><i>Mi in B.</i></p> <p>Tenor.</p> <p><i>Sol la mi fa sol la fa sol</i></p>	<p><i>Mi in E.</i></p> <p>Tenor.</p> <p><i>Sol la fa sol la mi fa sol</i></p>	<p><i>Mi in A.</i></p> <p>Tenor.</p> <p><i>La mi fa sol la fa sol la</i></p>

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 Distances in an *Octave*, both *Flat* and *Sharp* in manner as follows.

<p><i>Ascending</i></p> <p><i>Sol fa sol mi, sol fa, sol sol, sol la sol, fa, sol fa sol sol.</i></p>	<p><i>Descending</i></p> <p><i>Sol la sol fa, sol sol sol fa, sol mi sol fa, sol la sol sol.</i></p>
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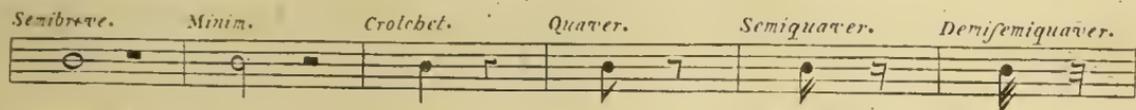
Having spoke of Naming and Tuning of Sounds, it now comes in Order that we treat of their Length, or Quantity, according to Measure of *Time*; which is the second Consideration of a Sound.

§ 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 tripled their *Longa*, and called it *Larga*, or *Ma-xima Note*, which is our *Large*. When *Musick* grew to more perfection, they added two Notes more, under the Names of *Semi brevis* and *Minima*

Note (our *Semibreve* and *Minim*) which latter was then their shortest Note.

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 Practise. 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 the Notes, 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*, *Minim Rest*, *Crotchet Rests*, &c.

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

### § 6. *(Of the Ancient MOODS or MEASURES of NOTES.*

**I**N 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 *Minims*; so it is set down in later Authors, though I make a doubt whether *Semibreves* or *Minims* (at least *Minims*) were ever used in this *Mood*. Its Sign was this,  $\odot \bar{3}$ .

The second *Mood* had the Name of *Perfect of the Less*. In this, a *Large* contained two *Longs*, a *Long* two *Breves*

a *Breve* three *Semibreves*, and a *Semibreve* two *Minims*. The *Time*, or *Measure-Note* in this *Mood* was the *Breve*, the Sign or Mark of the *Mood*, was this,  $\circ \text{ } \mathfrak{3}$ .

The third *Mood* was named *Imperfect of the More*. In which a *Large* contained two *Longs*, a *Long* two *Breves*, a *Breve* two *Semibreves*, and a *Semibreve* (which was the *Time-Note* in this *Mood*) contained three *Minims*. Its Mark or Sign was this,  $\textcircled{c} \text{ } \mathfrak{3}$ .

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 Sign of this *Mood* is a *Semiciele*, thus  $\textcircled{c}$ , which denotes the slowest Time, and is generally set before grave Songs, or Lessons; the next Mark is this  $\textcircled{c}^{\dagger}$ , which is a Degree faster, the next is thus  $\textcircled{c}^{\ddagger}$ , or, thus  $\textcircled{2}$ , 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 two *Minims*, or four *Crotchets*, or eight *Quavers*, &c. which (for your better understanding) is presented to your View in the following *Scheme*.

Common Time

Semibreve

Minims

Crotchets

Quavers

Semiquavers



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 *Riffs* 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 formerly used? To which I answer, they were used in *Tripla Time*, and in a quick Measure; quicker (perhaps) than we now make our *Semibreve* and *Minim*. For, as after = times added new Notes, so they (still) put back the former into something a slower Measure.

### § 7. Of keeping TIME .

OUR next Business is, to consider how (in such a diversity of long and short Notes) we come to give every particular Note its due Measure, without making it either longer or shorter than it ought to be. To effect this, we use a constant Motion of the Hand. Or, if the Hand be otherways employed, we use the Foot. If that be also engaged, the Imagination (to which these are but assistant) is able of itself 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 call'd a *Time*, or *Measure*; and by this we measure the length of a *Semibreve*; which is therefore call'd 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 *Sebeme*) so many do also go to every *Time* or *Measure*. Upon which Account, two *Minims* 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 quantity or length of a *Semibreve* and consequently 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 Beats (or Moments) of a steady going Watch for *Quavers*, by which to compute the length of other Notes; but this which I delivered, will (I think) be most useful to you.

It is now fit that I set you some easy 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 *Dot* or *Point* like this [·], it 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 *Dot*, must be held out the length of three *Minims*: If it stand after a *Minim*, that *Minim* and the *Dot* must be made the length of three *Crotchets*; but still to be Sung or Played as one intire Note. And so you may concieve of a *Dot* after any other Note.

12

1 2 3 4 5 6 7 8 9 10 11 12

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

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

Here you have every Time, or Measure distinguished by *Strokes* crossing the Lines; which *Strokes* (together with, the Spaces between them) are called *Bars*. In the third *Bar* you have a *Minim* with a *Dot* after it; which *Minim* and *Dot* must be made the length of three *Crotchets*. In the eighth *Bar* you have a *Minim Rest* which you must (silently) measure, or count, as two *Crotchets*, according to the two Figures you see under it.

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

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

1 2 3 4 5 6 7 8 9 10 11 12

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

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

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

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 Clef*, and *Mi* in *A*, that you may be ready in naming your Notes in any of the *Clefs*.

1 *La mi fa fa mi la sol la sol fa sol la fa la sol fa fa la sol fa mi la sol la mi la la*

2

Here you have a *Dotted Crotchet* (or *Crotchet* with a *Dot* after it) divided into three *Quavers*, in several Places of this Example; expressed by the *Quavers* in the under *Staff* or *Stave*; which *Quavers* I would have you to Sing or Play often over, that they may teach you the true length of your *Dotted Crotchet*, which is of great Use for Singing or Playing exactly in Time.

This Mark  seen at the end of the five Lines, is put to direct us where the first Note of the next five Lines stands, and is therefore called a *Director*.

An *Arch* called a *Ligature*  drawn over, or under two, three, or more Notes signifies in *Vocal Music*, that so many Notes are to be sung to one Syllable, in Music for *Violoncellos*, or *Violins*, it means that so many Notes are to be played with one Motion of the Bow.

Two Strokes through the Lines  called *Double Bars*, signify the end of a *Strain* or *Part*. If they have *Dots* on each side  the *Strains* or *Parts* are to be repeated.

This Mark **{ S }** signifies a *Repetition* from that place only where it is set, and is called a *Repeat*. This Mark  is frequently set at the end of a Song or Lesson, to shew the *Close* or *Conclusion*. It is also set, sometimes, over certain particular Notes in the middle of Songs, when (for the sake of expressing some particular Word or Passage) we hold the Notes longer

than their proper length of Time, or make a *Pause*, or *Rest*, before the Air is continued; and therefore it is called a *Stop*, *Stop*, *Hold* or *Pause*.

### § 8. Of driving a NOTE.

**S**YNCOPE, or Driving a Note, is, when after some shorter Note which begins the Measure or Half-Measure, there immediately follows 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 *Minims*; 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 *Minims*, divide them into two *Crotchets* a piece; if *Crotchets*, into two *Quavers*.

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

The second Bar begins with a *Dotted-Crotchet* which is divided into three *Quavers*, in the lower *Stave*, as formerly shewn. In the same Bar the *Crotchet* in *G*, is driven through three *Minims*, viz. those in *E, D, C*, and the number is made even by the *Crotchet* in *B*, which answers to the *Crotchet* that began 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. The whole is made easy by dividing them into such lesser Notes as you see in the lower *Stave*.

## § 9. Concerning ODD RESTS.

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

Their most usual place is the Beginning or Middle of the Time, yet 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 there is no such thing as *driving* a shorter *Rest* through a longer, like that we have shewn in Notes.

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

When we have a *Minim 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 *Minim* 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 used 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 places as you think most convenient. I will give you one Example, which being well considered and practiced, will do the Business.

1  
Ex.  
2

Practice this Example, first according to the second or lower Stave. And when you have made that perfect leave out the Notes that have Crosses over them (and in Instrumental Music the Bowing that did express them) and then it will be the same as the first Stave. By this means you will get a Habit of making these short *Riffs* 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 *TRIPLA* OR *TRIPLE TIME*.

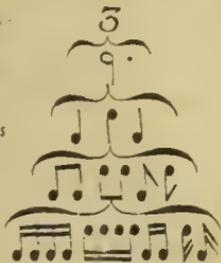
*Tripla Time*

*Minim*

*Crotchets*

*Quavers*

*Semiquavers*

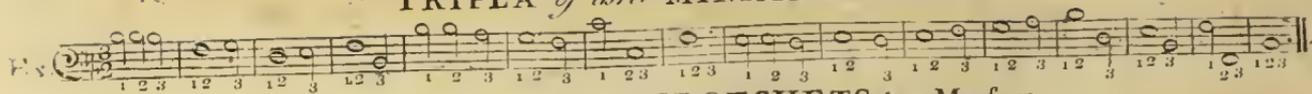


When you see this Figure [ 3 ] set at the beginning of a Song, it signifies that the Time, or Measure must be counted by *Threes*, (in the manner as it was done by *Fours* in *Common Time*) as you may see in the *Scheme* annexed.

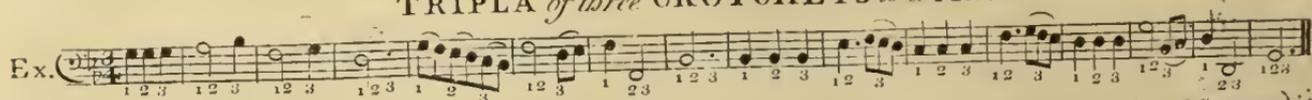
Sometimes the *Tripla* consists of three *Minims* to a Measure. The more *Common Tripla* is three *Crotchets* to a Measure.

In these two sorts of *Tripla*, we count, 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 fixed to them.

TRIPLA of three MINIMS to a Measure.

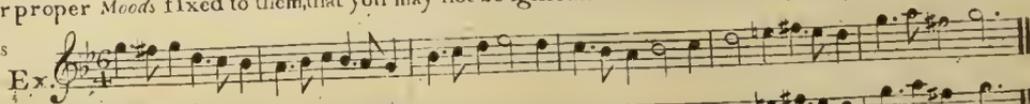


TRIPLA of three CROTCHETS to a Measure.

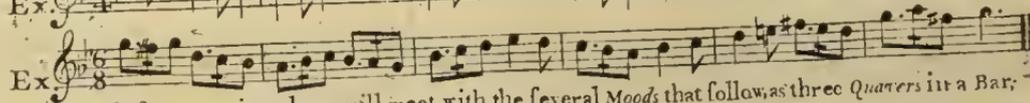


There are many *Triplas* of a shorter Measure, which by reason of their quick Movement are usually measured by counting three down, and three up, with the Hand; so that of them it may be said, that two Measures make but one *Time*, and those quick *Triplas* are wrote sometimes with *Crotchets* and *Minims*, and sometimes with *Quavers* and *Crotchets*. I will set you one Example wrote both ways with their proper *Moods* fixed to them, that you may not be ignorant of either, when they shall be laid before you

Tripla of five Crotchets  
in a Measure.



Tripla of five Quavers  
to a Measure.



Before these several sorts of *Triplas* before mentioned, you will meet with the several *Moods* that follow, as three *Quavers* in a Bar; whose *Mood* is marked thus  $\frac{3}{8}$ , nine *Quavers* in a Bar marked thus  $\frac{9}{8}$ , and is beat six down, and three up. Twelve *Quavers* in a Bar marked thus  $\frac{12}{8}$ , and is beat six down, and six up, when the same number of *Crotchets* are in a Bar, as the two last mentioned they are marked  $\frac{9}{4}$ , and  $\frac{12}{4}$ , and are beat the same way as the *Quavers*.

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 signify 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, or Length of the

Notes, a thing much used in former times, when the *Triple Moods* were in use.

## § II. Of *DIMINUTION* as anciently Used.

**D**iminution (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 *Tripla Moods* were in Fashion. Their first Sorts of Diminution were by *Note*; by *Rest*; and by *Colour*. By *Note*; as when a *Semibreve* followed a *Breve* (in the Mood *Perfect of the Less*) That *Breve* was to be made but two *Semibreves*, which otherwise contained three. The like was observed, if a *Minim* came after a *Semibreve*, in the Mood named *Imperfect of the More*, in which a *Semibreve* contained three *Minims*. By *Rest*; as when such *Rests* were set after like Notes.

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

Another Sign of *Diminution*, is the turning of the Sign of Mood backward, thus  $\text{♩}$  (being still in Use) which requires each Note to be Played or Sung twice as quick as when it stands the usual way. Also a *Dash*, or *Stroke* through the Sign of the Mood thus  $\text{♩}$  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 dyching* the Sign of the Mood; also the setting of Figures to signify *Diminution* in *Dupla*, *Tripla*, *Quadruple* Proportion; with others of the same Kind, which being now out of Use, there is no Occasion to trouble you 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 COUNTER POINT.

**B**EFORE Notes of different Measure were in Use, the way of Composing was, to set Dots, or Points one against or over 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 as, in Composing our Descant, we set Note against Note, as they did Point against Point, from thence it still retains the name of *Counterpoint*.

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

## § 2. OF INTERVALS.

**A**N *Interval* in Music, is that Distance, or Difference which is between 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 Unit in *Arithmetic*, 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 Account, *Intervals* may be said to be like Numbers, *Indefinite*.

But those which we shall here consider, are only such as are contained within our common Scale of Music, which may be divided into so many Particles or Sections only as there are *Semitones* or *Halfnotes* 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 *Harpicord*, or *Organ*. Their Names are these which follow.

12. <i>Diapason</i> .	12. Octave, or	8 <sup>th</sup> .
11. <i>Semidiapason</i> .	11. Defective	8 <sup>th</sup> .
11. <i>Septmajor</i> .	11. Greater	7 <sup>th</sup> .
10. <i>Septminor</i> .	10. Lesser	7 <sup>th</sup> .
9. <i>Hexacordon na</i> .	9. Greater	6 <sup>th</sup> .
8. <i>Hexacordon mi</i> .	8. Lesser	6 <sup>th</sup> .
7. <i>Diapente</i> .	7. Perfect	5 <sup>th</sup> .
6. <i>Semidiapente</i> .	6. Imperfect	5 <sup>th</sup> .
6. <i>Tritone</i> .	6. Greater	4 <sup>th</sup> .
5. <i>Diatessaron</i> .	5. Perfect	4 <sup>th</sup> .
4. <i>Ditone</i> .	4. Greater	3 <sup>d</sup> .
3. <i>Semiditone</i> .	3. Lesser	3 <sup>d</sup> .
2. <i>Tone</i> .	2. Greater	2 <sup>d</sup> .
1. <i>Semitone</i> .	1. Lesser	2 <sup>d</sup> .
<i>Unison</i> .	One-Sound.	

Where take Notice, that the *Defective* 8<sup>th</sup> and *Greater* 7<sup>th</sup> are the same *Interval* in the Scale of Music.

The like may be said of the *Defective* 5<sup>th</sup> and *Greater* 4<sup>th</sup>.

Also you may observe, that the Particle *Semi*, in *Semidiapason*, *Semidiapente*, &c. doth not signify 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 *Musie* are these, 3<sup>d</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>. By which I mean also their *Octaves*; as 10<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup>, 15<sup>th</sup>, &c. All other Intervals, as 2<sup>d</sup>, 4<sup>th</sup>, 7<sup>th</sup>, and their *Octaves*, reckoning from the *Bass*, are *Discords*; as you see in the following scale.

Concords.		Concords.		Discords.	
8	22	6	20	7	21
5	19	3	17	4	18
8	15	6	13	7	16
5	12	3	10	4	11
8		6		7	
5		3		4	
Perfect.		Imperfect.		Discords.	

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, 5<sup>th</sup>, 8<sup>th</sup>, with all their *Octaves*. *Imperfects* are a 3<sup>d</sup>, 6<sup>th</sup>, and their *Octaves*; as you see in the Scale. *Imperfects* have yet another Distinction; to wit, the *Greater* and *Lesser* 3<sup>d</sup>, as also the *Greater* and *Lesser* 6<sup>th</sup>.

### § 4. Passage of the CONCORDS.

FIRST take Notice, that *Perfects* of the same kind, as two 5<sup>th</sup>s, or two 8<sup>th</sup>s, rising or falling together, are not allowed in Composition; as thus,

Not allowed.      Not allowed.

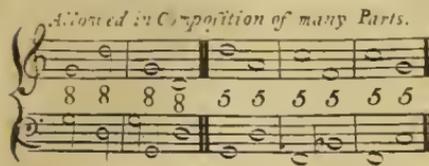
But if the Notes do either keep still in the same Line, or Space, or remove (upward or downward) into the *Octave*; two, or three, or more *Perfects* of the same kind may in that Case be allowed.

Allowed.      Allowed.

(\*) D.<sup>r</sup> *Pepersch* says, the 4<sup>th</sup> is a *Perfect Concord*. Except, in a Composition of two Parts only, when it is always used as a *Discord*.

Also, in Composition of many Parts (where necessity so requires) two 5<sup>ths</sup> or two 8<sup>ths</sup> may be tolerated, the Parts passing in contrary Motion, thus:

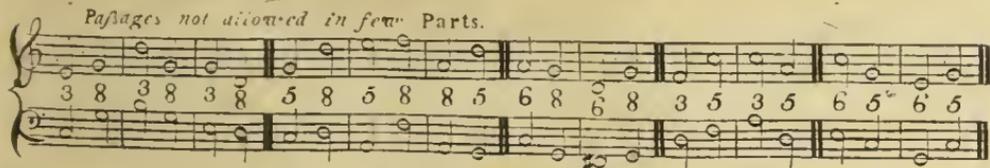
*Allowed in Composition of many Parts.*



The Passage from a 5<sup>th</sup> to an 8<sup>th</sup>. or from an 8<sup>th</sup> to a 5<sup>th</sup> is (for the most part) allowable; so that the upper Part remove but one Degree. As for 3<sup>ds</sup>. or 6<sup>ths</sup>. which are imperfect Concords; two, three, or more of them, Ascending or Descending together, are allowable and are 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 such as follow.

*Passages not allowed in few Parts.*

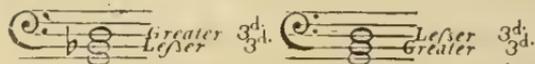


The Reason why these Passages are not allowed shall be shewn hereafter.

### § 5. Concerning the KEY or TONE.

EVERY Composition in Music, be it long or short, ought to be designed to some one Key or Tone, in which the *Bay* must always conclude. A Key is said to be either *Flat* or *Sharp*; not in respect of its self, but in relation to its *Tbird*.

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



If the lesser 3<sup>d</sup> 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 3<sup>d</sup> stand next to the *Key* as it does in the second Instance, then the *Key* is called *Sharp*.

I will shew you this *Flat* and *Sharp* 3<sup>d</sup>, applied to the *Key* in all the usual places of an Octave; to which may be referred such as are less usual; for however the *Key* be placed, it must always have its 5<sup>th</sup> divided according to one of these two ways; and consequently, must be either a *Flat*, or a *Sharp* *Key*.



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.

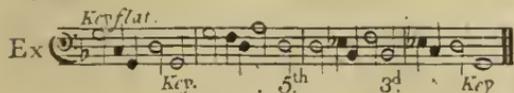
## § 6. *Of the CLOSSES or CADENCES belonging to the KEY.*

HAVING spoken of the *Key* or *Tone*; it follows, in order that we mention the *Closes* or *Cadences* which belong unto it. And here we must have recourse to our fore mentioned 5<sup>th</sup>, and its two 3<sup>ds</sup> for upon them depends the Air of every Composition; they serving as Bounds or Limits which keep the Music in due decorum.

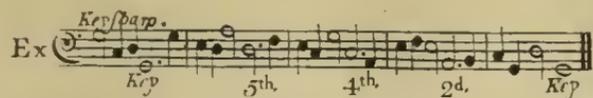
True it is, that a skilful Composer may (for variety) carry on his Music (sometimes) to make a middle

or *Cadence* in any Key; but here we are to instruct a Beginner, and 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 itself, 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 5<sup>th</sup> above; and the next after that the 3<sup>d</sup>. In these three places middle *Closes* may properly be made, when the Key is *flat*.



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



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

### § 7. How to frame a *BASS*.

**L**ET 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 3<sup>d</sup>, 4<sup>th</sup>, or 5<sup>th</sup>, using degrees no more than to keep 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 I shall appear hereafter.

Let this short *Bass*, which follows serve for an Instance; in which there is a Close or Section at the end of the second Bar.



§ 8. *How to join a TREBLE to the BASS.*

**T**HE *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 3<sup>d</sup>. 5<sup>th</sup>. or 8<sup>th</sup>. above your *Bass*; for we seldom begin with a 6<sup>th</sup>. in *Counterpoint*.

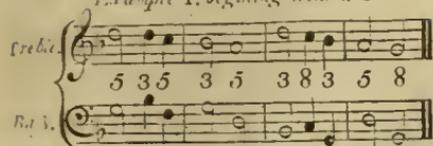
Now, for carrying on the rest, your securest way is, to take that Concord, Note after Note, which may be had with the least remove: and that will be, either by keeping in the same place, or removing but one Degree. In this manner you may proceed until you come to some Close or Section of the Strain: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

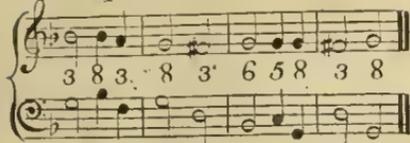
Only let me advertise you, that, we seldom use 8<sup>th</sup>. in two Parts, except Beginning Notes, Ending Notes, or where the Parts move contrary: that is one rising, the other falling.

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

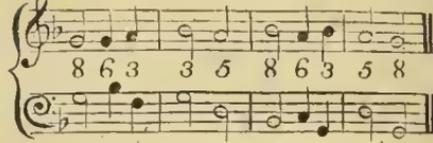
Example 1. beginning with a 5<sup>th</sup>.



Example 2. beginning with a 3<sup>d</sup>.

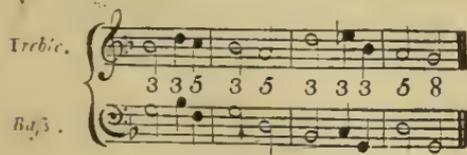


Example 3. beginning with an 8<sup>th</sup>.



Take notice that the *Bass*'s 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 easy, 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 see by the Example following.



Having told you that we seldom use 8<sup>th</sup>s in two Parts, it is fit I give you some account 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<sup>th</sup>s. 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<sup>th</sup>s the first begins the Strain, the second the latter part thereof, in all which beginnings an 8<sup>th</sup> may properly be used. Lastly, all those 8<sup>th</sup>s 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 doubt the Ear is always to be Umpire: The other Sharp depends more upon a Rule; which is, that when a Bass falls a 5<sup>th</sup>, or rises a 4<sup>th</sup>, that Note, from which it so rises or falls, doth commonly require the Sharp or greater 3<sup>d</sup>, 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<sup>d</sup>, by joining part of it to the foregoing Note, which is as frequent in Music at the Close or Conclusion, as *Amen* at the end of a Prayer. Examples of it are such as follow.

This Cadence may be used by any Part which hath the Greater 3<sup>d</sup>, in the next Note before a Close.

There is another sort of Cadence frequent in Music (but not at Conclusion) in which the Greater 6<sup>th</sup>, doth lend part of its Note to the Note which went before; the Bass Descending a Tone or Semitone, thus:

This also is applicable by any Part, or in any Key where the Greater 6<sup>th</sup>, 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

Treble to it. When you find yourself 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.

**F**IRST, you are to set the Notes of this Part in Concords different from those of the *Treble*. 2. When the *Treble* is a 5<sup>th</sup>. to the *Bass*, I would have you make use either of a 3<sup>d</sup>. or an 8<sup>th</sup>. for the other Part; and not to use a 6<sup>th</sup>. therewith, until I have shewn you how, and where a 5<sup>th</sup>. and 6<sup>th</sup>. may be joined together; of which more hereafter. 3 You are to avoid 8<sup>ths</sup> in this Inner Part likewise, so much as you can with convenience. For though we use 5<sup>ths</sup>. as much as Imperfects, yet we seldom use 8<sup>ths</sup>. in three Parts, unless in such places as we formerly mentioned. The reason why we avoid 8<sup>ths</sup>. in two or three Parts, is, that Imperfect Concords afford more variety upon account of their *Majors* and *Minors*; besides, Imperfects do not cloy the Ear so much as Perfects do.

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

Example 1<sup>o</sup>. Example 2. Example 3.

Treble Treble Treble  
 5 3 5 3 5 3 8 3 5 8 3 8 3 8 8 6 3 3 5 8 6 3 5 8  
 3 5 3 5 3 5 3 5 3 8 5 3 5 3 3 3 5 8 3 3 8 5 3 3 3 5 3 8  
 Bass Bass Bass

That (*b*) flat which you see in the third Bar of all the three Examples of the Inner part, is set there to take away the harsh reflection of *E* natural against *B* flat the foregoing Note of the *Bass*; which is what we call *Relation Inbarmonical*, 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* 3<sup>d</sup>. 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 join your 2<sup>d</sup> *Treble* as near as you can to the 1<sup>st</sup> *Treble*, which is easily done by taking those *Concords* (Note after Note) that are next under the 1<sup>st</sup> *Treble*, in manner as follows.

I make the 2<sup>d</sup> *Treble* and 1<sup>st</sup> *Treble* end both in the same *Tone*; which in my Opinion, is better than to have the 1<sup>st</sup> *Treble* end in the *Sharp* 3<sup>d</sup> above; the *Key* of the Composition being *flat*, and the *Sharp* 3<sup>d</sup> 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<sup>th</sup> and 3<sup>d</sup>, let this be an 8<sup>th</sup>; by which you may conceive the rest.

*Secondly*, I would have you join this *Tenor* as near the 2<sup>d</sup> *Treble* as the different *Concords* will permit; for the *Harmony* is better when the three upper Parts are joined close together.

*Thirdly*, you are to avoid two 8<sup>ths</sup> or two 5<sup>ths</sup> rising or falling together, as well amongst the upper Parts, as between 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 two higher Parts, by which the Composition is completed in four Parts. And though I have shewn 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.

## § II. How a 5<sup>th.</sup> and 6<sup>th.</sup> may stand together in COUNTERPOINT.

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

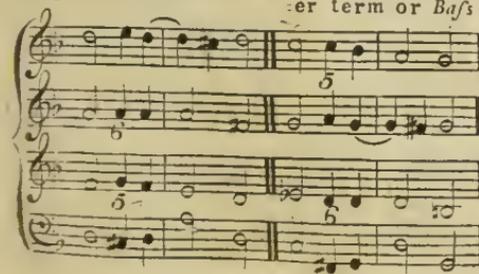
Our excellent and worthy Countryman M<sup>r.</sup> Thomas Morley, in his *Introduction to Music*, pag: 143. teaching his Scholar to compose four Parts, uses these words, *But when you put in a 6<sup>th.</sup> then of force must the 5<sup>th.</sup> be left out, except at a Cadence or Close where a Discord is taken thus:*

*which is the best manner of closing, and the only way of taking a 5<sup>th.</sup> and 6<sup>th.</sup> together.*



The musical notation consists of four staves. The top staff is a treble clef with a G-clef. The second staff is a treble clef with an F-clef. The third staff is a bass clef with a C-clef. The fourth staff is a bass clef with a C-clef. The notation shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The 5th interval (G4-B4) and 6th interval (G4-A4) are marked with '5' and '6' respectively. The text explains that this is the best manner of closing and the only way of taking a 5th and 6th together.

All this is to be understood as speaking of a *perfect 5<sup>th.</sup>* But there is another 5<sup>th.</sup> in Music, called a *false, defective, or imperfect 5<sup>th.</sup>* which necessarily requires a 6<sup>th.</sup> to be joined with it: And tho' I never heard any approved Author account it for a Concord, yet is it of most excellent use in Composition; and has a particular grace and elegance; even in this plain way of Counterpoint. It is commonly produced by making the lower term or *Bass Note, sharp*, as you see in the two Instances following.



The musical notation consists of four staves. The top staff is a treble clef with a G-clef. The second staff is a treble clef with an F-clef. The third staff is a bass clef with a C-clef. The fourth staff is a bass clef with a C-clef. The notation shows two instances of a false 5th interval. In the first instance, the notes are G4, A4, B4, C5, B4, A4, G4, with a sharp sign above the G4. In the second instance, the notes are G4, A4, B4, C5, B4, A4, G4, with a sharp sign above the G4. The text explains that this is a false 5th interval that requires a 6th to be joined with it.

Thus you see how a 5<sup>th.</sup> and 6<sup>th.</sup> may be used at once; In any other way than these I have mentioned I do not conceive how they can stand together in Counter point; 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.

**W**E will now proceed to a *Sharp* Key; in which, 6<sup>th</sup>s are very frequent, for there are certain *Sharp* Notes of the *Bass*, which necessarily require a lesser 6<sup>th</sup>, to be joined to them: As namely, 1. The *Half-Note*, or *lesser* 2<sup>d</sup>. under the Key of the Composition. 2. The *greater* 3<sup>d</sup>. above the Key. 3. Also the 3<sup>d</sup>. under it, requires sometimes the *greater*, and sometimes the *lesser* 6<sup>th</sup>. to be joined to it, as you see in the subsequent Example; in which the Notes of the *Bass* requiring a 6<sup>th</sup>, are marked with a Dagger.

The musical score consists of four staves. The first staff is labeled 'I. Treble', the second 'II. Treble', the third 'Tenor', and the fourth 'Bass'. The Bass staff has several notes marked with dagger symbols (†) underneath. Below the Bass staff, a series of numbers is written: 3 5 6 5 6 8 3 3 6 8 5 3. The numbers 3, 5, 8, 8, 3, 6, 8, 5, 3 correspond to the notes in the Bass staff that are marked with daggers.

Things to be noted in this Example are, 1. When the Notes of the *Bass* keep still in the same place, it is left to your Liberty to remove the other Parts as you shall think fit: An Instance whereof you have in the next Notes after the beginning. 2. Take notice (and observe it hereafter) that the *Half-Note* or *Sharp* Second under the Key doth hardly admit an 8<sup>th</sup>. to be joined to it without offence to a critical Ear: and therefore have I joined two 6<sup>th</sup>s and a 3<sup>d</sup>. to that sharp Note of the *Bass* in *F*. 3. In the first part of the second Bar, you may see the *Treble* leading part of its 6<sup>th</sup>. to the foregoing Note, to make that binding Cadence which we formerly mentioned *pag*: 27.<sup>t</sup>. You may observe that now I permit the *Treble* to end in a *Sharp* 3<sup>d</sup>. which I did not approve when the Key was *flat*.

The Figures shew you which Parts are 6<sup>th</sup>s to the *Bass*, as the Daggers mark, which Notes of the *Bass* require them: where you must know, that the *Bass* in all such like Notes, doth assume the nature of an upper part: wanting commonly a 3<sup>d</sup>. sometimes a 5<sup>th</sup>. of that Latitude or Compass which is proper to the true nature of a *Bass*.

To demonstrate this we will remove the said Notes into their proper Compass, and then you will see the 6<sup>th</sup> changed into other Concords; the upper Parts remaining the same they were or else using those Notes which the *Bass*'s assumed before; as the following Example will shew.

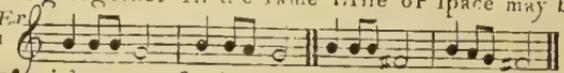
Here you may perceive, that by removing those Notes of the *Bass*'s a 3<sup>d</sup>. lower, all the 6<sup>th</sup>s, are taken away except that 6<sup>th</sup>, which made the Binding Cadence: and that also will be taken quite away, if we remove its *Bass*-Note into its full Latitude, which is a 5<sup>th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

By this which hath been shewn, you see where 6<sup>th</sup>s, 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 6<sup>th</sup>s, to be joined to them, are more proper for Jews, 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 *Minim* in *B*, is broken to a 3<sup>d</sup>. 4<sup>th</sup>. and 5<sup>th</sup>. 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 *Er*  In which, you have no more to take care of, but that the first Particle expresse the Concord, and that the last produce not two 5<sup>ths</sup>. or 8<sup>ths</sup>. 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 6<sup>th</sup> and apply some of these Breakings to such Notes as do require them, or may admit them.

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

In this I have made the 1<sup>st</sup>. and 2<sup>d</sup>. Treble and both in the same Tone, that you might see the *Tenor* fall by Transition into the *Greater 3<sup>d</sup>*. 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 Compositions in what Key you please, having regard to the *Greater* and *Lesser 3<sup>d</sup>.* as hath been shewn.

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

**B**Y that which has been shewn, it plainly appears, that there can be but three different Concords applied at once to any one Note of the *Bas*, that is to say, (generally speaking) either a 3<sup>d</sup>, 5<sup>th</sup>, and 8<sup>th</sup>. or a 3<sup>d</sup>, 6<sup>th</sup>, and 8<sup>th</sup>. Hence it follows, that if we join more Parts than three to the *Bas*, 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 make 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 *Unijons*.

Example of Five Parts.

I mention *Unijons*, 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 explain 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 join so many Parts together in *Counterpoint*, you will find less difficulty to compose them in *Figurate Descant*, as there you will have

Example of six Parts.

more liberty to change or break off upon the middle of a Note.

In the Example of five

Parts you see some one of the Concords still doubled, as may be observed by the Figures which denote them.

Your next Example is of Six Parts; wherein two Concords will still be doubled to each Note of the Bass.

In the Example of Six Parts 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 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 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.

**M**ANY Compositions are said to have two Basses (because they are exhibited by two Violoncellos 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, while the other supplies the office of another Part. Such are commonly designed 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 Choirs, either Choir having its peculiar *Bass*, with three upper Parts belonging to each.

These two Choirs 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 Choirs join 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 Choir, for such ought the two *Basses* to be, which here I mean. And though it be a thing, which few of our chief Composers do observe, yet I cannot but deliver my opinion therein, leaving the skilful to follow which way they most affect.

*Example of Eight Parts.*

The musical score consists of eight staves. The first two staves are Treble clef (1st and 2nd Treble). The next two staves are Alto clef (1st and 2nd Alto). The next two staves are Tenor clef (1st and 2nd Tenor). The last two staves are Bass clef (1st and 2nd Bass). Below the notes, there is figured bass notation for the two bass parts, consisting of numbers 1-8 and some accidentals.

Concerning the Concordance of these two *Basses* between 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 *4<sup>th</sup>* to all those upper Parts which were *Octaves* to the lower *Bass*. But where the *Basses* are a *3<sup>d</sup>* one to the other, if you take away the lower *Bass*, the *8<sup>th</sup>* are only changed into *6<sup>th</sup>*. Again, if

you take away the lower *Bass*s where they are a 6<sup>th</sup>. one to the other, the upper Parts which were 6<sup>th</sup>s. to the lower *Bass*s, will be 8<sup>th</sup>s. to the higher. Where the *Bass*s found in *Unison* or *Octave*, the upper *Concords* are the same to either.

The reason why I do not affect a 5<sup>th</sup>. between the two *Bass*s in Choral Music is, that I would not have the Music of one Choir to depend upon the *Bass*, of the other, which is distant from it, but rather, that the Music of either Choir be built upon its own proper *Bass*s, and those two *Bass*s with all their upper Parts to be such as may make one entire Harmony when they join together.

One thing more concerning two *Bass*s is, that though they may often meet in 3<sup>ds</sup>. yet if they move successively in simple 3<sup>ds</sup>. 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 Choir, the same may be understood if either Choir consist of five or six Voices, each Choir ought to have its peculiar *Bass*, independent of the other: And the more Parts the Composition 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 Solecisms which in fewer Parts would not be allowed.

This is as much as I think necessary to be shewn concerning *Counterpoint*, or plain *Defiant*, 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.

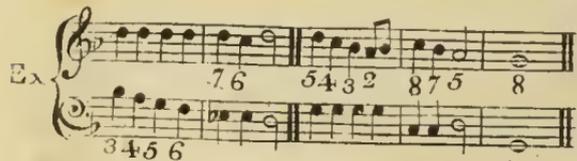
**D**ISCORDS, as we formerly said of *Intervals* are *Indefinite*; for all *Intervals*, excepting those few which precisely terminate the *Concords*, are *Discords*. But our concern in this place, is no more than with these that follow, *viz.* The *Lesser* and *Greater Second*. The *Lesser*, *Greater*, and *Perfect Fourth*. The *Lesser* or *Defective Fifth*. The *Lesser* and *Greater Seventh*. By these I also mean their *Octaves*.

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

**D**ISCORDS 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. 32, 33.* where I spoke of breaking a *Note*.

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

To which may be referred all kinds of *Breakings* or *Dividings*, either of the *Bass* itself, or of the *Descant* that is joined to it. Here again take notice, that two, three, or more Notes standing together in the same Line or space may be considered as one intire Note; and may admit a *Discord* joined to any of them, the first only excepted.

Ex  Musical notation for Example 1. It consists of two staves. The top staff has notes with fingerings 7 6, 5 4 3 2, 8 7 5, and 8. The bottom staff has notes with fingerings 3 4 5 6.

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 Music 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  Musical notation for Syncopation examples. It shows two parts in two staves. The top staff has notes with fingerings 8 7 6, 6 5 4 3, 4 6 7 6, 8, 3 4 3, 4 3 4 3, 2 3, 8, 3, 2 3, 2 3, 2 3, 2 3, 4 6. The bottom staff has notes with fingerings 4 3 8, 5 6 7 6, 7 6 7 6, 7 6 7 6, 5 4 3 8, 3 4 3, 4 3 2 3, 8, 8, 7 6 5, 3 6 5 6, 7, 6 5 4, 3 8.

Qualification

in Three Parts.

These Examples shew you all the *Bindings* or *Syncopations* that are usually to be found: as 7<sup>th</sup>s. with 6<sup>th</sup>s; 6<sup>th</sup>s with 5<sup>th</sup>s; 4<sup>th</sup>s with 3<sup>ds</sup>; 3<sup>ds</sup> with 2<sup>ds</sup>. Why 8<sup>th</sup>s and 5<sup>th</sup>s 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.

**D**ISCORDS 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 sense with a disproportionate sound, to beget a greater attention to that which follows; to the hearing whereof we are drawn on (as it were) by a necessary expectation.

This winding or bringing a *Discord* off, is always best effected 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 8<sup>th</sup>, and a 5<sup>th</sup>, do not admit of *Syncopation* or *Binding*, with their

neighbouring *Discords*: because a 7<sup>th</sup>. passes more pleasingly into a 6<sup>th</sup>. as also a 9<sup>th</sup>. in a 8<sup>th</sup>. or 3<sup>d</sup>. And as for a 5<sup>th</sup>. though it Bind well enough with a 6<sup>th</sup>. (as you did see in some of the foregoing Examples) yet with a 4<sup>th</sup>. it will not Bind so well, because a 4<sup>th</sup>. passes more properly into a 3<sup>d</sup>.

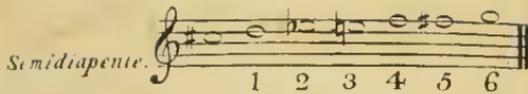
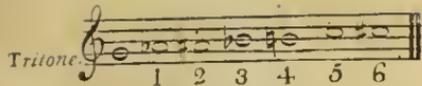
These little *windings* and *bindings* with *Discords* and *Imperfect Concords* after them, do very much delight the Ear: yet do not satisfy it, but hold it in suspense (as it were) until they come to a perfect *Concord*; where (as at a *Period*) we understand the sense of that which went before.

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

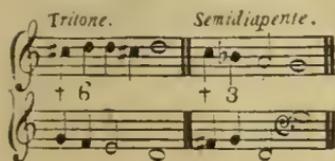
### § 5. Of DISCORDS NOTE against NOTE.

ALTHOUGH we have mentioned by two ways in which *Discords* are allowed; that is in *Diminution*, and *Syn-copation*; 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* 4<sup>th</sup>. and the *Lesser* or *Defective* 5<sup>th</sup>. Which according to the *Scale*, where we have no other divisions or distinctions than *Semitones* or *Half-Notes*, seem to be the same *Interval*, a to proportion of sound, either of them consisting of six *Semitones*; but their appearance in practice is, one of them as a 4<sup>th</sup>; the other like a 5<sup>th</sup>, which, if placed one above the other, compleat the compass of an *Octave*, in manner following.



Their use in *Figurate Defiant* is very frequent both in *Syncopation* and *Note against Note*, as in *Counterpunt*. The *Tritone* passes naturally into a 6<sup>th</sup>, the *Semidiapente* into a 3<sup>d</sup>. 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 lowest *Note* of the *Tritone*; and a *second* above the highest *Note* of the *Semidiapente*; which makes, that 6<sup>th</sup>, we mentioned *pag 30* as necessary to be joined with an *Imperfect 5<sup>th</sup>*.



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

I Shew'd you formerly (*pag 3233*) how a *Note* is sometimes broke 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 *Minims*. The Examples I gave you were set for the *Treble*, but may be applied to the *Bass* also, or to any other *Part*.

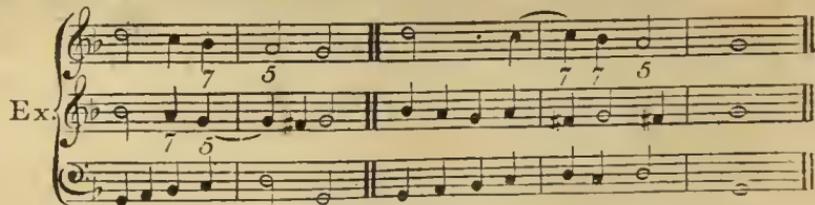
Now, if the *Bass* and an upper *Part*, do both make a *Transition* at the same time, in *Notes* of the same quantity, and in contrary motion, which is their usual *Passage*; there must (of necessity) be an encounter of *Discords*, while either *Part* proceeds by degrees towards its designed *Concord*.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

Ex.  Musical notation for Example 1, consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation includes rhythmic patterns and fingerings indicated by numbers 1-5. The patterns are: 8 9 4 6 8 | 8 9 4 6 8 | 3 9 7 5 8 | 3 9 7 5 4 3 8.

Besides these which depend upon the Rule of *Breaking* and *Transition*, there may be other ways wherein a skilful Composer may with 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 between 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 the Examples I have shewn) which would not be so allowable in *Minims* or *Semibreves*.

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

Again, a 7<sup>th</sup>. properly passes into a 5<sup>th</sup> when the Parts meet in contrary Motion, as may be seen in the Example before you.

Ex.  Musical notation for Example 2, consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation shows a 7th interval in the treble and a 5th interval in the bass, with the numbers 7 and 5 written below the notes. The patterns are: 7 5 | 7 7 5.

Here you see two 7<sup>th</sup>s. both Parts Descending, between the *Bas* and highest *Treble*; not by oversight, but set with Design.

## § 7. Of Relation *INHARMONICAL*.

**A**FTER this Discourse of *Discords*, I think it very proper to say something concerning Relation *Inharmonic*, which I before have only just mentioned.

Relation or Respect, or Reference *Inharmonic*, is a harsh Reflection of *Flat* against *Natural*, or *Sharp* against *Flat*, or *Natural* against *Natural* in a cross Form; that is, when the present *Note* of one Part, compared with the foregoing *Note* of another Part, produces some harsh and displeasing *Discord*. Examples of it are such as follow:

The first *Note* of the *Treble* is in *Enatural*; which considered (cross ways) 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 natural* in the *Bass*, with *B flat* in the *Treble*, produces a false *5<sup>th</sup>*, which is also a *Discord*. The like may be said of the fourth Example.

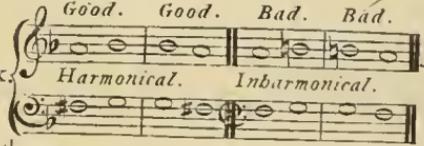
The first *Note* of the *Bass* in the fifth Example stands in *B flat*; which compared with the last *Note* of the *Treble*, in *E natural*, produces the sound of a *Tritone* or *Greater 4<sup>th</sup>*, which is also a harsh *Discord*.

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

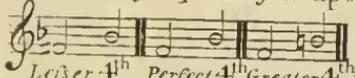
But you must know, that this cross reflection of *Flat* against *Natural*, does not always produce Relation *Inharmonic*.

For it is both usual and proper for the upper Part to change from *flat* to *natural* when the *Bass* falls a *Lesser 3<sup>d</sup>*, as you see in the first and second

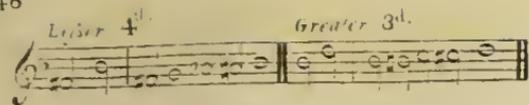
Bars of this Example. Also that reflection of *F sharp* against *B flat*, in the third Bar, which produces the sound of a *Lesser 4<sup>th</sup>* is not Relation *Inharmonic*. The reason of which you shall presently have. But first I will give you a clearer Instance thereof, by comparing it with another *4<sup>th</sup>* *flat* against *S sharp* cross ways, that your own Ear may better judge what is, and what is, not; Relation *Inharmonic*.

Ex.  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<sup>th</sup>*, and is very good and usual in Composition. The other two Instances are *F natural* in the *Bass*, against *B natural* in the *Treble*, which makes a *Greater or Excessive 4<sup>th</sup>* a very harsh Relation. And here (by the way) you may observe three different *4<sup>th</sup>* in Practical Music, viz.

1. From *F sharp* to *B flat* upward;
2. From *F natural* to *B flat*; and
3. From *F natural* to *B natural*, thus exemplified.

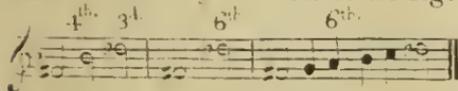
 As to the reason, why *F sharp* against *B flat* doth not produce Relation *Inharmonic*, we are to consider the proportion of its *Interval*: which (indeed) belongs rather to the *Theory of Music*: for though the Ear informs a Practical Composer, what sounds are harsh or pleasing; it is the speculative 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 4<sup>th</sup>* into Practice, that thereby we may give a reason to a Practical Musician why it falls not under Relation *Inharmonic*. 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 *Semibones* or *Half-Notes*; which is the very same number that makes a *Ditone* or *Greater 3<sup>d</sup>*. The Example that follows will render it more plain.

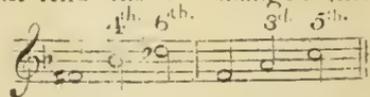


Now I will suppose that no Practical Musician will say that the two Terms of a *Greater 3<sup>d</sup>* have any harsh Relation one to the other; which being granted, doth also exempt the other (being the like *Interval*) from Relation *Inharmonical*, though in appearance it be a *4<sup>th</sup>*, and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

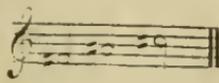
By this you may perceive that distances in the *Scale*, are not always the same in sound, which they seem to the sight. To illustrate this a little further, we will add a *Leyser 3<sup>d</sup>* to the former *Leyser 4<sup>th</sup>* which in appearance will make a *Leyser 6<sup>th</sup>* for so the degrees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



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



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

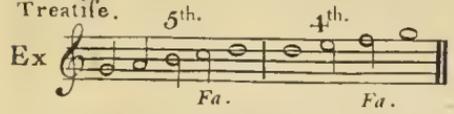


This removing of the *Concords* a *Semitone* higher or lower, as also the changing them into *Keys* which have no affinity with the Cardinal (or Principal) *Key* upon which the Air of the *Musick* depends; does many times cause an Unpleasantness in the *Concords*, as though our *Strings* were out of *Tune* when we play upon Instruments which have fixed *Stops* or *Frets*: And this also happens among the *Keys* of *Harpsicords*, and *Organs*, the reason where of 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* itself, 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.

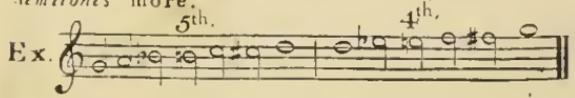
### § 8. *Of the three SCALES of MUSIC.*

THE Three Scales are these 1. *Scala Diatonica*. 2. *Scala Chromatica*. 3. *Scala Enharmonica*. The *Diatonic Scale* is that which rises to a 5<sup>th</sup>, by three Tones and a Semitone; and from thence to the 8<sup>th</sup>, by two Tones and one Semitone; which Semitone; is denoted in both places by *Fa*; as I shewed in the beginning of this Treatise.

Ex 

This is (in effect) the Old *Grecian Scale*, consisting of four *Tetrachords*, or 4<sup>ths</sup>. extending to a double *Octave*; which *Guido Aretenus*, a Monk of S<sup>t</sup>. *Benedicts* Order (about the year of our Lord 960) changed into the form in which it now is; setting this *Greek* letter  $\Gamma$  (*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*.

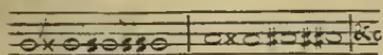
The *Chromatic Scale* rises to a 5<sup>th</sup>, by a Tone and five Semitones, and from thence proceeds to an 8<sup>th</sup> by five Semitones more.

Ex. 

Some perhaps may find fault with this Example of the *Chromatic 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 *Diatonic Scale*, that the  $b$  (*flat*) and  $\natural$  (*natural*) which formerly belonged

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

The *Enharmonic* *Scale* rises gradually by *Dieses* (marked thus  $\times$ ) or *Quarter-Notes*, of which twenty four 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, set it down in this manner.



But, as to its use, in *Practical Musick*, I am yet to seek. For I do not conceive how a natural 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 *Musick* (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 3<sup>d</sup>*. and That, commonly, is covered or drowned either by the *Trit* of the Voice or *Shake* of the Finger.

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

I don't deny but that the dividing of the *Keys* in *Harpsicords* and *Organs*, 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 *Enharmonic* Scale is therein concerned; seeing those *Dissonances* are sometimes more, sometimes less, and seldom that any of them can hit precisely the Quarter, of a Note.

Now, as to my Opinion concerning our common *Scale* of *Musick*; taking it with its mixture of the *Chromatic*; I think it lies not in the wit of Man to frame a better, as to all Intent's and Purposes for *Practical Musick*. And, as for those little *Dissonances* (for so I call them, for want of a better Word to express them) the fault is not in the *Scale*, whose Office and Design is no more than to denote the Distances of the *Concords* and *Discords*, according to the *Lines* and *Spaces* of which it does consist; and to shew by what Degrees of *Tones* and *Semitones* a Voice may rise or fall.

In *Vocal Musick* those *Dissonances* are not percieved, 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) happens 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 Sence and Opinion. And though it belongs more properly to the Mathematic Part of *Musick*, yet (happily) a practical Explication thereof, may give some Satisfaction to a practical Musician, when he sees and understands the Reason.

§ 9. Of Greater and Lesser SEMITONES.

FIRST, you must know, that Sottuds have their Proportious as well as Numbers.

Those Proportions may be explained by a *Line* divided into 2, 3, 4, 5, or more equal Parts. We will suppose that *Line* to be the *String* of a *Violoncello* or *Violin*. Take which *String* you please, so it be true; but the smallest will answer the purpose best.

Divide the *String* or *Line* A, from the *Nut* to the *Bridge*, into two equal Parts; stop it in the middle at [a] and you will hear the Sound of an *Octave*, if you compare it with the Sound of the open *String*. Therefore a *Diapason* is said to be in *dupla* (or *double*) Proportion to its *Octave*.

Next divide the *String* into three equal Parts; and stop that part next the *Nut* (which will be at [b] if rightly placed) compare the Sound thereof with the open *String*, and you will hear the difference to be a 5<sup>th</sup>. Thence is a 5<sup>th</sup> said to be *Sesquialtera* Proportion; this is, as 2 is to 3.

Again, divide your *String* into four equal Parts; stop that Part next the *Nut* (which will be at [c]) and you have a 4<sup>th</sup> to the open *String*. Therefore a 4<sup>th</sup> is said to be *Sesquitercia* Proportion, as 3 is to 4. By these you may conceive the rest towards the *Nut*.

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.

I will now come a little nearer to our business of the *Semitones*; To which purpose we must divide the *Octave* itself into equal Parts. First in the middle; which will fall upon [c] Examine the Sound from [a] to [c] (which is an *Octave* to the open *String*) and you will find it to be a 5<sup>th</sup>. Try the other half which is towards the *Nut*, and you will hear it is but a 4<sup>th</sup>.

Next, divide that 5<sup>th</sup> which is from [a] to [c] into equal Parts; and you will find that half from [d] towards the *Bridge*, to be a *Greater 3<sup>d</sup>*. and the other half next the *Nut*, to be a *Lesser 3<sup>d</sup>*.

Then divide that Greater 3<sup>d</sup>. into two equal Parts, at [e] and you will have a Greater and Lesser Tone. Lastly, divide the Greater Tone (which is that half next the Bridge) into two equal Parts, at [f] and you have a Greater and a Lesser Semitone; the Greater being always that half which is nearest 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.

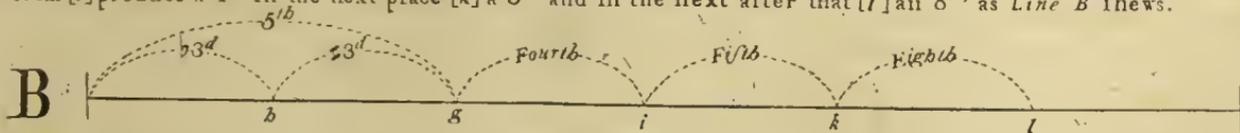
Thereupon, is a Tone, or whole Note (as we term it) divided into nine Particles, called Commas; five of which are assigned to the Greater Semitone, and four to the Less. The difference between them is called Apotomia, which signifies a cutting off. Some Authors call the Greater Semitone, Apotome: that 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 saw determined.

The famous Kircher in his learned and elaborate Musurgia Universalis, pag. 103, treating of the mathematical 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

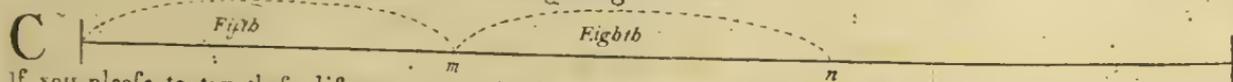
two *Sesquias*. But that *Comma* (being divided Arithmetically) will have its *Greater* and *Lesser Half* (as to Sound) as well as any greater *Interval* so divided.

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. 42.* and yet there is ſome little difference in their *Ratios* 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, dividethat  $5^{\text{th}}$  which is from the *Nut* to [g] into two equal Parts, with a pair of *Compaſes* (the middle whereof will hit upon [b], if it be not placed with ſome abatement, for the reaſons before mentioned) and you will find, that the ſame wide- neſs of the *Compaſs* which divided the  $5^{\text{th}}$  in the middle, and ſo made a *Greater* and a *Lesser*  $3^{\text{d}}$  the ſame wide- neſs (I ſay) applied from [g] towards the *Bridge* will in the firſt Place from [i] produce a  $4^{\text{th}}$  in the next place [k] a  $5^{\text{th}}$  and in the next after that [l] an  $8^{\text{th}}$ , as *Line B* ſhews.



But as you cannot conveniently hear the Sound of that  $8^{\text{th}}$  it being ſo near the *Bridge*, take the wide- neſs of the  $5^{\text{th}}$  from the *Nut* to [m] and you will find that the ſame wide- neſs which makes a  $5^{\text{th}}$  doth alſo make an  $8^{\text{th}}$  in the next place after it at [n] according to *Line C*.



If you pleaſe to try theſe diſtances upon the ſecond *String* of a *Violoncello*, you will produce the following 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 what has been shewn; I suppose you see not only the reason, but necessity of *Greater* and *Lesser Semitones*. Our next business is to examine.

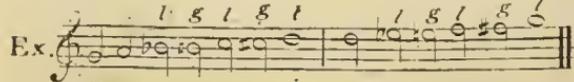
§ 10. *Where these Greater and Lesser SEMITONES arise in the SCALE of MUSIC.*

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

The *Diatonic Scale* hath only two places in each *Octave*, in which a *Semitone* takes place. One is in rising to the 4<sup>th</sup>; the other in rising from thence to the 8<sup>th</sup>. And these two Places are known by the Note *Fa*, as formerly shewn. 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 between *B flat* and *B natural* (which makes the difference of the *Lesser* and *Greater* 3<sup>d</sup>) is (or ought to be) always the *Greater Semitone*. The like may be understood of the higher *Fa*.

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

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



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 occasioned 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 Term of *Figurate Descant*.

## § 1. What is meant by *FIGURATE DESCANT*.

**F**IGURATE *Descant* is that wherein *Discords* are concerned as well as *Concords*. And, as we called *Plain Descant* (in which was taught the Use of *Concords*) *The Ground Work* or *Grammar of Musical Composition*, so we may properly name This, the Ornament or Rhetorical Part of *Musick*. For in this, are introduced all the Varieties of *Points*, *Fuges*, *Syncopes* or *Bindings*, Diversify of *Measures*, Intermixtures of discording Sounds; or what else Art and Fancy can exhibit; which, as different Flowers and Figures, set forth and adorn the *Composition*, whence it is named *Melothesa florida vel figurata*, *Florid* or *Figurate Descant*.

## § 2. Of the *GREEK MOODS*, and *LATIN TONES*.

**B**EFORE we treat of *Figurate Descant*, I must not omit to say something concerning the *Moods* and *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 *Musick*, but you will read something concerning them.

The *Moods* we mentioned in the first Part of this Treatise, were in reference to *Notes*, and *Measure* of *Tune*. These are concerning *Tune*.

That which the *Greeks* 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*, *Lydian*, *Ionick*, *Pbrygian*, &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 applied their *Descant*.

These Plain Songs did seldom exceed the Compass of six Notes or Degrees of Sound; and therefore *Ut* and *Re* (as I suppose) were applied to the two lowest, that each Degree might have a distinct Name; otherways, four Names, as we now use, *viz.* *Mi*, *Fa*, *Sol*, *La*, had been both more easy, and more suitable to the ancient Scale, which consisted of *Tetrachords* or 4<sup>th</sup>s. two of which made up the Compass of an *Octave*.

From these six Notes, *Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La*, arose three Properties of Singing; which they named *B quadro*, *B molle*, and *Properchant* or *natural B quadro*. was when they Sung *Mi* in *B*; that *Clif* (the *Tenor*) 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 *Clifs*. *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 *natural*. But in our modern *Musick*, we acknowledge no such thing as *Properchant*; every Song being of its own nature, either *flatt* or *sharp*: and that determined (not by *B*'s *flat* or *natural*, but) by the *Greater* or *Lesser* 3<sup>d</sup> being joined next to the *Key* in which any Song is set.

These *Moods* or *Tones* had yet another distinction; and that was *Authentic*, or *Plagal*. This depended upon dividing the *Octave* into its 5<sup>th</sup> and 4<sup>th</sup>. *Authentic* was when the 5<sup>th</sup> stood in the lower place, according

to the Harmonical division of an *Octave Plagal*, was when the 5<sup>th</sup> possess the upper place, according to the Arithmetical division thereof.



Many Volumes have been wrote about these *Moods* or *Tones*, concerning their use, their numbers, nature and affinity one with another; and yet the business left imperfect or obscure, as to any certain Rule for regulating the *Key* and *tenor* of the *Music*, though one of the greatest concerns of *Musical Composition*.

M<sup>r</sup> Morley (upon this Subject) in his *Introduction to Music* pag. 147. his Scholar making this Query, *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 to it. But, according to the Method formerly delivered 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 certain Rule, both plain and easy (see P. 22. 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 contrived this little Table: collected out of such

Authors as number twelve *Tones* or *Tunes* answerable to the *Grecian Moods*; viz. six *Authentic*, and six *Plagal*.

<i>Authentic.</i>			<i>Plagal.</i>	
D	1	<i>Doric</i>	2	<i>Hypo-Doric</i>
E	3	<i>Pbrygian</i>	4	<i>Hypo-Pbrygian</i>
F	5	<i>Lydian</i>	6	<i>Hypo-Lydian</i>
G	7	<i>Mixolydian</i>	8	<i>Hypo-Mixolydian</i>
A	9	<i>Æolian</i>	10	<i>Hypo-Æolian</i>
C	11	<i>Ionic</i>	12	<i>Hypo-Ionic</i>

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 *Authentic Tones*: known by their odd Numbers; as 1, 3, 5, &c. The third Column contains the names of the *Grecian Authentic Moods*. The fourth shew 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*, makes an *Imperfect 5<sup>th</sup>* thereto: Yet *B fa*, is become a *Key* or *Tone* now much in use, especially in *Music* composed for Instruments.

But, as we read 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, makes that vast difference between *Light* and *Grave Music*; though both set in the same *Key*, and consequently the same *Mood* or *Tone*.

### § 3. OF FIGURATE MUSIC in general.

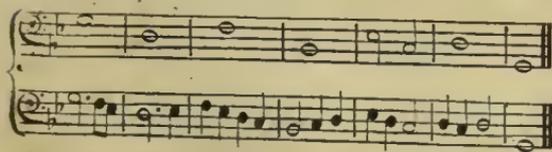
FIGURATE *Descant* (as Itold you) is that wherein *Discords* are concerned as well (though not so much) as *Consonords*. You have already been taught the use of both in *Composition*; and These are the Two Materials which must serve you for the raising of all Structures in *Figurate Music*.

To give you Models at large, of all those several Structures, w<sup>e</sup>re to write a great Volume, not a *compendium*. It will be sufficient that I let you see the Form of *Figurate Descants*; and that I give you some short Examples of such things as are of most use; with Instructions (so plain 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.*

I N this you must reckon your *Concords* from the *Treble* downwards; as in the other you did from the *Bass* upward; which is but the same thing in effect; for, a 3<sup>d</sup>. 5<sup>th</sup>. 6<sup>th</sup>. and 8<sup>th</sup>. are still the same, whether you reckon them upward or downward.

But, whereas in plain *Counterpoint*, I ordered the *Bass* to move on, for the most Part by leaps of a 3<sup>d</sup>. 4<sup>th</sup>. 5<sup>th</sup>. &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 percieve by this Example.



And therefore you may use either the one or the other, as occasion shall require.

Only take Notice that if (in these Breakings) the Parts Ascend or Descend, together by degrees, it must be either in 3<sup>ds</sup>. or 6<sup>ths</sup>. If they move contrary by degrees, (that is, one rising, the other falling) you may 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* chance to hold out

any long Note, you may let the *Bass*, during the time, pass on from one *Imperfect Concord* to another, as from a 3<sup>d</sup> to a 6<sup>th</sup>. or the contrary. The same may be understood of the *Treble*, when the *Bass*, holds out a Note.

Ex.

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 and indeed, the following one was, (made by a Person of Quality) and given me to set a *Bass* to it.

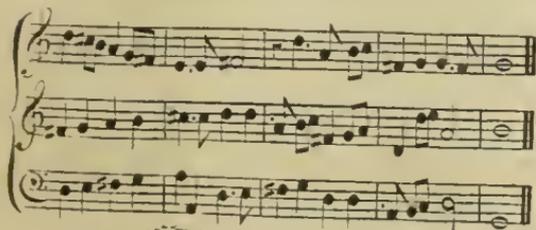
Example of a *Bass* made to a *Treble*.

Here you see the *Bass*'s still answering and imitating the *Treble*, (so near as the Rules of Composition will permit) sometimes in the *Octave*, as you see in most Part of the first Strain; and sometimes in other distances, as you 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*.

By this you may perceive how different The Form and Movement of the Parts in *Figurate Descent* 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 regular.

### § 5. How PARTS pass through one another:

AGAIN, in *Counterpoint*, each Part does ordinarily move within its own Sphere. In *Figurate Descant*, the Parts frequently mix and pass through one another: In so much, that if there are two *Trebles*, you shall have sometimes This, sometimes That, above or below, as the following Example shews.



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

In *Counterpoint* I advised you to join 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 commonly moves according to the Compositions of the Voice or Instrument for which it is intended. But the *Principles of Composition*, as the chusing, 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 8<sup>ths</sup>. 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 Disjunctances in COMPOSITION.

I TOLD you Pag-21. that Perfects of the same kind, as two 5<sup>ths</sup>. or two 8<sup>ths</sup>. rising or falling together, were not allowed in *Composition*. Also Pag-22. I shew'd some other passages; not allowed in few (that is to say, in two or three) Parts. Here I will give you the reason why such passages are not pleasing in *Music*: And

first concerning the *Consecution* of 5<sup>ths</sup>. and 8<sup>ths</sup>.

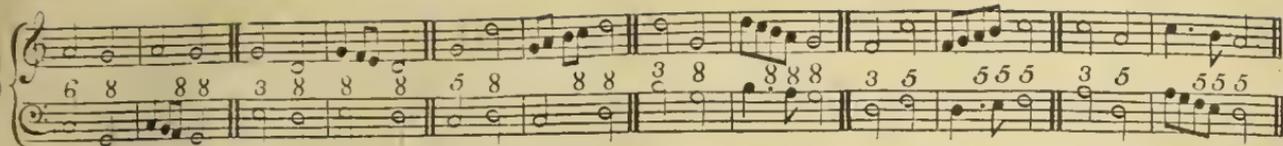
These two are called *Perfect Concords*; not only because their Sound is more perfect (or more perfectly fixed) than that of the other Consonants which are subordinate to them; but also, because they arise from the first two Proportions that are found in Numbers, *viz.* an 8<sup>th</sup>. from *Dupla*, and a 5<sup>th</sup>. from *Sequitura*, as was shewn *pag.* 50, 51.

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 our Sight, our Taste, &c. The very same is our Ear; for, no man that hath skill in *Music*, can hear two perfect 5<sup>ths</sup>. or 8<sup>ths</sup>. between the same Parts, rising or falling together, but his Ear will, be displeas'd with the last of them; because he expected in place thereof some other *Concord*.

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

To understand this better; you must know, First, that every Disallowance ends either in an 8<sup>th</sup>. or in a 5<sup>th</sup>. (by these I mean their *Octaves*.) Secondly, that a Disallowance is commonly caus'd by both the Parts moving the same way. Thirdly, that every leap in *Music* implies 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 render this more clear, we will take some of those Passages not allowed in *pag.* 22 and break the Leaps into Degrees, according to what I shew'd *pag.* 32, 33. Of *breaking a Note*, as you see in the next Examples.



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

These which I have shewn may serve for your understanding of the rest; for they are all of the same nature, excepting One, which M<sup>r</sup>. Morley and others call *bitting an 8<sup>th</sup>. on the Face*; that is, when an upper Part, meeting the *Bass* upon an 8<sup>th</sup>. skips up into some other Perfect Concord, thus:

But as I told you, and have shewn, that a *Difallowance* is commonly caused by both Parts moving the same way; yet know, that all Passages of that sort are not *Difallowances*; for, you will seldom find a *Difallowance* where the *Treble* moves but one Degree; except that which was shewn in the first instance of the late Examples, where the *Treble* falls by a Degree from a 6<sup>th</sup>. to an 8<sup>th</sup>. or (perhaps) where the *Bass* shall make an extravagant Leap (as if on purpose) to meet the *Treble* in a 5<sup>th</sup>. or 8<sup>th</sup>. In any other way, I do not see how a *Difallowance* can happen, while the *Treble* removes but one Degree, though both Parts rise or fall together. But if the *Treble* or upper Part skips, while the *Bass* removes but one Degree, (the same way) you may conclude it a *Difallowance*.

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.

Examples

Passages into an 8<sup>th</sup>. Passages into a 5<sup>th</sup>.

Good. Bad. Good. Bad. Good. Bad. Good. Bad.

If you try the Sound of those 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 Leaps, the

Passage is not so pleasing to the Ear.

The Reason (as I conceive) is this, that Leaps are the proper Movements of the Bass, and Degrees more natural to the Treble part, as I have said before 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 Conjunction is not so perceptible, because it gives no offence to the Ear; for that which is proper and natural cannot be displeasing: But if you disorder this natural Movement, by making the Bass move by a Degree, and the Treble Leap the same way into a Perfect Concord, the Conjunction thereof presently begets a *Disallowance*.

But take notice, that most of those Passages we call *Disallowances*, may be used in the Tenor or 2<sup>d</sup>. Treble, (being covered by a higher Part) though, in the highest Part, itself, 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 (from the Bass) be not guilty of any *Disallowance*, of which there can be no danger, if the Leap be made into an *Imperfect Concord*.

That you may remember them better, most *Disallowances* may be referred to these two Heads: 1. When the highest part skips to a 5<sup>th</sup>. or 8<sup>th</sup>. while, the Bass remove but one Degree. 2. When both Parts skip the same way into a 5<sup>th</sup>. or 8<sup>th</sup>. And this is as much as I think necessary concerning *Disallowance*.

§ 7. Concerning the CONSECUTION of 4<sup>ths</sup> and 5<sup>ths</sup>.

I Formerly shew'd you (pag. 45) three different *Fourths*, viz. a Lesser, a Greater, and a Middle 4<sup>th</sup> named *Diapason*, which for distinction, I call a perfect 4<sup>th</sup> because it arises from the perfect dividing of an *Octave* into its 4<sup>th</sup> and 5<sup>th</sup> as well according to the *Arithmetical* as the *Harmonical Division* thereof.

These 4<sup>ths</sup> are so necessary, (or rather unavoidable) in *Composition*, that you shall scarcely see Two, Three, or more Parts joined to any *Bay's*, but there will frequently be one of them between 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 4<sup>ths</sup> between some two of the upper Parts.

Now, if that *Consecution* consist of different 4<sup>ths</sup> mixed one with another, it is very good: But if the 4<sup>th</sup> be of the same kind, the *Consecution* is not so allowable. The Reason thereof is, that 4<sup>ths</sup> are the Resemblances or Resonances of 5<sup>ths</sup> as may be seen in This; that if you transpose the Parts that shew those 4<sup>ths</sup> by placing the Lower an *Octave* higher, or setting the Higher an *Octave* lower, those 4<sup>ths</sup> will be changed into 5<sup>ths</sup> as you may see in the following Instances.

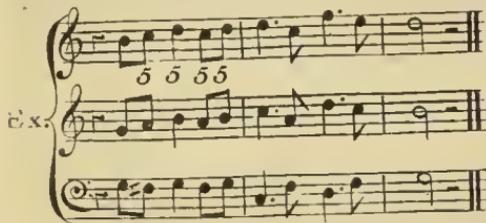
Ex.

The 4<sup>th</sup> between Treble and Tenor & Treble and Tenor.

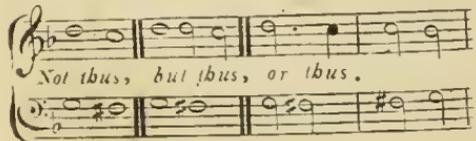
The Notes transposed are those of the *Tenor* in the first Instance; which being placed an *Octave* higher, and so made the *Treble* or highest Part in the second Instance, causes three 5<sup>ths</sup> instead of the former three 4<sup>ths</sup>.

The question now is, whether these three 5<sup>ths</sup> being of different kinds, are not allowable in *Composition* (if they are allowed, there is less doubt to be made of the 4<sup>ths</sup> they being also dif-

ferent) Here is no *Consecution* of Perfects of the same kind; for the middle 5<sup>th</sup> is Imperfect: Neither is there any harshness or dissonance to the Ear, as I can perceive. And though M<sup>r</sup> Morley (in his *Introduction* pag. 75) with other precise Composers of former times, did not allow a Perfect and an Imperfect 5<sup>th</sup> to follow immediately one the other; yet later Authors, as well Writers as Composers, do both use and approve it. See Kircher, in his *Musur: a Universalis* pag. 621. *De licentia duarum Quintarum*; where he cites Hieronimus Kapsperger, a very excellent Author, using two 5<sup>ths</sup> one after another, in divers places of a Madrigal, with much Art and Elegance; and in the very beginning of the same, uses four 5<sup>ths</sup>. Perfect and Imperfect one after another, as follows.



an Imperfect 5<sup>th</sup>. as the next Example will shew.



will properly come in, as you see in the 2<sup>d</sup>. Treble.

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

This I say, supposing them to be in short Notes. But if the Notes be long, as *Semibreves*, or *Minims*, I should then rather chuse to have the Perfect 5<sup>th</sup>. hold on, till the other Part removes to a 6<sup>th</sup>. before it changes to

### § 8. CONSECUTION of 3<sup>ds</sup>. and 6<sup>ths</sup>.

TWO Greater 3<sup>ds</sup>. can hardly follow one the other, without *Relation* Inharmonic; yet in rising by degrees to a *Binding Cadence*, they are allowable; as in the 1<sup>st</sup>. Treble of the next Example. which an Inner Part

By this you may perceive that *Relation Inharmonical* is sometimes dispensed with, which must be left (next after the *Fur*) to the judgment of the Composer.

Two *Lesser 3<sup>ds</sup>* may follow one another in degrees, as follows: **Ex.** *Greater 6<sup>ths</sup>* are answerable to

two *Lesser 3<sup>ds</sup>* and therefore may follow one another, as you may see in Example following.

*Lesser 6<sup>ths</sup>* are like in nature to *Greater 3<sup>ds</sup>*, and therefore the *Conjuction* of them is liable to *Relation Inharmonical*.

**Ex.** Thus you have a short account how *3<sup>ds</sup>* and *6<sup>ths</sup>* may follow each other when they are of the same kind. As for their change from *Greater* to *Lesser*, or the contrary, it is so natural, that you cannot Ascend or Descend, either in *3<sup>ds</sup>* or *6<sup>ths</sup>*, but it must be by frequently changing from the *Lesser* to the *Greater* or from the *Greater*, to the *Lesser*.

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

Hence it is observed, that the *Lesser 6<sup>th</sup>* passes more naturally into a *5<sup>th</sup>* and the *Greater 6<sup>th</sup>* into an *8<sup>th</sup>*, as in the following Instances is shewn.

These little removes by a *Tone* or *Semitone*, do connect or make smooth the Air of the Music in passing from *Concord* to *Concords*, which by greater removes would often seem disjointed.

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

### § 9. ( ) of *FUGA* or *FUGE*.

**T**HIS is some Point (as we call it) in *Music* consisting of 4, 5, 6, or any number of Notes, begun by some 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 4<sup>th</sup>. or 5<sup>th</sup>. 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.

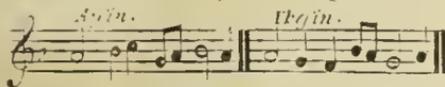
The fifth, and sixth Part (if the *Composition* consist of so many) do follow or come in after the same manner, one after the other, the leading Parts still flying before those that follow; and from thence it has its name *Fuga* or *Fuge*. The Form of it you have in the following *Example*.

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 *Bar* before it, when the *Fuge* requires or permits it.

Also take Notice that you are not so strictly obliged to imitate the *Notes* of the leading Part, but that you may use a long *Note* instead of a short one or the Contrary, when occasion shall require. Also, you may rise or fall a 4<sup>th</sup> or 5<sup>th</sup> either instead of the other, which is often requisite for better maintaining the Air of the *Musick*.

### § 10. Of *ARSIN* and *THESIN*.

Sometimes the *Point* is *inverted*, or moves *per Arsin* and *Thesin*, (as it is called,) that is where the *Point* 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 and Thesin.

Thus you see the *Point* *per Arsin* and *Thesin*, so near as I could contrive it in so short an Example: only in the Bar, the Tenor does not precisely express the *Point*, which I note unto you, as being better (of the two) to injure the *Point*, than the Air of the *Musick*; the design of a Composer being to please the Ear rather than to satisfy the Eye. Here the *Point* is express'd both ways in each Part but it is left to your liberty whether you will have one Part maintain the



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

Next, write 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 meaning, your Scheme will appear like the one that follows, according to the Platform of our first Example of a single *Fuge*.

Example of the Platform of a Fuge.



Having done this, you may fill up the empty places with *Con-*  
*positions* and *Bindings* as you think best for carrying on your *Com-*  
*position*; until you repeat the *Fuge*, in one of those Parts that  
 began it, which may be done either in the same, or in any other  
*Key* that will best maintain the Air of the *Musick*; for good Air  
 is chiefly to be aimed at in all *Musical Composition*. And this re-  
 peating 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 any Person that begins to speak again, after some little time of silence.

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

### § 13. Of MUSIC Composed for VOICES.

THE great *Descartes*, in the beginning of his *Compendium of Music*, says, that, of all Sounds the Human Voice is most grateful; because it holds the greatest conformity to our Spirits And (nodoubt) it is the best of *Musick*.

if compos'd and express'd in *Perfection*.

Of all *Musick*, That ought to have the precedence which is design'd to sing and sound forth the Praise and Glory of the Incomprehensible *SOURCE, SOUL, ESSENCE*, and *AUTHOR* of all created Harmony.

To this intent, *Hymns, Psalms, Antbens, Versicles, Responseries, Motets, &c.* are set and sung in *Musick*: of which no man is ignorant that frequents either the Churches or Cathedrals in *England*.

Of the forementioned, some are compos'd in *Plain Counterpoints*, others in *Figurate Descant*, with *Points, Fugues, Syn-copes*, Mixtures of *Discords, &c.* according to what we have taught in this Treatise.

In divine use, *Musick* claims a preeminence above all the other Mathematical Sciences as being immediately employ'd in the highest and noblest office that can be performed by Men or Angels.

Neither, in its civil use, does it seem inferior to any of the rest, either for Art or Excellency. Whether we consider it in its *Theoretic* or *Mathematic* Part, which contemplates the Affections, Ratios, and Proportions of Sound with all their nice and curious concerns. Or in its *Practic* Part, which contrives, and disposes those Sounds into so many beautiful and stupendious varieties; and all caus'd by no more than three *Concords*, and some intervening *Discords*. Or in its *Active* or *Mechanic* Part, which brings forth those Sounds; either by the excellent Modulation of the Voice, or by the exquisite dexterity of the Hand upon some Instrument; thereby presenting them to our Ear and Understanding; making such Impressions on our Minds and Spirits, as produce those strange and admirable Effects, recorded in History, and known by Experience.

Any one of which three Parts of *Musick*, consider'd in itself, 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 *Madrigals*,<sup>(\*)</sup> in which *Fugues* and all other Flowers of *Figurate Music* are most frequent. Next, the *Dramatic* or *Excitative Music*. Then, *Canzonets*, *Villanellas*, (*lively rural Songs*) *Airs of all Sorts*, or what else Poetry has contrived to be Set and Sung in *Music*. Lastly, *Carols* and *Catches*, (of which more hereafter) are commonly set to Words: The first, to such as are grave: the latter, to Words designed for Mirth.

#### § 14. Of accommodating NOTES to WORDS.

WHEN you compose *Music* to Words, your chief endeavour must be, that your *Notes* do apply express the Sense and Humour of them. If they be Serious, let your *Music* be such also: If Lively, your *Music* likewise must be suitable to them. Any passion of Love, Sorrow, Anguish, and the like, are best expressed by *Chromatic Notes* and *Bendings*. Anger, Courage, Revenge, &c. require a more strenuous or forcible movement. Cruelty, Despair, Anguish, may be expressed by a *Discord*; which never the less must be brought off according to the Rules of *Composition*. High Above, Heaven, Ascend: as likewise their contraries, Low, Deep, Hell, Descend, may be expressed by the Example of the Hand; which points upward when we speak of the one, and downward when we mention the other: the contrary to which would be absurd.

You must also have a respect to the Points of your Words; not using any remarkable *Pause* or *Rest*,

(\*) *Madrigal* is a little piece of poetry, the verses whereof are free and easy; between a sonnet and epigram the thoughts are being agreeable. Several Composers (particularly the English) have made fine pieces of music to this sort of Verses: even from one to eight parts. The present Composers commonly call them *Glees*, and generally compose the music to them in Plain Counterpoint, as requiring less Study and Knowledge than *Fugues*.

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 is properly expressed by a *Crotchet* or *Quarter 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*, (except in Songs of division, contrived merely to shew the executive Part of a Voice) but I would have your *Music* to be such, that the Words may be plainly understood.

### § 15. *Of MUSIC designed for INSTRUMENTS.*

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

Of this kind, the chief and most excellent, for Art and Contrivance, are *Fancies*, of 6, 5, 4, and 3 *Parts*.<sup>(a)</sup> In this sort of *Music* the Composer (not being confined to words) employs all his Art and Invention solely about the bringing in and carrying on of *Figures*, according to the Method formerly shewn.

When he has tried all the ways that he thinks fit to be used; he take another *Point*, and does the like with it; or else for variety, introduces some *Chromatic Notes*, with Bindings and Intermixtures of *Discords*, or falls into some light Humor like a *Madrigal*, or what else his fancy shall lead him to: but still concluding with something which hath Art and Excellency in it.

Of this sort there are many Compositions formerly made in England by *Alfonso Ferabuzio*, *Coperatio*, *Lupo*, *White*, *Ward*, *Mico*, *D<sup>r</sup>. Adman*, and many others. Also by *M<sup>r</sup>. Jenkins*, *M<sup>r</sup>. Lock*, and divers other excellent Men, Doctors and Bachelors in *Music*:

<sup>(a)</sup> *Fancies*, consist of a variety of movements in different times, something in the manner of *Concertos*, but rather in a more capricious style.

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

The next in dignity after a *Fancy* is a *Pavan*; which some derive from *Padua* in *Italy*; At first contrived for a grave and stately manner of Dancing, (as most Instrumental *Musick* was, *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) commonly consists of three Strains; each Strain to be played twice over. Now, as to any piece of *Musick* that consists of Strains, take the following Observations.

All *Musick* concludes in the Key of its Composition; which is known by the *Bass*, as hath been shewn. This Key has always other Keys proper to it for middle Closets. (see P. 23, 24) If your *Pavan* (or what else) be of three Strains, the first Strain may end in the Key of the Composition, as the last does; but the middle Strain must always end in the Key of a middle Close.

Sometimes the first Strain ends 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 a middle Close that both Strains may not end alike.

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

An *Allemand* (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 has commonly but two Strains, and

therefore the first ought to end in a middle Key.

In these, and other airy *Music* of Strains, which now pass under the common name of *Airs*, you will often hear some touches of Points or Fuges; but not continued, as in *Fancy-Music*.

I need not enlarge my Discourse to things so common, 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 the like (being untaught) though they had not so much Skill in *Music* as to write them down in *Notes*.

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

But let them be of some of the best esteemed Composers of the kind of *Music* you would wish to Compose in.

You need not seek Foreign 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 Compositions, 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 called a *Canon*.

Many of our Country-men have been excellent in this kind of *Music*: but none (that I meet with) have published any Instructions for making a *Canon*.

M<sup>r</sup>. *Elr ay Bevan* professes fair, in the Title Page of his Book; and gives us many Examples of excellent and intricate *Canons* of diverse sorts; but not one Word of Instruction how to make such.

M<sup>r</sup>. *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 M<sup>r</sup>. *Morley*, says, no general Rule can be given, our Business must be to try what helps we can afford a Learner towards the making 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, put your other *Descant* to those *Notes*.

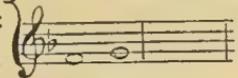
## § 2. CANON of two PARTS.

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 manner of it. The *Canon* shall be set in the 5<sup>th</sup>. above, and then your first *Notes* will stand thus:



By 5<sup>th</sup>. 6<sup>th</sup>. 7<sup>th</sup>. &c. above or below, is understood the distance of the *Key* between the beginning *Notes* of either Part.

stand thus:



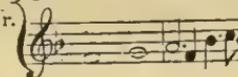
Having set down your beginning *Notes*, your next Business is, to fill up that vacant space in the second Bar, with what *Descant* you

please which may be done



Now, seeing that the following Part must also sing the same *Notes* in a 5<sup>th</sup>. above; it necessary follows, that you must move the said

in this Manner.

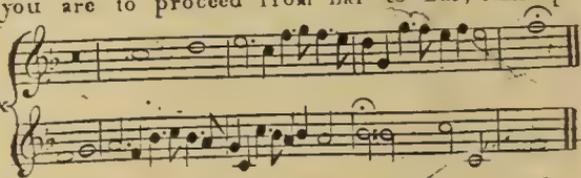


new *Notes*, to the upper Part; and apply new *Descant* to Them also: and in this manner you are to proceed from Bar to Bar; still ap-

plying 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

Ex



may suffice to let you see the way of it.

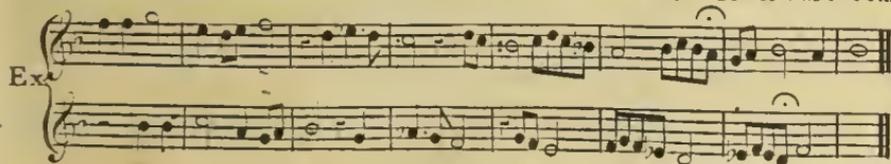
Take notice, that the *Canon* ends where you see the little *Arches* over both Parts. The rest is only

to make up the Conclusion, as we commonly do; unless we design the Parts to begin over again, and so 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, after a *Semibreve Rest*. The method is the same; only in This, we must remove the new added *Descant* downward, as before we carried it upward; still making new *Descant* to the last removed Notes.

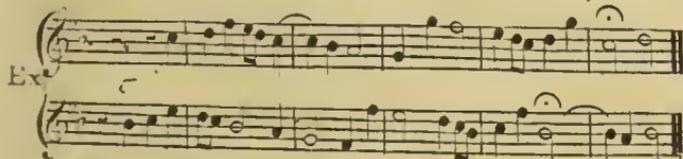


Whether your following Part come in after a *Semibreve* or *Minim Rest*, more or less, the method is the same; as you may see in the next that follows: In which the lower Part comes in after a *Minim Rest*.



Neither is there any more difficulty in setting your *Canon* a 2<sup>d</sup>. 7<sup>th</sup>. 9<sup>th</sup>. or any other distance either above or below, than in those which

I have already shown; as you may see by the next Example set in a 2<sup>d</sup>. above.



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. 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 Part come in, either above or below the Leading Part.

I will set down the beginning Notes of each Part, as I formerly did of a single Fuge, that you may see the Platform thereof Example 1.

That being done; the first Business is, to fill up the second Bar of the Leading Part, with some Note or Notes that will agree with the Part which comes in next, and add the said Note or Notes to each of the other Parts as in Example 2. Then fill up the third Bar of the leading Part with some Note or Notes which will 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.

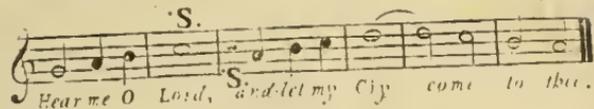
But if you perceive that your following Parts begin to run counter one upon another by these additional Notes; you must then try some other way; either by putting in a Rest, or by altering the course or Notes of the Leading Part; and in this particular it is (as M<sup>r</sup>. Morley said) that Canon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

Example  
of Three  
Parts in One

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

leading Part, set alone; with Marks directing where-  
 other Parts come in, as follows:

A 3 Part Canon in the 5<sup>th</sup> below and 4<sup>th</sup> above.

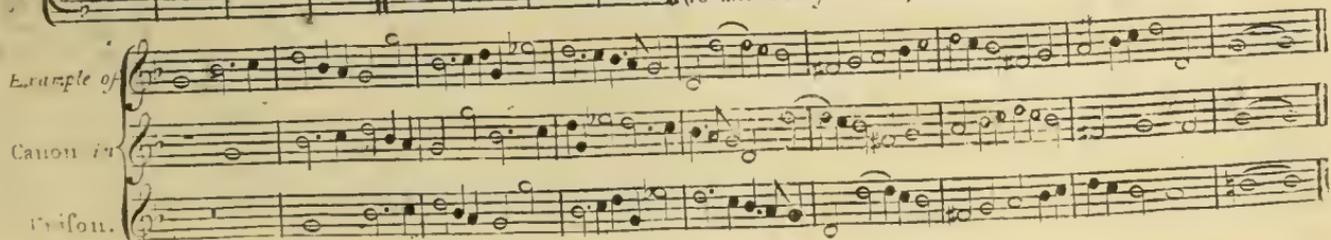
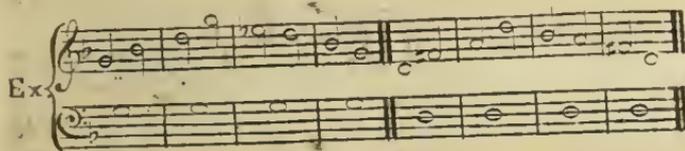


### § 4. Of CANON in UNISON.

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

But I will give you a clearer Idea of it: In reference to which, you must consider, that as each Part begins 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 Part move in the Concords of that Key.

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



## § 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 *Minim 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 *Descant Notes*.

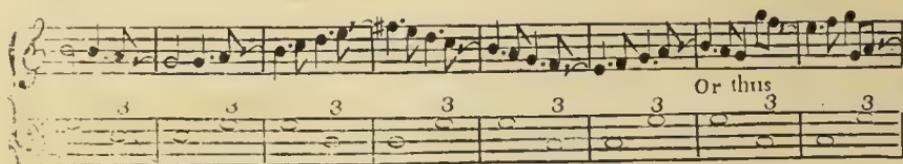
I will first shew the way of it upon *Semibreves*, moving by *Degrees*.

Ex. 

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* moves by *Leaps*.

In which the movement of your *Descant* must be from 3<sup>d</sup>. to 3<sup>d</sup>. and your *Leading Part* must also meet each *Note* of the *Ground* in a 3<sup>d</sup>. both which are easily effected, as you may see by the following *Examples*.



You may also break a *Minim* into two *Crotchets*, and set one of them an *Octave* above or below, when there is occasion for it.

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

A 4. *Voci. Canon in Unison 'to a' Ground.*

Musical score for 'A 4. Voci. Canon in Unison'. It consists of four staves. The top three staves are vocal parts in unison, and the bottom staff is a basso continuo line. The music is in 4/4 time. Above the first three staves, there are rhythmic markings: '3' under the first measure, '3 6 5 3' under the second, '3 6 5 3 6 5 3' under the third, and '3' under the fourth. The notes are mostly eighth and sixteenth notes, with some quarter notes.

4<sup>th</sup> You may also observe, in the leading Part (and likewise those that follow) two places, where a *Minim* is broke-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.

Here the Leading Part always begins upon a 2<sup>d</sup> to each Note of the *Ground*: Also a 6<sup>th</sup> and 5<sup>th</sup> follows the 3<sup>d</sup> to meet the next Note of the *Bass* when it rises one Degree; like what was shewn in the Example of Degrees.

I will now shew this *Canon* in plain Notes, that you may better perceive, the *Syncopation*, and how the Parts move from 3<sup>d</sup> to 3<sup>d</sup> except where the *Bass* removes but one Degree; in which places they make a Leap to a

Example.

Musical score for 'Example'. It consists of four staves. The top three staves are vocal parts in unison, and the bottom staff is a basso continuo line. The music is in 4/4 time. The notes are mostly eighth and sixteenth notes, with some quarter notes.

We will give one Example more in this way, upon longer Notes of the *Ground*; the Descant Notes, being made equal to them.

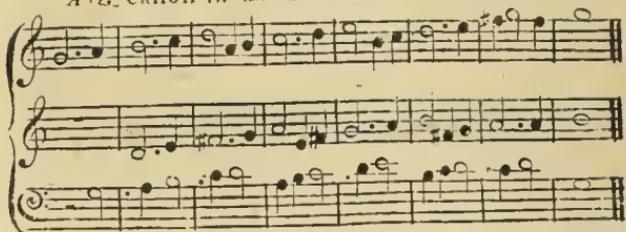
A 4. *Canon in Unison.*

Musical score for 'A 4. Canon in Unison'. It consists of four staves. The top three staves are vocal parts in unison, and the bottom staff is a basso continuo line. The music is in 4/4 time. The notes are mostly eighth and sixteenth notes, with some quarter notes.

In these *Syncopated Canons* you may observe, that Two of the Parts move up and down in an even Measure; the other Part (by its coming in upon an odd *Rest*) drives or breaks in between them.

After the same manner of Syncopation or driving, *Canons* may be made (though not upon a Ground) the Parts being set a 4<sup>th</sup>, 5<sup>th</sup>, or 8<sup>th</sup>, one from another, as you may see by the two following, made by the excellent<sup>e</sup> M<sup>r</sup>. *Matthews*, Lock Composer in ordinary to His Majesty.

A 3. Canon in the 8<sup>th</sup>. and 4<sup>th</sup>. below.



A 3. Canon in the 5<sup>th</sup>. below and 4<sup>th</sup>. above.



The Rule or Method of which is this; that the Parts whether Ascending or Descending proceed from 3<sup>d</sup>. to 3<sup>d</sup>. like the former two *Canons* in *Unison*: And break off to a 4<sup>th</sup>. the contrary way, to keep the *Canon* in due Decorum; which otherways, would Ascend or Descend beyond proper Limits.

The position of the Parts, is according to the Harmonical Division of an *Octave*, which has its 5<sup>th</sup>. in the lowest place. The Driving Part is the *Sub-octave*; as you may perceive in their Examples.

### § 6. of *CANON* a Note Higher or Lower.

**C**ANON a Note Higher, is when each Part comes in a  *Tone* or Note above another; as the next Example will shew; made by the forenamed M<sup>r</sup>. *Mat: Lock* (to whom I acknowledge my self much obliged, both for his suggestion and assistance in this Treatise.) This depends upon sight; and therefore no Rule to be given; except 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 the next Example shews, made by our first proposed Method; with some little reference to sight.

## Example

Which may be Wrote in one single Part, and marked in the following manner.

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 be known by the several *clips*, which denote those Keys, and 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

Canon Rising a Note each Repetition.

Ex.

Canon Falling a Note each Repetition.

Ex.

### § 8. of RETROGRADE CANON or CANON RECTE & RETRO.

SOME Canons are made to be Sung *Recte* & *Retro* (as it is called) that is Forward and Backward; or one Part Forward and another Backward. 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. That 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 that 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 played or sung forward and backward (much to the same effect) which is, by making the Parts double, as two Trebles, two Basses, &c. as the next Example shews.

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, while the other sings forward; you must then turn one of the *Trebles*, and likewise, one of the *Basses*, the contrary way; and join 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:

Also, two may sing the *Treble*, one forward, the other backward; and other two, the *Bass*s in like manner; and then it is a *Canon* of four Parts in two.

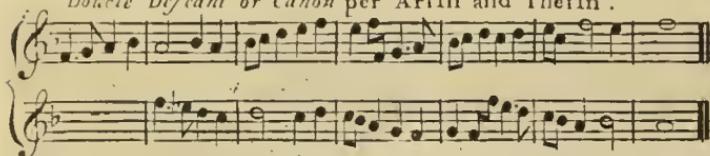
In the same manner you may compose Six Parts in Three; or Eight Parts in Four, by adding two *Counter Tenors*, or two *Tenors*, or both; and then joining their ends together, as we did those *Trebles* and *Basses*.

By what has been shown, I suppose you see the way of *Retrograde Descant*. But I must caution you, not to set any *Notes* with *Dots* after them, in this way of *Recte & Retro*; because the *Dots*, in the *Retro*, will stand on the wrong side of the *Notes*. Also, you must be vary how you use *Discords* therein; lest, when the *Revert* or *Retro*, they hit upon the beginning instead of the latter Part of the *Note*.

### § 9. ( ) Of *Double DESCANT*.

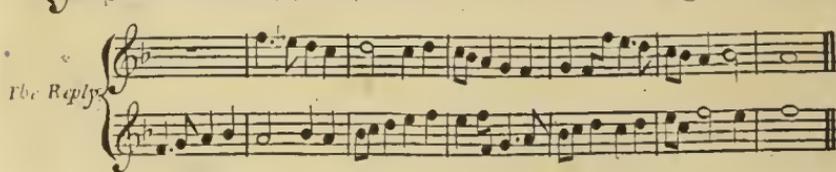
It is called *Double Descant* when the Parts are so contriv'd, that the *Treble* may be made the *Bass*, and the *Bass* the *Treble*. I will give you the Example of it in *Canon; per Arfin & Thefin*, that (for brevity) I may comprise both under one; as in the next Example.

*Double Descant or Canon per Arfin and Thefin.*



This may seem a difficult business to one that is not very ready in his sight, but I shall render it as plain and easy 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 perceive in the next Example.

But you must not use any 5<sup>th</sup>. 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<sup>th</sup>s. will be changed into 4<sup>th</sup>s.



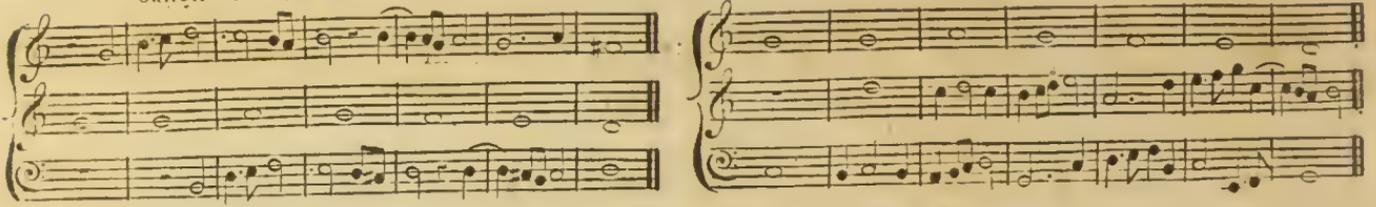
The *Canon* begun in *Unison*, which in the *Reply* is changed into an 8<sup>th</sup>. But the same Method serves in what distance soever it be set.



6<sup>th</sup>. 9<sup>th</sup>. or any other distance either above or below; as you may see by the two following Example.

Canon in the 13<sup>th</sup>. below.

Canon in the 9<sup>th</sup>. above.

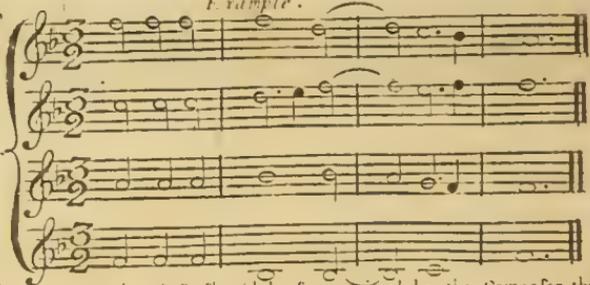


### § II. Of CATCH or ROUND.

Must not omit another sort of Canon, in more request and common use (though of less dignity) than all those which I 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*. (\*)

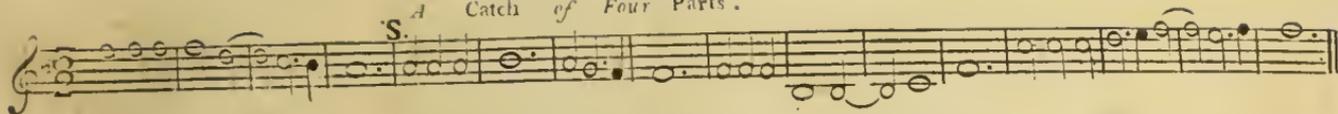
Example.



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 the following Example.

(\*) See the Works of which when properly chose, should be so contrived by the Composer, that when sung, the different Voices may Catch at it, speak and reply to each other; as may be seen in *Jack thought a Topick* composed by the excellent Mr. Henry Purcell.

A Catch of Four Parts.



Having given you these Lights and Instructions for the Contrivance of *Canon*, which is the last and (esteemed) the most intricate 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*. The *Practice* that brings *Experience*, and *Experience* begets that *Knowledge*, which improves all *Arts* and *SCIENCES*.

FINIS.