

0

AN INTRODUCTION

To the Skill of
MUSICK.

In two Books.

First, a brief & plain Introduction to Musick,
both for singing, and for playing on the Viol.
By J. P.

Second, The Art of Setting or Composing of
Musick in Parts, by a most familiar and easie
Rule of Counterpoints. Formerly published
by Dr THO. CAMPION: but now re-
printed with large Annotations, By
Mr. CHRISTOPH. SYMPSON,
and other Additions.



London, Printed for *John Playford*, & are sold at his
shop in the Inner Temple, 1655.



The Preface to all Lovers of Musick.



Here is nothing that more conduces to the prosperity and happinesse of a Nation, than the good education of youth and Children. In the which the Philosopher requireth three Arts especially to be taught them, (Grammar, Musick, Gymnastick) the last for the exercise of their Limbs in Activity and feats of Arms. The other two for the ordering of their Voyces in Speech and Song: namely to speake and to sing, are of Nature; and therefore the rudest Swaines of all Nations, doe make this double use of their articulate Voyces: but to speake well, and to sing well, are of Art. So that among the best witts of the most civilized people, none attained unto per-

A

fection

The Preface

fection in either facultie without the Rule and precepts of Art. Quintilian writeth, that Grammar cannot be perfect without Musick, and that in his Time the same men taught both; and concludeth the speciall necessity thereof in the breeding of children, partly from its naturall delight, and partly from the efficacy it hath in moving affections and vertues. It also conduceth much to the health of the boay, for singing is a speciall means to clear and strengthen the Lungs, for such as often exercise their voyce and Lungs need not feare Althma or Consumption, and it is also a knowne remedy against the impediment of speech, as stammering and bad utterance. Venerable Bede writeth that no Science, but Musick; may enter the doores of the Church; for by it we prayse and praise the Creator of the World. This use did the religious King David (the man after Gods own heart) make of it who was a skillfull practicer both of V. c. all and Instrumentall Musick, set to his sacred and Eloquent and Majestick Hymnes, which himselfe compos'd both for the praise of the service of his gracious God, who had done many wonders for him, and also to remaine for the use of his Successors, Devotions; and Patterns, to be learned

to the Reader.

ned and exercised, and imitated of Gods people, in all Ages and Languages to the end of the world: The example of which, many Christian Princes, Kings, and Emperours, did follow with like Zeale and Devotion. Constantine the great for the honour of Divine Service began the Church Song. Theodosius the Emperour in the midst of the Congregation did likewise lead in singing the Hymns unto God. The Emperour Justinian did himselfe Compose a Song, which began, The onely begotten Son and Word of God, and gave it to the Church of Constantinople to be Sung. Also to come nearer our Times, the Emperour Charles the fifth, surnamed the Great, whensoever hee came to any Citty, he went to the Psalmodi and sang himselfe: appointing to his sonnes and other Princes the Lessons to be sung. Likewise Henry the eight King of England, did not onely sing his part sure, but (as Erasmus testifies to his knowledge) did Compose a service of 4. and 6. parts: Neither was Musick a stranger in this Land many hundred of yeares before his Time, since our Ancestors tell us that the Britains had Musicians before they had Books; and the Romans (who were not too forward to magni-

The Preface

And since other Nations confess the Druids and Bards had over the peoples affections by Recording in Songs the Deeds of Heroick Spirits, their very Lawes and Religion being sung in Tunes, and so without letters transmitted to posterity. The Duke of Venosa, a late Italian Prince, Composed many excellent rare Songs. The Landgrave of Hessen who of latter times was so excellently skil'd in Musick, that hee Composed 9. or 10. Sets of Motets and Anthems (and for his recreation was his owne Organist) in his Chappell. Many men persons of Honor have been studious in Musick: it would fill a large Volume to rehearse all that have been writ in the praise and Antiquity of Musick, which might be gathered out of the Scripture, and also the works of the Ancient Fathers, Historians Philoophers and Poets. Henricus Stephanus reporteth, that hee saw in London a Lyon that left his meat to heare Musick. Elianus writes, that of all Beasts there is none that is not delighted with Musick but onely the Ass; seeing therefore (ingenious Reader) this Mysteri-ous and Cœlestiall Art, for the Antiquitie, for the Authors, the various uses and effects thereof, through his various Mooves, Melodie and Harmony,

to the Reader.

mony, with their Sweet Ornaments (both humane and Divine) hath ever been had in great estimation. Therefore those who are Lovers of it must allow Musick to be the gift of God, yet like other his graces and benefits, it is not given to the Idle: They that will have it must reach it to them with the hand of Industry, to put in practise the inventions and workes of skilfull Artifts; this Nation being not so well stor'd as many forrain Countreyes have been and are with bookes of instructions for this Divine Science of Musick; what have beene printed in this Nation are on-ly two worthy of perusall, viz. Mr. Morleyes introduction, Printed An. Dom. 1600. M. Butlers Principles of Musick printed An. Dom. 1663. both of which are very rare & scarce to be attained, by reason the impressions of them are long since sold off; Therefore Courteous Reader having lately been desired by some M^{rs}ters to Print the Scale of Musick, or Gam ut, in a halfe sheet of Paper, to put in a Schollers Booke, to save the pains of writing; which I intended only to have done; but upon second thoughts I have altered my mind, and made the addition of some necessary plain Rules for the better understanding thereof, and the helpe of beginners both for Song and Vi-

The Preface

oil. I confesse, men better able then my selfe might have spared my pains, but their shewisse, and modesty (being as I conceive unwilling to appear in Print about so small a matter) hath put me upon the work, which I count very usefull, though with the danger of not being so well done, as they might have performed it. The Rules of all Arts ought to be delivered in plain and briefe language, and not with flowers of Eloquence; and so this work is more suitable to my abilities.

The work as it is I must confesse is not all my owne, some part of it was collected out of other mens writings, which I hope will the more commend it: and if the brevity, plainnesse, and usefullnesse thereof may beget acceptaunce with thee, it will encourage mee to doe thee more service in other things of this nature.

Thine to the utmost

of his endeavours,

Jahn Plar



A TABLE

*Of the severall matters contained in
this Booke.*

CHAP. I.	Of the <i>Scale of Musick</i> , called the <i>Gammus</i> , and of the <i>originall</i> , and the use thereof,	Page 1.
CHAP. II.	Of the <i>Cliffe</i> or <i>Cleaves</i> , the number and use.	8.
CHAP. III.	For the <i>Proving your Notes</i> or the knowing the places of your <i>Notes</i> in their <i>severall Keyes</i>	10.
CHAP. IV.	Rules for the <i>naming your Notes</i> in any <i>Cliffe</i> .	10.
CHAP. V.	Of <i>Tones</i> or <i>Tunes</i> of <i>Notes</i>	14.
	Of <i>Cords</i> and <i>Discords</i> .	15.
CHAP. VI.	Of <i>Notes</i> their <i>Names</i> and <i>Proportions</i> their <i>Rests</i> with directions for keeping <i>Time</i> .	16.
CHAP. VII.	Of the four severall <i>Moods</i>	18.
CHAP. VIII.	Of the <i>Five Moods</i> used by the <i>Ancient Gracians</i>	23.
CHAP. IX.	A Table setting forth the names of the <i>Notes</i> in all <i>small Cliffs</i> .	27.
	CHAP.	

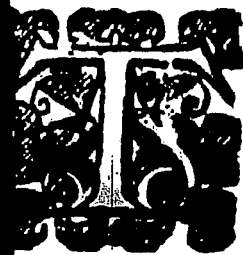
A Table &c.

CHAP. X. Of Tuning the <i>Viola</i> .	Page. 29.
Plays Songs for the first Tuning the <i>Voysse</i> , to which is added some short Songs or <i>Ayres</i> for beginners.	32.
Directions for the playing on the <i>Violl de Gambo</i> .	41.
A Table wherein a yong learner may find all his Notes on the <i>Violl</i> either <i>Flat</i> or <i>Sharp</i> according to the Rules of the <i>Gambo</i> , as they are placed on the six strings of his <i>Violl</i> .	46.
Directions for the Tuning the <i>Treble</i> , <i>Tenor</i> , or <i>Basse Violl De Gambo</i> , as they are used in <i>Confers</i> .	49.
Short Lessons for beginners on the <i>Basse</i> or <i>Treble Violl</i> .	51.
Of the <i>Treble Violin</i> , with directions for the Tuning thereof.	54.

RULES FOR SONG.

CHAP. I.

Of the Scale of *MUSICK*, called the
Gam-Ut.



He *GAM-UT* is the Ground and Foundation of *Musick*, both Vocall and Instrumentall; and as *Ornitobarchus* reporteth; it was composed by *Guido Arezzus* about the year 960. who also in six syllables, which he found in the first Saphicke of the Hymn of *S. Johannis Baptista*, saith.

UT queant laxis *RE*sonare fibris
*MI*ra gestorum *FA*muli tuorum
*SOL*ve poluti *LA*bii reatum.

It is supposed hee drew the six names of the Notes, *viz.* *UT*, *RE*, *MI*, *FA*, *SOL*, *LA*, which were so generally taught and practised in the same order, ascending and descending

scending : but in these latter times, fowre of them are onely in use, which are SOL, LA, MI, FA ; so that UT and RE, are changed into SOL LA, and these fowre being found to bee sufficient for the expressing of the severall sounds, and lesse burthen some to the memory.

Besides these names of the *Notes*, there is used in the GAM - UT seven Letters of the Alphabet, which are set at the beginning of each Rule and Space, as G. A B. C. D. E. F. and of these there are three *Septenaries* ascending one above the other, G. being put first, which is according to the third Letter in the Greek Alphabet called *Gemma*, and is made thus Γ, in token that the first derivation thereof was from the ancient Greeks.

These seven Letters of the Alphabet are called the seven *Cliffes*, or more properly *Classes*, the other names or syllables adjoyned to them, the *Notes* ; And by these three *Septenaries* are distinguished the severall tones or sounds, which the Scale is divided into : First the *Basse*, which is the lowest part ; the second the *Meane*, or middle

dle part ; the third, the *Treble*, or highest part, so that according to these three *Septenaries*, *Gam-ut* is the lowest Note, and *Ela* the highest. And this the usuall *Gam-uts* in Mr. *Morley* and others, do not exceed ; but it is well knowne that there are many Notes in use, both above and below exceed that compass, both in Vocall and Instrumentall Musick, and therefore ought not to bee omitted ; for the Compass of Musick ought not to be confin'd: for though there be but three *Septenaries* in the *Gam ut* of the Alphabet, which expresse the severall sounds, yet if occasion requires, you may ascend one more higher, for it is but the same again, onely eight Notes higher; or if occasion require, you may descend lower then *Gam-ut* another *Septenarie*, they will be the same to those above, onely eight Notes lower, and it is usuall to distinguish them thus :

Those above *Ela* are called Notes in *Alt*, as *F fa ut*, and *G sol re ut*, &c. in *Alt* : And those below *Gam-ut* are called *double Notes*, as *Double F fa ut*, *E la mi*, &c. as being *Eights* or *Diapasons* to those above *Gam-ut*, I have

therefore in the *Gam-ut* of this Booke expressed them in their right places : The *Gam-ut* is drawne upon foureteene *Rules*, and their *Spaces*, which comprehend all *Notes* or sounds usuall in *Musicke* either *Vocall* or *Instrumentall*, though when any of these parts which it is divided into, come to be prickt out by it selfe, five lines is onely usuall, as being sufficient to containe the compasse of *Notes* thereto belonging, if there be a *Note* that extends higher, it is usuall to adde a line in that place with a pen. But for *Lessons* for the *Organ*, *Virginalls*, or *Harp* two staves of six lines together are required, one for the left hand or lower *Keyes*, the other for the right or upper *Keyes*.

Therefore he that means to understand what hee sings or playes, must study to be perfect in the knowledge of the *Gam-ut*, and to have it perfectly in his memory without booke, both forwards and backe, and to distinguish *Cliffs* and *Notes*, in *Rule* and in *Space*; for by knowing the *Notes* places, their names are easily known.

This Scale or *Gam-ut* hath three Columns which shew the names of the *Notes* ascending

ding and descending in their severall Keyes: the first Columnne is called *B Duralis* or *B sharp*, as having no flat in *B mi*, & then your notes are called as they are there set down: the second is *B proper*, or *B Naturalis* which hath a *B flat* in *B mi* onely: the third is called *B fa* or *B Mollaris*, having two *B flats*, the one in *B mi* the other in *E la mi*, & in these three observe this for a Generall Rule, that what name the Note of any Key hath, the same name properly hath his eight above or below him, be it either in Treble, Meane, or Bass.

There is an old Meeter, though not very common, yet it containes in it many pithy Rules of the Theorick part of Musick, which are worthy to be observed of those who are yong beginners, and as it falls in our severall Chapters I shall insert it; it begins thus:



*To attaine the skill of Musicks Art,
Learne Gam-ut up and downe by heart,
Thereby to learn your Rules and Spaces,
Notes names are known knowing their places.*

The Gamvt or Scale of Musick

with the Names of the Cleaves and Notes in
there Seyerall Keyes

The Treble or highest Keyes
The Meane or middle Keyes
The Base or lowest Keyes

aa	la mi re	la	la	mi
gg	Sol re vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
E	la	la	mi	b fa
D	la sol	Sol	la	la
C	Sol fa	fa	Sol	Sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	Sol re vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
E	la mi	la	mi	b fa
D	la sol re	Sol	la	la
C	Sol fa vt	fa	Sol	Sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	Sol re vt	Sol	Sol	la
F	fa vt	fa	fa	Sol
E	la mi	la	mi	b fa
D	Sol re	Sol	la	la
C	fa vt	fa	Sol	Sol
B	mi	mi	b fa	b fa
A	re	la	la	mi
G	Famvt	Sol	Sol	la
FF	fa vt	fa	fa	Sol
EE	la mi	la	mi	fa
DD	Sol re	Sol	la	la
CC	fa vt	fa	Sol	Sol

(B Durais) (B Naturalis) (B Mollaris)

1 2 3

A Second Table of the *Scale* or *Gam-ut*, in which every Key or Note is put in his proper place, according to the two signed Cleaves of the Basse and Treble, ascending from the lowest Note of the Basse, to the highest in the Treble.

D la sol E la F fa ut G sol re ut A la mi re
F fa ut G sol re ut A la mi re B fa b mi C sol fa
A la mi re B fa b mi C sol fa ut D la sol re E la mi
B mi C ta ut D sol re E la mi F fa ut G sol re ut
CC fa ut DD sol re EE la mi FF fa ut Gamut A re
 B 4 Chap

C H A P. II.

Of the Cliffs or Cleaves.

IN the *Gamm-ut* (as I said before) is contained three *Septenaries* of Letters, which are G. A. B. C. D. E. F. these seven Letters are set at the beginning of each *Rule* and *Space*, and are called the seven *Cleaves*; of these seven, four is onely usuall: the first is the *F fa ut Cleave*, which is onely proper to the Bass, or lowest part, and is thus signed or marked F . The second is the *C sol fa ut*, which is proper to the middle, or inner parts, as Tenor, Counter-Tenor, or Meane, and he is thus signed or markt. C The third is the *G sol re ut Cleave*, which is onely proper to the Treble, or highest, and is signed or marked thus G .

These three *Cleaves* are called the three signed *Cleaves*, because they are alwayes set at the beginning of every line of a Song, or Lesson; for *Cleave* is derived from *Clavis*, which signifies a *Key*, for by this *Key* the places

places of all the Notes in the Song are known.

The fourth is the *B Cleaves*, which is proper to all parts, as being of two natures or properties, that is to say, *Flat* and *Sharp*, and doth onely serve for that purpose for the flattening and sharpening of Notes, and therefore hee is called *B fa*, *B mi*: the *B fa* signifies *Flat*, the *B mi* *Sharp*. The *B fa* or *B flat*, is known by this marke \flat and the *B mi*, which is *sharp* by this \sharp .

But these two Rules observe of them both: First the *B fa* or *B flat* doth alter both the name and property of the Notes before which he is placed, and they are called *Fa*, making them halfe a tone or sound, lower then they were before.

Secondly, the *B mi* or *B sharp* alters the property of the Notes before which he is placed, but not their names; for hee is usually placed either before *fa* or *sol*, and they retain their names still, but their sound is raysed halfe a tone or sound higher.

C H A P III.

*A briefe Rule for the proving the Notes in any
Song or Lesson.*

First observe with what *Cleave* your Song or Lesson is signed with at the beginning, if it be the *G sol re ut*, then if the Note be above, you must begin at *G sol re ut*, and assigne to every Space and Rule a *Key* according to your *Gam ut*, ascending till you come to the Rule or Space where the Note is set: If a Note below your *Cleave*, then you must prove downwards to him, saying your *Gam ut* backward, assigning to each Rule and Space a *Key*, till you come to his place. So that by this knowing what *Key* of your *Gam ut* your Note is set in, you will easily know his name, the next Chapter directing you an infallible Rule for it.

C H A P.

CHAP. IV.

Contayning a plaine and easie Rule for the naming your Notes in any Cleave.

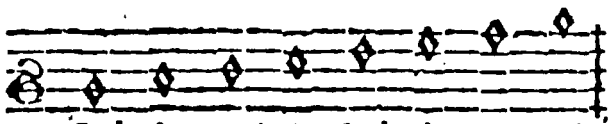
HAVING observed the fore-going Rule of proving your Notes to know their places, you may easily know the names also, if you follow this Rule : First, observe that *Mi* is the principall or master Note, which leads you to know all the other ; for having found out him, the other follows upon course, and this *Mi* hath his being in fowr severall places, but he is but in one of them at a time ; his proper place is in *B mi* : but if a *B fa*, which as a *B flat* (as is mentioned in cha. 2.) be put in his place, then he is removed into *E la mi*, which is his second ; but if a *B flat* bee placed there also, then he is in his third place, which is *A la mi re* ; if a *B flat* come there also, then he is removed into his fourth place, which is *D la sol re*, so that in which of these he is, the next Notes above him ascending, are

F a

Fa sol la, Fa sol la twice, and then you meet with your *Mi* againe, for hee is found but once in eight Notes : In like manner, the Notes next below him descending, are *La sol fa, La sol fa*, and then you have your *Mi* againe : I shall heere insert the old Meeter, with severall examples of the Notes, for the more easie understanding thereof in the severall places.

*No man can sing true at first sight,
Unlesse he names his Notes aright;
which soon is learnt if that your Mi
You know where ere it be.*

1. *If that no flat be set in B,
Then in that place standeth your Mi.*

Example: 

Sol la Mi fa Sol la ja Sol.

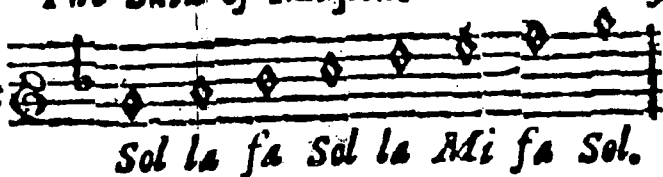
2. *But if your B alone be flat,
Then E is Mi be sure of that.*

Examp.

The Skill of Musick.

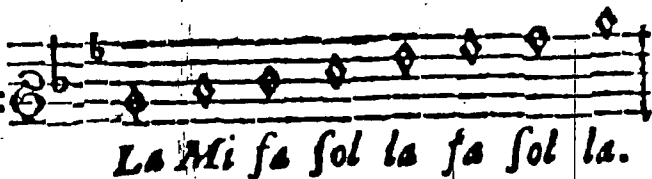
13

Example



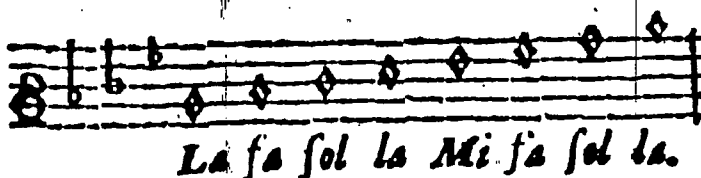
3. *If both be Flat, your B and E,
Then A & Mi heer you may see.*

Example:



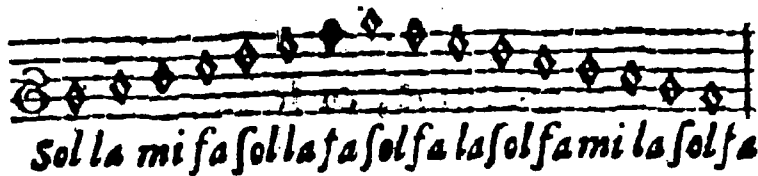
4. *If all be Flat, E, A, and B,
Then Mi alone doth stand in D.*

Exam.



*The first three Notes above your Mi,
Are fa sol la heer you may see;
The next three under Mi that fall,
Them la sol fa you ought to call.*

Ex.



If you sing true without all blame,
You call all Eights by the same name.

Sol la fa Sol Sol fa la sol.

Ex

Sol la fa sol Sol fa la sol

C H A P. V.

Of Tones, or Tunes of Notes.

Observe that the two B. Cleaves before mentioned are used in Song for the Flattening and Sharping Notes. The B flat changeth *mi* into *fa*, making him a Semitone or halfe a Note lower: and the B sharp raiseth the Note before which he is set halfe a Tone or sound higher, but alters not their names, so that from *Mi* to *Fa*, and likewise from *la* to *fa* is but halfe a Tone, or an imperfect second which is called a Semitone, betweene any two other Notes is a whole Tone, or sound, as from *fa* to *sol*,
from

from *sol* to *la*, and from *la* to *Mi*, are whole Tones, which is a perfect sound. And this may be easily distinguished if you trie it on the frets of a *Fiol*, you shall perceive plainly that there goes two frets to the stopping of a whole Note, and but one fret to a half Note ; so that it is observed that *Mi* and *fa* doe serve for the flattening or sharpening the other ordinary Notes in the Scale, and they being rightly understood , the other Notes are easily applyed to them ; for if *G sol* be ut have a sharp set before him , it is *A la mi* re flat , and *B mi* flat is *A re* sharp, and *C. fa* ut sharp is *D sol. re* flat , &c. as being of one and the same sound. And it is observed that a *Diapason* or perfect eight contains five whole tones and two halfe tones , that is in all the seven naturall sounds, or Notes besides the ground, what flats or sharps so ere there be.

For a Discourse of Cords, and Discords, I shall onely name them.

Concords.

Perfect Cords are these, a sixth, eighth, with their Compounds or Octaves.

Imper-

Imperfect Cords are these, a third, a sixth, with their Compounds, all other distances reckoned from the Basse are Discords.

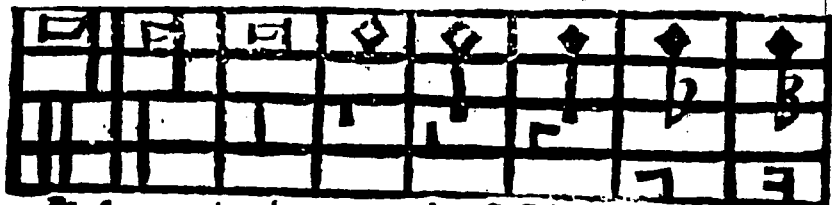
CHAP. VI.

The Notes, their names, proportions, and their Rest or pauses; with directions for keeping Time.

The Notes. Their Rests or Pauses.

Large. Long. Brief. Semibrief. Minim. Crochet. Quaver. Semiquaver.

8 4 2 2 4 8 16



By Augmentation.

By Diminution.

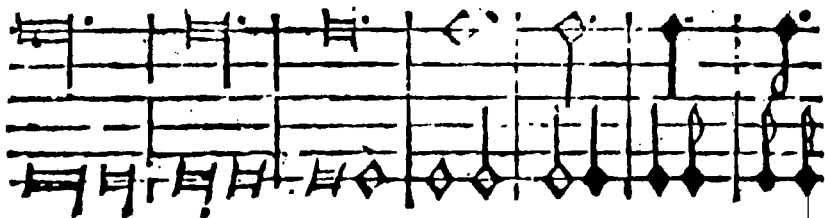
IT is to be observed, that Notes have two names, one for Tune, as *Sol la mi fa*; the other for Time, or prolongation of sounds, as 1. the *Large*, 2. the *Long*, 3. the *Brief*

Briefe, 4. the *Semibriefe*, 5. the *Minim*, 6. the *Crochet*, 7. the *Quaver*, 8. the *Semiquaver*: and these eight Notes are thus distinguished; the *Large* being the first and longest sound, the rest as they follow one another are half the proportion of the Note before him. The *Semibriefe* being the master Note; for in Songs or Lessons all Times are kept to his value, which is the hand up and down. If it be a *Long* (which is a Note of Augmentation) it is four *Semibriefs*, which is the hand four times up and down: If Notes of Diminutions, as *Minims* and *Crotchets*, Then such a proportion of them as amount to the value of one *Semibriefe* is a Time, which is the hand up at one *Minim*, and downe at the other.

These Notes have oftentimes a diminution or addition of a pricke which follows them, which is for the continuing or prolonging of the sound of that Note it follows, and the prick is halfe as much as the Note which it followes: for example, if a prick bee set after a *Semibriefe*, that prick addes a *Minim* more to him, and the *Semibriefe* which was before but a *Minim*

is now made to contain three Minims ; the like is to the other Notes.

Example :



*The usuall Moods may not beer be mist,
Inthem much cunning doth consist.*

CHAP. VII.

*Of the Moods or proportions of the Time,
or measure of Notes.*

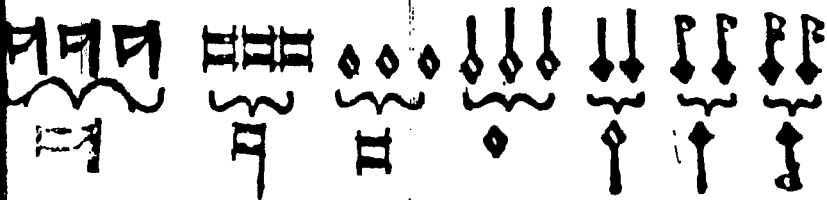
There are foure Moods , that is to say,
the *Perfect of the More* , The *Perfect of
the lesse* , The *Imperfect of the More* , The *Im-
perfect of the Lesse* : all these four have been
of much use in former times, but what late

late Masters of Musick have composed either for Voice or Instrument, make use onely of the two latter; that is to say, the *Imperfect of the More*, the *Imperfect of the Lesse*, one being called the Triple Time, the other the duple, or Common Time; however I will give you the definition of all foure in their order, and bee more large upon the two latter, because of most use to all yong Practitioners.

The *Perfect of the More* is when all go by three, as three Longs to a Large, three Briefs to a Long, three Sembriefs to a Brief, three Minims to a Sembriefe, and his signe or marke is thus $\odot 3$.

Example.

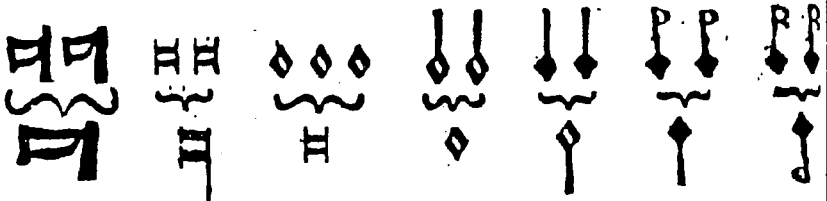
The Perfect of the More.



The *Perfect of the Lesse*, is when all go by two, except the Sembriefes, as two Longs to a Large, two Briefs to a Long, three Sembriefs to a Briefe, two Minims to a Sembriefe,

briefe, &c. and his signe or marke is made thus (i) 3. Example.

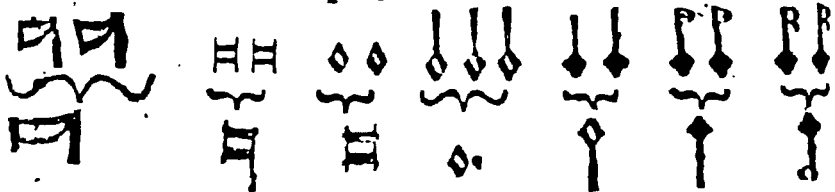
The Perfect of the Lesse.



The Imperfect of the More, is when all goes by two, except the Minims, which goes by three; as two Longs to a Large, two Briefs to a Long, two Sembriefs to a Brief, three Minims to a Sembriefe, with a pricke of Augmentation (else it would not bear the proportion of three Minims, which is called a Time) and two Crochets to a Minim, &c. His Mood is thus signed C , and this is called the Triple Time.

Example.

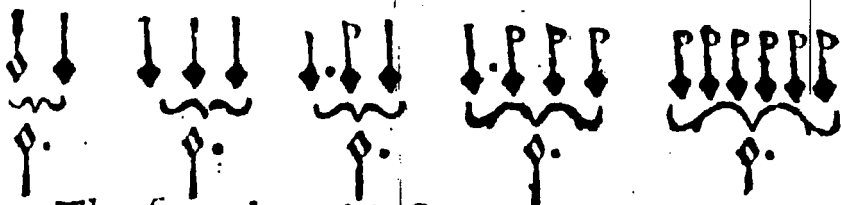
The Imperfect of the More.



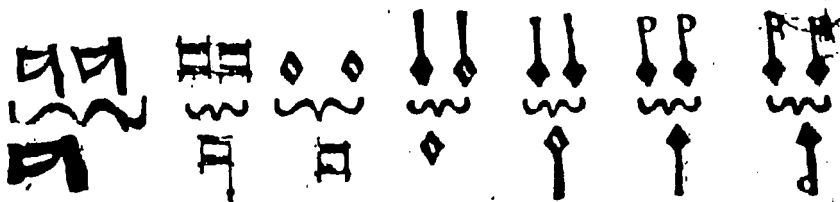
This

This Mood is much used in *Ayery Songs* and *Galliards*, and is usually called *Galliard* or *Triple time*, and this *Triple time* is in some Lessons, as *Corantoes*, *Sarabands*, and *Jiggs*, brought into a Measure, as swift againe, for as before three Minims or Sembriefs, with a prick made a Time, in this three Crochets makes a Time, or one Minim with a prick, and this measure is knowne by this signe or mark 3j, which is usually called *Three to one*.

Example.



The fourth and last Mood, which is the *Imperfect of the lesse*, is when all goes by two, as two Longs to a Large, two Briefs to a Long, two Sembriefs to a Briefe, two Minims to a Sembriefe, two Crochets to a Minim, &c. and this is called the *Duple* or *Sembriefe Time*, and this *Mood* is thus marked C1, and is usuall in Songs, Fantasies, Pavins and Almans, and the like.

The Imperfect of the lesse.

Havin in this Chapter given you the Definition of the foure Moods now used and their proportions of Time, and also the severall Notes and their quantities and proportions, for the true keeping of Time in all Songs or Lessons, I thinke it not amisse, by way of discourse, to give you a short account of the five Moods used by the ancient Græcians in their severall varieties of their Musick, out of Mr. *Butlers* learned Treatise of Musick, Intituled, *The Principles of Musick.*

CHAP. VIII.

The five Græcian Moods their Names.

1. *The Dorick*, 2. *the Lydian*, 3. *the Æolick*,
4. *the Phrygian*, 5. *the Ionick*.

1. **T**He *Dorick Mood* consists of sober, slow timed Notes (counterpoint) which in composition of parts goes Note for Note, be they of two, three, or four parts, as is usuall in Church Tunes to the usuall Psalms, by Mr. *Ravenscroft* and others in foure parts, and other pious Canticles in meeter; and this *Dorick* had his name from *Doria*, a civill part in *Greece* neare *Athens*.

2. The *Lidian Mood* was used to grave, full, solemn Musick, Discant or Composition being of slow time fitted to sacred Hymnes, as Anthems, or spirituall Songs in prose, sometimes in verses alone, and sometimes in a full *Chorus* of foure or five parts. This *Mood* had its derivation from the famous River in *Lidia* called *Pasolus*, and the winding

winding retrograde *Meander*, representing thereby the admirable varieties of Sounds in Musick in its passing by the chiefe Cities of *Philadelphia* and *Sardis*, being the Royall seat of the rich King *Croesus*.

3. The *Aelick Mood* was that which was of a more Ayery and soft pleasing sounds, as your *Madrigals* or *Fals's* of five and six parts, which were composed for Viols and Voyces by many of our Excellent English Authors, as Mr. *Morley*, *Wilkes*, *wilbey*, *ward*, and others, and had his derivation from *Aelia* (a kingdome of *Aelus*) whence hee is saigned to send his rushing windes, the which do resemble this Mood, that is so commixt with fancy and Ayery sounds.

4. The *Phrygian Mood* was a more warlike and couragious kinde of Musick, expressing the Musick of Trumpets and other Instruments used of old, exciting to Arms and activity, as *Almans*, and the like. This *Mood* had its derivation from *Phrygia* (a Region bordering upon *Lydia* and *Caria*) in which is *Cios* that martiall Town, and the most

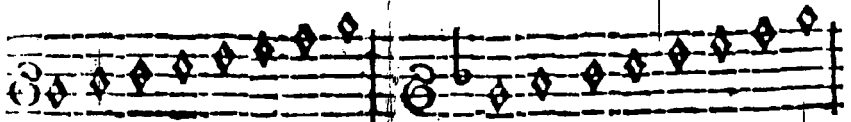
most high hill *Ida* famous for the *Trojan War*: and many Historians have written of its rare effects in warlike preparations. (*Suidas in litera T.*) writes of *Timotheus* a skilful Musitian, that when *Alexander* the Great was much dejected in his minde, and loath to take up Armes, hee with his *Phrygian* Flute expressed such excellent Sounds and varieties of Musick that the Kings passions were immediately stirred to war, and ran presently and tooke up Arms. But the story of *Ericus* Musitian, passes al, who had given forth that by his Musick he could drive men into what affections he listed; being required by *Bonus* King of *Denmarke* to put his skill in practise, he with his *Harp* or *Polycord Lyra* expressed such effectual melody & harmony in the variety of changes in several *Keyes*, and in such excellent *Fugg's* and sprightly *Ayres*, that his Auditors began first to be moved with some strange passions; but ending his excellent voluntary with some choice Fancy upon this *Phrygian* *Mood*, the Kings passions were altered and excited to that height, that hee fell upon his most trusty friends which were neare him:

him, and flew some of them with his fist for lack of another weapon, which our Musitian perceiving ended with the sober *Doric*: the King came to himselfe and much lamented what hee had done. This is recorded at large by *Crantzim lib. 5. Danie cap. 3.* and by *Saxo Grammaticus lib. 12. Hist. Danie* and others.

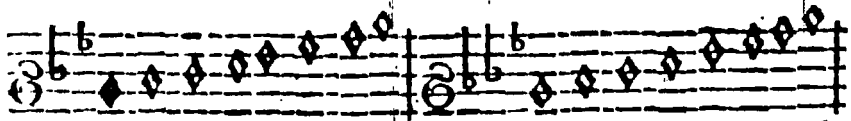
5. The *Ionick Mood* was for more light and effeminate Musick, as pleasant, amorous Songs, Coranto's, Sarabands and Jigs, used for honest mirth and delight in Feasts and other merriments. This Mood had its derivation from the *Ionian* of *Ionis*, which lies betweene *Aolia* and *Caria* a situation full of all pleasure, whose plenty and Idleness turned their honest mirth into lasciviousness. By this Mood was the *Pythagoreans Hunts* or morning Musick, which wakened and roused their dull spirits to study and action. The abuse of this Mood is soone reformed by the sober *Doric*, for what this excites above moderation, the other drawes into a true *Dicorum*.

C H A P. I X.

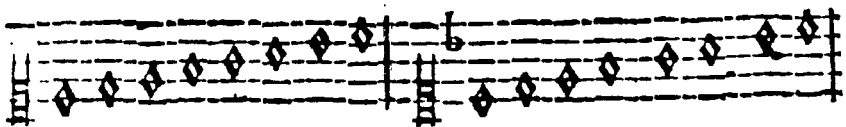
Being a Table of the Names of the Notes in all
 usuall Cleaves.
 To which is added the severall Adjuncts used in
 Musick.



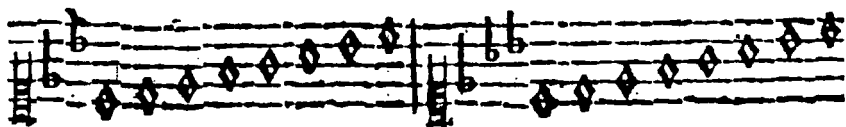
Sol la mi fa sol fa sol sol la fa sol la mi fa sol



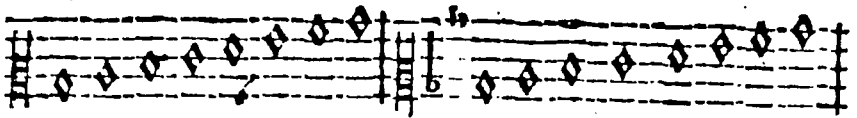
la mi fa sol la fa sol la la fa sol la mi fa so. la



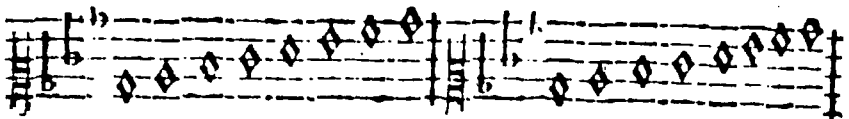
fa sol la fa sol la mi fa sol la mi fa sol la fa sol



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

Ans Introduction to

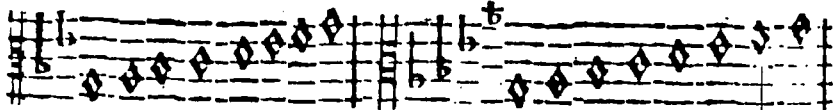
mi fa sol la fa sol la mi fa sol la mi fa sol la fa



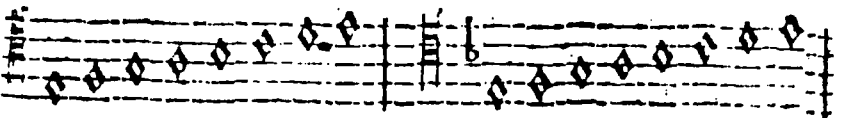
fa sol la fa sol la mi fa sol la mi fa sol la fa fa



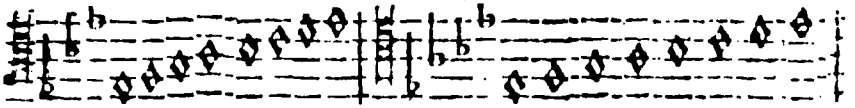
sol la mi fa sol la fa sol sol la fa sol la mi la fa



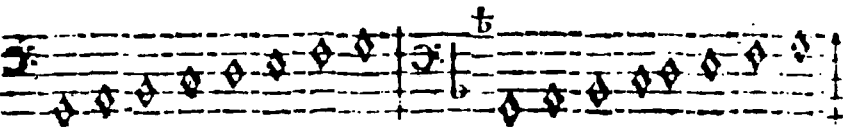
la mi fa sol la fa sol la la fa sol la mi fa sol la



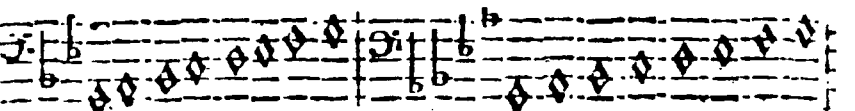
la fa sol la mi fa sol la mi fa sol la fa sol la mi



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



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



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

Adjuncts, or Characters used in Musick.

A Direct $\underline{\underline{Z}}$

Which is placed at the end of the line to direct where the first Note of the next line standeth.

A Double Barr \therefore

Which divides the strains of a Song or Lesson.

A Repeat :S:

To repeat over such a part of a Song or Lesson againe.

A Hold \odot

Or a *Close*, put at the end of a Song or Lesson.

C H A P X.

Of Tuning the Voyce.

THus having briefly given you plaine and familiar Rules for the understanding the nature and use of the *Gam-ut*, and also the names of your Notes their qualities

ties, quantities and proportions, or the short Epitomie of the whole grounds of Musick which ought to be learnt and observed by all practitioners in Musick; I shall now before I set downe your first plaine Songs, insert a word or two concerning the Tuning of the Voyce, in regard none can attaine the right guiding or ording their Voyce in the raising and falling of severall Sounds which are in Musick (at first) without the helpe of another Voyce or Instrument. They are both of them extraordinary helps, but some Voyces are best guided by the sound of an Instrument, and better if the learner have skill thereon to express the severall sounds, so that his Voyce may goe along with his Instrument, in the ascending and descending of Notes or Sounds. And (if not,) if an Instrument be sounded by an other who is an Artift, so the learner hath a good Eare to guide his Voyce in unity to the Sound of the Instrument, it will with a little practise (by sometimes singing with, and sometimes without) guide his Voyce into a perfect Harmony to sing all his plaine

plaine Songs with exactnesse, I meane by Tuning his Notes perfectly, *Ascending* and *Descending*, and also in the *Raising* or *Falling*, of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, &c. At the first guiding his Voyce therein, it will much help if you observe this Rule, as for a *Third* ascending which is from *Sol* to *Mi*, if at your first Tuning you found or raise all three Notes as *Sol*, *La*, *Mi*, then at second leave out the *La*, and so you will Tune a *Third*, which is from *Sol* to *Mi*, this Rule observe for a fourth or fifth &c. as your third playne Song directs.

Therefore in the Tuning of your Voyce strive to have it cleare also.

2. In the expressing of your Sounds, let it come cleare from your throat, and not through your teeth, being shut together, but let your Sound have a cleare passage.

Lastly, Observe that in Tuning your first Note of your plain Song, you equall it so to your Voyce, that when you come to your highest Note, you may reach it.

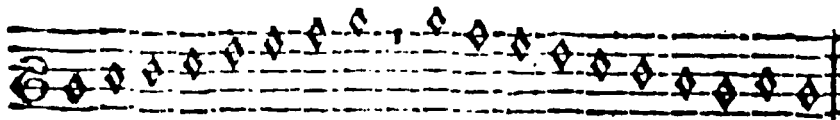
Leaving these few and necessary observations to your memory, I have heere set downe those usuall playn Songs which are

An Introduction to

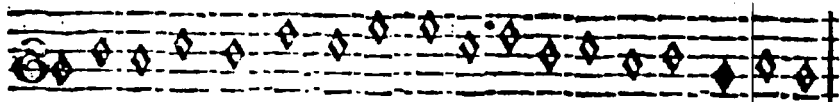
to bee first tuned by the Voyce, and also some short Ayres or Songs necessary for that purpose.

Here followeth three plain Songs for the first Tuning of the Voyce.

For the Ascending and Descending of eight Notes.

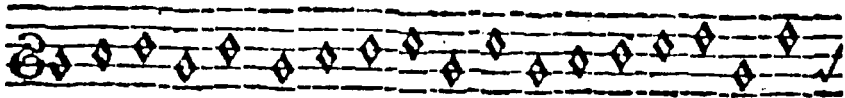


Sol mi fa fa sol la fa sol sol fa la sol fa mi la sol la sol

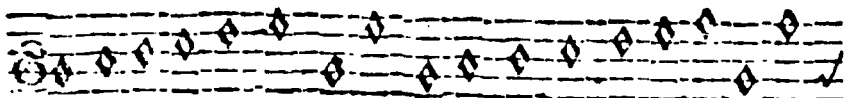


Sol mi la fa mi sol fa la la fa sol mi fa la mi sol la sol

Ascending.



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



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

sol

Descending.

sol la mi fa sol la fa sol sol tol sol fa la tol
 la tol ta tu sol sol tol sol fa la sol ta t ta tol
 fa la sol ta mi sol mi ta tol ta ta mi la sol ta sol
 ta la sol ta mi la tol ta ta ta ta ta ta ta ta
 sol mi sol la tol.

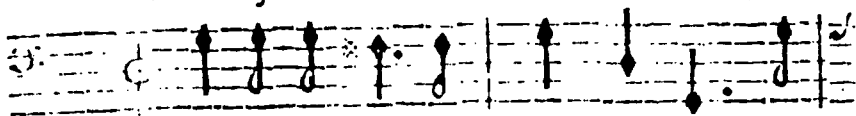
A 2 Voc. ♪

*On nobis Domine, non nobis, sed nomini
 tuo da Gloriam, sed nomini tuo da
 Gloriam, Non Et. Non Et.*

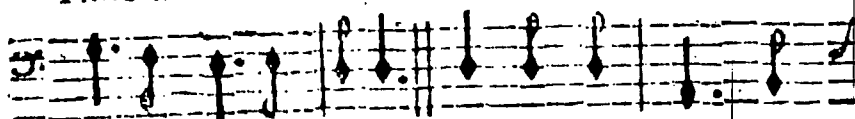
No 2. Vcc.



Water your Rose buds whilst you may, old



Time is still a flieg, and that same Flower that



friles to day, to morrow will be dying.



The glorious Lamp of Heaven, the Sun,

The higher he is getting.

The sooner will his race be run,

And neerer hee's to setting.

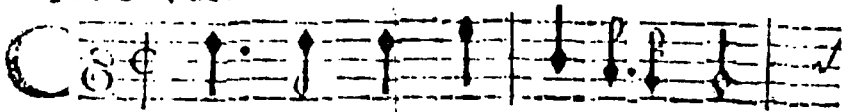
That Age is best that is the first,

While youth and blood are warmer,

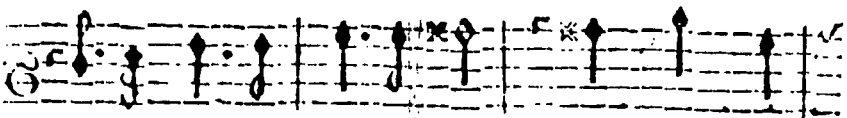
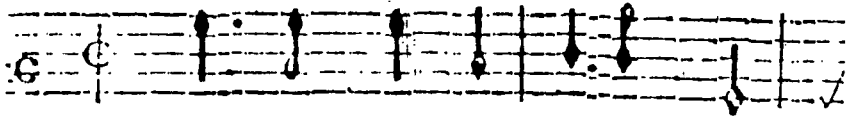
Exp & not the last and worst,

Time still succeeds the former.

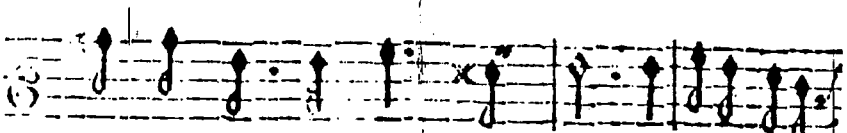
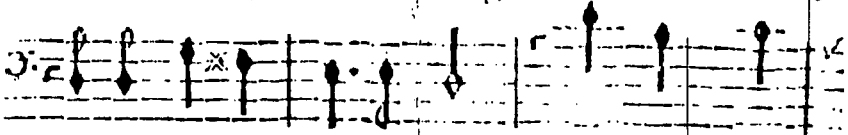
For 2 Voc.



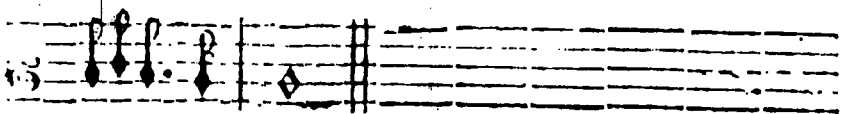
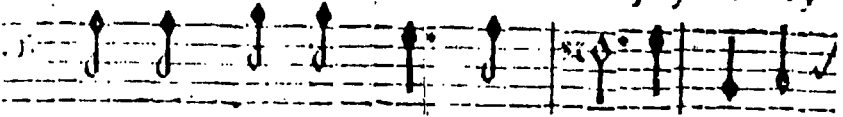
All the Spring with all her Flowers,



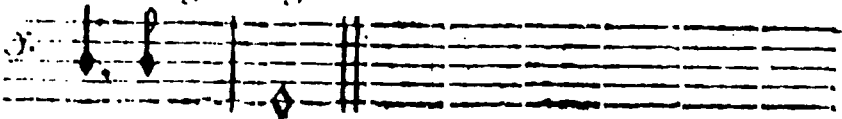
bid the winged Syrens sing ; For Loves keene



Arrows from the Bowres bee shor, by ev-ry



wavbling string.

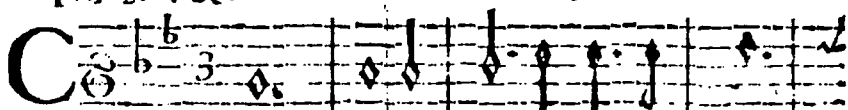


An Introduction to

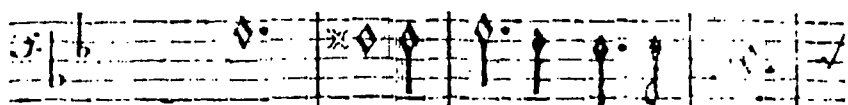
For 2. V. c.

Willow Garland thou didst send last day
 is brought to me, which did but only this por-
 tent, I was for- -look of thee.
 Since thus it is, I'll tell thee what,
 To morrow thou shalt see
 Me wear the Willow, after that
 To die upon the tree.
 As beasts unto the Altar go
 With Garlands, so I
 Will wear my Willow wreath also
 Come forth, and sweetly die.

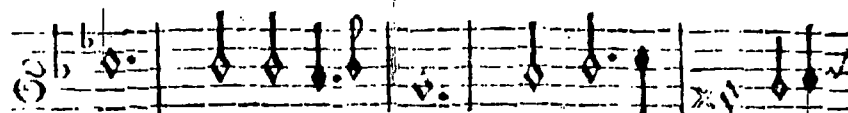
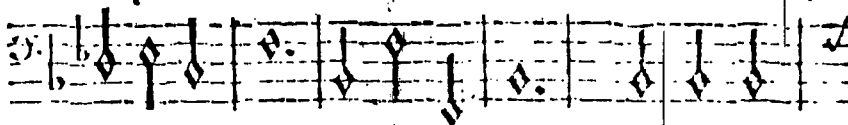
For 2. Voc.



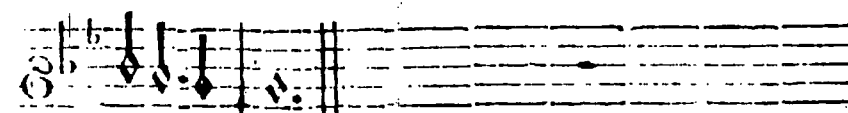

Ome *Cloris*, hie we to the Bow'r



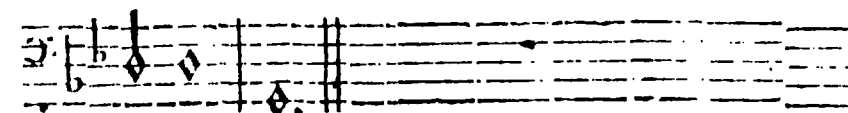
to sport us ere the day bee done; Such is thy



pow'r, that every Flow'r will open to thee as



to the Sun.



An Introduction to

For 2 Vcs.

A musical staff with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, including quarter notes, eighth notes, and a half note.

Will no more than shouldst love me,

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including quarter notes, eighth notes, and a half note.

my joy is still in loving thee; my heart's too

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including quarter notes, eighth notes, and a half note.

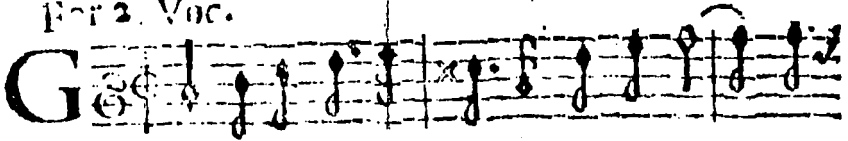
narrow to contain my bliss, if thou should'st

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including quarter notes, eighth notes, and a half note.

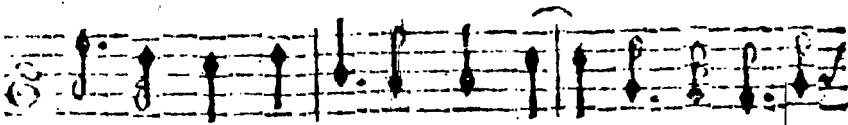
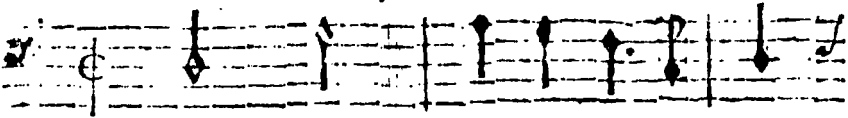
love again.

A musical staff with a treble clef and a key signature of one flat. It contains several measures of music, including quarter notes, eighth notes, and a half note.

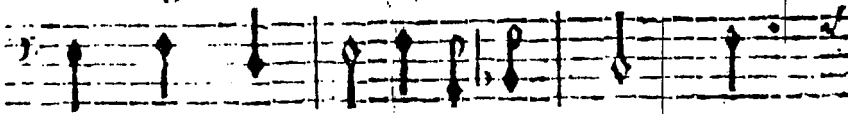
For 2. Voc.

G 

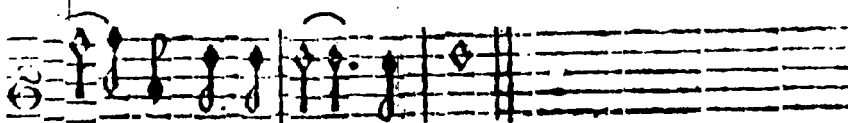
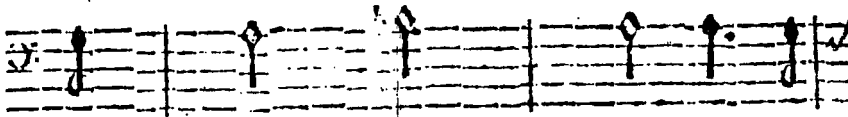
Or little winged Acher and convey a



flaming Dirt into her heart, then steal away as

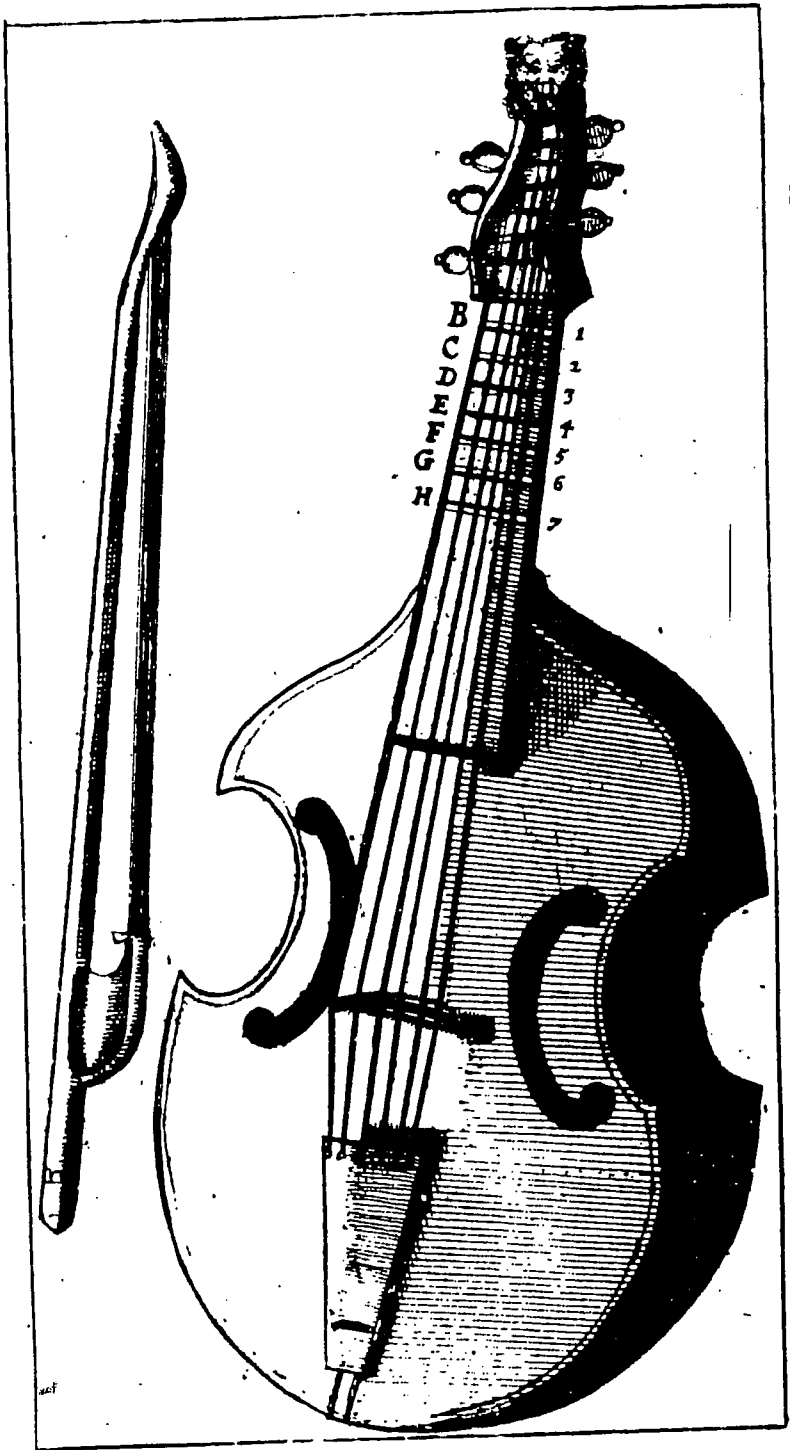


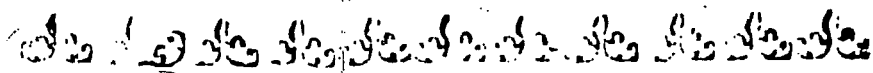
soon as thou hast set her all on fire, and lett her



burning in her chaste desire.







AN

INTRODUCTION

OR,

plaine and easie *directions* for the

Violl de Gambo.

THe *Violl De Gambo* is so called because his *Musick* is play'd from the Rules of the *Gam-ut*, and not by Letters or *Tableture* as the *Lyra Violl*, and also that it consists of severall parts as *Treble*, *Tenor* and *Basse*; The *Treble* expresses the highest part and playes from the *G Sol Re Ut Cliffe*. The middle or *Tenor* part playes by the *C Sol Fa Ut Cliffe*, and the *Basse* or lowest part (which is the ground to the other) playes by the *F Fa Ut Cliffe*, and these three *Violls* agree in one manner of *Tuning*. And therefore I shall first give you

you directions for Tuning the *Basse Violl*, which is usually strung with six strings, (as you may observe on the Figure expressed in the foregoing page) which six strings are knowne by six severall names. The *first*, which is the smalest, is called the *Treble*, the *second*, the *small Mean*: the *third*, the *great Mean*: the *fourth* the *Countertenor*, the *fifth*, the *Tenor* or *Gam-ut* string: the *sixth*, the *Basse*; or if you will name them after they are Tuned according to your *Gam-ut*, the *Treble* is *D La Sol Re* the *small Mean* *A La Mi Re* the *great Mean* *E La Mi* the *Counter Tenor* *C Fa Ut* the *Tenor* or *fifth* string is *Gam-ut*, the *sixth* or *Basse* is double *D Sol Re*; and belonging to these six strings you may observe there is seven Frets, or stops, which are for stopping or giving variety of sounds according to the severall Notes of the *Gam-ut* in your *part*: both Flat and Sharp. I have therefore in the following Page drawne an exact Table of the severall Notes of the *Gam-ut*, in their places, as they are stopt on the severall Frets of your *Violl*; and on every string distinctly, beginning with your *sixth* string

string, which expresse the lowest Note, and so ascending the severall Notes of the *Scale* or *Gamut*, both *Flats* and *Sharp*, till you come to the highest Note of your *Treble*. But it will be necessary before you make use of this Table to have your *Violl Tuned* according to the order of it: and therefore for your more ease, I will give you two Rules, one by the Letters of the Alphabet, according to your seven *Frets*, the other by *Notes*; but the first being the easier way for a beginner, whose care I conceive is not well acquainted with the severall distances of Sounds the strings are Tuned in, shall by this Rule, use onely one which is the *Unison*, which is to make two strings (one of them being stopt the other not) to agree in one *Sound*; the letters of the Alphabet are these eight, *A, B, C, D, E, F, G, H*, seven of these are assigned to the seven *Frets* (as you may observe in the foregoing Figure of the *Violl*) *A* is not, for *A* is the string open, so *B* belongs to the first fret, *C* to the second, *D* to the third, *E* to the fourth, *F* the fifth, *G* the sixth, *H* the seventh.

Therefore

Therefore to begin to Tune raise your *Treble* or smallest string as high as conveniently it will beare without breaking. Then stop your second or *small Meane* on your fifth Fret, which is *F*, and tune him till it agree with your *Treble* open, that don, stop your *Third* string on the same Fret which is *F*, and make it agree with the *Second* open; Then stop your *Fourth* on the fourth Fret which is *E*, and make it agree with your *Third* open, then stop your *fifth* in *F*, and make him agree to your *fourth* open: then stop your *sixth* or lowest string in *F*, and make him agree to your *fifth* open: this being exactly done, you will find your *Viol* in Tune.

The *Tuning* by *Notes* or by distances of *Sounds* is thus: the *Treble* being rayled as high as it will conveniently beare without breaking, will then bee *D La Sol Re*, your *second* being tuned four Notes lower will bee *A La Mi Re*, the *third* fowre Notes lower then your *second*, will then bee *E La Mi*, the *fourth* three Notes or a flat third lower then your *third* will then bee *C Fa*

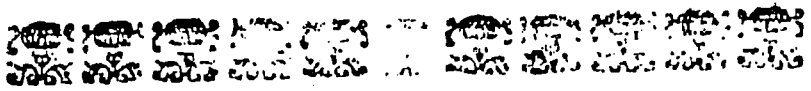
Ut,

Ut: the *fifth* tuned foure Notes lower, then your *fourth* will then be *Gam-ut*, your *sixth* foure Notes lower then your *fifth* will then be *double D Sol Re*: having according to these directions perfectly Tuned your *Vi-oll*, you may then proceed to the use of this *Table* for the knowing the severall places of your *Notes* both *Flat* and *sharp*.

In the which you may also observe this *Rule*, that the *Sharp* before a Note makes it a *Fret* or stop lower, and a *Flat* before a Note a *Fret* higher, for two *Frets* goe to one whole perfect *Note* as this *Table* doth direct, some times you may see a *Sharp* before *D sol re*, then he is stopt one *Fret* lower, which is the same with *E la mi Flat*, so if a *flat* be to *A la mi re*, it is a *Fret* higher which is *G sol re ut Sharp*: the like of other *Notes*.

Also note that if a *B flat* or *B Sharp* bee set upon a *Rule* or *Space* at the beginning or a line with the *Cliffe* that *Flat* or *Sharp*, makes all the *Notes* which are in those *Rules* or *Spaces* to be *Flat* or *Sharp* through the whole *Lesson*.

A



*A Table to finde all Notes usu-
all on the Basse Violl, ei-
ther flat or sharp,*

Beginning at the sixth string, and so up-
wards to the rest, still ascending to
the highest Note on the first
or Treble string, accord-
ing to the seven

Frets.

Sixth string.

<i>Double D just</i>	<i>Double E la mi</i>	<i>DD E la mi</i>	<i>DD E la mi</i>	<i>DD E la mi</i>
	<i>flat.</i>	<i>Proper.</i>		<i>Sharp</i>
<i>Sixth string</i>	<i>Sixth string</i>	<i>Sixth string</i>	<i>Sixth string</i>	<i>Sixth string</i>
	<i>flat fret.</i>	<i>straight fret.</i>	<i>sharp fret.</i>	<i>sharp fret.</i>

<i>Double D just</i>	<i>Double E la mi</i>	<i>DD E la mi</i>	<i>DD E la mi</i>
	<i>flat.</i>	<i>Proper.</i>	<i>Sharp</i>
<i>Sixth string</i>	<i>Sixth string</i>	<i>Sixth string</i>	<i>Sixth string</i>
	<i>flat fret.</i>	<i>straight fret.</i>	<i>sharp fret.</i>

4 String.

C fa ut C fa ut, sharp. D sol re. E la mi, flat.

Fourth string open fourth string first fret fourth string second fret fourth string third fret.

3 String.

E la mi F fa ut F fa ut, sharp G sol re ut, G sol re ut, sharp.

Third string open third string first fret third string second fret third string third fret third string fourth fret.

2 String.

A la mi re B fa b mi, flat. B fa b mi, proper. C sol fa ut C sol fa ut sharp

Second string open second string first fret second string second fret second string third fret. second string fourth fret.

1 String.

D la sol re E la mi, flat E la mi F fa ut F fa ut, sharp G sol re

first string open first string first fret first string second fret first string third fret first string fourth fret first string fifth fret.

These directions for the *Basse Violl* will also serve for the *Treble Violl*, which is strung with six strings in the same manner but *eight Notes higher*, and *G sol re ut* which on the *Treble* which is an eight above *G sol sol re ut* on the *Basse* is stopped on the same Fret that it is on the *Basse*.

The *Tenor Violl* is an excellent inward part and much used in consort, especially in *Fantasies* and *Ayres* of 3. 4. 5. and 6. parts. For the *Tuning* of it, it is in the same as the *Basse* and *Treble* for the distance of sound betwixt each string, but being a part betwixt both his *Tuning* is lower Notes higher then the *Basse* and five Notes lower then the *Treble*, and his *first* or *Treble* string is Tuned to *G sol re ut* on the *Treble Violl*, his *second* lower Notes lower which is *D la sol re*, the *third* lower Notes lower, then that will be *A la mine*, the *fourth* three Notes (or a flat third) which is to be *F la ut*, the *fifth* lower Notes lower then the *fourth* will then be *C fa ut*, the *sixth* lower Notes lower then the *Fifth* must be *G am-ut*, which is answerable to *G am-ut* on the *Basse Violl*, for the more and cleare understanding of these

these Tuning severall viz. the *Basse*, *Tenor*, and *Treble*, observe these examples of each of them according to the six strings as they are tuned by the severall Notes of the *Garnut*

Example :

The Treble
Violl tuning

1 2 3 4 5 6

Detailed description: A musical staff with a treble clef and a key signature of one sharp (F#). The notes are G (string 1), A (string 2), B (string 3), C (string 4), D (string 5), and E (string 6). The strings are numbered 1 to 6 below the staff.

Note that the 5. string on the *Treble* is the same to *G sol re ut*, on the *Basse*, and the sixth to *D sol re ut*, upon the *Basse*.

The Tenor
Violl tuning.

1 2 3 4 5 6

Detailed description: A musical staff with a tenor clef and a key signature of one sharp (F#). The notes are C (string 1), D (string 2), E (string 3), F (string 4), G (string 5), and A (string 6). The strings are numbered 1 to 6 below the staff.

Note that the 5. string of the *Tenor* is tuned to *C fa ut* on the *Basse*, and the sixth to *G am ut* on the *Basse*.

The Basse
Violl tuning

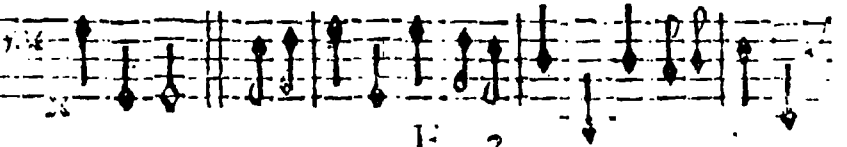
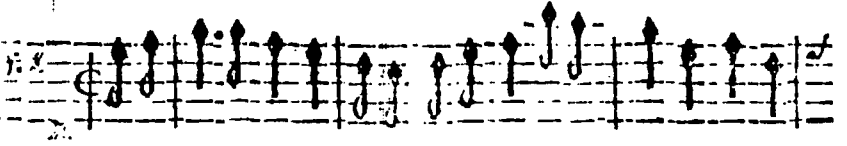
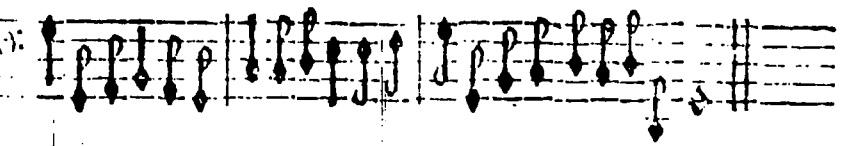
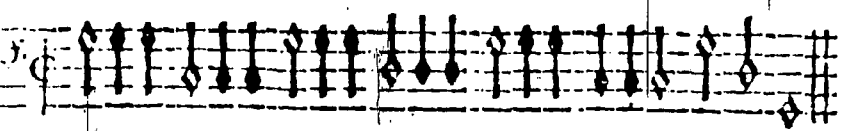
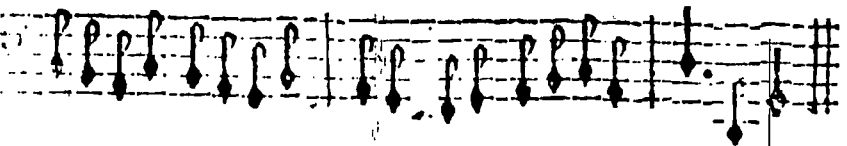
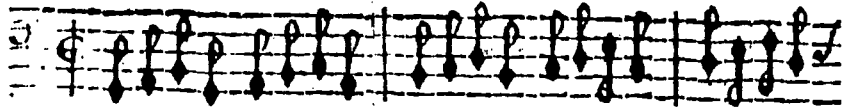
1 2 3 4 5 6

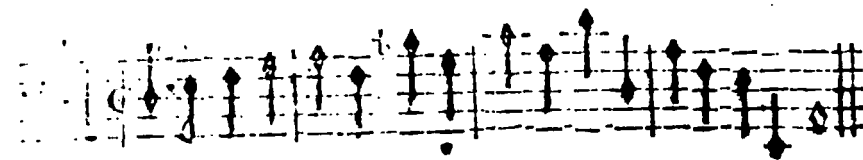
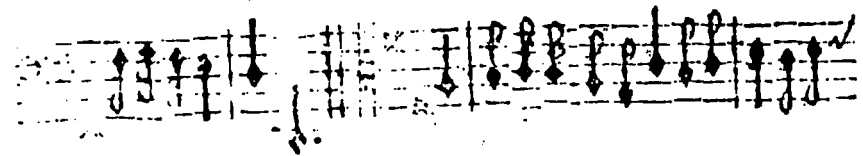
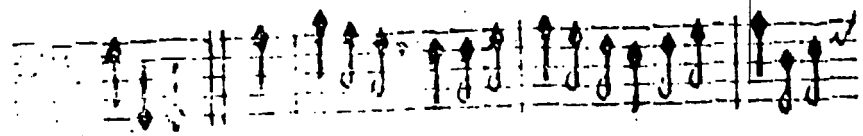
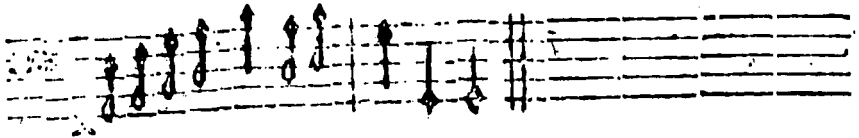
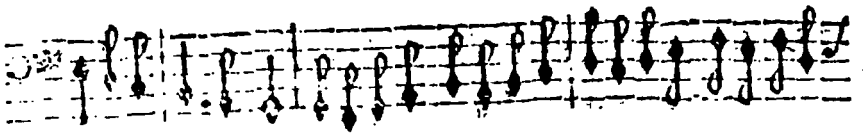
E I have

Detailed description: A musical staff with a bass clef and a key signature of one sharp (F#). The notes are E (string 1), F (string 2), G (string 3), A (string 4), B (string 5), and C (string 6). The strings are numbered 1 to 6 below the staff. The letter 'E' is written below the number 5, and the text 'I have' is to the right of the staff.

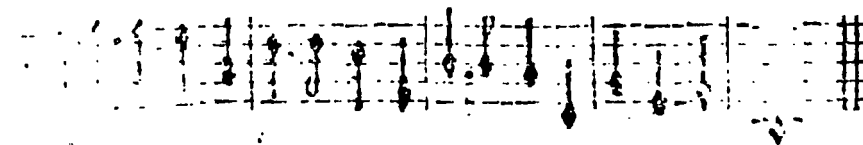
I have heere given you the plainest directions for the *Tuning* your *Violl*, and also an exact *Table* where you may finde your severall *Notes* on your *Violl*; it remains now that you should know the Names of your *Notes* according to their proportions of *Time*, the which I shall refer you to the former part of this *Introduction* to the sixth *Chapter*. And also for the better understanding the severall places of your *Notes* of the *Garnit*, that you would peruse over the lower first *Chapters* of this *Booke*, for the guiding of the *finger* and *Bow-hand*; that cannot bee set downe in words, but must be done by the guiding of a *Teacher*, only this being a generall *Rule* I shall not omit it, that if there be an *odd Note* at the beginning of a *Lesson*, as usually there is in *Ayes* and *Corants*, then you strike it with drawing the *Bow* backwards; and if there be no *odd Note*, then your first *Note* is strooke with the *Bow* put forward. Thus having given you these directions for your first entrance on the *Violl*, I shall conclude with a few *easy Lessons* for the same, both for the

51
Short Lessons to begin on the
Basse Violl.

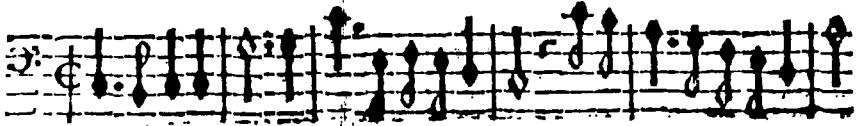




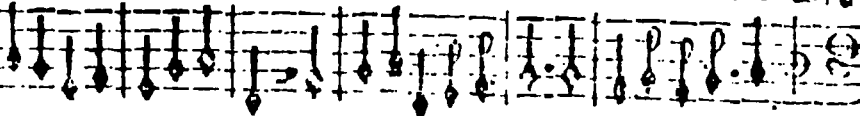
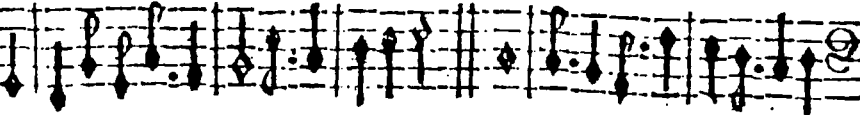
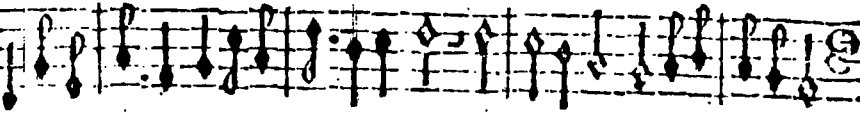
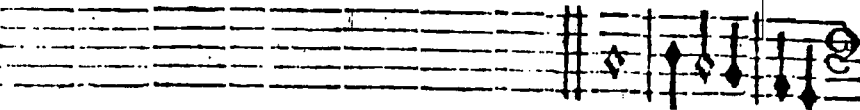
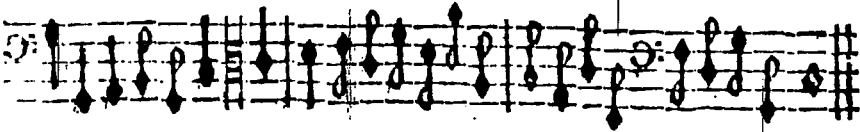
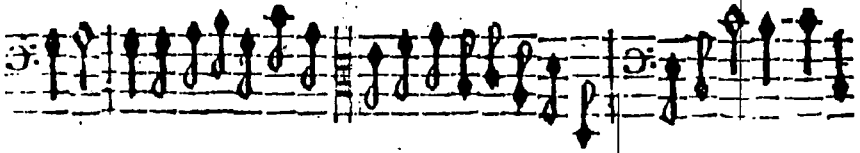
A Ground.



a. 2. Parts. Bassus. Alph. Ferabosco.



Almanic.



Almanic

a. 2. Parts. Treble. Alph. Ferabosco.

Of the Violin.

THE *Violin* is now an Instrument much in request, & suits best to the *Musick* of this Age, whose phancie is delighted with nothing but *Aires*, *Corants* and *Jiggs*: which may well bee so called as favoring little of substance or the substantiall *Body of Musick* which those profound judgements of former ages Gloried in, whose works as lasting monuments of their Fame, are at this day Extant; Now is this present Age wholly destitute, but affords many Art skill & soundness of judgment to set forth Musick in her glory & excellency, and on this Instrument to surpass all which were in former ages: This Instrument by the helpe of an able Master and a good care in the scholar, may in a short time bee attained: but in regard it admits no *Fretts* as the *Voll* hath the Rules for it cannot bee set downe in words, only I shall give you the manner of the *Tuning* of it according to the Rules of the *Guitar*, by which it is used in *Consort*, The *lower strings* being four; the *upper* is called the

the *Treble*, the second the *small Mean*, the third the *great Mean*, the fourth the *Basse*, which fower strings are tuned by *fifts*, the *Treble* is *Ela*, the *small Mean* *A la mire*, the *great Mean* *D la sol re*, and the *Basse* *G sol re ut*, which is five Notes lower one then the other so that the *Basse* or fourth string of your *Treble Violin* which is *G sol re ut*, or an *eight* or *Diapason* to *Gam ut* on the *Basse Viol.*

The *Bass Violin* is tuned eight Notes lower then the *Treble Violin* is, and is tuned *Fifts*, in the same manner, his first string is *A la mire*, the second string is *D la sol re*, the third is *Gam ut*, the fourth is *Double C fa ut*.



Musick Books lately Printed for John Playford, and are to be sold at his shop in the Inner Temple, near the Church doore.

MR. *William Childs* set of Psalms for 3. Voyces, to an Organ, engraven in Copper.

A Booke of *Select Ayres and Dialogues* for 1. 2. and 3. Voyces, sing to the *Theorbo* or *Basse Violl*, composed by *D. Wilson, Dr. Curran, Mr. Henry*, and *Mr. William Lawes*, and other excellent Masters in Musick.

The first Booke of *Ayres and Dialogues* for 1. 2. and 3. Voyces, by *Mr. Henry Lawes*.

The second Booke of *Ayres and Dialogues* for 1. 2. and 3. Voyces, by *Mr. Henry Lawes*.

A Booke of *Catches, Rounds, and Canons*, collected and published by *Mr. John Hilton*.

Musicks Recreation on the *Lyra Violl*, containing 102. Lessons, with Instructions for the learners thereon.

A new Booke of Lessons and Instructions for the *Cithern*, and *Gittern*.

A new Booke intituled the *Dancing Master*, or plaine and easie Rules for the dancing of *Country Dances*, with the Tunes to each Dance, to be playd on the *Treble Violin*.

Five Ayres, containing *Almaine, Ayres, Corants*, and *Sarabands*, for two pipes, for a *Treble and Basse Violl* or *Violin*, never before Printed.

The Art of Defant or Composing *Musick* in parts by *Tbo. Campian*, with Observations, and Annotations thereupon by the excellent Master of Musick *Mr. CHRISTOPHER SIMPSON*.

Mr. EASTES seven set of *Fantasies* for the *Viols* of 2. 3. and 4. parts, Printed in the year 1639.

All these of good Paper and rui'd Books ready bound up.

F I N I S.

The Art of
SETTING or COMPOSING
OF
MUSICK in PARTS.

By a most familiar and easie Rule:
In Three severall Treatises.


- I. *Of making foure parts in Counterpoint.*
 - II. *A necessary Discourse of the severall Keyes,
and their proper Closes.*
 - III. *The allowed passages of all Concords perfect
and imperfect.*
-

By Dr. THO: CAMPION.

The second Edition with large Annotations thereon by Mr. CHRISTOPHER SYMPSON: Also two Discourses (by way of Preface) on the GAMUT or SCALE of Musick, setting forth a shorter and surer way for the calling the Notes in Singing, then the Gam-ut doth demonstrate: The first by Dr. Campion; the second by Mr. Ch: Symphon.



London, Printed for John Playford, & are sold at his
Shop in the Inner Temple, 1655.



To the Right Worshipfull,
and great Patron of Musick,
Sir Robert Bolles, Baronet.

SIR,

Being now to re-print this Book of Dr. Champion's, I cannot think upon any Person to whom I may so aptly dedicate this Publication, as to your honored selfe, both in respect of your great affection to Musick, and also because I obtained those Notes with which this Edition is adorned from one whom I know doth dedicate whatsoever is his (in the way of Musick) soly to your selfe. Be pleased therefore to accept in good part the well-meaning of him, who in this, as in all things else, desireth nothing more than to express himselfe,

SIR,

Your Worships most humble,
and most affectionate Servant,

John Playford.



*A Preface, or brief Discourse of the nature and
use of the Scale or Gam-ut.*

THere is nothing doth trouble, and disgrace our Traditional Musician more, than the ambiguity of the terms of Musick, if hee cannot rightly distinguish them, for they make him uncapable of any rational discourse in the Art he professeth: as if wee say a lesser third consists of a Tone, and a Semitone; here by a Tone is meant a perfect Sound, or (as they name it) a whole Note: But if we ask in what Tone is this or that Song made, then by Tone we intend the Key which guides and ends the whole Song. Likewise the word *Note* is sometime used properly, as when in respect of the forme of it, wee name it a round or square Note, in regard of the place we say, a Note in Rule, or a Note in Space; so for the Time, wee call a Breve, or Semibreve a long Note, a Crocher, or Quaver a short Note. Sometime the word *Note* is otherwise to be understood, as when it is *signatus pro signato*, the signe for the thing signified: so we say a sharp, or flat Note, meaning by the word Note the sound it signifies; also we term a Note high, or low in respect of the sound. The word *Note* simply produced, hath yet another signification, as when
we

The nature and use of the Scale or Gam-ut.

we say this is a sweet Note, or the Note I like, but not the words, we then mean by this word Note, the whole Tune, putting the part for the whole: But this word *Note* with addition as yet far otherwise to be understood, as when we say a whole Note or a half Note, we mean a perfect or imperfect Second which are not Notes, but the several distances between two Notes; the one being double as much as the other; and although this kind of calling them a whole and a half Note, came in first by abusion, yet custome hath now made that speech passable.

In like manner there can be no greater hindrance to him that desires to become a Musitian, than the want of the true understanding of the Scale, which proceeds from the error of the common Teacher, who can doe nothing without the old *Gam-ut*, in which there is but one Cliffe, and one Note, and yet in the same Cliffe he will sing *re* and *sol*. It is most true that the first invention of the *Gam-ut* was a good invention, but then the distance of Musick was cancelled within the number of twenty Notes, so were the six Notes properly invented to help youth in vowing, but the liberty of the latter age hath given Musick more space both above and below, altering thereby the former naming of the Notes: the curious observing wherof hath bred much unnecessary difficulty to the learner, for the scale may be more easily and plainly express'd by four Notes than by six, which is done by leaving out *Us* and *Re*.

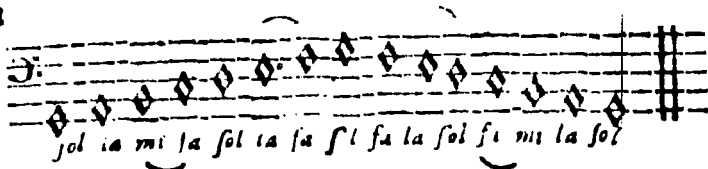
The substance of all Musick and the true know-

Of the nature and use

ledge of the Scale, consists in the observation of the halfe Note, which is expressed either by *Mi Fa*, or *La Fa*, and they being known in their right places, the other Notes are easily applyed unto them.

To illustrate this, I will take the common Key, which we call *Gam ut*, both Sharp in *Bemi*, and flat, as also flat in *Elami*, and shew how with ease they may bee expressed by these foure Notes, which are *Sol*, *La*, *Mi*, *Fa*.

I shall need no more than one eight for all, and that I have chosen to bee in the Base, because all the upper eights depend upon the lowest eight, and are the same with it in nature; then thus first in the Sharp:



First observe the places of the halfe Notes, which are marked with a halfe circle, and remember that if the lowest be *Mi Fa*, the upper halfe Note is *La Fa*; and contrariwise, if the lowest halfe Note be *La Fa*, the upper must be *Mi Fa*.

It will give great light to the understanding of the Scale, if you trie it on a Lute, or Viol, for there you shall plainly perceive that there go two frets to the raising of a whole Note, and but one to a halfe Note, as on the Lute in this manner the former eight may be expressed:

Heere

of the Scale or Gam-ut.

Heere you may discern that between *A* and *C*, and *C* and *E*, is interposed a fret, which makes it double as much as *E* and

F. which is markt for the halfe Note, so the whole Note you see contains in it the space of two halfe Notes, as *A C*. being the whole Note, contains in it these two halfe Notes, *A B* and *B C*.

Now for the naming of the Notes, let this bee a generall Rule, above *Fa* ever to sing *Sol*, and to sing *Sol* ever under *La*.

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

Here in the flat *Gam-ut*, you may finde *La Fa* below, and *Mi Fa* above; which on the Lute take their plces thus :

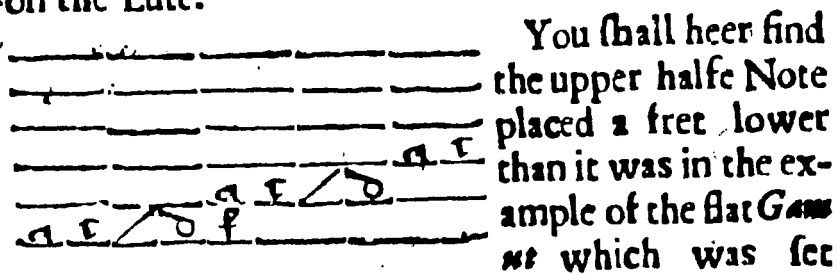
The lower halfe Note is betweene *C* and *D*, the higher between *E* and *A*: but next let us examine this Key as it is flat in

Elami, which being proper to be set in *Are*, so is it to be sung with ease. *La* instead of *Re*, being the right limits of this eight.

The nature and use of the Scale or Gam-ut.



Mi Fa here holds his place below, and *La Fa* above, but yet removed a Note lower. The same on the Lute.



You shall heer find the upper halfe Note placed a fret lower than it was in the example of the flat *Gam-ut* which was set down next before, by reason of the flat in *Elami*, which makes that whole Note but halfe so much as it was being sharp.

This is an easie way for him that would either with aid of a Teacher, or by his own industry learn to sing, and if he shall well bear in mind the placing of the halfe Notes, it will help him much in the knowledge of the Cords, which have all their variety from the halfe Note.

— An Exposition

When you see any one of these, you must imagine the presence of all the rest of the seven letters, every rule and every space supposed to have a letter in it.

As
thus :

Thus :

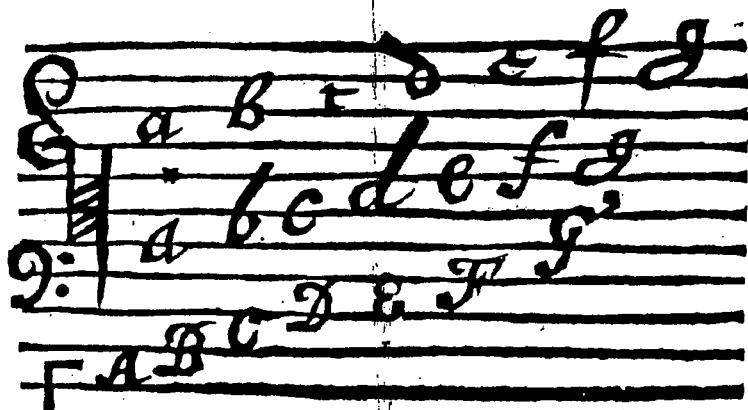
And
thu :

Where is to be noted, that next above *g* begins *a b c d* &c. over again, and next beneath. A downward or backward, is *g f e d* &c. over again, as you have seen in these examples.

Moreover it is to be noted that these three Cliffs $\text{B} \text{E} \text{E}$ stand always the distance of a Rule and two Spaces one from another which distance is called a *fit*; for in all distances of Musick we reckon both the extrems inclusively.

You may discern their distance one above another more plainly in this example.

of the Scale or Gam-ut.



I have set in the lowest line the Greek G or *Gamma*, from whence the old Scale of Musick tooke its name, and I follow therein the example of *Guido*, who did the same to shew that he had it from the Greeks.

Having thus declared that the Scale of Musick is no more but these seven Letters, set to distinguish the seven degrees of the voice (in like manner as they do the seven dayes of the Week in the Callender) it now resteth, that we shew how Notes standing in these Letters are to be called, which was the minde or intention of the old *Scale* or *Gam-ut*; for when we read in the *Scale* such words as these, *G sol re ut*, *A la mi re*, &c. (which to a yong Beginner sound like words of Conjuracion) the meaning is no more but this, that a Note standing in *G* was sometimes called *sol*, sometimes *re*, and sometimes *ut*; and so you may judge of the rest.

But wee will exclude *ut* and *re* as useles in our modern Musick, and make use onely of the other four syllables which are *mi*, *fa*, *sol*, and *la*. If

An Exposition

If it be asked, to what use serve these syllables? I answer, the voice cannot aptly breath out any sound without pronouncing some syllable or other, and these were made choice of, as apt for that purpose.

But let us now proceed to our business, and shew how these syllables are to be applied to the afore mentioned seven Letters; that is to say, how Notes standing in those Letters are to be called, which (as I said before) was the intention of the old Scale.

To which purpose it is necessary in the first place that you know in what Letter *Mi* is to be sung; for *Mi* wheresoever it be, hath alwayes *Fa sol la* both above it and below it, in such order as you see here expressed in the Margent. By which observation if you once know the place of *Mi*, all the rest are knowne by consequence. I will therefore give you a Rule for *Mi*, and the work is done.

<i>la</i>	<i>la</i>
<i>sol</i>	<i>sol</i>
<i>fa</i>	<i>fa</i>
<i>Mi</i>	<i>Mi</i>
<i>la</i>	<i>la</i>
<i>sol</i>	<i>sol</i>
<i>fa</i>	<i>fa</i>

A Rule for *Mi*.

M*I* is placed either in *B*, or in *E*, or in *A*. The first and most usuall place of *Mi* is in *B*. but if *B* have this mark $\frac{1}{2}$ set in it, which is called a *b* flat and maketh alwayes the Rule or Space in which it standeth *Fa*) if *B* (I say have this $\frac{1}{2}$ set in it, then is *Mi* placed in *E*.

But

of the Scale or Gam-ut.

But if **B** have also a **b** set in it, then of necessity your **Mi** must be placed in **A**. Sometimes perhaps you shall see a **b** flat also in **A** at the beginning of a Song, which will put your **Mi** into **D**, but such Songs are irregular as to the naming of Notes, (being rather intended for Instruments then voyces) and therefore not fit to be proposed to yong Beginners to sing.

The place of **Mi** being thus known, the rest of the Notes both above it and beneath it follow in order as aforesaid.

And this Rule alone is sufficient for calling or naming your Notes in any Cliff whatsoever, bee it for the Basse, Treble or any inward part, as you may see demonstrated in this following *Scale*. For there is no part which is set to be sung, but it doth imploy some five of those lines contained in this *Scale*, an example whereof I do give you by those little Arches you see at the side of it.

MI in B

MI in B

MI in A

The musical score is written on five staves. The first staff is a soprano line with notes fa, sol, la. The second staff is an alto line with notes mi, fa, sol, la. The third staff is a tenor line with notes fa, mi, la. The fourth staff is a bass line with notes fa, sol, la. The fifth staff is a bass line with notes fa, mi, la. The notes are written in a stylized, handwritten font. To the right of the staves, there are several overlapping circles or arches, some containing the letters 'MI' and 'A'. The circles are arranged in a way that they seem to encompass the notes of the scale. The circles are labeled 'MI in B', 'MI in A', and 'A'. The circles are drawn with a pen, and they overlap each other in a complex pattern.

An Exposition

And this is the same in effect with the old Scale; onely we have excluded *ut* and *re*; which heretofore were usefull when every singing part in Musick was bounded within the compass of six Notes; but being now of a greater extent, *ut* and *re* are not only uselesse: but troublesome.

Having spoken of the calling of Notes, I will treat a little of the Tuning of them, though indeed this hardly falls in demonstration, save onely to such as have the naturall gift or eare to distinguish of sounds, nor to those neither at the first, without the example of some voyce or assistance of some Instrument, which for demonstration sake I will here make use of.

Know then, that from *fa* to *sol* (rising) or from *sol* to *la*, or from *la* to *mi*, the distance of sound is such a Viol or Lute doth make from the open string to the second Fret, or from the first to the third, or any two frets) which we call the distance of a whole Tone or Note. But betwixt *mi* and *fa*, or *la* and *fa*, the distance of sound is no more than that which is from the open string to the first fret, or from any fret to the next fret to it, so that whensoever you meet with *fa* (of which there are 2 in every octave) it is to be understood that this *fa* is but the distance of halfe a Tone from the next Note under it.

And by this you may perceive a help towards the right tuning of your Notes by means of calling them by these names, *Mi fa sol la*, which were invented as well for order and distinction as to furnish

of the Scale or Gam-ut.

nish the voyce with spt syllables, wherewith it might express its accents and sounds, untill such time as experience and practice should inable it to order it selfe without these helps.

There is one thing to be noted concerning the b flat we spoke of before. If it be set in the beginning, it serveth all the Song through; in any other place, it serveth onely for the Note it standeth before, and is set there to make that Note halfe a Tone lower, or more flat by halfe a Note, or the distance of one fret.

Also there is another mark made thus ♯ which is called a Sharp, and being set before a Note, maketh it halfe a Tone higher, but doth not alter the calling of the Note as the b flat doth.

Thus much concerning the naming and tuning of Notes, as for their measure or quantity you have it here under exprest; together with their names and value, (according to the common Mood) compared with the Measure or time which we observe in keeping time with our hand or foot.

8	Large	
4	Long	
2	Brieve	
1	Sembrieve	
2	Minim	
4	Crochet	
8	Quaver	
16	Semiquaver.	

Exposition &c.

The first four figures shew how many Times or Measures go to those Notes against them, & the last four shew how many of those Notes go to a Time.

The strokes you see betwixt are called Rests or Pauses, and are of the same length or quantity that the Notes are. When you see a point or prick set after any Note, it addeth halfe as much more to the Note as the Note is of its owne quantity.

For the rest I refer you to your Book and further practice, for which I have given you this preparation.



J. P. to the Reader.

This first Exposition of the Gamut I obtained of Mr. Christopher Simpson, the Author of it, as I did also those other Notes of his upon this Book, which are Printed in the Italic Letter. They were made at the instance of a private friend to (alleviate such difficulties as occurred) to the Reader, and now (in this Edition) out of my good affection to Musick, made publicke for the benefit of such as study the knowledge thereof.

奏 奏


Of Counterpoint. *



THE parts of Musick are in all but four, howsoever some skillfull Musicians have composed Songs of twenty, thirty, and forty parts: for bee the parts never so many, they are but one of these foure in nature. The names of those four parts are these. The *Base*, which is the lowest part and foundation of the whole Song: The *Tenor*, placed next above the *Base*: Next above the *Tenor* the *Meane*, or *Counter Tenor*, and in the highest place the *Treble*. These 4 parts by the Learned are said to resemble the 4 Elements, the *Base* expresseth the true nature of the Earth, who being the gravest and lowest of all the Elements, is as a foundation to the rest. The *Tenor* is likened to the Water, the *Mean* to the Ayre, and the *Treble* to the Fire. Moreover, by how much the Water is more light then the Earth, by so much the Ayre is lighter then the Water, and Fire then Ayre: They have also in their native property every one place above the other, the lighter uppermost, the weightiest in the bottome. Having now demonstrated that there are in all but foure parts, and that the *Base* is the foundation of the other three, I assume that the true sight and judgement of the up-
B per

Of Counterpoint.

per three must proceed from the lowest, which is the Base, and also I conclude that every part in nature doth affect his proper and naturall place as the Elements doe.

**Counterpoint, in Latine Contra punctum, was that old maner of composing parts together, by setting points or prickes one against another (as Minims and Sembriess are set in this following Treatise) the measure of which points or prickes, were sung according to the quantity of the words or Syllables to which they were applied. (For these Figures  were not as yet invented.) And, because in plainsong Musique we set Note against Note, as they did point against point, thence it is that this kinde of Musique doth still retaine the name of Counterpoint.*

True it is that the ancient Musicians, who intended their Musick onely for the Church, tooke their sight from the Tenor, which was rather done out of necessity then any respect to the true nature of Musick: for it was usual with them to have a Tenor as a Treame, to which they were compelled to adapt their other parts: but I will plainly convince by demonstration that contrary to some opinions, the Base contains in it both the Aire and true judgement of the Key, expressing how any man at the first sight may view in it all the other parts in their originall essence.

In respect of the variety in Musick which is attained to by farther proceeding in the Art, as when Notes are shifted out of their native places, the Base above the Tenor, or the Tenor above the Mean, and the Mean above the Treble, this kind of Counterpoint, which I promise, may appear simple and only fit for yong beginners, (as indeed chiefly it is) yet the right Speculation may give much satisfaction, even to the most skilfull, laying open unto them, how manifest and certaine are the first grounds of Counterpoint.

First, it is in this case requisite that a formal Base, or at least part thereof be framed, the Notes, rising and falling according to the nature of that part, not so much by degrees, as by leaps of a third, fourth, or fifth, or eight, a sixth being seldome, a seventh never used, and neither of both without the discretion of a skilfull Composer. Next wee must consider whether the Base doth rise or fall, for in that consists the mystery: That rising or that falling doth never exceed a fourth, for a fourth above, is the same that a fifth is underneath, and a fourth underneath is as a fifth above; for example, if a Base should rise thus:

If the Base doe rise more then a fourth it must be called falling,



and likewise if it fall any distance more then a fourth, that falling must be called rising.

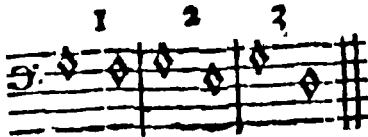
Of Counterpoint.

The first rising is said to be by degrees, because there is no Note between the two Notes, the second rising is by leaps, for *G.* skips over *A.* to *B.* and so leaps into a third, the third example also leaps two Notes into a fourth. Now for this fourth if the Base had descended from *G.* above to *C.* underneath, that descending fit in sight and use had been all one with the fourth, as here you may discern, for they both begin and end in the same keys: thus.

If your Base should fall a seventh, it is but the same as if it did rise a second, or a sixth falling is but the same of a third rising: and so on the contrary, if the Base do rise a seventh or sixth, it is the same as though it did fall a second or third.



This rule likewise holds if the Notes descend a second, third, or fourth; for the fifth ascending is all one with the fourth descending, example of the first Notes.



The third two Notes which make the distance of a fourth, are all one with this fifth following.



But let us make our approach yet nearer: if the Base shall ascend either a second, third, or fourth, that part which stands in the third or tenth above the Base, shall fall into

an eight, that which is a fifth shall pass into a third, and that which is an eighth shall remove into a fifth.

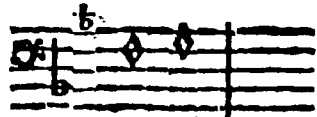
But that all this may appear more plain and easie, I have drawn it all into these six figures.

8	3	5
3	5	8

Though you finde here only mentioned and figured a third, fifth, and eighth, yet not only these single concords are meant, but by them also their compounds, as a tenth, a twelfth, a fifteenth, and so upwards, and also the unison as well as the eighth.

By their compounds is meant their octaves, as a third and its eights, a fifth and its eights, &c.

This being granted, I will give you example of those figures prefixed: When the Base riseth, beginning from the lowest figure, and rising to the upper; as if the Base should rise a second, in this manner.



Then if you will begin with your third, you must set

your Note in *Alamire*, which is a third to *Faut*, and so looke upward, and that cord which you see next above it use, and that is an eight in *Gsolvent*.

After that, if you will take a fifth to the first Note, you must look upward and take the third you finde there for the second Note. Lastly, if you take an eighth for the first Note, you must take for the second Note the cord above it, which is the fifth.

Example of all the three parts added to the Base.

Treble. $\overset{8}{\underset{5}{\diamond}}$ $\overset{8}{\underset{5}{\diamond}}$ $\overset{8}{\underset{5}{\diamond}}$ $\overset{8}{\underset{5}{\diamond}}$ What parts arise out of the rising of the second; the same answer in the rising of the 3 & 4. thus:

Mean. $\overset{5}{\underset{3}{\diamond}}$ $\overset{5}{\underset{3}{\diamond}}$ $\overset{5}{\underset{3}{\diamond}}$ $\overset{5}{\underset{3}{\diamond}}$

Tenor. $\overset{3}{\underset{8}{\diamond}}$ $\overset{3}{\underset{8}{\diamond}}$ $\overset{3}{\underset{8}{\diamond}}$ $\overset{3}{\underset{8}{\diamond}}$

Base. $\overset{3}{\underset{8}{\diamond}}$ $\overset{3}{\underset{8}{\diamond}}$ $\overset{3}{\underset{8}{\diamond}}$ $\overset{3}{\underset{8}{\diamond}}$

This riseth a third. This riseth a fourth.

Albeit any man by the rising of parts, might of himselfe conceive the same reason in the falling of them, yet that nothing may be thought obscure, I will also illustrate the descending Notes by example.

If the Base descends or falls, a second, third, or fourth, or riseth a fifth (which is all one as if it had fallen a fourth, as hath beene shewed before) then look upon the six figures, where in the first place you shall finde the eight which descends into the third, in the second place the third descending into the fifth, and in the third and last place the fifth which hath under it an eight.

Treble.

8 3 8 2 8 3

Treble

5 8 5 8 5 8

Means.

3 5 3 5 3 5

Tenor.

Base.

Thus much for the rising and falling of the Base in severall : Now I will give you a briefe example of both of them mixed together in the plainest fashion, let this strain serve for the Base.

Example.

The first two Notes fall a second, the second and third Notes fall a fifth, which you must call rising a fourth, the third and fourth Notes rise a fifth, which you must name the fourth falling, the fourth and fifth Notes rise a second, the fifth and sixth Notes fall a third, the sixth and seventh Notes also fall a third, the seventh and eighth rise a second, the eighth and ninth Notes rise a fourth, the ninth and tenth fall a fourth, the tenth and eleventh Notes fall a fifth, which you must reckon rising a fourth.

Being thus prepared, you may chuse whether you will begin with an eight, or fifth, or a third; for as soon as you have taken any one of them, all

Of Counterpoint.

the other Notes follow necessarily without respect of the rest of the parts, and every one orderly without mixing, keeps his proper place above the other, as here you may easily discern

8 3 8 3 8 3 5 3 8 3 8

Treble.

5 8 5 8 5 8 3 8 5 8 5

Alcans.

5 3 5 3 5 5 3 5 3

Tenor.

Base.

Let us examine only one of the parts, and let that be the Tenor, because it stands next to the Base. The first Note in *B.* is a third to the Base, which descends to the second Note of the Base: Now look among the six figures, and when you have found the third in the upper place, you shall find under it a fifth, then take that fifth which is *C.* next from *F.* to *B.* below, is a fifth descending, for which say ascending, and so you shall look for the fifth in the lowest row of the figures, above which stands a third which is to be taken; that third stands in *D.* then from *B.* to *F.* the *Base* rises a fifth, but you must say falling, because

a fifth rising and a fourth falling is all one; as hath been often declared before; now a third when the *Base* falls requires a fifth to follow it; But what needs further demonstration when as he that knows his cords, cannot but conceive the necessity of consequence in all these with helpe of those six figures?

When you have made a formall Base, and would joyne other three parts to it, set the first Note of your Tenor either a third, fifth, or eighth above your Base (which of them you please) which done, place your Meane in the next Cord you find above your Tenor, and your Treble in the next Cord above your Meane, then follow the Rule of your figures according to the rising or falling of your Base, and the other Notes will follow in their due order.

But let them that have not proceeded so far, take this Note with them concerning the placing of the parts; if the upper part or Treble be an eighth, the Meane must take the next Cord under it, which is a fifth, & the Tenor the next Cord under that which is a third. But if the Treble be a third, then the Meane must take the eighth, and the Tenor the fifth. Again, if the uppermost part stands in the fifth or twelfth, (for in respect of the Learners case, in the simple Concord I conclude all his compounds) then the Meane must be a tenth, and the Tenor a fifth.

Moreover

Moreover all these Cords are to be seen in the Base, and such Cords as stand above the Notes of the Base are easily known, but such as in sight are found under it, trouble the yong beginner; let him therefore know that a third under the Base, is a sixth above it, & if it be a greater third, it yields a lesser six above; if the lesser third, the greater six. A fourth underneath the Base is a fifth above, and a fifth under the Base is a fourth above it. A sixth beneath the Base is a third above, and if it be the lesser sixth, then is the third above the greater third, and if the greater sixth underneath, then is it the lesser third above; and thus farre have I digressed for the Schollers sake.

If this Discourse of Cords under the Base doe trouble the young beginner, let him thinke no more upon them (for it is not intended that hee should place any Notes below the Base) but let him look for his Cords, reckoning alwayes from his Base upward; which that he may more easily perform, let him draw eleven lines (which is the whole compass of the Scale) and set the three used Cliffes in their proper places, this done, hee may prick his Base in the lowest five lines, and then set the other three parts in their orderly distances above the Basse, Note against Note, as you see in this Example.

Treble

Of Counterpoint.

which being prickt in severall parts, appeareth thus :

I have proposed the former example of eleven lines, to lead the yong beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compose his Musick in severall parts, as he seeth in this second example.

Before I go further I think it not amiss to advertise the yong Beginner, that so often as the Base doth fall a fifth, or rise a fourth (which is all one as hath been said) that part which is a third to the Base in the antecedent Note, that third I say must alwayes be the sharp or greater third, as it was apparent in the last example of four parts, in the third Note of the third Bar in the Treble part, and likewise in the last Note but one of the Treble, in both which places there is a ♯ set to make it the greater third. The same is to be observ'd in what part soever this third shal happen.

If I should discover no more then this already deciphered of Counter-point, wherein the native order of four parts with use of the Concords, is demonstratively expressed, might I be my own Judge, I had effected more in Counterpoint, then any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certaine nature is in all her operations, know that what Cords have held good in this ascending and descending of the Base, answer in the contrary by the very same rule, though not so formally as the other, yet so, that much use is, and may be made of this sort of Counter-point. To keep the figures in your memory, I will here place them again, and under them plain examples.

8	3	5
3	5	8

In

8 5 8 5 5 8 5 8 5 8

5 3 5 3 5 3 3 5 3 5 3 5

3 8 3 8 3 8 8 3 8 3 8 3

In these last examples you may see what variety Nature offers of her selfe; for if in the first Rule the notes follow not in expected formality; this second way

being quite contrary to the other, affords us sufficient supply: the first and last two Notes arising & falling by degrees, are not so formall as the rest, yet thus they may be mollified, by breaking two of the first Notes.

8 5 5 8

5 3 3 5

3 8 8 3

How both the ways may be mixt together you may perceive by this example, where in the black Notes distinguish the second way from the first.

In this example the fifth and sixth notes of the three upper parts are after the second way, for from the fourth Note of the Base, which is in from G. and goeth to B. is a 3. rising, so that according to the first Rule, the 8 shall pass into a fifth, the fifth into a 3. the 3 into an 8. But here contrariwise the eight goes into a third, the fifth into an eight, and the third into a fifth; and by these Notes you may censure the rest of that kinde.

When your Base standeth still (that is to say, hath two or more Notes together in one and the same place) you may chuse whether you will make your other parts do so too, or change them, as you see our Author hath done in the second Note of this present example. If you change them you may do it either by the Rule of descending or ascending which you please, so you do but observe formality.

Though I may now seem to have finished all that belongs to this sort of Counterpoint, yet there remains one scruple, that is, how the sixth way take place

place here, which I will also declare. Know that whensoever a sixth is requisite, as in B. or in E. or A. the key being in *Gammul*, you may take the sixth instead of the fifth, and use the same Cord following which you would have taken if the former cord had been a fifth example.

The musical notation consists of four staves. The first staff is in G-clef (soprano) and shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above the first two notes (G and A) is a '6', and above the next two (B and C) is a '3'. The second staff is in C-clef (alto) and shows notes: C4, D4, E4, F4, E4, D4, C4. The third staff is in F-clef (bass) and shows notes: F3, G3, A3, B3, A3, G3, F3. Above the first two notes (F and G) is a '6', and above the next two (A and B) is a '3'. The fourth staff is in G-clef (soprano) and shows notes: G4, A4, B4, C5, B4, A4, G4. The notation uses diamond-shaped notes and stems, with some notes having accidentals (sharps or naturals).

The sixth in both places (the Base rising) passes into a 3. as it should have done if the sixth had been a fifth. Moreover if the Base shall use a sharp, as in F. sharp;

then must wee take the sixth of necessity, but the eight to the Base may not be used, so that exception is to be taken against our rule of Counterpoint: To which I answer thus: first, such Bases are not true Bases, for where a sixth is to be taken either in F. sharp, or in E. sharp, or in B. or in A. the true Base is a third lower, F. sharp in D. E. in C. B. in G. A. in F. as for example,

Hee doth not Mean that such Bases are bad, false, or defective, but that they have (perhaps for

for elegance or variety) assumed the nature of some other part for a Note or two, and so want the full latitude of a Base in those Notes.

imperfection of the Base, wanting due latitude, the one in E. the other in F. sharp, but in the 2. Base the fixes are removed away, & the Musick is fuller.

Nevertheless, if any be pleased to use the Base sharp, then instead of the eight to the Base, he may take the third to the Base, in this manner.

son with the upper part, yet it is right good, because it jumps not with the whole, but onely with the last halfe of it.

Example.

The musical score consists of four staves. The top staff is labeled 'Treble.' and has a treble clef with a one-sharp key signature (F#) and a 3/4 time signature. It contains two measures of music. The first measure is marked with a '1' above it and contains four diamond-shaped notes with stems. The second measure is marked with a '2' above it and contains four diamond-shaped notes with stems, including one with an asterisk above it. The second staff is labeled 'Meane.' and has a soprano clef with a one-sharp key signature and a 3/4 time signature. It contains two measures. The first measure is marked with an '8' above it and contains four diamond-shaped notes with stems. The second measure is marked with a '3' above it and contains four diamond-shaped notes with stems. The third staff is labeled 'Tenor.' and has an alto clef with a one-sharp key signature and a 3/4 time signature. It contains two measures of music with diamond-shaped notes and stems. The fourth staff is labeled 'Base.' and has a bass clef with a one-sharp key signature and a 3/4 time signature. It contains two measures of music with diamond-shaped notes and stems.

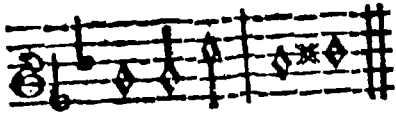
For the second example looke hereafter in the rule of thirds, but for the first example here: it in the Meane part the third Note that is divided, had stood till a Minum (as by rule it should) and so had past in F. sharp, as it must of force be made sharp at a close, it had been then passing unformall.

But if the same Base had beene set in the sharpe key, the rest of the part would have false out for-mall of themselves without any help, as thus:

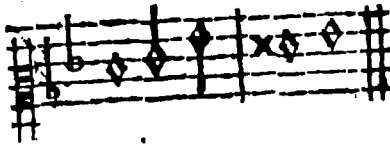
C

Treble.

Treble.



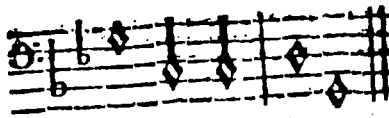
Meane.



Tenor.



Base.

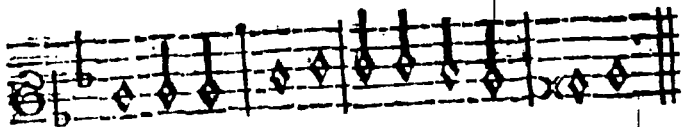


When the Base shall stand still in one key, as above it doth in the third Note, then the other parts may remove at their pleasure.

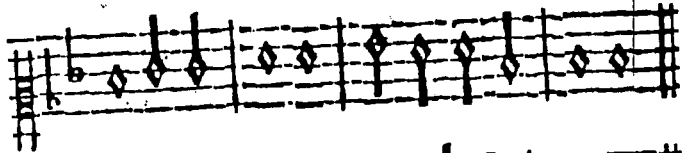
Moreover, it is to be observed that in composing of the Base, you

may break it at your pleasure, without altering any of the other parts: as for example.

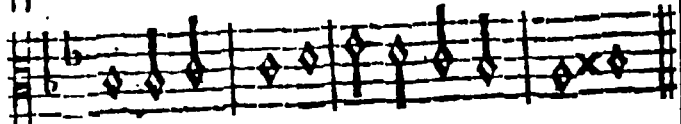
Treble.



Meane



Tenor.



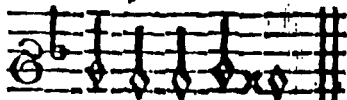
Base plainne.

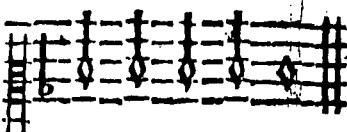


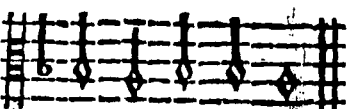
Base divided.

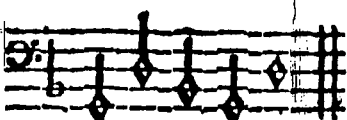


One other observation more I will handle, that doth arise out of this example, which according to the first Rule may hold thus:

Treble. 

Meane. 

Tenor. 

Base. 

Herein are two errors, first in the second Notes of the Base and Treble, where the third to the Base ought to have been sharp, secondly in the second and third Notes of the same parts, where the third being a lesser third,

holds while the Base falls into a fifth which is uncligant, but if the upper third had been the greater third, the fifth had fitly follow'd, as you may see in the third and fourth Notes of the Tenor and the Base.

But that scruple may be taken away by making the second Note of the Treble sharp, and in stead of a fifth by removing the third Note into a sixth.

When any informality doth occur, the Scholler need not tye himselfe to the first Rules of the Base rising or falling, but may take such Cords as his Genius shall prompt him to, having a care that he take not two eights or fifths together, rising or falling betwixt any two parts whatsoe-

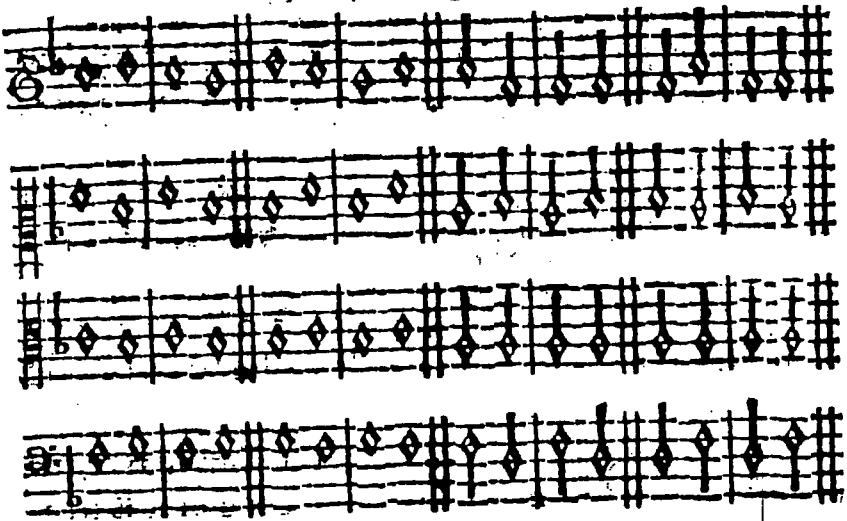
Ver: Tis true, our Author did invent this Rule of the figures as the easiest way to lead the yong Beginner to this kind of composition, in which he hath done more then any that I have ever seen upon this subject; but thus he did to shew the smoothest way, and not to tye his Scholler to keepe strictly that way when a blocke or stone should happen to ly in it, but that he may in such a case step out of this way for a Note or two, and then returne againe into it.

Example.

There may yet be more variety afforded the Base, by ordering the fourth Notes of the upper parts according to the second rule, thus:

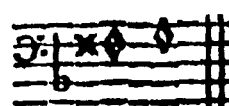
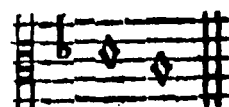
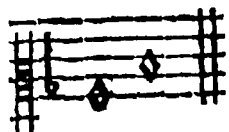
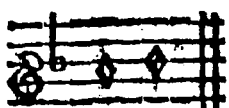
But that I may (as neare as I can) leave nothing untoucht concerning this kinde of Counterpoint, let us now consider how two thirds being taken together betweene the Treble and the Base, may stand with our Rule. For sixes are not in this case

to be mentioned, being distances so large that they can produce no formality : Besides the sixth is of it selfe very imperfect, being compounded of a third which is an imperfect Concord; and of a fourth which is a Discord : and this the cause is, that the sixes produce so many fourths in the inner parts. As for the third it being the least distance of any Concord, is therefore easily to be reduced into good order. For if the Base and Treble doe rise together in thirds, then the first Note of the Treble is regular with the other part, but the second of it is irregular; for by rule in stead of the rising third, it should fall into the eight. In like sort, if the Base and Treble do fall two thirds, the first Note of the Treble is irregular, and is to bee brought into rule by being put into the eight, but the second Note is of it selfe regular. Yet whether those thirds bee reduced into eights or no, you shall by supposition thereof find out the other parts, which never vary from the rule but in the sharp Base. But let me explain my selfe by example.

Of Counterpoint.

The first two Notes of the Treble are both thirds to the Base, but in the second stroke, the first Note of the Treble is a third, and the second which was before a third, is made an eight, onely to shew how you may finde out the right parts which are to be used when you take two thirds between the Treble and the Base: For according to the former rule, if the Base descends, the third then in the Treble is to passe into the eight, and the Mean must first take an eight, then a fifth, and the Tenor a fifth, then a third, and these are also the right and proper parts, if you return the eight of the Treble into a third again, as may appear in the first example of the Base falling, and consequently in all the rest.

But let us proceed yet further, and suppose that the Base shall use a sharp, what is then to be done? as if thus:



If you call to minde the rule delivered concerning the *Sharp Base*, you shall here by help thereof see the right parts though you cannot bring them under the Rule: for if the first Note of the *Base* had been flat, the *Meane* part should have taken that, and so have descended to the *fift*; but being but being sharp you take for it (according to the former observation) the third to the *Base*, and so rise up into the *fift*. The *Tenor* that should take a *fift*, and so fall by degrees into a third, is here forced by reason of the *Sharp Base*, for a *fift* to take a *sixt*, and so leap downward into the third. And so much for the thirds.

Lastly, in favour of young beginners let me also adde this, that the *Base* intends a close as often as it riseth a *fift*, third or second, and then immediately either falls a *fift*, or riseth a fourth. In like manner if the *Base* falls a fourth or second: and after falls a *fift*, the *Base* insinuates a close, and in all these cases the part must hold, that in holding can use the fourth or eleventh, and so passe either in the third or tenth.

Thus, or thus Thus. or thus.

Thus, Or thus. Thus, or thus.

Thus. or thus.

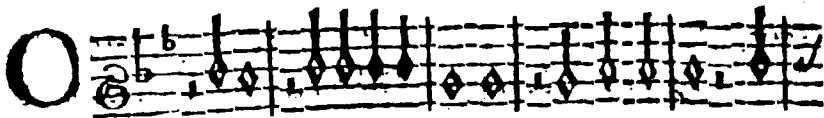
In the examples before set downe I left out the Closes, of purpose that the Cords might the better appeare in their proper places, but this short admonition will direct any young beginner to helpe that want at his pleasure. And thus I end my Treatise of Counterpoint both brief and certaine, such as will open an easie way to them that without help of a skilfull Teacher endeavour to acquire the first grounds of this Art.

Counterpoint is the first part and ground of Composition; the second part of it is figurative Musick or descant, which mixeth fast and slow Notes together, bindeth Discords with Concorde, and maketh one part to answer another in point or Fuge, with many other excellent varieties; to the attaining of which I cannot commend you to a better Authour, then our most excellent Countrey-man, Mr. Morley, in the second and third part of his Introduction to Musick. If you desire to see what other Authours do write on the same subject, you may (if you understand Latine) peruse the workes of Athenasius Kirkerus an excellent late Authour.

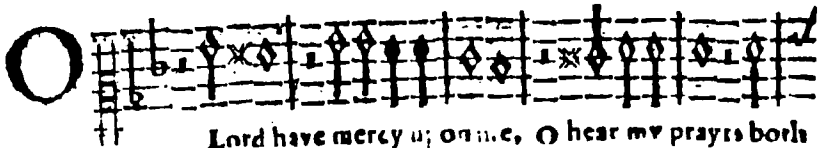
But first peruse the two little Treatises following in this present Book; the one of the Tones of Musick; the other of the passages of Concorde; in both which our Authour (according to his accustomed Method) doth more briefly and perspicuously treat, then any other Authour you shall meet with on the same subject.

Of Counterpoint.

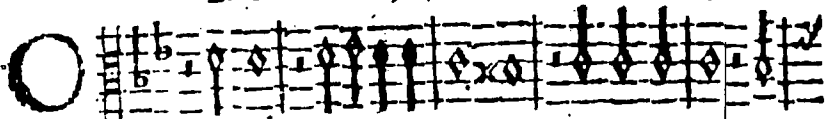
A Short Hymn, Composed after this forme of Counterpoint, to shew how well it will become any Divine, or grave Subject.



Lord have mercy u; on me, O hear my prayrs both



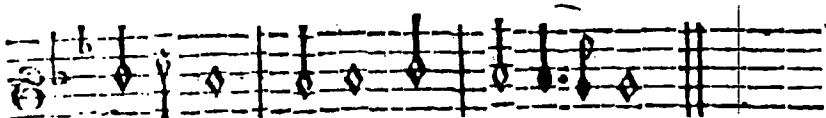
Lord have mercy u; on me, O hear my prayrs both



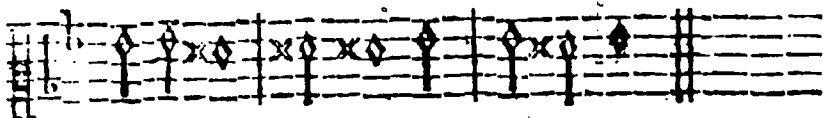
Lord have mer y upon me, O hea my prayrs both



Lord have mercy upon me, O hear my prayers both



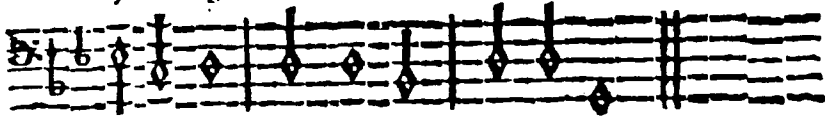
day and night, with tears pou'd forth to thee.



day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.




day and night, with tears pour'd forth to thee.

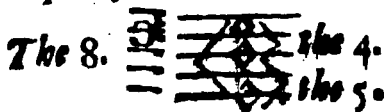
In this Ayre the last Note onely is for sweetness sake, altered from the Rule, in the last Note of the Treble, where the eight being a perfect Concord, and better besitting an outward part at the Close, is taken for a third, and in the Tenor instead of the six, that third is taken descending, for in a middle part, imperfection is not so manifest as in the Treble at a close, which is the perfection of a Song.



Second Part. Of Tones of Musick.

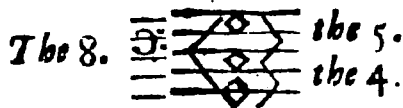
 All things that belong to the making up of a Musician, the most necessary and usefull for him is the true knowledge of the Key or Mood, or Tone, for all signifie the same thing, with the closes belonging unto it, for there is no Tune that can have any grace or sweetness, unless it bee bounded within a proper Key, without running into strange Keys which have no affinity with the aire of the Song. I have therefore thought good in an easie and briefe discourse to endeavour to express that, which many in large and obscure volumes have made fearfull to the idle Reader.

The first thing herein to be considered is the eight which is equally divided into a fourth, and a fifth as thus:

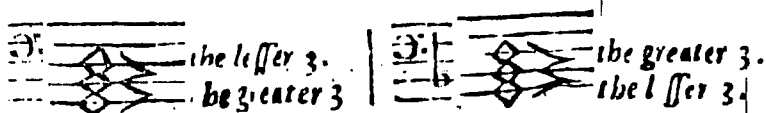


Here

Heere you see the fourth in the upper place and the fifth in the lower place, which is called *Modus Authenticus*: but contrary thus:

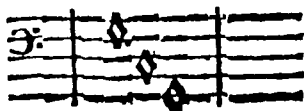


This is called *Modus plagalis*, but howsoever the fourth in the eighth is placed, we must have our eye on the fifth, for that onely discovers the key, and all the closes pertaining properly thereunto: This fifth is also divided into two thirds, sometimes the lesser third hath the upper place, and the greater third supports it below, sometimes the greater third is higher, and the lesser third rests in the lowest place, as for example:



The lowest Note of this Fifth, beares the name of the Key, as if the eighth be from G. to G. the fifth from G. beneath to D. above, G. being the lowest Note of the fifth, shewes that G. is the Key. and if one should demand in what Key your Song is set, you must answer in *Gammut*, or *Gsolreut*, that is in G.

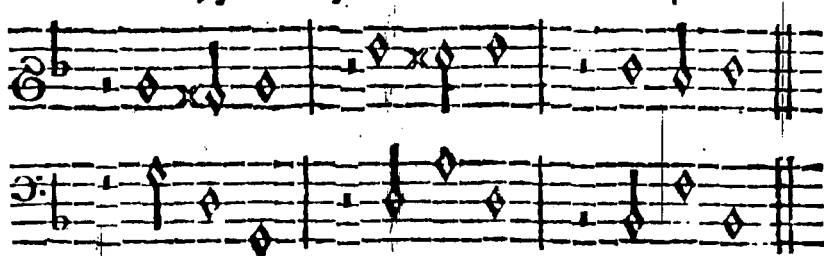
If the compasse of your Song should fall out thus:



Respect

Respect not the fourth below, but look to your fifth above, and the lowest Note of that fifth assume for your Key, which is C. then divide that fifth into his two thirds, and so you shall finde out all the closes that belong to that Key.

The main and fundamentall close is in the Key it selfe, the second is in the upper Note of the fifth the third is in the upper Note of the lowest third, if it be the lesser third, as for example, if the Key be in G. with B. flat, you may close in these three places.



The first close is that which maintains the aire of the Key and may be used often, the second is next to be preferd, and the last, last.

But if the Key should be in G. with B. sharp, then the last close being to be made in the greater or sharp third is unproper, & therefore for variety sometime the next Key above is joyned with it, which is A. and sometimes the fourth Key, which is C. but these changes of keyes must be done with judgement, yet have I aptly closed in the upper Note of the lowest third of the key, the key being in F. and the upper Note of the third standing in A. as you may perceive in this Ayre.

I

2

3

In this Aire the first close is in the upper Note of the fifth, which from F. is C. the second close is in the upper Note of the great third, which from F. is A.

But the last and finall close is in the Key it selfe, which is F. as it must ever bee, wheresoever your key shall stand, either in G. or C. or F. or elsewhere, the same rule of the fifth is perpetuall, being divided
into

into thirds, which can be but two ways, that is, either when the upper third is lesse by halfe a Note then the lower, or when the lower third contains the halfe Note which is *Mi Fa*, or *La Fa*.

If the lower third contains the halfe Note it hath it either above as *La Mi Fa*: *La Mi*, being the whole Note. and *Mi Fa* but halfe so much, that is the halfe Note; or else when the halfe Note is underneath, as in *Mi Fa Sol*. *Mi Fa*, is the halfe Note, and *Fa Sol* is the whole Note; but whether the halfe Note be uppermost or lowermost, if the lowest third of the fift be the lesser third, that Key yields familiarly three closes; example of the halfe Note, standing in the upper place was shewed before, now I will set down the other.



But for the other keys that divide the fift, so that it hath the lesse third above, and the greater underneath, they can challenge but two proper closes, one in the lowest Note of the fift which is the fundamental Key, and the other in the uppermost Note of the same, wherein also you may close at pleasure. True it is that the Key next above hath a great affinity

affinity with the right Key, and may therefore as I said before be used, as also the fourth Key above the finall Key.

Examples of both in two beginnings of Songs.

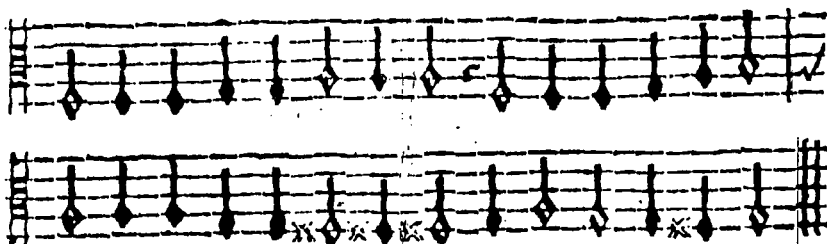
The image displays two musical examples, labeled '1' and '2', each consisting of two staves. The top staff of each pair uses a treble clef, and the bottom staff uses a bass clef. The notes are diamond-shaped symbols with stems, indicating pitch and rhythm. Example 1 shows a sequence of notes starting on a higher pitch and moving downwards. Example 2 shows a similar sequence but with a different starting pitch and intervallic structure.

In the first example A. is mixt with G. and in the second C. is joynd with G. as you may understand by the second closes of both.

To make the Key known is most necessary in the beginning of a Song, and it is best express'd by the often using of his proper first, and fourth, and thirds, rising or falling.

There is a Tune ordinarily used, or rather abused, in our Churches, which is begun in one Key and ended in another, quite contrary to Nature; which error crept in first through the ignorance of some parish

parish Clarks, who better understood how to use the Keyes of their Church doors, then the Keyes of Musick, at which I doe not much marvell, but that the same should passe in the Booke of Psalmes set forth in foure parts, and authorized by so many Musicians, makes mee much amazed : This is the Tune.



If one should request me to make a Base to the first halfe of this Aire, I am perswaded that I ought to make it in this manner :



Now if this be the right Base (as without doubt it is) what a strange unaireable change must the Key then make from F. with the first third sharpe to G. with B flat.

But they have found a Shift for it, and begin the Tune upon the upper Note of the fit, making the third to it flat ; which is as absurd as the other : For first they erre in rising from a flat third into the unision, or eight, which is condemned by the best Musicians ; next the third to the fit, is the third which makes the cadence of the Key, and therefore

affects to be sharp by nature as indeed the Authour of the Aire at the first intended it should be. I will therefore so set it down in foure parts according to the former Rule of Counterpoint.

The musical score consists of eight staves of music, arranged in two groups of four staves each. Each group of four staves represents a four-part setting of a single melodic line. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values such as quarter, eighth, and sixteenth notes. The music is written in a style characteristic of 17th or 18th-century counterpoint treatises.

This was the Authours meaning, and thus it is lawfull to begin a Song in the fifth, so that you maintain the Ayre of the Song, joyning to it the proper parts, but for such dissonant and extravagant errors as I have justly reprehended, I heartily wish they should bee remedied, especially in divine Service, which is devoted to the great Author of all harmony. And briefly thus for the Tones.



Third and last Part.

Of the taking of all Concords, perfect and imperfect.



F all the latter Writers in Musick, whom I have known the best and most learned, is *Zethus Calvisius* a Germane; who out of the choicest Authors, hath drawn into a perspicuous method, the right and elegant manner of taking all Concords, perfect and imperfect, to whom I would referre our Musicians, but that his Booke is scarce any where extant, and besides it is written in Latine, which language few or none of them understand. I am therefore content for their sakes to become a Translator; yet so, that somewhat I will adde; and somewhat I will alter.

The consecution of perfect Concords among

themselves is easie ; for who knows not two eights or two fifts are not to be taken rising or falling together, but a fift may either way passe into an eight, or an eight into a fift, yet most conveniently when the one of them moves by degrees, and the other by leaps, for when both skip together the passage is lesse pleasant : the wayes by degrees are these.



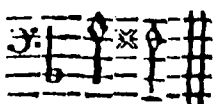
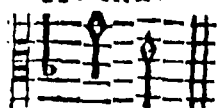
The fourth way is onely excepted against, where the fift riseth into the eight, and in few parts it cannot well be admitted, but in Songs of many voices it is oftentimes necessary.

The passage also of perfect Concordes into imperfect, either rising or falling, by degrees or leaps, is easie, and so an unison may pass into a lesser third, or a greater third ; also into the lesser sixt, but seldome into the greater sixt. A fift passeth into the greater sixt, and into the lesser sixt ; as also into the greater or lesser third ; and so you must judge of their eights ; for *de octavis idem est iudicium* : and therefore when you read an unison, or a fift, or a third, or a sixt, know that by the simple Concordes the Compounds are also meant.

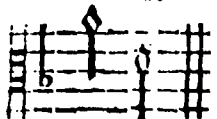
Note heere that it is not good to fall with the
Base

Bass, being Sharp in F. from an eight unto a sixt.

As thus.

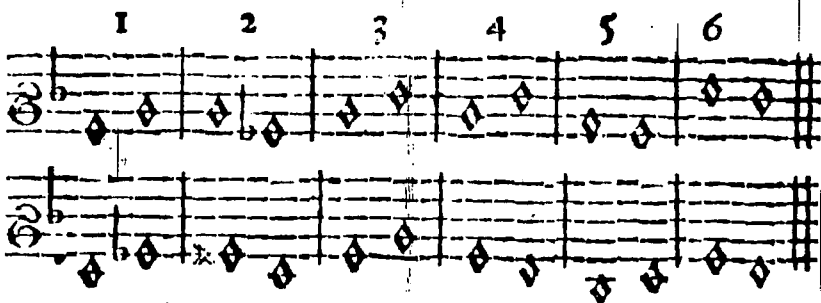


or thus.



But concerning imperfect Cords, because they observe not all one way in their passages, wee will speake of them severally, first declaring what not harmonical doth signifie, whereof mention will be made hereafter.

Relation or reference, or respect not harmonical is *Mi* against *Fa* in a crosse forme, and it is in foure Notes, when the one being considered crosse with the other, doth produce in the Musick a strange discord; Example will yield it more plain.



The first Note of the upper parts in *Elami* Sharp, which being considered, or referred to the second Note of the lower part, which is *Elami*, made flat by the cromaticke flat signe, begets a false second, which is a harsh discord, and though these Notes sound not both together, yet in few parts they leave an offence in the eare. The second example is the same descending, the third is from *Elami* Sharpe in the first Note of the lower part, to the second Note

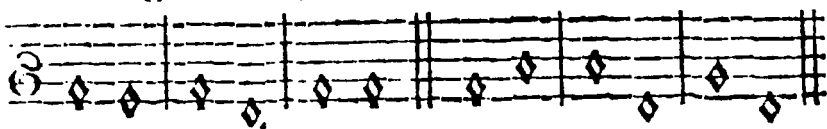
Of the taking of all Concords,

in the upper part, it being flat by reason of the flat signe, and so between them they mix in the Mutick a false fift, the same doth the fourth example. but the fift example yields a false fourth, and the sixt a false fift.

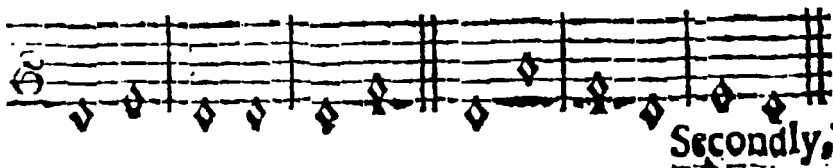
There are two kindes of imperfect Concords, thirds or sixes, and the sixes wholly participate of the nature of the thirds; for to the lesser third which consists but of a whole Note and halfe, adde a fourth, and you have the lesser sixt; in like manner to the greater third that consists of two whole Notes, adde a fourth, and it makes up the greater sixt; so that all the difference is still in the halfe Note according to that onely saying, *Mi & Fa sunt tota Musica.* Of these four we will now discourse, proceeding in order from the lesse to the greater.

Of the lesser or imperfect third.

The lesser third passeth into an unison, first by degrees when both parts meet, then by leaps ascending or descending when one of the parts stand still, but when both the parts leap or fall together, the passage is not allowed.



The lesser 3. into the unison. The passages not allowed.



Secondly, the lesser third passeth into a fifth, first in degrees when they are separated by contrary motions ; then by leaps when the lower part riseth by degrees , and the upper part descends by degrees, and thus the lesser tenth may passe into a fifth. Lastly both parts leaping, the lesser third may passe into a fifth , so that the upper part doth descend by leap the distance of a lesser third. Any other way the passage of a lesser third into a fifth, is disallowed.



In the last disallowance, which is when the upper part stands , and the lower part falls from a lesser third to a fifth, many have been deceived, their ears not finding the absurdity of it, but as this way is immusical , so is the fall of the greater third in the former manner, into a fifth, passing harmonious; in so much that it is elegantly , and with much grace taken in one part of a short Aire foure times, whereas had the fifth been halfe so often taken with the lesser third falling, it would have yielded a most unpleasant harmony.

The image displays a musical score for a piece titled "Of the taking of all Concords". The score is written on six staves, arranged in three pairs. Each pair consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music is composed of eighth and sixteenth notes, with some rests and accidentals. The score is divided into four measures, each marked with a number (1, 2, 3, 4) below the first staff of the pair. The notation includes various rhythmic values and accidentals, such as flats and naturals, indicating the specific intervals and durations of the notes.

He that will be diligent to know and care full to observe the true allowances, may bee bold in his composition, and shall prove quickly ready in his fight, doing that safely and resolutely wth others attempt timorously and uncertainly. But now let us proceed in the passages of the lesser third.

Thirdly, the lesser third passeth into an eight, the lower part descending by degrees, and the upper part by leaps; but very seldome when the upper part riseth by degrees, and the lower part falls by a leap.

Fourthly,



Fourthly, the lesser third passeth into other Concords, as when it is continued as in degrees it may be, but not in leaps. Also it may passe into the greater third both by de-

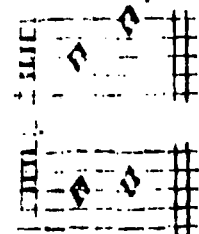
grees and leaps, as also into the lesser sixth, if one of the parts stand still, into the great sixth it sometimes passeth, but very rarely.

Last y, add



unto the rest this passage of the lesser third into the lesser 6. as when the lower part

ascendeth by degrees, and the upper part by leaps.



Of the greater or perfect Third.

The greater or perfect third being to passe into perfect Concords, first takes the unison, when the parts ascend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts stand still. Secondly, it passeth into a fifth when one of the parts rests, as hath been declared before: or else when the parts ascend or descend together, one by degrees, the other by leaps; and so the greater tenth may passe into a fifth; seldome when both parts leap together, or when they separate themselves by degrees;

42 *Of the taking of all Concords,*

degrees; and this is in regard of the relation not harmonical which falls in between the parts. Thirdly, the greater third passeth into the eight by contrary motions, the upper part ascending by degree.



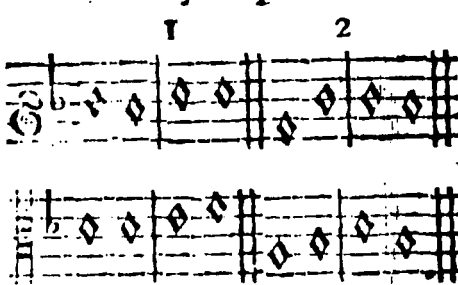
The greater third may also passe into other Concords, and first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly, it is continued, but rarely because it falls into relation not harmonick, thereby making the harmony less pleasing. Thirdly, into a lesser sixth, when the parts part asunder, the one by degree, the other by leap. Fourthly, into a greater sixth one of the parts standing, or else the upper part falling by degree, and the lower by leap.



Of the lesser sixth.

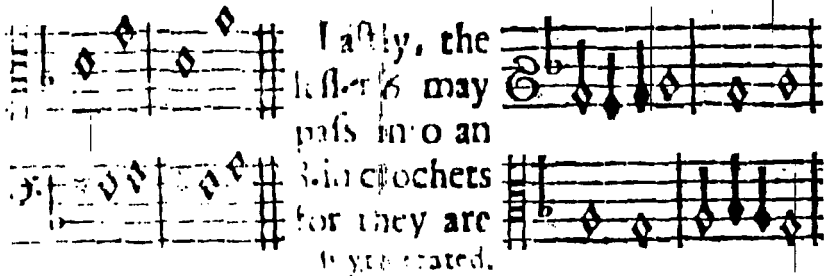
The lesser sixth regularly goes into the fifth, one of the parts holding his place: Rarely into an eight, and

and first when the parts ascend or descend together, and one of them proceeds by the halfe Note, the other by leap.



Howsoever the ways of rising and falling from the lesser sixt into the eight, in the former exāple may pass, I am sure that if the Base be sharp in *F* *sharp*,

it is not tollerable to rise from a sixt to an eight.



It passeth likewise into other Concords, as into a greater sixt the parts rising or falling by degrees, as also in a greater or lesser third, the one part proceeding by degree, the other by leap; or when one of the parts stands. It selfe it cannot follow, by reason of the falling in of the Relation not harmonicall.



Of the greater Sixt.

The greater sixt in proceeding aff. As the eight; but it will hardly passe into the nine, unless it be in binding wise, or when way is prepared for a close.

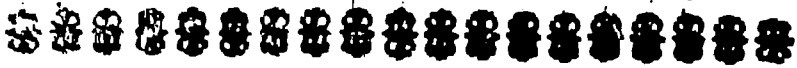


Finally, the greater sixt may in degrees be continued, or pass into a lesser sixt, as also into a greater third, or a lesser third.



These are the principall observations belonging to the passages of Concords, perfect and imperfect, in few parts; and yet in those few for fugo and formality sake, some dispensation may be granted. But in many parts necessity inforcing, if any thing be committed contrary to rule, it may the more easily be executed, because the multitude of parts will drown any small inconvenience.

Questions



Questions propounded by the Doctors in
Musick, to have been discussed in the
Act at OXFORD, July 8. 1622.

Mr. Nathaniel Gyles Resp.

Mr. William Heather Opp.

1. *whether Discords may be allowed in Musick ?*
Aff.
2. *whether any artificial Instrument can so fully
and truly express Musick as the naturall
voyce ?* Neg.
3. *whether the Practick be the more usefull part
of Musick, or the Theory ?* Aff.

An Objection to the first Question.

Those sounds that are most displeasing to the eare
may not be allowed in Musick.

But the sounds of Discords are most displeasing to
the eare :

Ergo ; Discords are not to be allowed in Musick.

The Answer.

I deny the major Proposition, for Discords may
be so placed and disposed by the skill and art of the
Composer, or Setter, that as sowre things by qualifi-
cation may be made pleasing to the tast, so Discords
being well composed may be pleasing to the eare,
and allowed in Musick.

Again;

Again, seeing that the most especial end of Musick is to content the eare, and the fewnes of either perfect or imperfect Concords, consisting of no greater number then 4. of which are all the Songs that for number of parts or proportions can be composed, if the same should only be tied, & bounded to those 4 Concords, the Musick (being acted) the ear by often falling upon the said small number of 4 Concords would breed satiety, whereas by the intermixture of Discords with the Concords those Discords for quantity being made so short, as also for the well disposing of them among the Concords so well placed, that no offence shal, or can be taken by the eare, because it addeth (by the variety of Sounds) the greater pleasure to the hearer; even as in colours, their contraries being set together, the most desired is more truly discern'd by the eys then when it is alone; so the sweet Concords of Musick, being mixt with discords, do yield a more delightful and pleasing sound unto the eare.

An Objection against the second Question.

That which hath most compass of notes, & extent of sounds may most fully & truly express Musick.

But many artificiall Instruments have more compass of Notes and extent of sounds.

Ergo, many artificiall Instruments can more fully and truly express Musick then the naturall voice.

Ans/w. I deny the major Proposition, for the fullness and true expression of Musick, doth not so much consist in the compass of notes, & extent of sounds,

as in varying of them divers wayes by discanting; for that voice that hath less compass may be as often varied, as an Instrument of greater compass; for the varying in few Notes may be infinite, and the varying of many Notes can be no more then infinite: Again, no Instrument can so fully and truly expresse the Diatonick kinde of Musick which consists of tones and halfe tones, as also the Cromattick kind of Musick, which consists of the greazer and less tones, and the greater and less half tones, neither that third kinde of Musick, called Enharmonick, which consists of tones and quarters of tones, called by some Dieses, Apotomes, or Comma's, for in these kinds of Musick the voice can bow it self, and easily fall and rise to all the varieties of tones or sounds which can possibly be expressed by Monacord, Tetracord, Hexacord, or any other triall, whereas the tones and sounds of all Instruments are tied to their certain frets, claves, and distances, not possible to vary or alter from the intendment of him that formed them, but that they continue in stability of their sounds and tones, as they were made at first, wherby it is cleer that the naturall voice of man can more fully and truly expresse Musick, then artificial Instruments.

The Objection to the third Question.

The true difference between an Art and a Science, that an Art is more subject to sence, and requires the use of some outward Demonstration, and a Science is properly the subject of the intellectuall faculty,

culty, But Musick is rather one of the seven liberal Sciences then an Art, *Ergo*, the Theory of Musick is the more usefull part of Musick then the Practick.

Ans. I deny the minor, Musick is both an Art, and a Science; as it is a Science, so it maketh use of Arithmetical, Geometrical, and Musickall proportion, according to the five kindes, that is to say, *Multiplex*, *Super particularis*, *Super partiens*; *Multiplex Super particularis*, and *Multiplex Super partiens*. But as it is an Art which requireth artificiall Demonstration, so it is usefull, for the many ends thereof, either for modest mirth and recreation, as Pavins, Galliards, Almains, Coranto's, Levolta's, Mottets, Madrigals, Ayres, Jigges, &c. Wherein use is made of those Musickall Moods, called, *Dorian*, *Pbrigyan*, *Mixolidian*, *Ionick*, and the rest of those kindes, or more especially for setting forth of the glory of God in Psalmes, Hymns, and spirituall Songs, the Antiquity whereof, the holy Scriptures of God, both in the Old and New Testament do famously record, and so great hath been and is, the Practicall use thereof in Gods Church and House of Prayer, as also in other holy Assemblies, that such reverence and estimation in places, and at all times hath been given, to the Masters and Professors thereof (especially in this Kingdome of *England*) as that the most noble Universities have dignifi'd no one of the liberal Sciences with the Degree and Title of Doctorship, but only Musick.

FINIS:

