

CHELYS

MINURITIONUM ARTIFICIO EXORNATA

SIVE,

Minuritiones ad Basin, etiam Ex tempore Modulandi Ratio.

IN TRES PARTES DISTRIBUTA.

The Division-Viol,

OR,

The Art of PLAYING *Ex tempore* upon a GROUND.

DIVIDED INTO THREE PARTS.

Pars I. *Chelyos tractandæ Præcepta.*

Part I. *Of the Viol it self, with Instructions to Play upon it.*

Pars II. *Melothesiæ Compendium.*

Part II. *Use of the Concords, or a Compendium of Descant.*

Pars III. *Minuritiones ad Basin aptandi Methodus.*

Part III. *The Method of ordering Division to a Ground.*

Authore CHRISTOPHORO SIMPSON.

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TO HIS EVER HONOURED PATRON
Sir JOHN BOLLES Bar^t

S I R,



His Treatise, upon the first Publication, was Dedicated to your late Father, and not without good reason; for, all the Motives that could enter into a Dedication of that nature, did oblige me to it. First, as he was a most eminent Patron of *Musick*, and *Musicians*. Secondly, as he was not only a Lover of *Musick*, but also a great Performer in it. Thirdly, as the said Treatise had its Conception, Birth, and Accomplishment under His Roof, in your Minority. Lastly, as he was my peculiar Patron; affording me a cheerful Maintenance, when the Iniquity of the Times had reduced me (with many others in that common calamity) to a condition of needing it.

That Impression being spent, and another importun'd, this Second comes now in order to kiss Your Hands, and desire Your Patronage, as Immediate Heir and Successor to your Father; not only to his Estate, but likewise to his Dignity, Worth and Virtue. And in This *Dedication* I have some Advantages which I had not in the Former. One is, that *you* were the chief occasion of this Book; and therefore, if there be any thing of worth in it, the World may thank You for it: For, it was contriv'd and carried on for Your Instruction in *Musick*, at such vacant hours as you were not employ'd in Studies of more concernment: And, as it was made for You, so it has made You (by your ingenuity) not only the greatest Artist, but also the ablest Judge of it, that (I think) is this day in *Europe*; (I mean) of a Gentleman, and no Professor of the *Science*. And this opinion of mine I find confirmed by a Paper of Verses printed at *Rome*, when you

A 2

travell'd

The Epistle Dedicatory.

travell'd those Parts, which were occasion'd by your rare Expressions on the *Viol* at a *Musick-meeting*; in which were present not only divers Grandees of that Court and City, with some Ambassadors of Foreign States; but also the Great *Musicians* of *Rome*, who are esteem'd Superlative; all admiring your Knowledge in *Musick*, and your Excellency upon that *Instrument*. That I might give Your self, our Nation, and the Author of those Verses the Right which is due to each, I have presumed to Reprint them on the following Page, as well for a Justification of what I have said, as also for an Encouragement to those who shall make use of the same Instructions which guided you on to that Perfection. I am loth to detain you too long, yet one thing I must acquaint you with, which is, That our *Division-Viol* Sounds better now in *Latin* than it formerly did in *English*; the Gentleman that hath improv'd it is your kind Acquaintance, my ever honoured Friend (and sometime Scholar in *Musick*) Mr. *William Marsh*, that it might be understood in Foreign Parts; and I have caused its Native Language to be joyned therewith, to make it useful at Home as well as Abroad. This is all I have to say, more than what I suppose you already know; which is, that I am

S I R,

Your most real and

Humble Servant

Chr. Simpson.

EXIMIÆ NOBILITATI, DOCTRINÆ, VIRTUTI
cum summa Musices harmonia consono adolescenti,
ILLUSTRISSIMO DOMINO,

D. IOANNI BOLLES,
A N G L O,
ROBERTI BARONET. HÆREDI FILIO.

*Mirificam suavitatem ejusdem & argutiam in tangenda Britanica
Chely, quam Vulgò dicunt VIOLAM MAJOREM stupori Romæ fuisse.*

O D E
JACOBI ALBANI GHIBBESII, MED. DOCT.
AC IN ROMANA SAPIENTIA ELOQ. PROF. PRIMARI.

RES suas dicam sibi habere Phœbo,
Te modis aures retinente nostras :
Quale solamen Samius negârit

Doctor Olympo.

Quantus Alcides animos triumphas,
Gallico major ! trahat ille vulgus :
Roma Te vidit stupefacta primos

Ducere patres ;

Roma tormentum fidium infecuta
Dulce, concentus licèt ipsa mater.

Allobrox miræ Venetisq̃ue plausit

Nuntius arti.

Vividum claro, celebrémque alumno
Laudo *Simpsonum* . vaga fama quantum
Thessali cultu juvenis magistrum

Distulit orbi.

Hactenùs plectrum, citharámque vates

Noverint ; *Arcu Violâque* freti

Concinent posthac : nequè Thressa certet

Chorda *Britannæ*.

O virùm felix, & opima rerum

Albion, sedes placitura Musis!

O poli fidus mihi, quò remotam

Dirigo puppim!

à Museo nostro, Kal. April. 1661.

Monumentum, & pignus amoris.

ROMÆ, Excudebat Franciscus Moneta. MDCLXI. *Superiorum permissu.*

To the Reader.



Came with great willingness (though under the Obligation likewise of a Duty) to the reading of this Book; out of a Respect both to the *Author*, and to the *Subject* of it: the *One* being my Familiar *Friend*, and the *Other*, my Singular *Entertainment*, and *Delight*. Having now thoroughly, and carefully perused it, I should reckon my self a little wanting to the *Publique*, if I acquainted not the world, that in so doing I have received much Benefit and Satisfaction. It bears for Title, *THE DIVISION VIOL; or, The Art of Playing Extempore upon a Ground*; and it does certainly answer That pretence, both for *Matter* and *Method*, to the highest point of reasonable Expectation. And yet I cannot so properly call it the *Best*, as (indeed,) the *only Treatise* I find extant upon this Argument; which without doubt renders it the more valuable, in that it is brought upon the first essay so near to perfection: for it is a piece so *Instructive*, and of such a *Latitude*, that it meets all *Capacities*, and finds no man either too wise, or too weak to be the better for it. Briefly; As to the *Command*, and *Mastery* of the *Viol*, (in that point which is the *Excellency* of That Instrument) either for *Hand*, or *Skill*, I will take upon me to aver, that whoever has This Book by him, has one of the best *Tutors* in the world at his *Elbow*. And let me add, that although it be Calculated especially (as appears by the Title) for the *Division Viol*, yet when you come to the *Descant*, and *Directions* for *Diminution* upon a *Ground*, you will find it a work of exceeding use in all sorts of *Musick* whatsoever.

Roger L'Estrange.

Ad Mufices Amatorem.



A rerum humanarum conditio est, ut dùm explorantur, dùm ad vivum refecantur, Nibili nos sui, unde primùm emerferunt, admoneant. Scientias Artesq; quarum stupendos progressus nemo non videt, ac Disciplinas præsertim Mathematicas, si ad Principia prima, ad Axiomata ac Postulata revoces, res nibili putes, mirerisq; subito tam exiguis è fontibus tantum prodigiorum confluisse Oceanum. Plurima istius generis è minimis initiis existunt maxima. Elucet præ cæteris in Muficâ eximia quædam ab exordio tenui claritudo. Eam si temerè ipso in limine intuearis, humilis inprimis, nulloq; ornamento spectabilis, intus canere videtur omnia; in penitiori Harmonia Sacratio illustris apparet admodùm atq; de debellatis sæpiùs Auditorum animis erecto sublimè tropæo, victrix ac triumphabunda festivum Peana ingeminat. Nisi forte illud Poetæ ei rectiùs convenit :

*Parva ortu primo, mox sese attollit in auras,
Ingrediturq; solo, & caput inter nubila condit.*

Ne longiùs abeam, vel banc ipsam Cbelyn Minuritionum artificio exornatum consule. Præcepta quæ in aditu primùm occurrunt, exilia forsam ac tenuia censeas; inde tamen si filum texueris, quo errabunda vestigia pedetentim cauteq; regas, difficili te Labyrintho sensim expedies, atq; in apertis demùm amœnisq; Minuritionum campis, magno cum fœnore ac liquidissimo voluptatis sensu spatiarî demiraberis. Testantur id ii, quorum ex hisce elementis insignis prognata modulandi solertia incredibiles passim animorum motus plaususq; excitavit. Quare visum est Cbelyn banc Anglicam latius donare ac publici juris facere, ne res communibus votis tantopere expetita, Insulâ dumtaxat unâ circumscriberetur; atq; ut, quò prævia jam pridem pervolarit fama quantâ cum venustate ac arte Cbelys in Angliâ tractari soleat, Ars quoq; ipsa transfretaret.

Nomenclatura quarundam vocum in gratiam Tyronum variè reddita.

	<i>Anglicè.</i>	<i>Gallicè.</i>	<i>Italicè.</i>
<i>Chelys.</i>	A Viol.	<i>Une Viole.</i>	<i>Una Viola.</i>
<i>Umbo.</i>	The Belly of the Viol.	<i>La Table.</i>	<i>La Tavola.</i>
<i>Tergum.</i>	The Back.	<i>Le fond.</i>	<i>Il fondo.</i>
<i>Jugum.</i>	The Neck.	<i>Le Manche.</i>	<i>Il manico.</i>
<i>Canon.</i>	The Fingerboard.	<i>La Touche.</i>	<i>La Tartiera.</i>
<i>Chordotomus. Magas superior, crenæ superiores.</i>	The Nut of the Fingerboard.	<i>Le Cillet.</i>	<i>Il Capitaſto.</i>
<i>Intervalla; lignæ.</i>	The Frets.	<i>Les Touches.</i>	<i>ſ Taſti.</i>
<i>Coll. bi.</i>	The Pegs.	<i>Les Chevilles.</i>	<i>ſ Piroli, Biſcheri.</i>
<i>Magas inferior; Ponticulus.</i>	The Bridge.	<i>Le Cheualet.</i>	<i>Il Ponticello.</i>
<i>Retinaculum; Cauda.</i>	The Tail-piece.	<i>La Queue.</i>	<i>La Coda.</i>
<i>Suſtentaculum inſtiſimum.</i>	The Sound-Post.	<i>L' Ame.</i>	<i>L' Anima.</i>
<i>Arcus; Plectrum.</i>	The Bow.	<i>L' Archet.</i>	<i>L' Arco.</i>
<i>Setæ.</i>	The hairs of the bow	<i>Les Creins.</i>	<i>ſ crini.</i>
<i>Iſthmus. Aſſerculus ſetis obſtans.</i>	The Nut of the Bow.	<i>La Hauſte.</i>	<i>La Alza.</i>
<i>Sex ſides chordæ.</i>	The Six ſtrings.	<i>Les ſix Chordes.</i>	<i>Le Sei corde.</i>
<i>Suprema. Secunda.</i>	The Treble. The Second.	<i>La Chanterelle la Seconde.</i>	<i>Il Cantino, la Seconda.</i>
<i>Tertia. Quarta.</i>	The Third. The Fourth.	<i>La Troiſieſme, la Quatrieſme.</i>	<i>La Terza, La Quarta.</i>
<i>Quinta. Sexta. ſeu ima.</i>	The Fifth. The Sixth.	<i>La cinquieme, La Sixieme.</i>	<i>La Quinta, La Seſta.</i>
<i>Tonus.</i>	The Key of a Song.	<i>Le Ton d' un chant.</i>	<i>Il Tuono d' un Canto.</i>
<i>Clavis.</i>	The Cliff.	<i>La Clef.</i>	<i>La Chiave.</i>
<i>B. Molle.</i>	A Flat.	<i>Le B. Mol.</i>	<i>Il B. Molle.</i>
<i>B. durum, quadratum.</i>	A Sharp.	<i>Le B. Quarre.</i>	<i>Il B. quadro.</i>
<i>Nota</i>	The Notes.	<i>Les Nottes.</i>	<i>Le Note.</i>
<i>Brevis. H</i>	Brief.	<i>Breve.</i>	<i>Breve.</i>
<i>Semibrevis. ◊</i>	Semibrief.	<i>Semibreve.</i>	<i>Semibreve.</i>
<i>Minima. ↓</i>	Minim.	<i>Minime.</i>	<i>Minima.</i>
<i>Semiminima. ↓</i>	Crochet.	<i>Noire.</i>	<i>Simini-nima.</i>
<i>Fuſa, chroma. ↓</i>	Quaver.	<i>Crochüe.</i>	<i>Croma.</i>
<i>Semiſuſa, Semichroma. ↓</i>	Semiquaver.	<i>Double Crochüe.</i>	<i>Semicroma.</i>
<i>Semiſuſa Semis. ⚡</i>	Demi-Semiquaver.	<i>Triple Crochüe.</i>	<i>Arbiſcroma</i>
<i>Contrapunctus.</i>	Counterpoint.	<i>Contrepoint. Notte contre Notte.</i>	<i>Contrapunto. Nota contra Nota.</i>
<i>Contrapunctus extemporalis.</i>	Deſcant.	<i>Contrepoint a premiere veüe.</i>	<i>Contrapunto a mente.</i>
<i>Syncope, Ligatura.</i>	Binding or Ligature.	<i>Une Liaiſon.</i>	<i>Una Legatura.</i>
<i>Pröſis. Cadentia.</i>	A Cadence.	<i>Une Cadence.</i>	<i>Una Cadenza.</i>
<i>Tertiſmi.</i>	Double Relliſhes.	<i>D's Cadences de nœuds et tremblemens.</i>	<i>Cadenze di Groppoe Trillo.</i>
<i>Claufula finalis.</i>	Cloſe.	<i>Cadence finale.</i>	<i>Cadenza finale.</i>

*Elenchus eorum quæ hoc libro
Continentur.*

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Let this Book, Intituled, THE DIVISION-VIOL,
be Reprinted, September 24. 1665.

ROGER L'ESTRANGE.



*Forma Cbelyos utraque Minuritonibus apta,
sed Prima resonantior.*



CHELYS,
Minuritionum Artificio
Exornata.

PARS PRIMA.

Chelyos tractandæ Præcepta.

CHELYS peritum nata Fidicinem, cum cateris Instrumentis Musicis de palmâ certare jure merito potest. De ejus imprimis agendum Constructione, tum de Tangendi Modo. Libandum præterea aliquid de Consonantiis Musicis; ut ad Minuritiones, quæ Chelyn ornant commendantque maximè, gradatim ascendatur.

purpose; Next, Hands enabled to Play upon it; And then, some knowledge in the Concords of Musick. With these therefore we will begin, in assistance to such as are not sufficiently informed therein: And first concerning the VIOL.

De Chely ipsâ, qualis Minuritionibus maximè quadret, & quomodo concinnanda.

Chelyn quæ Minuritionibus destinatur, brevior esse convenit eâ, quæ Choro musico inservit; ut faciliori negotio stringi percurrique possit: quâ in re, manuum digitorumque, ut quisque artioribus vel largioribus est, habenda ratio. Magnitudo ut plurimum ejusmodi sit, quæ Fidem duorum pedum & semissis à Magade inferiori seu ponticulo ad Chordotomum seu crenas superiores admittat. Sonus, sit tinnulus & excitatus, qualis fere esse solet minorum Chelyum seu Violinorum. Eum videlicet sonum nanciscuntur simili figurâ majores, quarum Uterus ex solido trunco, Lintris instar, excavatur.

Hexachordam esse oportet; annexis septem Ligulis, aliquanto crassioribus iis, quæ Testudinis collum ambiunt. Quâ verò sede ad Fidem apertam Octava superius in Canone sive manubrio resonat, ligulam extraordinariam figere opportunum erit, quæ digitos isthac oberrantes veluti familiare signum ad moneat, quâ intercapedine vicina deinceps

The DIVISION-VIOL,
OR
The Art of Playing ex tempore
to a GROUND.

THE FIRST PART.

Of the VIOL it self, with Instructions how to Play upon it.

AVIOL in the hands of an excellent Violist may (no doubt) be reckon'd amongst the best of Musical Instruments. To Play *ex tempore* to a Ground is the highest perfection of it: And this is the Subject of our present Discourse. But first we must treat of some things necessary to that designe; as namely, First, a Viol fitted for that pur-

pose; Next, Hands enabled to Play upon it; And then, some knowledge in the Concords of Musick. With these therefore we will begin, in assistance to such as are not sufficiently informed therein: And first concerning the VIOL.

§ 2. *What kind of Viol is fittest for Division, and how to be accommodated.*

A Viol for Division, should be of something a lesser size than a Confort Bass; that so the Hand may better command it: more or less short, according to the reach of his fingers, who is to use it: but the ordinary size, such as may carry a String of thirty Inches from the Bridge (duely placed) to the Nut. The Sound should be quick and sprightly, like a Violin; and Viols of that shape (the Bellies being digged out of the Plank) do commonly render such a Sound.

It must be accommodated with six Strings; and with seven Frets, like those of a Lute, but something thicker. If also you fasten a small Fret, at the distance of an Octave from the open Strings (which is the middle betwixt the Nut and the Bridge) it will be a good Guide to your Hand, when you stop that part of the Finger-board.

intervalla ratâ proportione pertentanda sint.

The Strings a little bigger than those of a Lyra-Viol; which must be laid at the like nearness to the Finger-board, for ease and convenience of Stopping.

The Bridge, as round as that of a Confort Bass; that so each several String may be hit with a bolder touch of the Bow.

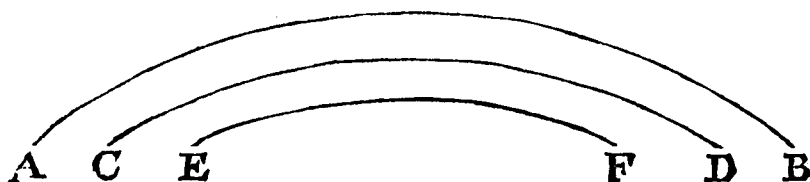
The Plate, or Finger-board, exactly smooth and even. Its length, full two parts of three, from the Nut to the Bridge. It must also be of a proportionate roundness to the Bridge; so, that each String may lye at an equal nearness to it. As for example: If the Roundness of the Bridge, be as the Arch *A. B.* then I would have the low end of the Finger-board to be as *C. D.* and the top of it, as *E. F.*

Fides item sint paullo crassiores Chordis Lyra-Chelyos, equali discrimine Canonis superextensa, ut facilius aptiusque premantur.

Ponticulus ita arcuetur, ut Chordæ singulæ distinctè fidentique pleetro absque ullâ anxietate vibrari queant.

*Canon sit levis & æquabilis. Ejus longitudo duas tertias partes spatii occupet, quod inter ponticulum superioremque Chordotomum interjacet. Ponticulum declivi utrimq; flexu amuletur; ut chordæ singulæ manubrio, quemadmodum dictum est, equaliter superemineant. Si Ponticuli curvatura fuerit ut Arcus *A. B.* Canonis ima pars sit ut *C. D.* summa, ut *E. F.**

Viol-makers may take notice hereof.



Hæc Chelyum fabri proportio commendatur.

§ 3. What kind of Bow.

A Viol-Bow for Division, should be stiff, but not heavy. Its length (betwixt the two places where the Hairs are fastened at each end) about seven and twenty Inches. The Nut, short. The height of it about a fingers breadth, or little more.

§ 4. How to hold or place the Viol.

BEing conveniently seated, place your Viol decently betwixt your knees; so, that the lower end of it may rest upon the calves of your legs. Set the Soles of your feet flat on the floor, your Toes turn'd a little outward. Let the top of your Viol be erected towards your left shoulder; so, as it may rest in that posture, though you touch it not with your hand.

§ 5. How to hold and move the Bow.

Hold the Bow betwixt the ends of your Thumb and two foremost fingers, near to the Nut. The Thumb and first finger fastned on the Stalk; and the second fingers end turned in shorter, against the Hairs thereof; by which you may poize and keep up the point of the Bow. If the second finger have not strength enough, you may joyn the third finger in assistance to it; but in Playing Swift Division, two fingers and the Thumb is best.

De Pleetro seu Arcu Musico.

Pletri Arcus rigidus sit, mediocri pondere: seta ad duos pedes quadrantemque tensa, asserculo haud oblongo, ad digitum latitudinem aut paullo altius, attollantur; qui quasi Isthmus setas ab Arcu distineat.

De Collocatione Chelyos.

UBI te apta in sede collocaveris, Chelym utroque genu decenter complectere, ejusque pars ima suris utrimque immitatur. Pedes tantillum divaricati solo firmiter insistant. Chelys summa ad sinistrum humerum leniter proclinet; ut eo situ, etiam nullo manus fulcimento persistat.

Quomodo tenendus et movendus Arcus.

Aprehendatur Arcus prope Isthmum extremo pollice duobusq; primoribus digitis; ita ut Pollex & Index caudicem teneant, alterq; digitus parumper inflexus setis obluetetur: eo pacto nimirum librabitur arcus, ne flaccidus ad extremum pendeat. Adhiberi potest & annularis, si ejus ope ceteri indigeant; quamvis ad minuritiones id minus conveniat.

Extento fidenter brachio, Fides haud procul à ponticulo sigillatim liquidèque vibrentur, genibus ne fortè offendiculo sint, cautè reductis.

Holding the Bow in this posture, stretch out your arm, and draw it first over one String and then another; crossing them in right angle, at the distance of two or three Inches from the Bridge. Make each several

String yeild a full and clear sound; and order your knees so, that they be no impediment to the motion of your Bow.

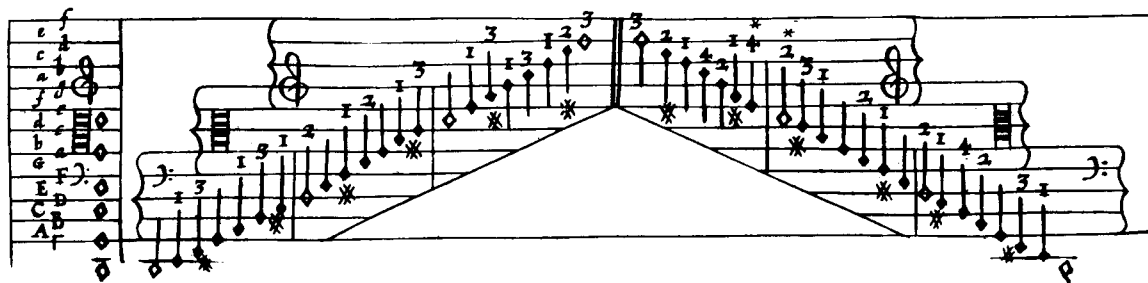


§ 6. The posture of the Left Hand.

WHEN you are to set your fingers upon the Strings, you must not grasp the Neck of your Viol, like a Violin; but rather (as those that Play on the Lute) keep your Thumb on the back of the Neck, opposite to your fore-finger; so as your Hand may have liberty to remove up and down, as occasion shall require.

§ 7. How the Viol is Tuned, and applied to the Scale of Musick.

WE now suppose you to understand Song, and consequently the Scale of Musick; which known, the Tuning of your Viol appears in such order as you see the six Semibreves which stand one over another, in the first part of the following Scale: where note, that all the degrees arising above the highest of those Semibreves, are express'd on the Treble or highest String, by stopping it still lower and lower towards the Bridge.



3

Your Viol being tuned according to the six Semibreves, your next business is, to play those other Notes, which you see ascend and descend by degrees, over which I have set Figures to direct you with what Fingers to stop them; 1, 2, 3, 4, is set for first, second, third, and fourth Finger. Those which have no figures over them, are played on the open Strings.

§ 8. How the same Notes may be play'd upon different Strings.

YOU must know that sometimes Notes are play'd, not on those Strings to which they seem properly to belong; but for ease or better order of Fingering, are play'd upon some other String: An Instance whereof you have in those two Notes marked with little Stars over their Figures; which Notes, are play'd upon the second String; though, a little before, Notes

De Sinistræ Collocatione, Motuque.

JUGUM Chelyos ne manu constringe, ut in Violinis fit; sed ut in Testudine Pollicem averso Manubrio ita applica, ut Indici in averso Canone se moventi plerumque respondeat. Hinc faciliori negotio manus pro re natâ in omnem partem perlabetur.

De Chelyos Chordotoniâ ad Scalam Musicam accommodatâ.

QUILIBET ferè Musicæ candidatus Scalam Guidonianam callere solet; quâ probè intellectâ, Chelyos attemperatio seu Chordotonia adjectâ Tabellæ ope facillè adornabitur. Infima siquidem Semibrevis dabit tonum infimæ Chordæ in D. unde cæterarum discrimen sumetur in G. C. E. A. D. Reliquos tonos supra D. assequeris, si Chordam supremam per intervalla quæ Ligulis designantur, ponticulum versus gradatim presseris.

Attemperatâ jam Chely, reliquos sonos seu notas sursum deorsumque modulari si velis, quibus id digitis perficias adjecti monent numeri, 1, 2, 3, 4; 1 Indicem signat, 2 Medium, 3 Annularem, 4 Minimum.

Quâ ratione eadem Notæ in diversis Chordis exprimi possint.

ANIMADVERTENDUM porro est, earundem Notarum sonos, qui vel apertis Chordis, vel per consuetos ligularum gradus exprimuntur, commodiore digitorum applicatione in superioribus ligulis, atque alienâ sæpe in Chordâ elici; uti videre est iis in notis quibus appositus est Asteriscus: Earum nempe sonus, tametsi paulò ante in supremâ Chordâ expressus fuerit, in alterâ tamen Strophâ, pressis secundæ.

cunda chorda ligulis, perinde ut in primâ consequitur: Quod tuo ipse Marte, dum digitorum commodo studes, identidem tentando explorabis.

Ex plurimis Scale Musicae lineis, quinque tantummodo in usum Chelyos assumuntur, cumque in Melodiæ decursu Nota aliqua Pentadem evaserit, appositâ clavi alterâ, ad alteram similiter Pentadem reducitur.

that Compass they are reduced again into the said five Lines by setting another Cliff.


In proximo Paradigmatè operæ pretium feceris, si manum sensim exerceas, nec nisi lentè admodum festines, id imprimis studens, ut suus cuique Notæ sonus, liquidus plenusque constet: quod fiet, si chordas extremis omninò digitis constanter ac validè premas; tum Arcu, quantus quantus est, rursus prorsum ducto singulas chromas distinctè ad plenum evibres.


standing in the same places were played upon the Treble or first String: and therefore, when any difficulty shall occur in Fingering, you are to consider how the same Notes may be express'd with most ease and convenience to the Hand.

The Example before-going was set in the whole Scale, that you might better perceive where every Line and Space take their places upon the Viol: But those that follow, must be set down in the usual way of five Lines; and when Notes exceed

This which follows I would have you practise, first in a slow measure; increasing the quickness by degrees, as your Hand advanceth in readiness: and be sure to make all your Notes found clear and full; pressing the Strings firm and hard with the very ends of your Fingers. Also give as much Bow to every Quaver, as the length thereof will permit. But before you set upon it, read the two Rules which follow it.

Quare Digi sinistra in eâdem sæpè sede continuandi sint.

S*iquem ligulis digitum appresseris, eum, dum reliquis digitis cetera exequeris, nè prius attolle quàm id alia occasio postulet; quo pacto, æquabiliori digitorum decursui consules, absque hinclo incertoque tripudio, sonumque etiam sublato arcu continuabis. Ejus moræ signum  ab eâ notâ cui digitum immorari oportet, ad eam usque extenditur, quâ vibratâ sustolli potest.*

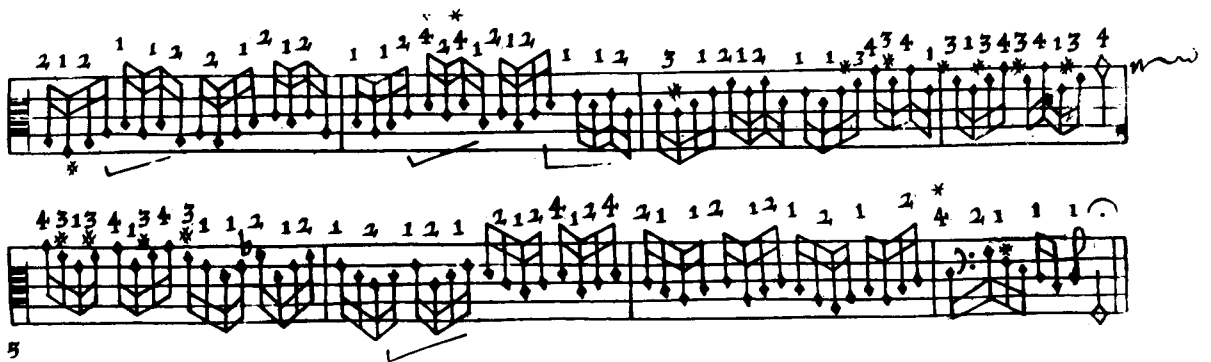
called) you have, where you see such a Stroke as this  drawn from One to some other distant Note unto which you must hold it.

§ 9. *A Rule for Holding on the Fingers.*

When you set any Finger down, hold it on there; and play the following Notes with other Fingers, until some occasion require the taking it off. This is done as well for better order of Fingering, that the Fingers may pass smoothly from Note to Note, without lifting them too far from the Strings, as also to continue the Sound of a Note when the Bow hath left it. Instances of these Holds (for so they are

§ 10. *A Rule for the Motion of the Bow.*

WHEN you see an even Number of Quavers or Semiquavers, as 2, 4, 6, 8. You must begin with your Bow forward; yea, though the Bow were employed forward in the next Note before them. But if the Number be odd, as 3, 5, 7; (which alwayes happens by reason of some Prick-Note or odd Rest,) the first of that odd number must be played with the Bow backward. This is the most proper motion of the Bow, though not absolutely without some exception: for sometimes the quickness of the Notes may force the contrary, as you will see in the end of the fifth Example. Also quick Notes skipping from the Treble to the Bass, and so persued, are best express'd with contrary Bows. Let your next practice be this which follows.

§ 11. *Of ordering the fingers in gradual Notes.*

IN any point of Division which reaches to the lower Frets or beyond them; the highest Note thereof is alwayes stopt either with the third, or with the fourth finger: If with the third, the first and second fingers take their orderly places in stopping the two Notes gradually ascending to it, or descending from it. If the highest Note employ the fourth finger, then the next Note under it is stopt either with the third or with the second finger, according to the said under Note being flat or sharp: If sharp, with the third; If flat, with the second finger. But whether the highest Note employ the third or fourth finger, the Third below doth alwayes employ the first finger, which serves as a Guide to those two Notes above it. And whereas you will see sometimes two successive Notes stopt one after the other with the same finger, it is alwayes done either to prepare the fingers to this posture, or to remove the said posture to some other place. This

Regula movendi Arcum.

CUM numerum chromarum vel semichromarum parem observaveris, ut 2, 4, 6, 8. Prorsum movendus est Arcus, tametsi in precedenti Notâ consimili motu adaptus fuerit; Quod si numerum imparẽ deprehenderit, ut 3, 5, 7; quod ferè ob Notam puncto antãam, aut pausas impares contingit, retrorsum revocandus est; quamvis id subinde exceptionem patiat, Cujus rei exemplum sub calcem Paradigmati 5 reperies.

Quo ordine Digni Canonii applicandi sint.

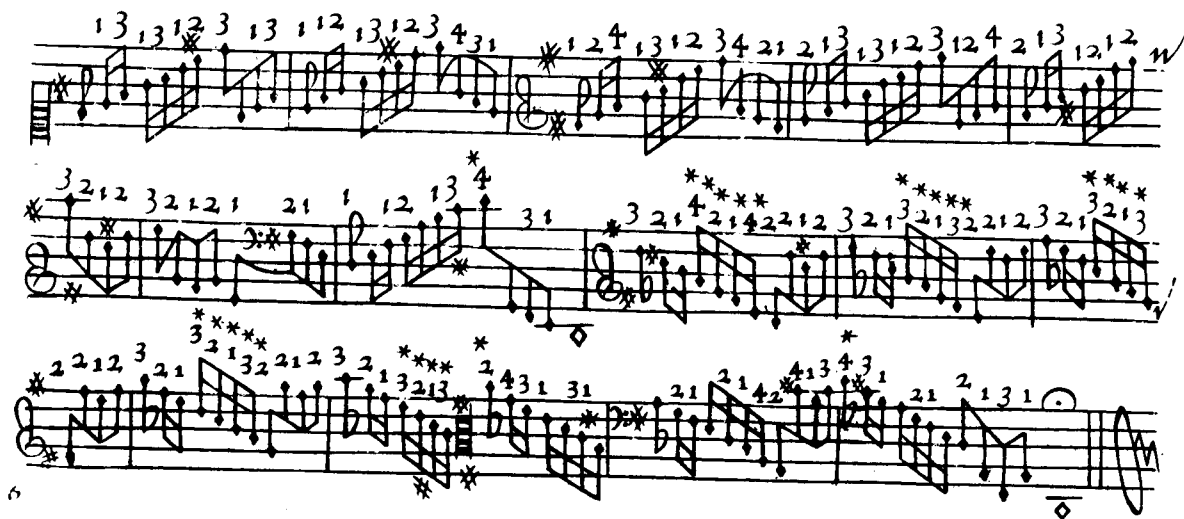
Siquando Minuritione ad extremas ligulas aut etiam ulterius processerit, Suprema Nota tertio aut quarto digito premitur: Si tertio, primus & secundus in proximis Notis ascendentibus vel descendentibus ordine suo occupantur: Si Nota suprema quartum digitum seu Minimum vendicavit, Nota proxima si dura fuerit, tertium; si mollis, secundum postulabit. Id verò certo certius statues, si tertium sive quartum suprema Nota distineat, Tertiam inferiorem Indice premendam esse, unde ad ceteras Notas auspiciandus est transitus. Quod si binas notas proximè sibi succedentes eidem digito assignatas repereris, id propterea fit, ut digiti ad prædictam Syntaxin dissonantur, vel ut consimilis positura digitorum in alteram sedem transferatur. Observandum tamen Minimo digito rarius locum esse versus Ponticulum, ubi interstitia tonorum ac Semitonorum contractiora sunt, quàm inter ligulas ubi majori dissident intervallo.

Order of Fingering holds good throughout the whole Finger-board (in stopping three gradual

gradual Notes upon one String) with this difference only , that where the Stops are wide (as amongst the Frets) the fourth or little finger is of more requisite use than it is lower down where the Stops are more contract.

Quo porro ordine de Chordâ in Chordam digiti movendi sint, suâ quisque industriâ faciliè indagabit, dum eorum expeditiori progressui consulit.

As for the posture of the Fingers in moving from one String to another, I must refer you to your own observation, in making use of what Finger doth offer it self the aptest for stopping any succeeding Note.



If you find difficulty in this Example, play it the slower, until your Hand have overcome it.

I must now propose unto you Notes of a quicker Motion, viz. *Demisemiquavers*; but not before I have said something of

Quis motus Brachio dextro, Mannsqve junctura conveniat.

Quod ad Brachii motum attinet; quamvis humeri juncturam movere sepe numero necesse sit tardioribus in Notis, in celerioribus tamen vix id fieri poterit absque totius corporis indecorâ succussatione. Quare ad notas breviores non nisi Junctura manus moveri extento rigide brachio ut plurimum debet, in æquabili præsertim minuritione; idq; ad decentem corporis compositionem Tyronibus maximè commendatur. Ubi tamen minuritione hinc inde subsultat, aut non admodum properat, cubiti motum cum manus Juncturâ una conspirare opus est. Ut arcus pro imperio gubernetur, nè non junctura porro debite moveatur, curandum ut dum Arcus rursus prorsum vibratur, brachii motum manus aut quasi dux tantisper procedat, aut quasi asseda proximè ancilletur.

§ 12. *The Motion of the Right Arm and Wrist.*

I Told you before that you must stretch out your Arm streight, in which posture (playing long Notes) you will necessarily move your shoulder Joint; but if you stir that Joint in quick Notes, it will cause the whole body to shake; which (by all means) must be avoyded; as also any other indecent Gesture. Quick Notes therefore must be expres'd by moving some Joint nearer the Hand; which is generally agreed upon to be the Wrist. The question then arising is about the menage of the Elbow-Joint; concerning which there are two different opinions. Some will have it kept stiff; Inſomuch, that I have heard a judicious Violist positively affirm, that if a Scholar can but attain to the playing of Quavers with his Wrist, keeping his Arm streight and stiff in the Elbow-Joint, he

hath got the mastery of the Bow-Hand. Others contend that the motion of the Wrist must be strengthened and assisted by a compliance or yielding of the Elbow-Joint

unto it; and they, to back their Argument, produce for instance a person famous for the excellency of his Bow-hand, using a free and loose Arm. To deliver my own opinion; I do much approve the streightness of the Arm, especially in Beginners, because it is a means to keep the Body upright, which is a commendable posture. I can also admit the Stiffness of the Elbow, in Smooth and Swift Division; for which it is most properly apt; But Cross and Skipping Division cannot (I think) be so well express'd without some consent or yeilding of the Elbow-Joint unto the motion of the Wrist. To gain this Motion of the Wrist, the ordinary direction is, to draw the Hand (in moving the Bow to and fro) a little after the Arm. Or you may try how you can play the first Example of *Quavers* by moving your Wrist only, keeping your Arm streight in the Elbow-Joint; a little practice will effect it. This Motion or looseness of the Wrist we mention, is chiefly in *Demisemiquavers*; for, in *Quavers*, and *Semiquavers* too, we must allow so much stiffness to the Wrist as may command the Bow on, and off the String, at every Note, if occasion so require.

I will set your next Example in *C fa ut*, with the lowest String put down a Note, as we commonly do when we play in that Key. And, as I have formerly admonish'd you to practise your Examples first slow and then faster by degrees, that admonition is most requisite in Swift Division, where also you must be carefull that the Motion of your Bow and Fingers do equally answer each other, bearing your Bow moderately stiff upon the Strings, at a convenient distance from the point thereof; by which means you shall make your swiftest Notes more distinguishable: A thing in

Ad paradigma proximum in C fa ut, melius exprimendum, demittitur chorda infima ad intervallum unius Note, ut sic fiat Octava Chordæ antepenultima, quod in illa Clavi plerumque observatur. Vitabis autem frequentes quorundam errores; primò si lentè primùm Notas singulas, deinde auctâ dexterritate, ac maturâ audaciâ celerius percurras. Secundo, si sategeris ut Arcus ac digitorum motus apprimè conspirent. Tertio, si Arcus mediocri distantia tum à Ponticulo, tum ab extremo suo cornu seu apice Chordæ impellat.

which many fail, either through want of a due compliance of the Bow to the Strings, or not exactly crossing them at a right distance from the Bridge, or else by playing too near the point of the Bow; which errors I note, that you may avoyd them.

The little peece at the end of this Example, is set as an exception to what was said (pag. 5.) of Beginning each even number with a Forward Bow; for here you must play them (as necessity will enforce you by reason of their quickness) some forward, and some backward.

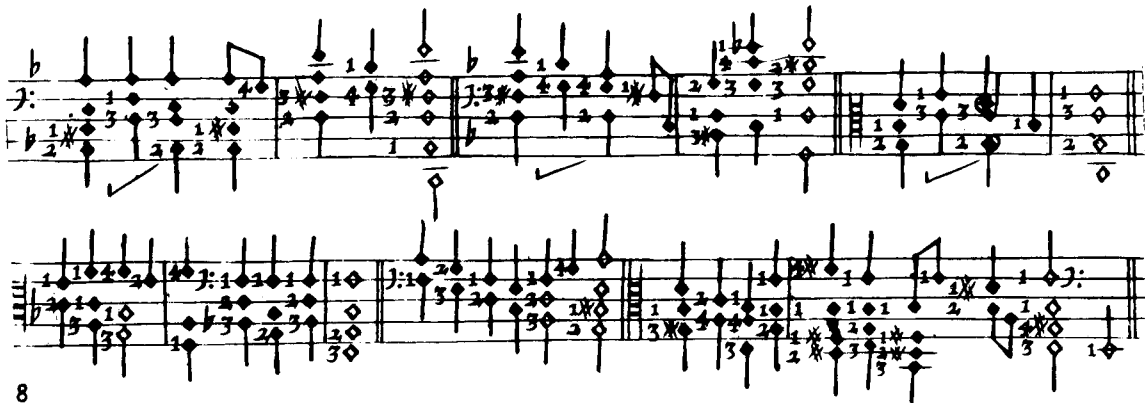
Quomodo plures simul Notæ perstringendæ sint.

Cum plures Notas alias aliis superimpositas conspexeris, uno omnes ic̄tu ita vibranda sunt, ut ab imâ ad supremam, medias in occurſu perstringendo, progrediatur Arcus; ac ſiniſtrorſum propellatur, ubi ejuſmodi Notæ duplices, triplices, aut plures non niſi ſemel ſe offerunt; aſt ubi ſæpiùs multiplici ſerie continuantur, ad ſiniſtram primò, deinde ad dexteram agitari debet plectrum, Motuſque ab imâ ſemper chordâ inchoandus eſt.

whether back or forward, be ſure to hit the loweſt String firſt (inſiſting thereon ſo long as need requires) and let the Bow ſlide from It to the higheſt, touching in its paſſage thoſe in the middle betwixt them.

§ 13. How to order the Bow in double Stops.

When two, three, or more Notes ſtand one over another (as you have in two places of the laſt Example) they muſt be play'd as One, by ſliding the Bow over thoſe Strings which expreſs the ſound of the ſaid Notes. When one of them comes by it ſelf, it is commonly play'd with a forward Bow; but if divers of them follow ſucceſſively (as in the paſſages hereto annexed) then each other muſt of neceſſity be play'd by drawing the Bow back; but



8

In Paradigmate figura 1, 2, 3, 4, Notis non ſupra verticem ſed ad latus adſcribuntur. Ubi autem hanc figuram (1) in eodem Notarum cumulo ſæpiùs repetitam videris, indicium eſt primum digitum ad omnes ejuſmodi Notas protendi debere, ut in Thiorbâ fieri ſolet.

Aliud minuritionum Paradigma ſubjungitur. Plura, ubi te accurata firmaverit exercitatio, ad calcem libri in promptu habes.

The figures for more convenience, are here ſet before the Notes. Where you ſee this figure (1) ſet before two or three Notes in the ſame Stop; it ſignifies that the firſt finger muſt be laid over all the ſaid Notes: in which, and in all double Stops, the poſture of the left hand is the ſame as if you play'd upon a Thiorba. One Example more, and we have done.



1

When you have practis'd these Examples according to the Instructions given, you may then, for variety, look upon some of those Divisions at the end of this Book; amongst which some are easie, made purposely for Learners; Others require the hands of a good Proficient. And because in those (as also in other mens Divisions) you will meet sometimes with *Tripla's* of divers sorts, I will speak something of them in this place.

§ 14 Of *Tripla's*.

Sometimes the Grounds themselves are *Tripla-time*, consisting (usually) of three *Semibreves*, or three *Minims*, or three *Crotchets* to a Measure. Sometimes you may meet with a *Tripla* upon a *Tripla*; as for instance, when upon a Ground consisting of three *Minims* to a Measure, each *Minim* is divided into three *Crotchets*, six *Quavers*, or the like. Again, in Divisions

upon *Grounds* of the *Common-Time*, you will meet now and then with divers *Tripla's*, as sometimes three *Crotchets* to a *Minim*, producing six *Quavers*, twelve *Semiquavers*, &c. Sometimes three *Quavers* to a *Crochet*, and sometimes three *Semiquavers* to a *Quaver*; the Measure of all which, will not be hard to find out, where the quantity of each *Semibreve* is marked out with Strokes or Bars.

It now remains, that in directing the Hand I speak something concerning the Gracing of Notes: and though it depend much upon Humour and Imitation, yet I will try how far it may be deliver'd in words and Examples.

§ 15. Concerning the Gracing of Notes.

Gracing of Notes is performed two ways, viz. by the Bow, and by the Fingers. By the Bow, as when we play Loud or Soft, according to our fancy, or the humour of the Musick. Again, this Loud or Soft is sometime express'd in one and the same Note, as when we make it Soft at the *beginning*, and then (as it were) swell or grow louder towards the *middle* or *ending*. Some also affect a Shake or Tremble with the Bow, like the Shaking-Stop of an Organ, but the frequent use thereof is not (in my opinion) much commendable. To these may be added that of Playing two, three, four, or more Notes with one motion of the Bow, which would not have that Grace or Ornament if they were play'd severally.

Graces performed with the Fingers are of two sorts, viz. *Smooth* and *Shaked*. *Smooth* is, when in rising or falling a Tone or Semitone, we draw (as it were) the Sound from one Note to another, in imitation of the Voyce; and is expressed by setting down or taking off the Finger a little after the touch of the Bow. In ascending it makes that Grace which we call a *Plain-Beat*, or *Rise*; in descending, that called a *Back-fall*.

De *Triplis*.

Triplas (sive *Minimis* sive *Semiminimis* constent, sive ea deinde in tenuiores minutias dividantur, sive Basi communis mensurae superstruantur, adeo ut uni *Minima* tres *Semiminimae*, aut uni *Semiminimae* tres *Chromae*, aut uni *Chromae* tres *Semichromae* respondeant) facile modulaberis, modo singulae mensurae binis utrimque lineis definiantur.

De Sonorum blanditiis atq; Leporibus.

Lepores varii ac elegantiae Notis adhiberi possunt, vel Arcu, vel Digitis. Arcu nunc incitatius nunc remissius chorda pulsantur; prout cujusque genius aut melismatis indoles suaserit: quae impulsus varietas eidem aliquando Notae adhibetur, ita ut exordio submissiori paulatim assurgat vehementius & quasi intumescat. Nonnulli arcu trepidare ac vacillare gestiunt, cujus frequentior usus vix probatur. Plures subinde consequentes Notae eodem Arcus impulsu venuste exprimuntur.

Nec non sinistrae manus digitis varius quasi color Notis appingitur, vel cum ad vocis emulationem unius Notae sonus in sonum alterius quodammodo colliquescere cogitur, apposito vel retracto digito, paulo post Arcus impulsus. Id si in ascensu fiat, *Affurrectio*; si in descensu, *Delapsus*, vocari potest.

Nonnunquam via sternitur ad Notam, cum in eadem Chordâ, vel à tertiâ inferiori ad eam sensim adrepimus, diciturque Elevation, nunc rariùs in usu: vel cum idem fit à Tertiâ superiori, estque quasi Delapsus duplex.

Aliquando Nota subsequens præcedentis Notæ sonum particulamque mutuatur, assumpto sibi ab alterâ puncti incremento, atque unius ejusdem vibrationis beneficio utraque Nota coalescit; unde Coalitio dici potest.

Accidit etiam, ut expirante ferè Nota Sono, alterius digiti appressio eliciat acuti nescio quid, atque adeo Acumen nuncupari queat.

Lepôres ex tremoribus oriundi.

DIversis præterea tremoribus Notis accrescit gratia. Pressius cum tremitur leni admodum crispatione, vix variatur sonus, secus, cum apertius. Hoc elegantie genus exoritur, cum intra Toni distantiam fit tremor à loco, à quo aut ad quem transit digitus. Hujusce Tremoris variae sunt species. 1° Cum ad Notam sequentem assurgit digitus intremiscens, diciturque potest tremula Assurrectio. 2° Cum à Nota præcedenti recedit digitus cum Tremore; unde Tremulus Delapsus vocari potest.

Quo pacto vero in Elevatione, Coalitione, &c. Tremor fiat, ex ipso Paradigmate adjecto, ubi signis characteristicis apponuntur Notæ exponentes, clariùs elucescit.

a Cadent, and a Double Rellish. The Beat is the same in nature with the plain Beat, the difference only a short shake of the finger before we fix it on the place designed. This, as also the plain Beat, is commonly made from the Half Note, or distance of one Fret. The shaken Back-fall is also the same in nature with the plain, the difference only a shake of the finger taken off, which must be done in the same wideness as it stood. How an Elevation, Cadent, Double Rellish, &c. imploy the Open-shake, will better appear in their Examples which follow; in which (exp.) stands for Explication. The Notes which have an Arch or Stroke over or under them, are play'd with one motion of the Bow.

Sometimes a Note is Graced by sliding up to it from a Third below, called an Elevation, now something obsolete. Sometimes from the Third above, which we call a Double Back-fall. This Sliding a Third, is performed commonly upon one String.

Again, a Note is sometimes Graced by joyning part of its Sound to the Note following, like a Prick-crochet whose following Quaver is placed with the ensuing Note, but play'd with the same Bow of his Prick-crochet; This we have called a Cadent.

There is yet another Plain or Smooth Grace called an Acute or Springer, which concludes the Sound of a Note more acute, by clapping down another Finger just at the expiring of it.

§ 16. Shaked Graces.

SHaked Graces we call those that are performed by a Shake or Tremble of a Finger, of which there are two sorts, viz. Close and Open: Close-shake is that when we shake the Finger as close and near the founding Note as possible may be, touching the String with the Shaking finger so softly and nicely that it make no variation of Tone. This may be used where no other Grace is concerned. Open-shake, is when a finger is shaken in that distance from whence it was removed, or where it is to be set down; supposing the distance exceed not the wideness of two Frets, for wider than that we never shake. Graces made with Open-shakes are these; a Beat, a Back-fall, an Elevation,

Smooth Graces.	Beat.	Back-fall.	Elevation.	Double Back-fall.
Lepôres plani.	Assurrectio.	Delapsus.	Elevatio.	Delapsus duplex.
		Cadent.	Springer.	
		Coalitio.	Acumen.	

Shaked Graces.	Close-shake.	Open-shake.	Shaked Beat.
Lepôres tremuli.	Tremor pressus.	Tremor apertus.	Tremula Assurrectio.
Shaked Back-fall.	Shaked Elevation.	Shaked Cadent.	Double Rellish.
Tremulus Delapsus.	Tremula Elevatio.	Tremula Coalitio.	Crispata Cadentia.

Smooth Graces

Beat. exp: Backfall exp: Double-Backfall exp: elevation.

exp Spinger. exp: Cadent. exp: Backfall-shaked exp:

Shaked Graces

Close Shake. exp: Shaked Beat. exp: elevation exp:

10 Cadent. exp: Double-Relish exp: or thus: exp:
For these, I am obliged to the ever famous Charles Colman Doctor in Musick

To these may be added the *Gruppo*, *Trillo*, or any other Movement of the *Voyce* imitated on the *Viol*, by playing the like-moving Notes with one motion of the *Bow*.

Of these fore-mentioned Graces, some are more rough and Masculine, as your *Shaked Beats* and *Back-falls*, and therefore more peculiar to the *Bass*; Others, more smooth and Feminine, as your *Close-shake* and plain Graces, which are more natural to the *Treble*, or upper parts. Yet when we would express *Life*, *Courage*, or *Cheerfulness* upon the *Treble*, we do frequently use both *Shaked Beats* and *Back-falls*, as on the contrary, smooth and swelling Notes when we would express *Love*, *Sorrow*, *Compassion*, or the like; and this, not only on the *Treble*, but sometimes also upon the *Bass*. And all these are concerned in our *Division-Viol*, as imploying the whole *Compass* of the *Scale*, and acting by turns all the *Parts* therein contained.

Si quid præterea in vocis ornamentis, Trillis, Gruppis, reliquisque Teretismis singularare est, digitorum blandimento simplicique Arcus vibratione ad Chelyn concinnè transferri potest.

Inter has elegantias aliæ sunt Masculinæ, ut Assurrectio & Delapsus, Bassoque potissimum conveniunt: aliæ Femininæ, quæ scilicet Tremore leni vel nullo fiunt; Superiorique seu Netodo inserviunt maximè: tametsi pro varietate affectuum, Amoris, Doloris, Audaciæ, Timoris, ubilibet comparere queant.

The *Hand* thus directed, we will now proceed to the *Concords* of *Musick*.

PARS SECUNDA.

Melothesiæ Compendium.

Melothesiæ seu Compositionem Musicam aliquot hæc præceptis complecti visum est. Quâ in re, tametsi quidam à Tenore seu Mesodo, nempe quòd illi Partì in Cantu Ecclesiæ plano seu Gregoriano ceteræ accinant atque subserviant, reliquorum concentuum rationem distantiamque desumant; in nostrâ tamen Methodo, à Basso seu Hypatodo quasi à Substrato ac Fundamento cæterarum Partium Intervalla numerare multò erit opportunius.

cal Composition is to be erected; and from it we are to reckon or compute all those distances or Intervalls which we use in joyning Parts together.

De Intervallis.

Primùm contemplationi se nostræ sistit Unisonus seu Isophonos, ejusdem videlicet Soni seu Notæ Repetitio, vel potius duarum Notarum in eundem Sonum conspiratio; valetque perinde ac Unitas in Arithmetica, Punctum aut Centrum in Geometria, estque in nulla divisibilis intervalla. Dum Soni ab Unisone plus minusve recedunt, varia oriuntur Intervallorum genera. Secunda inprimis, quæ dividitur in perfectam & imperfectam: Perfecta vocatur Tonus, qui in duos ex æquo Semisses, si Soni proportionem spectes, findi nequit. Attribuuntur ei à plerisque novem Commata seu minora segmenta; quorum bina consiciant Diaschisma, quatuor Semitonium Minus, quinque Semitonium Majus, adeo ut discrimen inter utramque hanc Secundam imperfectam sit unius Commatis, quam differentiam Apotomen nuncupant. Nonnulli subtilius observant aliquid Tono deesse, quo minus novem Commata expleat; itidem Semitono Majori quo minus quinque, Minori quo minus quatuor attingat. Sed hæc cum ad nostrum institutum haud admodum conducant, aliis quibus vacat, pensculatiùs indaganda relinquimus, uti & cæterorum Intervallorum accuratiores minutias.

such as find leisure and pleasure to search into these nicer subtilities.

Tertia dividitur in perfectam seu majorem quæ Ditonus vocatur, & imperfectam seu minorem quæ dicitur Semeditonus. Notandum verò particulam Semi seu Scme hic

SECOND PART.

§ 1. Use of the Concords, or a Compendium of Descant.

Although our excellent Country-man Mr. Morley, in his *Introduction to Musick*, doth take his sight, and reckon his Concords from the Tenor, as the Holding Part to which He and the Musicians of former times were accustomed to apply their Descant, in order to the *Gregorian* Musick of the Church; yet here, for better reasons (as to our present purpose) I must propose unto you the Bass, as the Ground-work or Foundation upon which all Musi-

§ 2. Of Intervalls.

IN reference to Intervalls, we are first to consider an Unison; that is, One and the same Sound; whether produced by one single voyce, or divers voyces sounding together in the same Tone; and is, in Musick, as an Unite in Arithmetick, or as a Point or Centre in Geometry, not divisible. As Sounds recede more or less from the Unison, so do they make greater or lesser Intervalls. As namely, first, a Second, divided into Perfect and Imperfect. A perfect Second is called a Tone, and cannot (as some contend) be exactly split in two equal halves, as to proportion of Sound, but is by most Authors subdivided into Nine lesser Segments or Comma's, two whereof are assigned to a Diaschisma; four to the lesser, five to the greater Semitone: and the difference between these two Semitones or imperfect Seconds, they call an Apotome. Some more curious Observers of these Fractions will needs say, that a Tone wants somewhat of nine Comma's, and that the greater Semitone doth not altogether reach to five, nor the lesser to four. But these and other like observations being less requisite to our present purpose, it sufficeth to have mentioned them; leaving a further disquisition thereof to

Next follows a Third comprehending the perfect or greater Third by the name of *Ditonus*, and the Imperfect or lesser Third by the name of *Semeditonus*. And

E

here

here it is observable, as also elsewhere, that the particle *Semi* or *Seme* doth not import the half of the whole, but a deficiency, which makes the Sound fall a Semitone short of the more complete and perfect Intervall.

atque alibi saepe, non significare Semissem sed defectum Soni, utpote qui ad justum intervalli metam non pertingat.

A Fourth is divided into the greater by the name of *Tritone*, which is a prohibited Intervall, and the lesser by the name of *Diateffaron*.

Quarta dividitur in majorem quae Tritonus dicitur, estque intervallum prohibitum, & minorem quae Diateffaron nuncupatur.

A Fifth is divided into Perfect and Imperfect; the former is called *Diapente*, the later *Semediapente*; a false Fifth.

Quinta dividitur in Perfectam, quae Diapente appellatur; & Imperfectam, quae Semidiapente, seu falsa Quinta, vocatur.

A Sixth is divided into the greater Hexachord consisting of a *Tone* and *Diapente*, and the lesser Hexachord consisting of a *Diapente* and *Hemitone*.

Sexta dividitur in majorem, quae Hexachordon majus, seu Tonus cum Diapente dicitur, & minorem quae Hexachordon minus sive Semitonium cum Diapente nominatur.

A Seventh is divided into the greater consisting of a *Ditonus* and *Diapente*, and the lesser consisting of a *Diapente* and *Semitonius*.

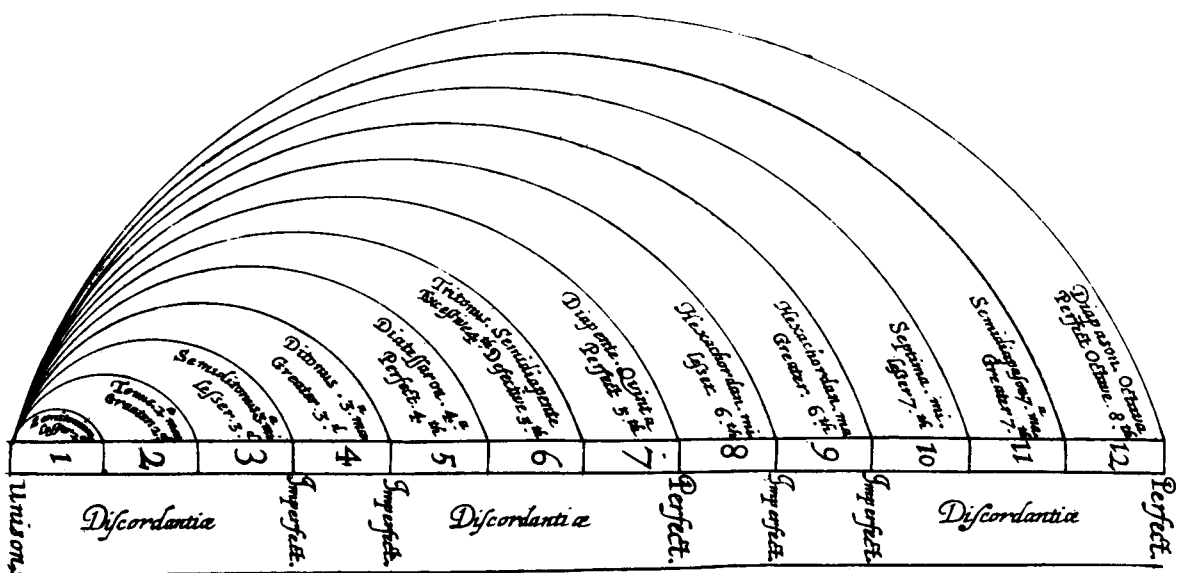
Septima dividitur in majorem, quae Ditonus cum Diapente, & minorem quae Semiditonus cum Diapente nuncupatur.

An Octave is divided into Perfect, called *Diapason*, and Imperfect called *Semediapason*.

Octava dividitur in Perfectam, quae Diapason (seu per omnes chordas) appellatur, & Imperfectam quae Semidiapason dicitur.

From these Intervalls arise those Distances which we call *Concords* and *Discords*, in such manner and order as you see in the following Scheme, where an Octave is divided into twelve Semitones or Half-notes, such as may be observed in the Stops of fretted Instruments, or the Keys of an ordinary *Hapsicord* or *Organ*; where (by reason no more subdivisions than twelve are exhibited) no difference appears between a *Tritone* and a *Semediapente*, (each being a *Semitone* less than a perfect Fifth) though in practical Musick their appearance be different, the one like a Fourth, the other like a Fifth, as you shall see hereafter.

His Intervallis variae Concordantiae ac Discordantiae continentur, quarum genesis ac ordo subjecto Schemate exhibetur, in quo Octavam vides in duodecim divisam Hemitonia, cujusmodi in Chelys Canone aliisque Instrumentis secundum Scalam Diatonicam reperire est; ubi quia plura quam duodecim Segmenta seu diastemata non distinguuntur, nullum discrimen (quoad Intervalla) apparet inter Tritonum & Semidiapente; cum utriusque distantia à quinta perfectâ unius duntaxat sit Semitonii: quamvis in praxi Tritonus Quarta, Semidiapente Quinta speciem præ se ferat.



De Concordantiis.

Quatuor ex his vocantur Concordantia; Tertia, Quinta, Sexta, Diapason, earumque Octava; Tria reliqua intervalla dicuntur Discordantia; Secunda, Quarta (tamen si hanc quidam Concordantiis subinde annumerent) Septima, earumque Octava.

Inter Concordantias duae sunt Perfectae; Quinta & Octava: ita dictae, quod aures plenam quadam Voluptate permulceant. Reliquae duae sunt Imperfectae, Tertia & Sexta; ita nuncupatae, quod tenuiori concentu aures recreant.

Transitio Concordantiarum.

Observandum porro duas Perfectas ejusdem generis Concordantias sibi invicem succedentes, verbi gratia, duas simul Quintas, aut binas continenter Octavas, quod auditum nimiam satietate oppleant, prohiberi; nisi forte adversis sibi motibus, (in pluribus praesertim partibus) occurrant, aut in eadem sede consistant.

Illicita	Illicita	Licita	Licita	Licita in pluribus partibus
5 5 5 5	8 8 8 8	5 5 5 8	8 8 8 5	8 8 8 5 5 5
Not allowed	Not allowed	Allowed	Allowed	Allowed in many parts

A Quinta tamen ad Octavam, aut ab Octava ad Quintam promiscue transiri potest; modo altera Pars fixa in statione permaneat, aut non nisi gradatim se moveat. Nam si Partes per saltum unam progrediantur, minus grata ista Perfectarum collocatio accidet.

Imperfectae vero Concordantiae ascendendo aut descendendo continuari possunt.

Denique ab una Concordantia ad aliam transire nil vetat, modo evitetur Relatio non harmonica, quae tum accidet, cum Nota mollis dura inconcinne absoneque opponitur.

§ 3. Of the Concords.

Concords are these; a Third, a Fifth, a Sixth, an Eighth, and their Octaves. All the rest (with their Octaves) are Discords. A Fourth, as it is an Intervall betwixt the Fifth and Eighth in the two upper parts, may in that sense be called a Consonant, but Computed with the Bass, it is a Discord.

Again, Concords are of two Sorts; Perfect and Imperfect. Perfect are these, a Fifth and Eighth. Imperfect, are a Third and Sixth; which two last have yet another Distinction, to wit, a greater and a lesser Third, as also a greater and a lesser Sixth.

§ 4. Passage of the Concords.

First, take notice that two Perfects of the same kind, as two Fifths, or two Eights, rising or falling together, is not allowed in Composition; but if the Notes stand still in the same place, or if one of the parts remove into the Octave it is allowed. Or if the parts remove in contrary motion, it may be allowed in Songs of many parts, as thus,

But you may pass from a Fifth to an Eighth, or from an Eighth to a Fifth, when you please; provided that one of the Parts either keep its place, or remove but one degree: For if both Parts leap together, the passage is less pleasing.

As for Thirds and Sixths, which are Imperfect Concords, two, three, or more of them rising or falling together, is no so loecisme in Musick.

In fine, you have liberty to pass from any one, to any other different Concord, provided you avoid Relation inharmonical; that is, a harsh and unpleasing reflection of Flat against Sharp.

§ 5. Concerning the Key or Tone.

Every Composition in Musick, be it long or short, is (or ought to be) designed to some one Key or Tone, in which the Bass doth always conclude. This Key or Tone is called Flat or Sharp, according as the Key-note hath the lesser or greater Third next above it. If it be the Lesser Third, 'tis called a Flat Key; if the Greater Third, 'tis a Sharp Key, thus exemplified.

Mollis Durus Mollis Durus Mollis Durus

Flat Sharp Flat Sharp Flat Sharp

Mollis Durus Mollis Durus Mollis Durus

Flat Sharp Flat Sharp Flat Sharp

Mollis Durus Mollis Durus

Flat Sharp Flat Sharp

How strange or difficult soever some Songs may appear by reason of the Flats or Sharps set at the beginning of them, yet all is but in relation to the Lesser or Greater Third taking place next above the Key or Tone-Note; being the very same, in all respects, with the first Instances of the Lesser and Greater Third above G.

As the Bass is Flat or Sharp, so must the other Parts be set, which are joynd to it.

All these things will best appear in Counterpoint; that is, when we set the Notes of the higher Parts, Note for Note, just over the Notes of the Bass, which (to a Beginner) is the easiest way of shewing the use of the Concords. But first I must direct you

De Melothesia Clavi seu Tono.

Omnia porro Melothesia ad Clavem aliquam seu Tonum reducitur, in quo nimirum Bassus post varias fluctuationes quasi in Portu anchoram jacit. Tonus durus dicitur, cum Tertia supra Notam Toni cardinalem dura est seu Ditonus. Tonus denominatur Mollis, si predicta Tertia mollis fuerit seu Semiditonus.

Observandum porro Tonos Duros, tametsi alii aliis peregriniores appareant, omnes esse non affines modo sed ejusdem planè indolis; adeò ut per Transpositionem, non solum quotquot hinc sunt reliqui, sed quotquot omnino excogitari possunt, ad primum in G. nullo negotio revocentur. Quod de Tonis Mollibus perinde intelligendum est.

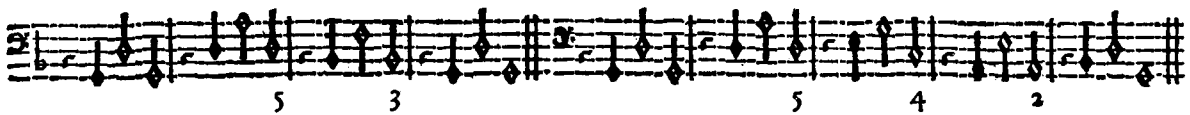
Ad Tonum Bassi partes ceteræ componuntur.

Horum omnium periculum optimè fiet in Contrapuncto. Est autem Contrapunctus cum Nota supra Notam, sine coloribus, Musicè construitur.

Quâ ratione Bassus conformandus sit.

Inciatur itaque imprimis fundamentum; hoc est, Bassus concinnetur iis legibus: Primò, ut Tono conveniat, Cadentiis intermediis, siquæ fuerint, assumptis finali clausula haud alienis; in Quintâ videlicet aut Tertiâ superius. In Tono tamen duro vice Tertiæ, in quâ Cadentia minimè convenit, assumatur Quarta aut Secunda.

thereof make use of the Fourth or Second above the final Key, in this manner.



Secundò, Bassus moveatur plerumque per Saltus ad Tertiam, Quartam, & Quintam; gradibusque duntaxat iis gaudeat, quibus intra Toni fines coerceatur. Cantus autem gradario ut plurimum incessu procedat.

Tertiò denique, auspiciu sumatur à Tono molli, sepositis consultiò, ad majorem facilitatem, Notis duris.

*Quo pacto Cantus Basso adstruendus sit.*

Superstrue porro Cantum Basso, adhibendo Tertias, Quintas, Octavas (seclusis tantisper Sextis, quæ Notis duris congruunt maximè) ut quæque vicinior magisque in promptu est. Numerosque arithmeticos 3, 5, 8, utpote Concordantiarum characteres inscribe; ut sic vel ad oculum pateat cujusmodi sint.



Notandum verò, ubi partes pauciores concinunt, imperfectas Concordantias prælegendas perfectis, ut aurium fastidio consulatur. Hinc in Biciniis rarò usurpatur Octava, nisi in principio, clausulâ finali, aut intermediâ, vel cum partes contrariis incedunt motibus.

§ 6. *How to frame a Bass.*

IN making a Bass three things must be observed; First, that it be natural to the Key designed, making its middle Closes (if it have any) in such other Keys as have dependence upon the said Key; such are the Fifth and Third, if it be a flat Key; but if it be a sharp, imploying the greater Third (which is not so proper and easie for a middle Close) you may in stead thereof make use of the Fourth or Second above the final Key, in this manner.

Secondly, let your Bass move for the most part by Leaps of a Third, Fourth, or Fifth; using degrees no more than to keep it within the proper bounds and Ayre of the Key.

Thirdly, I would have you (for more ease) to make choice of a Flat Key to begin with, and avoid setting of sharp Notes in it for some reasons which will appear hereafter.

Let this short Bass serve for an Example, which hath a middle Close in B the Flat third to the Key.

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

A Bass being prick'd, you may joyn a Treble to it by setting like Notes a Third, Fifth, or Eighth above it. As for Sixths (which properly belong to sharp Notes) I shall speak of them hereafter. Now, as the proper movement of the Bass in Counterpoint, is (for the most part) by Leaps, so the natural progression of the Treble is a rising and falling by degrees: and therefore, when you have set a Third, Fifth or Eighth over the first Note of the Bass, you may take for your next, (and so from one to another) that Concord which affords the nearest Compliance to that movement by degrees, as you see in the Example. If you set a figure under each Note as you prick it, to signifie what Concord it bears to the Bass, as you here see them, it will be some ease to your Eye and Memory.

Take notice that in few Parts Imperfect ConCORDS are more delightful than Perfect, as not satiating or cloying the Ear so much as the multiplicity of Perfects do. Hence it is that in Two parts we seldom use Eights, unless to the Beginning-Note, Ending-Note,

Cadent-Notes, or where the Parts proceed in contrary motion; that is, one ascending and the other descending.

§ 8. Composition of three Parts.

WHEN you are perfect in setting a Treble and Bass, you may add to them a third Part, as for instance, an Alt, whose proper region is next under the Treble; and therefore I would have you set it (Note for Note) in those Concords which are nearest thereto. Provided, that if you intend your Composition for no more than three Parts, one of the two upper Parts be still a Third to the Bass, for the reason above-mentioned.

I have made the Treble and Alt both of them end in the Eight to the Bass, which in my opinion is better (the Key being flat) than to have the Treble end in the sharp Third; that Concord being more proper to some inward Part at a Conclusion.

De Triphoniis.

HISCE peractis, si alteram fortè Partem annectere velis, verbi gratiâ, Altum, cujus sedes est proximè infra Cantum, vide Concordantiis utaris, quæ ad Cantum propius accedunt; Tertiamque in alterutrâ Parte nunquam omittas, dum Tricinium adornas.

Vides in Paradigmate Cantum & Altum ambos in Octavâ desinere; quod in Tono molli convenientius videtur, quàm si Cantus transisset in Tertiam duram, quæ in ultimâ Clausulâ gregariæ atque interiori Parti in Polyphoniis potius convenit.

Concerning those two Notes which you see made sharp in the Alt, take notice, that when the Bass ascends a Fourth, or descends a Fifth, it commonly requires the sharp or greater Third to that Note from which it so riseth or falleth.

Quando Bassus assurgit ad Quartam, aut descendit ad Quintam, Nota quæ præcedit hujusmodi ascensum vel descensum requirit Tertiam majorem; unde secundam & penultimam Alti notam duplicato decussi ad gradum Ditioni elevatam vides.

§ 9. Composition of four Parts.

BEING perfect in composing of Three Parts, you may try how you can add to them a Fourth Part, which now remains to be the Tenor; concerning which, these things are to be observed. (1.) That it be set (as much as may be) in Concords different from the other two upper Parts. (2.) That it be set as neer as you can to the Alt; for the Melody is best when the upper Parts are joynd close one to another. (3.) That you avoid the Consecution of two Fifths, or two Eights, rising or falling together; as well amongst the upper Parts themselves, as betwixt any one Part and the Bass.

De Tetraphoniis.

UBI te in Triphoniis jam satis exercueris, ad Tetraphonia transire poteris, cæteris Partibus adjuncto Tenore. Quædam autem hic observanda. 1° Ut Pars assumpta adornetur Concordantiis, quantum fieri poterit, ab utraque aliâ Parte diversis. 2° Ut quam proximè Alto subnectatur; tum enim harmonia perfectissima consurgit, cum Partes superiores maximè sunt affines atque conterminæ. 3° Ut duarum Quintarum & Octavarum consecutionem non minùs inter superiores Partes, quam inter illas & Bassum ascendendo aut descendendo fugias.

All which is at once performed by taking the next Concord, Note for Note, which you find under the Alt. As appears by the following Example.

In Paradigmate, penultimam Alti, in duas Semiminimas divisam vides, quarum prior Notæ precedenti colligatur, unde ligatura vocatur, Cadentiamque exornat plurimum: quod imitari poteris qualibet in Parte, quæ Ditonum Basso occidit in Notâ penultimâ.

CANTUS.
3 5 3 5 3 5 5 3 5 8

ALTUS.
8 3 8 3 8 3 3 8 3 8

TENOR.
5 8 5 8 5 8 8 5 8 3

BASSUS.

I have broken the last Note but one of the *Alt*, into two *Crotchets*, and joyned one of them to the Note before it, making it, by that means, a *Binding-Cadence*; which you may imitate upon the like Notes, in that Part always which bears the sharp or greater Third to the *Bass* in the next Note before any *Clofe*.

Ubi huic Methodo assueveris, majori deinde cum libertate omnes simul Partes componere fas erit, quævis cuilibet parti attributâ Concordantiâ, modò sua singulis assignetur, nec interea omittatur Tertia.

Though for ease and order's sake I shew'd you first how to joyn one part to your *Bass*, then two, and lastly three, by setting and adding one part after another; yet now it is left to your liberty to carry on all your upper parts (so many as you design)

together, disposing them into such *Concords* as you think most *Convenient*: Provided that one of the parts be still a *Third* to the *Bass*, which in *Composition* of three or more parts, should never be omitted.

De Sexta.

Hæcenus nihil actum de Sexta; quæ tum adhibetur (loco Quintæ) cum Bassus in Notis duris versatur, quales ferè sunt Ditonus supra Tonum Melothesiæ, Semiditonus infra, atque illa Nota quæ Primariæ proximè substat; ejusmodi enim notæ duræ Sextam postulant. Vide Paradigma.

§ 10. Concerning a Sixth.

IF your *Bass* have sharp Notes in it (such are commonly the Half Note under the Key or Tone, the greater Third above it, and sometimes also the lesser Third under it:) Notes standing in these places do commonly require a Sixth to be joyned to them, as you see in this Example.

CANTUS.
3 6 3 3 3 3 8 3 5 8

ALTUS.
8 3 3 8 8 6 5 8 3 8

TENOR.
5 8 6 5 5 3 3 5 8 3

BASSUS.

Here you have three Notes in the *Bass*, which require the lesser Sixth to be joyned to them; The First in *E*. (the lesser Third under the Key) whose Sixth is in the *Treble*. The Second in *F Sharp* (the half Note under the Key) whose Sixth is in the *Tenor*. The Third in *B. Sharp* (the greater Third above the Key) whose Sixth is in the *Alt*. Concerning which some things are to be *Noted*.

Notandum vero 1° Quintam & Sextam in Contrapuncto nunquam simul usurpant. 2° Semitonium infra Cardinalem Bassi Notam Octavam sine aurium offensione non admittit; quare amandatâ Octavâ duæ partes in eadem potius Tertiâ invicem completi debent. 3° Basses quæ notis ut plurimum constant postcentibus Sextam, paucioribus quàm pluri-

First, That when the Sixth is used, the Fifth must be left out; for a Fifth and Sixth must not sound together in *Counterpoint*. Secondly, That the Half-Note under the Key, doth hardly admit an Eighth to be joyned to it, without offence to a *Critical Ear*; and therefore have I put two parts in the same Third, as you see in the first

Bar, rather than have any part to found in the Eighth to that Sharp Note in F. Thirdly, That Basses, consisting much of Notes requiring a Sixth, are more apt for few than for many Parts. Fourthly, That the Bass, in such kind of Notes, doth want a Third of its full Latitude or Compass; as is evident in this, that if you do but remove the said Sharp Notes a Third lower, those Sixths are changed in Eights, the Thirds into Fifths, and the Sharp prohibited Eight into a Third, as in the Example following. And thus you see where Sixths are used, and how they may be avoided when you desire it.

From hence it appears, that seeing a Fifth and Sixth are never used together in Counterpoint, it consequently follows that there can be but three several Concords (which are a Third, a Fifth or Sixth, and an Eighth) joyned at once to any one Note of the Bass. And therefore if you have a mind to compose more parts than four, (as five, six, seven, or eight parts) it must be done by redoubling those Concords in their Octaves, and making the parts pass into different changes to avoid the Consecution of Fifths and Eights, which duely observed, your Composition (no doubt) will be Harmonious.

Cantus: 3 8 5 3 3 5 8 3 5 3
 Altus: 8 5 3 8 8 8 5 8 3 8
 Tenor: 5 3 8 5 5 3 3 5 8 5
 Bassus: (no numbers shown)

bus Partibus aptiores esse. 4^o Bassum, cum ejusmodi Notas recipit, carere ad sui complementum ac latitudinem debitam, Ditono inferiori; quem si subnectas, jam Sextæ mutabuntur in Octavas, Tertiæ in Quintas, quæque fuisset Semitonii Octava sed inconcinna, jam cum lepore fit Tertia.

Ex his omnibus patet, non nisi tres reperiri Consonantias eodem simul tempore Basso insistentes; eaq; sunt Tertia, Quinta, vel Sexta, & Octava. Quod si plures quàm quatuor Partes componere animus est, prædictæ consonantiæ in suis Compositis seu Octavis representandæ sunt; Unde, dum duarum Quintarum aut Octavarum consecutionem declinas, suavem ac versicolore Melodiæ texturam consurgere necesse est.

§ 11. *Use of Discords.*

Discords are two ways admitted into Musick: First, in Diminution; that is, when two, three, four, or more Notes of one Part, are set again^t one Note of a different Part: In which position a Discord is allowed to any Note of the Diminution, except the Leading Note, which should always be a Concord. Example

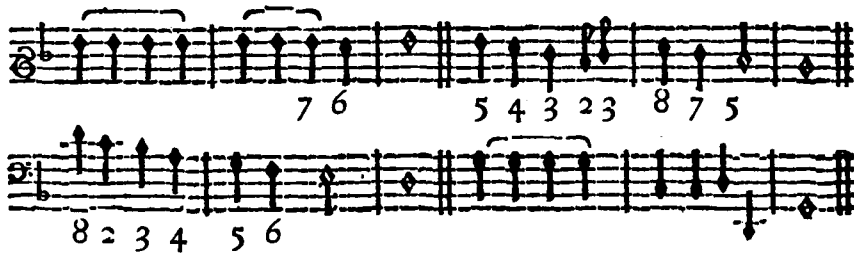
Staff 1: 5 4, 6 7 8 7, 8 7 6 5, 3 4 5 6
 Staff 2: 3 4, 5 4 5 6

Here observe, that two, three, four, or more Notes standing together in the same Rule or Space, may be considered as one intire Note; and may admit the application of a Discord to any of them, the first, only excepted. Example.

Quis Discordantiis locus sit.

Discordantiarum in Musicâ duplex est usus. Primò, in Diminutione; cum videlicet binæ, trinæ, aut plures Notæ sibi invicem gradatim subnexæ, uni alterius Partis Notæ respondent. Providendum tamen, ut primitia Nota sit Concors.

Hic observa duas, tres, aut plures subinde Notas in eadem lineâ vel Spatio consistentes, instar unius longioris notæ considerari posse; atque adeo easdem omnino pati Discordantias, quas admitteret Nota illa integra longior, cujus hæ particulæ censentur.



Secundo, Discordantiis locus est in Syncopsi ac Ligaturis; cum nimirum pars una nexu quodam ac colligatione duarum Notarum in eadem statione detinetur, atque ab allisione alterius Partis quae interea progreditur quasi conscindi videtur: habetque id plurimum elegantiae, si non temere sed cum iudicio fiat.

The other way in which *Discords* are not only allowed, but of most excellent use, is in *Syncopation* or *Binding*; that is, when a Note of One Part ends and breaks off upon the Middle of the Note of an other Part, as you see in the following Examples.

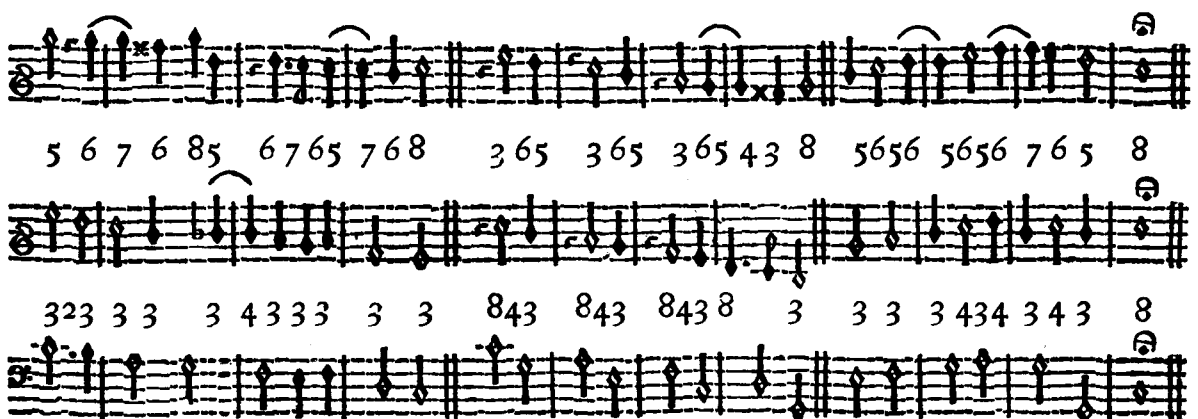
Syncopsis in Dyphoniis.

Syncopation in two Parts.



Syncopsis in Triphoniis.

Syncopation in three Parts.



Et quamvis Discordantia initio alienjus Notae in Basso applicatur, nihil interest, modo particula prior ligaturae ei Concors sit, ac deinde Discordantiam emolliat Concordantia subsequens, quae Imperfecta plerumque esse debet.

In this way of *Binding*, a *Discord* may be applied to the first part of any Note of the *Bass*, if the other part of the *Binding* Note did sound in *Concord* to that Note which went before.

G

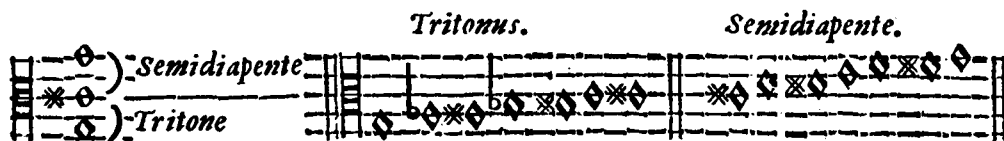
Discords

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

This winding or bringing a discord off, is best effected by changing from thence into some imperfect Concord, to which more sweetness is added by the Discord going before. Yet here the Ear is not fully satisfied until these Discords and Imperfect Conords arrive at One more perfect, where (as at a period) we understand the sense of that which went before. Now, in passing from Discords to Imperfects ; or from Imperfects to Perfects, the Rule should be this ; that we deflect to that which is nearest rather than to one more remote : Hence it is that the greater Sixth is observed (by *Des Cartes*) to pass more naturally into an Eighth, and the lesser Sixth into a Fifth. This little remove, by a Tone or Semitone, connects and makes smooth the Ayre of the Musick in passing from Concord to Concord ; which, by a greater remove, would rather seem disjointed.

§ 12. *Of the excessive Fourth, and Defective Fifth.*

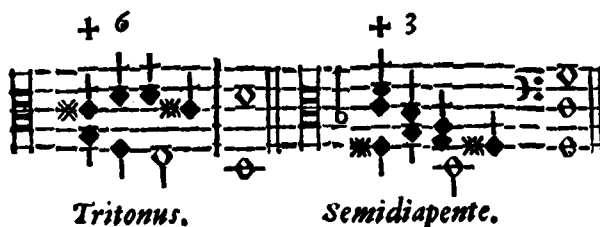
Although an Excessive Fourth and Defective Fifth be Discords, yet are they of most excellent use in all Figurative Musick, and are sometimes set without Syncope or Binding, which (according to the Rules of Composition) is not allowed to other Discords. Either of them consists of six Semitones, which seems the same, as to proportion of Sound ; But here we must consider them as they are represented to the Eye, like a Fourth and a Fifth, which (if you place one above the other) compleat the Compass of an *Octave*, thus.



A Tritone naturally passeth into a Sixth, a Semidiapente into a Third.

Curandumque ut Tritonus ad Sextam, Semidiapente ad Tertiam transeat.

Example.



Auribus verò per discordantias concordantiasque imperfectas variâ expectatione traductis atque suspensis tum demum fiet satis, cum in perfectis Concordantiis Melodia quodammodo colliquefcit. Idcirco enim Discordantiis in Musicâ concessus est locus, tum, ut varietati consulatur, tum, ut ejusmodi asperitate quasi vellicata aures Consonantiarum successione levare ac permulceri gestiant.

Transitus autem Discordantiarum ad Concordantias imperfectas maximè vicinas fieri ut plurimum debet: quod etiam in progressione Imperfectarum ad perfectas observandum est. Hinc Sexta major ad Octavam, minor ad Quintam genuino lapsu pergit. Atque hæc æquabili gradatione, suavior absque incorditâ subsultatione Melodia redditur.

Diximus præterea Quintam unâ cum Sextâ in eadem Contrapuncti plani sede comparere nentiquam posse: Secus est, quando Semidia-pente in posteriori parte ligaturæ adhibetur; tunc enim requirit Patrocinium atque unbraculum Sextæ, ut sese auribus gratius sistat. Quo in casu, si rectè expendatur, Semidia-pente supplet locum discordis Septimæ, ac Sexta ei imminens obit vices Octavæ; ut facile patebit, si Eassum ad Tertiam inferius demiseris.

place) a Third, Fifth, and Eight. And therefore if a Hundred or Hundred Thousand Voices were joyned together in Musical Concordance, they must all sound in these Three Concords or in their Octaves, which is still but the same species.

Contemplatio Concordantiarum Musica-rum.

ATque hæc quis non jure merito obstu-pescat, cum animum subit ex Concor-dantiis dumtaxat tribus, paucis subinde intertextis discordantiis, tam innumerabilis prognata soboles, ut quicquid unquam Melo-thesiæ fuit vel futurum est, ex his quasi elementis coalescat. Auget admirationem per septem distributa Gradus, (unde hæc concor-dia discors emanat) tam apta Sonorum com-plexio, eodem literarum ordine in Scalâ Musicâ exhibitâ, quo recurstantes per annum dierum Hebdomadas primævæ rerum originis imaginem representamus.

Numerum hunc Orpheus fastis immorta-libus consecravit, cum Lyram suam, (quæ à Pythagora Samio in Ægyptiorum adytis reperta olim, atque è tenebris in bono lumine collocata, Alexandri temporibus etiamnum superstes fuit) Heptachordam esse voluit; ut septenis Fidibus septem Planetarum discursus atque concentum, quoties fila pulsaret, auribus atque animo sisteret. Neque verò absimilis est Sonorum ac Siderum harmonia, cum illorum concordia horum aspectibus ad amussim respondeat. Isophonia siquidem Astrorum refert Conjunctionem; extremi Diapason termini, Oppositionem; comprehensæ intra Octavam Concordantiæ, Tertia, Quinta, Sexta, Trinum, Sextilem cæterosque in Zo-diaci aspectus intermedios. Utque Planeta-rum varia inter se collocatio orbi inferiori alios atque alios impertit influxus, ita diversa Sonorum Eucrasia miros in auribus animisque motus excitat, quibus in omnis harmoniæ authorem admirabili sursum contemplatione rapiantur. Unde suum in Templis sacrisque locum Musica jure meritò vendicat.

transmit their Influences into Elementary

A defective Fifth doth naturally require a Sixth to be joyned with it, as you see it set in the Example; which perhaps may seem a contradiction to what I said (pag. 19.) that a Fifth and Sixth must not sound together; that is, as Concords set Note against Note without binding: But this Fifth stands as a Discord, and is back'd with a Sixth to mollifie its harshness: For (as I have formerly said) there can be but Three Concords joyned at once to the Bass, which are alwayes (except when a Sixth takes

§ 13. Reflections upon the Concords of Musick.

AND here I cannot but wonder, even to amazement, that from no more than Three Concords, (with some intervening Discords) there should arise such an infinite variety, as all the Musick that ever has been or ever shall be composed. And my wonder is encreased by a consideration of the Seven Gradual Sounds or Tones, from whose various positions and Intermixtures those Concords and Discords do arise. These Gradual Sounds are distinguished in the Scale of Musick by the same seven Letters which in the Kalender distinguish the seven dayes of the Week; to either of which, the adding of more is but a repetition of the former over again.

This Mysterious number of seven, leads me into a contemplation of the Universe, whose Creation is deliver'd unto our Capacity (not without some mystery) as begun and finished in seven dayes, which is thought to be figured long since by Orpheus his seven stringed Lyre. Within the Circumference of this great Universe, be seven Globes or Spherical Bodies in continual Motion, producing still new and various figures, according to their divers positions one to another. When with these I compare my seven Gradual Sounds, I cannot but admire the Resemblance of their Harmonies, the Concords of the one so exactly answering to the Aspects of the other; as an Unison to a Conjunction, an Octave to an Opposition; the middle Consonants in a Diapason, to the middle Aspects in an Orb; as a Third, Fifth, Sixth, in Musick, to a Trine, Quar-tile, Sextile in the Zodiack. And as these by moving into such and such Aspects Bodies; So those, by passing into such and such

such Concords, transmit into the Ear an Influence of Sound, which doth not only strike the sense, but even affect the very soul, stirring it up to a devout Contemplation of that Divine PRINCIPLE from whence all Harmony proceeds; and therefore very fitly applied to sing and sound forth his Glory and Praise.

When I further consider that Three Sounds placed by the Interval of a Third one above another, do constitute one entire Harmony, which governs and comprises all the Sounds which by Art or Imagination can, at once, be joyned together in Musical Concordance; This I cannot but think a significant Embleme of that Supreme and incomprehensible THREE IN ONE, Governing, Comprising and Disposing the whole Machine of the world with all its included parts, in a most perfect and stupendous Harmony.

I insist not upon things of common observation, as that a String being struck, the like String of another Instrument (tuned in Concordance to it) should also sound and move; or that the Sound of a Sackbot,

Trumpet, or like extended Tube, should, by a Stronger emission of the Breath, skip from Concord to Concord before you can force it into any gradation of Tones, &c. What I have already mention'd is enough to persuade me that there is a greater mysterie in the Harmony of Sounds, than what hath been yet discovered.

§ 14. *The Analogy of Musical Concords to the Aspects of the Planets, illustrated in the following Scheme.*

WHERE you have the seven Gradual Sounds in their orderly progression represented on the Diameter-line. Upon which, is also described a Diapason with its included Consonants, according to the Arithmetical division thereof, as experimentally found upon a Monochord, or the String of any fretted Instrument, from the Nut to the middle thereof. The outmost Circle represents the Zodiack, and the Aspects of the Planets, to which you see the Diapason with its Intersections exactly agreeing; as viz. The two Terms thereof, to a Conjunction and Opposition; The middle Section (which generates a Fifth on one side, and a Fourth on the other) to a

Nec vacat Mysterio, ternos per intervalla sonos invicem superimpositos universæ Harmonia medullam ac summam ambientis vinculi nodo nexuque completi. Divina illius Monadis Triadisque, nutu suo omnia in ordine pondere et mensurâ gubernantis, non leve simulacrum; quo nihil ad Musicæ laudem illustrius, nihil excellentius.

Reliqua itaque huc attexere, tametsi admiranda, nil attinet; cujusmodi sunt, fidem pulsatam ab alterâ homophonâ fide etiam intactâ responsionem quodammodo aliquam acclamationemque accipere: Tubas, ceteraque ejusmodi oblonga instrumenta pneumatica, Sonos gradatim consequentes modulanti negare, nisi prius per solitas concordantias saltitudo exordium feceris.

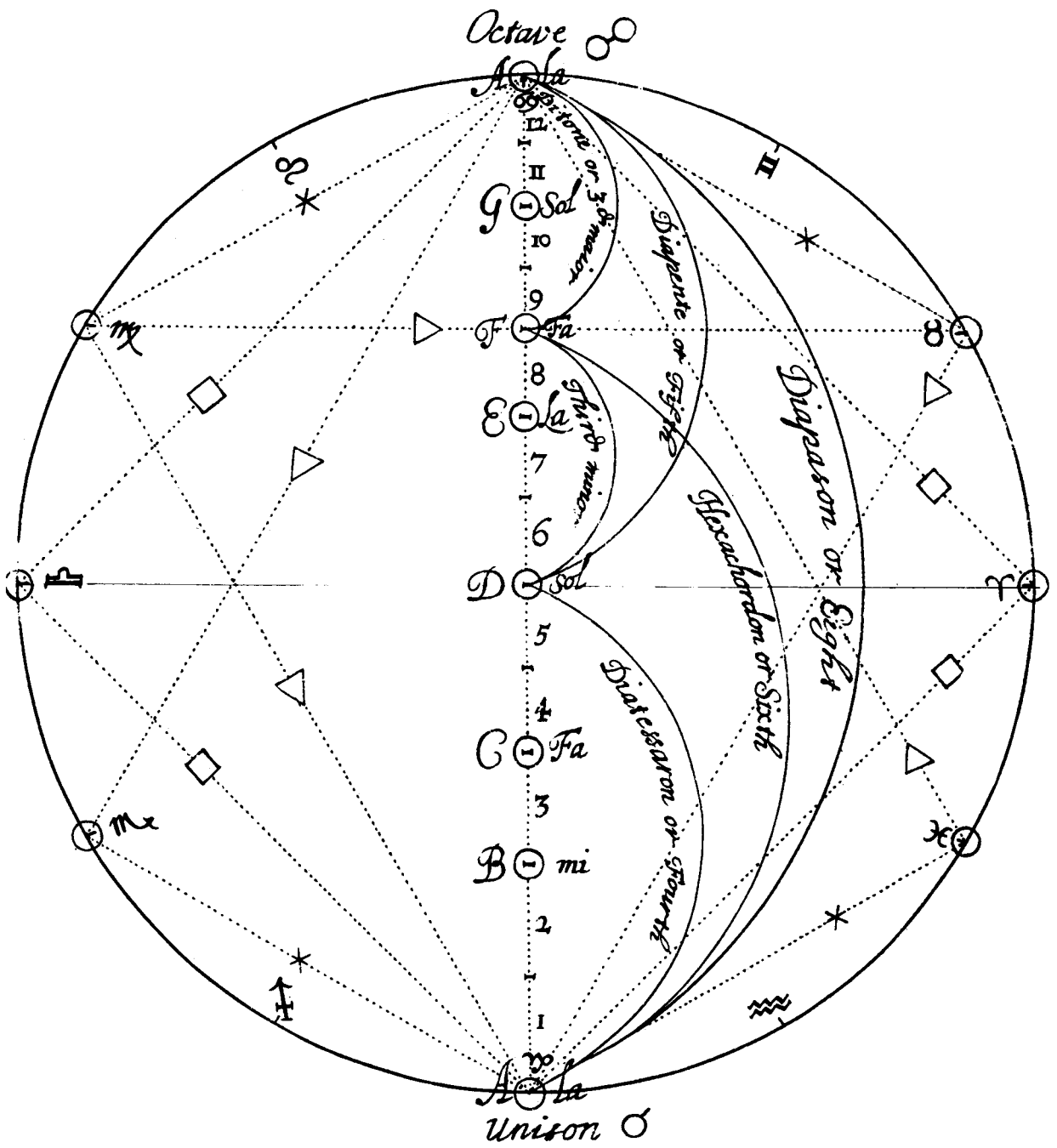
Musicarum Concordantiarum Analogia ad Planetarum aspectus.

SEPTem in sequenti Schemate gradatim soni, quos intra Limites Diapason, stilus Diatonicus exhibet, in lineâ Diametro arithmetice representantur. Circulus Zodiacum refert, aspectumque Planetarum, cujus intersectionibus Octava partitiones exactè respondent. Extremi siquidem ejus termini Conjunctionem Oppositionemque imitantur. Partitio media, quæ hinc Quartam, inde Quintam respicit, □ adumbrat. Tertia ac Sexta Octavam ut Δ ac * Hemicyclum explent. Quibus adde, Octavam duodecim constare Hemitonis; non secus ac Zodiacus signa duodecim variis animalium figuris descripta completitur.

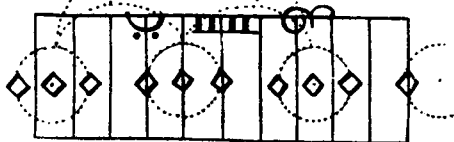
□. A Third and a Sixth completing also the Semicircle or the two opposite points of an Orbe. To which may be added, that a Diapason is divided into Twelve Semitones, as the Zodiack into Twelve Signes or Sections.

The other Figure shews, that all the Sounds that can possibly be joyned together in Musical Concordance, are still but the reiterated Harmony of Three.

Figura infima Omnes omnino sonos quotquot concentum simul efficiunt, Ternarii Harmoniâ identidem repetitâ contineri demonstrat.



Tria sunt omnia



Benedicta sis sancta et univoca Trinitas

CHELYS,

Minuritionum Artificio

Exornata.

PARS TERTIA.

Quà ratione Minuritiones ad Basin aptandæ sint.

Minuritio ad Basin nihil aliud est, quàm aut ipsius Baseos, aut a'iarum Partium, quæ Basi accini possunt, in varias melicas Minutias Sectio; unde vulgò Divisio Musica appellatur. Ea, uti omnium ferè Instrumentorum Musicorum, ita Chelyos imprimis perfectio Summa est. Rem omnem, si cui peregrina est, verbo primùm complectar; deinde fufius artis documenta subjungam.

Fundamentum quodvis rectè concinnatum bis describitur; cujus exemplar alterum Organo, Clavicymbalo, seu alii Instrumento sustinendum traditur; alterum ob oculos Musurgi variis Melodiæ elegantiss exornandum proponitur, quibus inventionem dexteritatemque pariter ostendet: quod nonnullis feliciter adeo succedit, ut Auditores non modo singulari voluptate permulceant, sed admiratione etiam incredibili non rarò percellant.

Quòd si ad tantam excellentiam primasque pertingere paucis conceditur, ac reliquis certè in secundis non sine laude consistere licebit; si, quod inventioni deest, dexteritate explere, atque aliorum compositiones concinnè modulari nitatur: tametsi enim hoc admirationis minus fortasse habeat, quòd hęc alienà utendum sit operà, ac sedula præmeditatio plerumque antecedit, Melothesiã tamen præstantiã exactèque modulandi industriã plus sepe affert voluptatis. Atque ut ab hoc inferiori gradu ad altiorem conscendere pluribus in promptu sit, visum est hujuscè artificii fontes omnibus aperire, ac publici juris facere.

self or others have made for that purpose; in the performance whereof he may deserve the Name of an excellent Artist; for here the excellency of the Hand may be shewcd as well as in the Other, and the Musick perhaps better, though less to be admired, as being more studied. But to our matter in hand:

The DIVISION-VIOL,

OR

The Art of Playing *ex tempore* to a GROUND.

THIRD PART.

§ 1. Of Division, and the manner of performing it.

Diminution or Division to a Ground, is the Breaking, either of the Bass, or of any higher Part that is applyable thereto. The manner of expressing it is thus:

A Ground, Subject, or Bass, (call it which you please) is prick'd down in two several Papers; One for him who is to play the Ground upon an Organ, Harpsichord, or what other Instrument may be apt for that purpose; the Other, for him that plays upon the Viol, who, having the said Ground before his eyes, as his Theme or Subject, plays such variety of Descant or Division in Concordance thereto, as his skill and present invention do then suggest unto him. In this manner of Play, which is the perfection of the Viol, or any other Instrument, if it be exactly performed, a man may shew the Excellency both of his Hand and Invention, to the delight and admiration of those that hear him.

But this you will say is a perfection that few attain unto, depending much upon the quickness of Invention as well as quickness of Hand. I answer, it is a perfection which some excellent Hands have not attained unto, as wanting those helps which should lead them to it; the supply of which want is the business we here endeavour. True it is, that Invention is a gift of Nature, but much improved by Exercise and Practice. He that hath it not in so high a measure as to play *ex tempore* to a Ground, may, notwithstanding, give both himself and hearers sufficient satisfaction in playing such Divisions as him-

§ 2. Several kinds of Division.

IN Playing to a *Ground* we exercise the whole Compass of the *Viol*, acting therein sometimes the Part of a *Bass*, sometimes a *Treble* or some other Part. From hence proceed Two kinds of Division, *viz.* a *Breaking of the Ground*, and a *Descanting upon it*: Out of which two, is generated a Third sort of Division; to wit a *Mixture* of Those, one with the other; which Third or last sort, is expressed in a two fold Manner; that is, either in Single or in Double Notes.

These several sorts of Division are used upon the *Bass-Viol*, very promiscuously, according to the Fancy of the Player or Composer; Howbeit, for Order and Methods sake, I must discourse of them severally; and will begin with

§ 3. Breaking the Ground.

Breaking the *Ground* is the dividing its Notes into more diminute Notes. As for instance, a *Semibreve* may be broken into two *Minims*, four *Crotchets*, eight *Quavers*, sixteen *Semiquavers*, &c.

This Breaking or Dividing a Note admits divers ways of expression, according to the divers ordering and disposing the Minute parts thereof.

Five ways
of Break-
ing a Note.

First, when there is no variation of Sound, by reason of the *Minutes* standing still in the same place, or removing into the *Octave*, which I accompt is but the same Tone.

Idque fit primò cum *Minutiæ* vel in eadem *Unisonâ* sede, vel in *Octavâ* consistant.

Example.



Paradigma.

Secondly, when the Sound is varied, and yet the Ayre retained, either by a quick return, or by keeping near to the place of the Note divided: thus:

Secundò, cum variatur quidem Sonus, deflexione tamen aded exiguâ, ut tenuis admodum *Melodiæ* immutatio percipiatur; dum à Notâ diminutâ tantillum recedimur, ac subito ad eam regressus fit.

Example.



Paradigma.

Thirdly,

Minuritionum genera.

EX Definitione jam traditâ, triplex enascitur *Minuritionum* species.

Prima simplicissima, quæ Fundamentalis dici potest, utpote quæ fundamenti duntaxat longiores Notas, in breviores celerioresque dividat.

Secunda magis composita, quæ Melothetica nominari poterit; nempe, quæ Basso superiorum Partium minutias superstruit.

Tertia ex utraque mixta, quæ fractionem Bassi, tum aliarum Vocum, vel agglomeratis conjunctim, vel sparsis sigillatim Notis exhibet.

Hæ pro cujusque genio promiscuè, nullo servato ordine, usurpari possunt. Nos vero ut ordinem doctrinæ observemus, à simplicioribus ad complexa seu composita progrediemur.

Minuritio Fundamentalis.

Minuritio Fundamenti variè perficitur, dum *Semibrevis* in duas *Minimas*, quatuor *Semiminimas*, octo *Fusas*, sexdecim *Semifusas*, &c. comminuitur.

Tertio, cum Minutiæ adhibentur per modum Transitionis de Notâ ad Notam, uti in appoſito Paradigmatè videre eſt, ubi transitiones ad ſingula unius Octavæ intervalla, tum in aſcenſu tum in deſcenſu repræſentantur.

Thirdly, when the Minute Notes are employed in making a Transition to the next Note of the Ground; as you ſee in the following Examples, where Notes are broken to all the ſeveral diſtances in an Octave, both aſcending and deſcending.

Paradigma.

Example.

The musical notation is organized into several systems. The first system shows an ascending scale with interval markings 3, 4, 5, 6, 7, 8 and a descending scale. The second system shows an ascending scale with interval markings 2, 3, 4, 5, 6, 7, 8 and a descending scale. The third system shows an ascending scale with interval markings 2, 3, 4, 5, 6 and a descending scale with interval markings 7, 8, 2, 3, 4. The fourth system shows an ascending scale with interval markings 5, 6, 7, 8 and a descending scale. The fifth system shows an ascending scale with interval markings 1, 2, 3, 4, 5, 6, 7, 8 and a descending scale. The sixth system shows an ascending scale with interval markings 1, 2, 3, 4, 5, 6, 7, 8 and a descending scale. The seventh system shows an ascending scale with interval markings 1, 2, 3, 4, 5, 6, 7, 8 and a descending scale.

1

Adjecimus præterea exemplum in Clavi ſuperiori, cum hic transitionum decurſus omnibus paſſim vocibus inſerviat.

I have ſet ſome part of the Example in a higher Clif, becauſe this Breaking a Note by way of Transition, holds good in higher Parts as well as in the Baſs.

I

Fourthly,

Fourthly, when the *Minutes* are employed in skipping into other *Concords*, as you see in breaking these four *Semibreves*.

Quarto, quando Minutia à Notâ diminutâ in alias Concordantias per Saltus profiliunt.

Example.

Paradigma.

Fifthly, when the said *Minutes* make a *Gradual Transition* into some of the *Concords*, passing from thence, either to end in the Sound of the * *Holding Note*, or else, moving on, to meet the next Note of the *Ground*. And though this moving into the *Concords*, be the very same as *Descant*, so long as it continues in that Motion; yet in regard of its returning either to its own *Note*, or to meet the next following *Note* in nature of a *Bass*, we must here rank it under the name and notion of *Breaking the Ground*. The manner of it you may see in these following *Instances*.

Quinto, dum ad dictas Concordantias gradatim pergitur, trium aut quatuor Notarum sese consequentium fluxu continuo. Qui modus etsi ferè ad Secundam Minuritionum Speciem pertineat, cum tamen Basin potissimum respiciat, cujus Notis, perexiguâ exorbitatione, inherit, ad primam revocari non immeritò potest.

* *Holding-Note, Standing-Note, Ground-Note, and Note divided, are the same.*

The chief *Mysterie* of *Division* to a *Ground* may be referred to these three *Heads*. First, That it be *harmonious* to the *holding Note*. Secondly, That it come off so, as to meet the next *Note* of the *Ground* in a *smooth* and *natural* passage. Thirdly, Or if it pass into *Discords*, that they be such as are aptly used in *Composition*.

Curandum verò 1º ut minutia, dum ad Concordantias transeunt, ad Basin harmonicè construuntur. 2º Ut ad proximam Basis Notam affini quodam Motu suaviter perlabantur. 3º Si quando minutia ad Discordantiam transeunt, id locis congruis, ubi ea videlicet in Melothesia adhiberi assolent, et ex arte fiat.

How Division is made harmonious to the *Holding-Note* of the *Ground*.

Minuratio ad initium sequentis Note aptè deducetur, s; (ut ferè contingit in-transitione ad Concordantias) tres aut certè duæ ultima minutia ad hujusmodi Notam gradatim ascendant vel descendant : ut in adjecto Paradigmate demonstratur, ubi Semibrevis in G. dividitur per varias transisiones ad quodlibet intervallum Diapason.

How Division is made harmonious to the Holding-Note, was shewed in the Fifth way of breaking a Note. And the Bringing it off to meet the next Note of the Ground, is much after the same way, viz. by making the last three, or more of the Minute Notes (at least two of them) ascend or descend by degrees, unto the next succeeding Note, as you see here following where the Semi-

How Division is brought off to Meet the next Note of the Ground.

breve in G. is broken to all the distances in an *Octave*.

The musical notation consists of seven staves, each showing a different way to divide a note into smaller parts (minutiae) to reach the next note of the ground. The divisions are labeled as 2^d, 3^d, 4th, 5th, 6th, 7th, and 8th. Annotations such as 'As thus', 'or thus', and 'Thus' are placed above the staves to describe the specific division patterns. Some notes are marked with an asterisk (*). The notation is written in a style typical of 17th-century music theory books, with a treble clef and a key signature of one flat (B-flat).

Atque hic incedendi modus probatur, sive lentior sive velocior sit minuratio, quæ quo fuerit incitator, plures minutias postulat, uti experientia constat.

Jam verò quemadmodum harum regularum intelligentiam praxis perficiet, ita praxin habitus facilitasque consequentur. Hanc in rem juvabit Fundamentum aliquod facile seu substratum concinnare, cujus Notas singulas ad precedentium præceptorum normam in varias Minutias frangas.

This holds good, be the Division quicker or slower ; Onely that in quick Division more of the minutes will offer themselves in making this *Gradual* transition to the succeeding Note, as you see in the *Semi-quavers* of the precedent Instances.

By this which hath been shewed, you see (I suppose) what belongs to Breaking a Note : but this requires not only a Notion but a Habit also, which must be got by practice. Wherefore I would have you prick down some easy *Ground* ; and break each Note making a Transition still from Note to Note, according to what hath been delivered.

To the better effecting whereof, I will set you an Example, with which take these Advertisements.

First, That your Division be carried on smoothly, as we have formerly admonished; and that your *Flats* and *Sharps* have still relation to the Key and Ayre of your *Ground*.

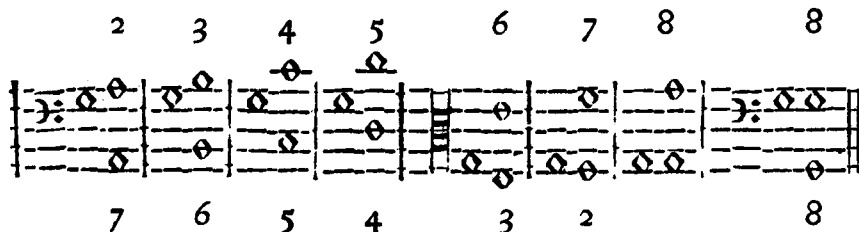
Secondly, you are to consider that a Seventh or Sixth falling, is the same as a Second or Third rising, and so you may consider all other distances, with their opposite *Octaves*.

Cavendum autem 1° ut nativo quodam processu, quod supra monuimus, Minutiæ fluant: nec Notæ duræ aut molles temerè inferantur, nisi quas Melodia Fundamenti ac Toni indoles exigit.

Notandum 2°, Septimam ac Sextam in descensu æquipollere Secundæ aut Tertię in ascensu, ut exemplo hic demonstratur.

Example.

Paradigma.



And therefore you may choose whether you will meet, any succeeding Note of the *Ground*, in the *Unison*, or in its *Octave*, above or below it; for, concerning *Octaves* the reason is still the same.

Thirdly, in such places as the *Ground* doth intimate a Cadence, by falling a Fifth or rising a Fourth; all the Notes that hit upon the Third above, or Sixth below, must be played Sharp. See Pag. 18.

Lastly, as your Division passes into the Third and Fifth, whilst it moveth above (by which it is made harmonious to the *Ground-Note*) so, in moving beneath, it must pass into the under *Octaves* of those *Concords*, viz. into the Sixth and Fourth below the *Ground-Note*. Thus

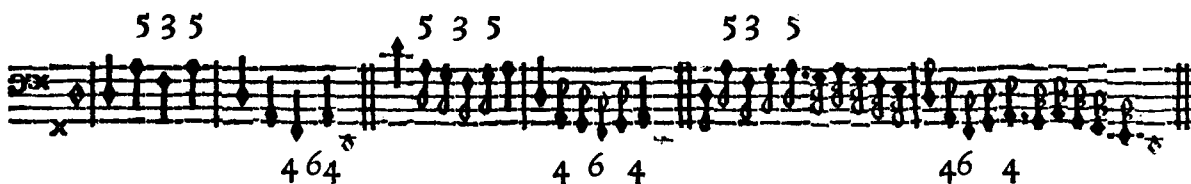
Atque aded eodem redit, sive succedenti Notæ in Unifono occurras, sive in Octavâ. De Octavis enim eadem est ratio.

3° Ubi Basis, vel ad Quintam descendendo vel ad Quartam ascendendo, Cadentiam præ se fert, Notas quæ vel in Tertia superius vel inferius in Sexta ei accommodantur, duras plerumque esse oportet.

Ultimò quemadmodum Minuritio Basin supergreditur in Tertiâ aut Quintâ; ita ad earumdem Concordantiarum Octavas, hoc est, ad Sextam, & Quartam, cum inferius movetur, delabi debet.

ow Divi-
is to
ove be-
w the
ound-
is.

Concords, viz. into the Sixth and Fourth below the *Ground-Note*. Thus



These things being known, you may break your *Ground* in such manner as follows; where you have the Division placed over the *Ground*, that you may better observe the breaking of each Note.

Hiscæ præcognitis, Basin in Minutias frangere proximo Paradigmate disces: ubi claritatis causâ minutiæ Singulis Fundamenti Notis superscribuntur.

An Example of Breaking the Ground

The musical score consists of ten systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and performance markings. The first system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melodic line in the treble staff. The third system shows a more complex melodic line in the treble staff. The fourth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The sixth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The seventh system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The eighth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The ninth system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The tenth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The score includes various markings such as asterisks, plus signs, and a '5th' marking.

K

Here

Here you see every Note of the *Ground* broken, according to some One or Other of those five ways before-mentioned; only I have made the *Division*, in one place, to meet the *Ground-Note* in the Third; and in another place in the Fifth: both which are mark'd out unto you for your imitation, when the Point, or any other convenience shall invite you thereunto.

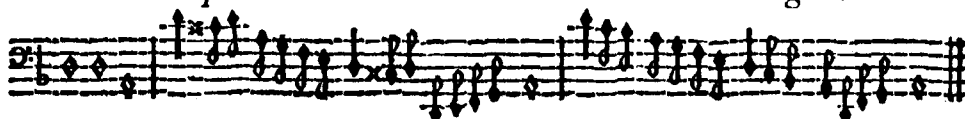
Here a doubt may arise, concerning the *Seventh* above and *Second* below the *Divided-Note*; which, in the *Division*, is sometimes made Sharp, and suddenly Flat again, according to its own nature: in which doubts the Ear must always be chief Umpire. Howbeit, in this particular, something (I think) may be deliver'd by way of Rule; which is, that if we descend to a *Second*, and immediately ascend again, that *Second* must be made Sharp: The same is understood of the *Seventh* above, in reference to the *Eighth*, as you may see in breaking the two *Semibreves* in *D*.

In secundâ autem variatione, sub initium tertiæ mensuræ, Bassi occurritur in Tertiâ; qui videlicet occursum eo loco maximè videbatur genuinus; adeoque isthic atque alibi ad imitationem proponitur; si quando Melodia decursus istiusmodi contextum suaserit. Non absimilem occursum in Quintâ, tertiâ mensura variationis tertiæ exhibet.

Disputant nonnulli, quid in Minutiis de Septimâ superius & Secunda inferius statuendum sit; debeatne videlicet duritiem induere, tametsi natura mollis sit. In istiusmodi subitis mutationibus, tametsi aurium potissimè iudicio standum sit, plerumque tamen hæc regula observari potest, ut dum à Notâ cardinali ad Secundam aut Septimam descenditur, rursumque ad eandem Notam ascenditur, signum B duri [♯] apponatur.

Example.

Paradigma.



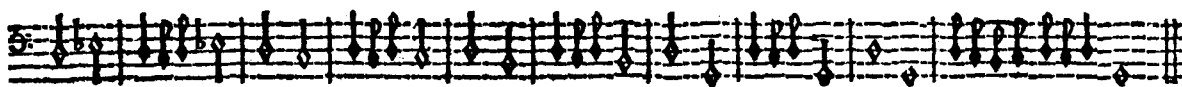
Here your Ear will tell you that the Note in *C* requires a Sharp: but in the second Instance where the next Note doth not so ascend, no Sharp is required.

From this Rule we must except, that if the *Ground* do suddenly rise or fall to a Flat *Second*; or fall a *Third*, or make a *Cadence*: In these Cases no Sharp is required, though the Note rise again, as you may see in these Instances.

Nisi fortè Basis cadat vel assurgat ad Secundam Mollem, aut transeat ad Tertiam, aut denique per modum Cadentiæ progreditur ad Quartam superius, aut Quintam inferius.

Example.

Paradigma.



Another observation is; that at a *Cloſe* I would always have the *Division* to end in the Sound of the Note next before the *Cloſe*, and from thence leap off into the Sound of the Final Note, as you see it doth in all the Strains of the last Example. And here I cannot but take notice of an error which I have observed in some reputed excellent Violists; who in playing a *Conſort-Baſs*, would sometimes at the very *Cloſe*, run down by degrees to the Concluding-Note; than which nothing is more improper: for, if any upper Part do fall from a Fifth to an Eighth (a thing most frequent) the *Baſs*, by such a Running down by degrees, doth make two prohibited Eights to the said Part.

Suadetur ut sub Cadentiâ finalem Nota penultima ad Quartam superius aut Quintam inferius simpliciter transeat; ne cum per Minutias ad clausulam gradatim descenditur, Minuratio Fundamenti, duas consequenter Octavas alicui Parti superiori, quæ ab Organædo exprimitur, temerè impingat; idque tum in Diminutionibus, tum in Chora maximè, Polyphoniisque cavendum est, ubi ista Octavarum Conſecutio magis apparet.

Paradigma.

Paradigma.		Example.	
Not allowed.	Not allowed.	Allowed.	Allowed.
5 8	8 8	8 8	8 8
Illicita.	Illicita.	Licita.	Licita.

Though this Running down by degrees, be worse in playing a *Consort-Bass*, than in *Division to a Ground*; yet in This also it doth not want its bad consequence; the *Organist* commonly joyning such Parts to his *Ground*, as the *Composer* doth unto his *Bass*.

Minuritia Melothetica.

Differt *Melothetica à Minuritione simplici Fundamental*, quòd illa *Notas Basis duntaxat concerpit*, nunc *suprà nunc infrà* (haud longà tamen ambage) *ab isto suo Polo digrediens*: Hac verò *Basso usque supereminet*, ac *cælo liberiore fruitur*, è qualibet voce seu *Parte superiori Minutias versicolores depromens*, *Concordantiis debitis vel saltuatim vel gradatim Bassum inumbrans*, *Discordantiasque legitimè intertextens*.

business of *Division*, they are much the same: for all *Division*, whether *Descant* or *Breaking the Bass*, is but a *Transition from Note to Note*, or from one *Concord* to another, either by *Degrees* or *Leaps*, with an *Intermixture* of such *Discords* as are allowed in *Composition*.

Regulas easdem admittit quas Melothesta; perque Tertias, Quintas, Octavas incedit: Quintarum aut Octavarum consecutionem evitans; Troposque affectat consimiles iis, quos in Minuritione simplici descripsimus. 1° Minutias in Unifono persistentes. 2° Soni variationem, servato in diminutionibus eodem ferè Melodiæ tenore. 3° Transitiones de Notâ ad Notam, ascendendo vel descendendo per duos aut tres viciniore gradus. 4° Concordantiarum ex aliâ in aliam desultorios motus. 5° Liberiores per plures gradus ad varias Concordantias decursum.

Discordantia, ut dictum est, sub initium mensuræ, nisi in Syncope, non adhibentur. Sexta diminutionem raro inchoat, nisi forte in ligaturâ, aut ubi eam Basis desiderat vice Quintæ; cum scilicet duriores Bassi Nota Sextam minorem expstunt, aut Molliores etiam majorem, ad melodiæ suaviorem contextum deposcunt, uti in Paradigmatè liquet.

§ 4. Descant Division.

Descant *Division* is that which makes a *Different-concording-part* unto the *Ground*. It differs from the *Former* in These particulars. That breaks the *Notes* of the *Ground*; This *Descants* upon them. That takes the liberty to wander sometimes beneath the *Ground*; This (as in its proper sphere) moves still above it. That meets every succeeding *Note* of the *Ground*, in the *Unison* or *Octave*; This, in any of the *Concords*. But in the main

The *Rules of Descant-Division* are the same I gave you in joyning another *Part* to your *Bass*; That is, you may begin with a *Third*, *Fifth* or *Eighth* to the *Ground-Note*; passing on to meet the next *Note* also in a *Third*, *Fifth*, or *Eighth*: provided you avoyd the consecution of *Perfects* of the same kind, as hath been delivered. The manner of *Breaking* this *Descant* is the same I gave you in *Breaking a Note*, according to those *Five Ways* mentioned *pag. 28.* and left to your liberty to use This or That, as occasion shall require.

A *Discord* is never used to the *Beginning* of the *Ground-Note*, unless in *Syncope*, as hath been shewed. A *Sext* is seldom used as the *Leading-Note*, unless in *Binding*, or to such *Notes* as require a *Sext*: not only *Sharp Notes* requiring the lesser *Sext*, as was shewed *pag. 19.* but sometimes also *Flat Notes* which require the greater *Sixth*

in stead of the *Fift*, as you see in the middle Bar of the Example following; in which, the black Notes express the full latitude of the *Bass*, according to what hath been formerly shewed.

Example.

Paradigma.



Now, if you do but break this *Ground* according to the black Notes, you will find that your *Division* doth (of it self) produce Sixths to those Notes which stand a Third higher.

Ubi vides Basso deesse ad sui complementum Tertiam inferius, quæ hic nigricante Notâ adumbrata est, qua rursus demptâ, Minuritio quæ Octavam effecerat, jam ad Sextam redit.

Example.

Paradigma.



And here you may perceive the reason, why such Notes affect a Sixth and not a Fifth, because a Fifth would produce a Seventh to those Notes which express the full latitude of the *Bass*.

At si Quinta loco Sexta adhiberetur, ea ad Bassum, si ad Tertiam inferius demitteretur, Discors foret.

§ 5. Mixt Division.

Call that *Mixt Division* which mixeth *Descant* and *Breaking the Ground*, one with the other; under which name I comprehend all *Division* which presents to our Ears the Sounds of *Two* or more Parts moving together: And, this is expressed either in single Notes, by hitting first upon One String and then upon an Other; or in double Notes, by touching two or more Strings at once with the Bow. This, as it is more excellent than the single ways of *Breaking the Ground*, or *Descanting* upon it, so it is more intricate, and requires more of judgment and skill in Composition; by reason of the Bindings and intermixtures of Discords, which are as frequent in This as in any other *Figurate Musick*.

Minuritio Mixta

Simplicem atque Compositum unâ complectitur, ad quam spectat quilibet durum aut plurium Partium concertus, Chely eodem simul tempore auribus representatus, sive id fiat disjunctis ictibus, sive eadem vibratione conjunctis. Quod diminutionis genus, uti cæteris præstat, ita plus requirit in Melothesiâ peritiæ atque judicii, ob frequentiores Syncopas, quibus Discordantiæ haud rariùs quam in aliâ quavis Musicâ, hujusmodi Melodiæ interferuntur.

Exempti

Exempli gratiâ Paradigmata sequentia exhibemus. Cumque in Cadentiis difficultas maxima momentumque sit, in iis potissimum hujus artificii speciem edimus.

Cadentiarum duo genera.

Cadentia verò tametsi videantur innumera, ad duplex genus revocantur. Primum cum à Septimâ per Sextam transitur ad Octavam, Basso delabente ad Secundam inferiùs. Secundum, cum à Quartâ per Tertiam ad Octavam fit gradus, Basso ad Quintam inferiùs aut Quartam superiùs se promovente.

I will give you Examples of This and of *Descant-Division*; not insisting upon the several distances in an Octave (now less needfull) but upon such passages as offer themselves most remarkable in *Grounds*; such are *Cadences*.

ð 6. Cadences of two sorts.

Though *Cadences* may seem to be many in Number, yet in effect they are but Two; to wit, a Seventh brought off with a Sixth, after which the *Bass* falls a Tone or Semitone; or else, a Fourth brought off with a Third, after which the *Bass* commonly falls a Fifth, or rises a Fourth, which is the same thing.

Paradigma.

Example.



Paradigma sequens primi generis Cadentiam, ejusque Minuritiones simplices, compositas, mixtasque, tum disjunctim, tum conjunctim, ob oculos ponit.

Your first Example shall be upon the first sort of *Cadence*, and the Notes leading to it: in which you have first, the *Ground* broken; then *Descant*; and lastly, *Mixt Division*, both in single and double Notes; by which you may better discern how they differ one from another.

Ground Broken.

Descant.

Mixt.

Minuritio

Fundamentalis.

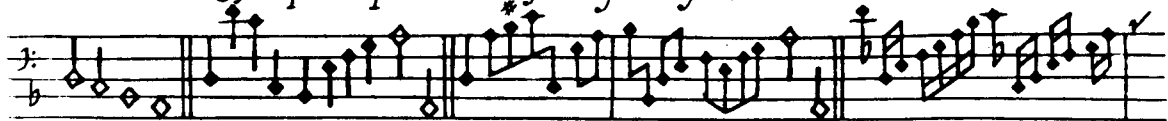
Melothetica.

Mixta.

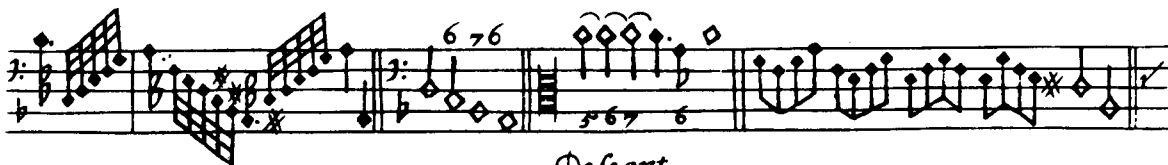
Simplex.

Composita.

Example upon the first sort of Cadence



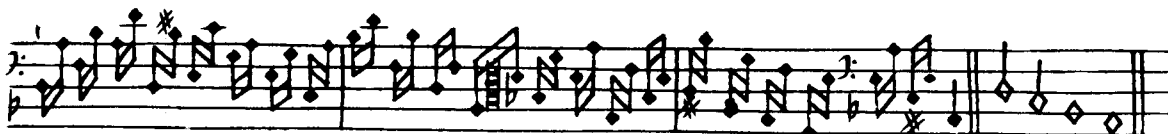
Ground broken



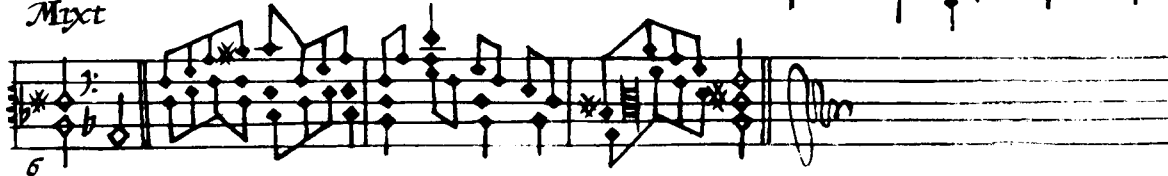
Descant



Mixt



Mixt



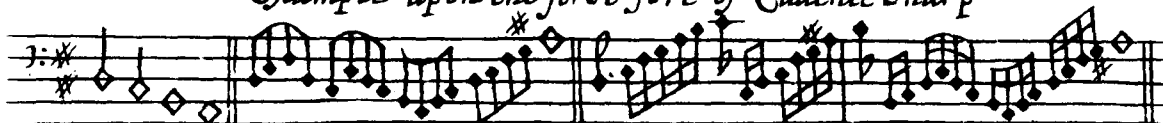
In Playing to a *Ground* we do sometimes for humour or variety hold out One Note of *Descant* to two or three Notes of the *Ground* (such as will bear it) as you see in the first variation of *Descant* in this Example, where you may also behold a Seventh brought off with a Sixth, which passes into its desired Eighth. In the other Variations of *Descant* you have the figure [6] set under those Notes which lead the *Division* answering to that Note of the *Ground* which require a Sixth. Lastly, you may observe, that sometimes part of the Last or Concluding Note is also divided, which is left to the liberty of the Player or Composer.

In precedenti Paradigmate observare est, ad plures Fundamenti Notas unicam in Minuritione compositâ continuari, quod saepe aut ad pathos aut ad varietatem fit. Habes hinc preterea transitum à Septimâ per Sextam ad Octavam, atque ubi Basis Sextas postulat, id figurâ [6] designatur. Animadvertendum denique, partem finalis Note subinde diminui, quod cujusque arbitrio relinquitur.

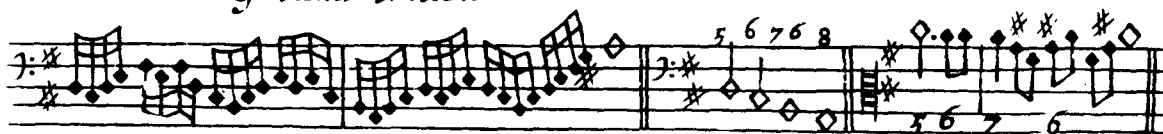
*Paradigma sequens, Notis duris Caden-
tiam exhibet, ut, quamvis idem ferè hîc
minuendi modus, qui supra, observetur,
quanta nihilominus Melodiæ discrepantia mol-
les durasve consequatur Notas, auribus esti-
mes.*

Your next Example is the same Cadence Sharp, that you may perceive how great a difference of Ayre there is, betwixt the same Notes Flat & Sharp; as upon hearing you might easily judge; though the same Diminution were applied to each of them.

Example upon the first Sort of Cadence Sharp



Ground broken



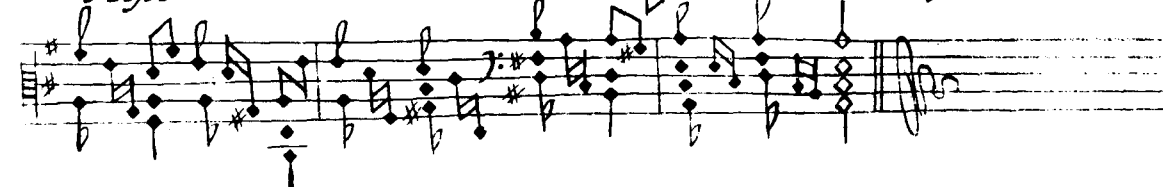
Descant



Mixt



Mixt



We will now proceed to the other sort of *Cadence*, which is a Fourth brought off with a Third; and first upon a *Minim*. Thus:

Paradigma proximum, secundi generis Cadentiam exhibet in Minimis.

Example.

Paradigma.

Example of the Second Sort of Cadence upon a Minim

43

8

Where observe, that if the Notes were played twice so slow or long as they are here set down, the Example would be a *Cadence* upon a *Semibreve*. Nevertheless, I will set your next upon a *Semibreve*; and, that I may comprise something more under the same Example, I will place four *Minims* before it; by which you may see how to divide Notes descending by degrees.

Quod si singulas precedentis Paradigmati Notas alterum tantum producas, specimen dabunt Cadentiae in Semibrevis. Id tamen seorsim Paradigmate sequenti ostenditur; ubi nonnullas Notas praevas apposuimus, ut eadem opera plures gradatim Notas diminuen- di modum habeas.

Example of the Second Sort of Cadence upon a Semibreve

Ground broken

Descant

Mixt

Mixt

§ 7 Concerning Fifths and Eighths in Division.

IN this last, and also in other Examples, there is one thing which may scandalize a young Composer, and perhaps give offence to some old Critick, in prevention whereof I will speak a little in this place. Every Composer knows that the Consecution of Fifths and Eighths, is not allowed in Musick; that is, between two different Parts. Now when we Play Division to a *Ground*, it is to be considered whether or no we Play a different Part from the said *Ground*. I answer, in *Descant* Division we do. But in dividing a *Ground*, we play but the same Part with it; in which doing, if we hit upon the Eighth *above* or *below* the *Ground-Note* (which will produce, sometimes, two or more Eighths together, as you see in the first variation of the precedent Example) yet this is still to be accounted as but one and the same Sound with the Bass; and therefore if any man except against such a Consecution of Eighths, he may as well except against the Organ, Harpsicord, or Lute, having *Octaves* joyned to their Basses, which being struck one after another, produce the consequence of so many Eighths together.

As for Fifths, they cannot occur in Breaking the *Ground*, because there we meet every following Note in the *Unison* or *Octave*. If they happen in *Descant*, there is no Apology for them, except one of them be a false Fifth; which, though not allowed by some precise Musicians of former times, yet our more modern Authors, as well Writers as Composers, do both use it and approve it. For my own part, I do not only allow the Consecution of *Two Fifths*, when one of them is Defective, but (being rightly taken) esteem it amongst the Elegancies of *Figurate Musick*.

Your next Example is a *Cadence* upon a *Breve*, with four *Minims* ascending to it by degrees.

De Quintis & Octavis in Minuritione.

AT, ne in precedenti exemplo Octavarum alicubi consecutio quempiam offendat, considerandum est, num diversa a Basso Pars, ut in minuritione melothetica fit, præ manibus sit, an Basis ipsa, ut fit in fundamentalis, ubi Octavarum consecutio haud secus admitti potest ac in Organo, Clavicymbalo, Testudine, quæ, singularum ferè Notarum Octavas ad pleniorè harmoniam assumunt.

Quintarum Consecutio omnino exploditur, nisi earum altera sit Quinta falsa; tum enim non modo nihil vitii sed multum habet leporis atque elegantie; Unde seposito Antiquorum fastidio à Recentioribus admittitur.

Paradigma sequens in Brevibus Cadentiam proponet, quatuor antepositis Minimis gradatim ascendentibus.

An Example of the Second Sort of Cadence upon a Breve

This musical score illustrates various cadence techniques for the second sort of cadence upon a breve. The score is organized into several systems, each with a specific label:

- Ground broken:** The first system, featuring a melodic line with a rhythmic pattern of eighth and sixteenth notes.
- Descant:** The second system, marked with a *343 figure, showing a more complex melodic variation.
- Mixt:** The third system, featuring a mix of rhythmic patterns and melodic lines.
- Mixt:** The fourth system, continuing the mixed rhythmic and melodic patterns.

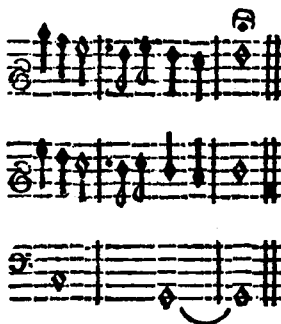
The score includes various musical notations such as clefs, time signatures, and accidentals. A page number '10' is visible at the bottom left corner.

§ 8. Concerning Sixths and Thirds in Division.

IN the mixt Division of these Examples, you have in some places many Sixths taken one after another, in other places many Thirds; concerning which, observe; that in Notes where we hit two Strings at once with the Bow, Thirds are more easie for the Hand, and more pleasing to the Ear than many Sixths together: But, in Mixt Notes where we hit one String after another, Sixths are esteemed better than Thirds; for, the Leaps of those being greater, a greater variety is conveyed unto the Ear. Thence it is, that in Skipping-Division we rather make use of Tenths then simple Thirds, when there follow many of them one after another. Howbeit, if skipping Thirds be expres'd upon two different Strings they are very delightful in Mixt Division.

Having spoken of Cadences, I must not omit a Cloſe which is made without either of the forementioned Cadences, and is used for a Conclusion to some Fancies, Motets, or other grave Musick; in which the *Bass* falleth a Fourth or riseth a Fifth, and part of the final Note is commonly taken into the Descant in this manner.

I will give one Example of dividing upon it, because, if at any time you play or compose Division to a *Through-Bass* or continued Ground, you may happily meet with it. I will also set down a *Long*, or four *Semibreves* before the Concluding Note; because I have known some Beginners apprehend great difficulty in playing upon Notes standing long in the same place.



Where you see any Note with a Tail both upward and downward (as in the seventh Line of the next example,) it signifies two Strings sounding in *Unison*; one being stopped and the other open.

De Sextis & Tertiis in Minuritione.

IN *Minuritione Mixtâ* horum *Paradigmatum*, plures simul Sextæ itidemque Tertiæ occurrunt: in quibus hæc tenenda regula. Cum eodem ictu impelluntur Chordæ, Tertiæ gratiores facilioresque accidunt: Cùm diversis atque per saltus incitantur, Sextæ ut plurimum adhibendæ: Saltus enim quò remores sunt, eo Majori varietate aures recreant. Quapropter in *Minuritione subsultante*, Decimas potius quam Tercias alternatim usurpamus.

Ad Cadentias proximè accedit Clausula quedam ei admodum affinis, in graviore Musicâ satis usitata, cùm Bassus descendit ad Quartam aut assurgit ad Quintam, Notæque finalis prior pars in Meiothesiâ frangitur hoc modo.

Hujusce generis Paradigma in *Minuritionibus* exhibemus, præpositis quatuor *Semibrevis*, ut difficultatem quæ *Tyronibus* in *Notis longioribus amplificandis* obversari solet, nonnihil levemus.

Notæ sursum deorsumque caudatæ, duarum Chordarum in unisono percussionem indignant.

An Example of a Close without a Cadence

A musical score for a violin division, consisting of 11 staves of music. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. The piece concludes with a fermata on the final note of the eleventh staff. The score is written in a single system, with each staff containing a line of music. The key signature and time signature are not explicitly stated but are implied by the notation.

I have not distinguished the three sorts of *Division* in this last Example, because the *Ground-Notes* standing so long in the same place, do not admit any distinction betwixt *Breaking the Ground* and *Descanting* upon it. But this which I have set down may suffice to shew you the way of

Præcedens Paradigma triplex Minuritionum genus non admittit, ob Fundamenti moram in eodem sede diuturniorem, ut consideranti patebit. In eo tamen satis elucet Methodus diminuendi Notas etiam longiores.

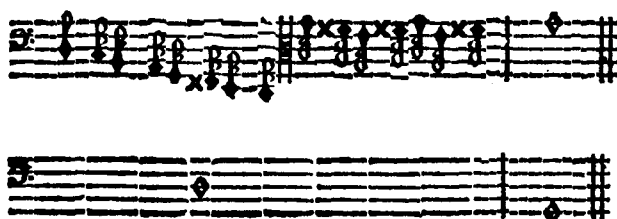
Although I did set, in the former Examples, the several Ways by themselves, that you might better observe how they differ one from another; yet in Playing or Composing *Division to a Ground*, we may either continue any one Way (perhaps a whole Strain together) or change from This to That, as frequently as we please; insomuch, that sometimes part of the same

Hæcenus Minuritionum tria genera seorsim collocavimus, quæ tamen in eadem Strophâ inter se commisceri nil vetat. Imò ejusdem etiam Notæ heterogenia Minuritione sequenti Paradigmate continetur: ubi vides priorem Notæ partem Minuritione simplici seu fundamentali, posteriorem Minuritione Melotheticâ exornatam.

Note is broken in one sort of *Division*, and part of it in another, as you see in this Instance; In which the *first* part of the *Semibreve* in *D*, is divided according to the way of *Breaking the Ground*, and the *later* part of it in the way of *Descant*.

Example.

Paradigma.



§ 9. Of Crochets.

Hitherto we have treated concerning the Dividing of *Minims*, *Semibreves*, or longer Notes; which duly considered might also serve for Notes that are shorter: But, that I may, as near as I can, omit nothing which may ease or assist the young Practitioner, I will give some Examples upon shorter Notes, as *Crochets* and *Quavers*, with such Observations as I think requisite; and first, of *Crochets* ascending and descending by degrees.

De Semiminimis.

Quæ hucusque de Minimarum, Semibrevis, aliarumque Notarum longiorum fractionibus dicta sunt, celerioribus facile applicare est; cum eadem ferè sit utrobique ratio. Ne quid tamen hæc desiderent Tyrones, idem in Notis brevioribus, Semiminimis & Fugis, adumbrabimus. Ac primùm de Semiminimis gradatim vel ascendentibus vel descendentibus.

Example.

An Example upon Crochets ascending by Degrees

The Ground broken

Descant

Mixt

Mixt

*Paradigma Semiminimarum gradatim descendentium.**An Example upon Crochets descending by Degrees*

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 17th-century lute tablature notation, using letters (A, B, C, D, E, F, G) to represent fret positions on the strings. The notation includes various rhythmic values (crochets) and is organized into measures by vertical bar lines. The score is divided into sections by labels: 'The Ground broken' (first staff), 'Descant' (third staff), 'Mixt' (fifth staff), and 'Mixt' (ninth staff). The final staff is numbered '13' at the beginning.

Having shewed you *Crochets* moving by degrees, I will now let you see them move by leaps, in a *Ground* of two *Strains*.

Nunc verò idipsum in Semiminimis per saltum dispositis demonstrandum.

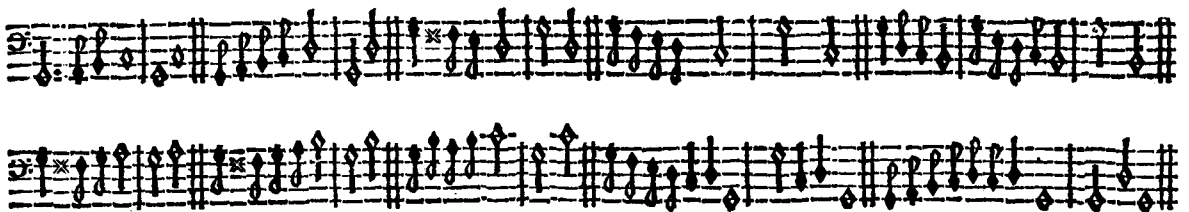
Example.

In this foregoing *Ground* you have all the Intervalls or Distances which are in an *Octave*; for, in the first Strain you have Thirds falling and Fourths rising, which include, as the same thing, Sixths rising and Fifths falling. In the second Strain you have on the contrary, Thirds rising and Fourths falling, which is the same with Sixths falling and Fifths rising. And lastly, for Sevenths you have Them included (by their opposite *Octaves*) in such Notes as rise or fall by degrees.

§ 10. Of Quavers.

IF *Quavers* occur in a *Ground* upon which you are to Play or Compose *Division*; you are, first, to consider, whether they be not the Minute parts of some longer Note: as for example, when they move by degrees to make a transition to some other Note, as in such instances as these.

Example.



Here they signifie no more than the plain Notes which you see in the Bars next after them; and therefore, if you divide upon such *Quavers*, as you would do upon the said plain Notes, only making your *Division* proceed in a contrary motion to to the *Quavers*, the Musick may pass for current, especially in Playing *ex-tempore* to a *Ground*.

But, in case you desire to divide the *Quavers* themselves, or to Play *Descant* or *Mixt Division* upon them, I will shew you them according to the Method of our former Examples, by rising and falling by degrees.

In superiori Bassi omnia unius Octavæ Intervalla percurruntur. In primâ Strophâ Tertie descendentes æquipollent Sextis ascendentibus; Quartæ ascendentes, Quintis descendentihs. In Secundâ Strophâ è converso, Tertie ascendentes equiparantur Sextis descendentihs; Quartæ descendentes, Quintis ascendentihs. Septimæ in suis oppositis Octavis, hoc est, in Secundis includuntur, ubi jursum vel deorsum fit sine saltu gradatio.

De Fufis.

SI fortè *Fusæ* occurrent in *Bass*, cui applicandæ *Minuritiones*, dispiciendum imprimis est, num *Fusæ* accipiendæ sint ut substantivæ fundamenti partes, an verò ut adjectivales *Minutiæ* alicujus longioris Note, ornamenti aut transitionis causâ adhibitæ; ut in subsequenti gradatione apparet.

Paradigma.

Hic vides Minutias illas æquivalere longioribus Notis, quæ illis in Paradigmatè proximè adscribuntur: Quare Minuritiones ad prædictas longiores Notas, perinde ac si Fusæ istæ non intervenissent, motu contrario accommodari nil vetat, in exercitatione præsertim extemporalì.

Quod si Fusæ Substantivæ ac Fundamentales sint, inque Minuritiones frangendæ, habes hic apposita Paradigmata, quorum id imitatione perficias. Ibi primùm quid in gradatione tum descendendo tum ascendendo agendum sit, ostenditur; deinde quid in discretis per saltum Intervallis.

Example.

An Example upon Quavers Rising and Falling by Degrees

The ground

The Ground broken

The Ground

Descant

The Ground

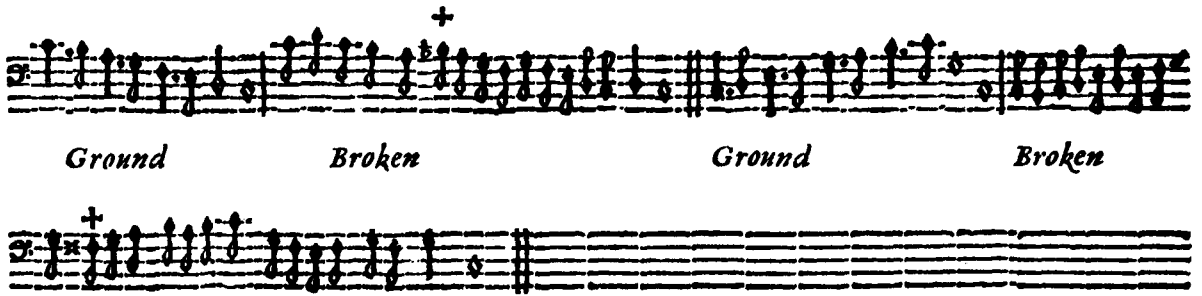
Mixt

Mixt

The first variation of this Example, is a little irregular, as to what we have delivered of meeting each following Note in the Unison or Octave, for here each other Quaver is met in a Second. But necessity or shortness of Dissonance renders that excusable in short Notes which would not be Allowed in longer. For, as Crochets so broken into Quavers are not very commendable, so Minims broken into Crochets after the same manner would be much worse. But if That Ascending and De-

Hic præter morem regulasque jam traditas alterna Notæ non in Unifono aut Octavâ sed in Secundâ Basin excipiunt: id tamen quædam illic necessitas Notarumque velocitas excusat. At si pari ratione Semiminimæ in Fugas, Minimæ in Semiminimas comminuerentur; id agrè admodum paterentur aures ob diuturniorem in secundâ moram. Attamen si gradatius ille ascensus, aut descensus Notas punctis alternatim interstinctas haberet, jam Minuratio nativo cursu ordinatim profueret, quemadmodum in Exemplo vides.

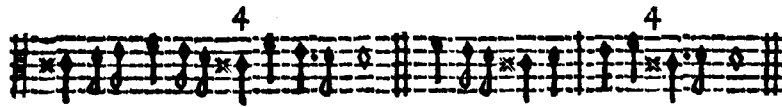
scending by degrees consisted of *Prick-Notes*, succeeded by Notes of the next less quantity; Then, that way of *Breaking* would be both regular and commendable; as thus,



¶ 11. Of *b Flat* and *Sharp*.

IF you ask me why I put a *b flat* to that *Quaver* in *B*; I answer, because the *Division* descends from it to *F* which is flat. Again, in the other part which ascends, there is a *Quaver* in *F*, made sharp; because the *Division* ascends from it to *B*, which is sharp: Both which are grounded upon the same Reason; which is, that in *four Notes* ascending or descending by degrees, we seldom exceed the distance of a perfect *Fourth*, lest we produce unto the Ear that harshness which is called *Relation not harmonical*: for though the *lesser Fourth* be most frequent and very agreeable in Musical progression, yet when both Terms are extended, the Higher being sharp, and the Lower flat, the distance is then a *Tritone*, which is more by half a Note than a perfect *Fourth*; and therefore when this happens, we commonly alter that which

comes first in compliance to, (and preparing the Ear for) that which is to follow. And here you may observe Three different *Fourths* in *Practical Musick*, viz. a *Tritone*, or *excessive Fourth*, *Diatessaron* or perfect *Fourth*, and the *lesser Fourth* we spoke of, which is when the lower Term is sharp and the higher flat; thus exemplified:



As for *Quavers* moving by leaps, I have little to say, more than that *Grounds* ought not to consist of Notes so quick as *Quavers* in such a movement. But if such Notes should be proposed, you may serve your self by that Example you had of *Crotchets*; making them *Quavers*, and the *Quavers* upon them *Semiquavers*. Or, as you see in this following Example.

De *b Molli* & *Duro*.

Hic si queras, cur *Fuse* in *B*, appositam sit *b molle*; id propterea fit, quod *Minuritiono* inde ad *F mollioris* itidem soni descendat; uti paulò post, *F. b. duro* atollitur; quia nimirum inde ad *B. similiter durum* ascenditur: *Utriusque* porro ratio eadem reddi potest, ut *Relatio non harmonica* evitetur auribus planè ingrata, quæ tùm perpetratur, cùm quatuor *Nota* gradatim ascendentes, aut descendentes, terminos perfectæ *Quarta* excedunt. Nam licet *Quarta minor* passim in usu sit, attamen si *Nota altera* ab alterâ remotius divaricetur, nascitur *Tritonus harmonia infestus*; quod ne fiat, à priore ad posteriorem sternenda et emollienda est via: atque hęc tria *Quartarum* genera observari possunt: *Tritonus*, *Diatessaron*, & *Quarta minor*, cum nimirum superior *Nota mollis*, inferior dura est.

De *Fusis* per saltus incedentibus id dicendum restat, videri istiusmodi constructionem ad *Basin Minuritionum* minus idoneam. Si tamen occurrant, eadem regula hęc inservire poterit, quæ de *Semiminimis* tradita est, conversis *Semiminimis* in *Fusas*, *Fusis* in *Semisusis* &c. Quid præterea in iis sit agendum, sequens *Paradigma* planum facit.

Example.

Quavers moving by Leaps

The Ground broken

Descant

Mixt *Mixt*

16

*His præmissis de extemporalis ad Bassi Ex-
ercitatione agendum.*

*Primum seligatur Bassis Semibrevis aut
Minimis, aut utrisque constans; ejusmodi
enim ad extemporaneam Exercitationem
aptissima.*

*Deinde ad manum habenda quedam Mi-
nutionum Schemata seu Figura, quæ pri-
mis Fundamenti Notis accommodata, sequen-
tibus itidem simili filo applicari possint.*

*Hac Supellectile instructus auspicare lusum
à Schemate omnium facillimo, atque enitere
ut à primis illud Notis ad extremam usque
Bassi deducas, pari texturâ. Id cum fueris
affectus, aliud atque aliud Schema, simili
conatu aggredere.*

*Hujus tibi Exercitationis Figuras aliquot
unâ cum idoneâ Bassi, sequens Paradigma
exhibet: quibus innumeras alias tuo ipse
marte attexes.*

It now only remains that I give you
some little assistance, by taking you (as it
were) by the Hand, and leading you into
the easiest way of Playing *Ex tempore* to a
Ground.

First, you are to make choice of some
Ground consisting of *Semibreves* or *Minims*,
or a mixture of these two: for such ought
Grounds to be, which are proposed to be
Play'd upon at fight.

Next, you ought to be provided of ten,
twelve, or more points of *Division* (the
more the better) each consisting of a
Semibreve or *Minim*, which you may ac-
commodate to the first Note or Notes of
your *Ground*.

Being thus prepared, take one of the
said Points, and apply it first to One
Note, and then to another, and so through
the whole *Ground*. When you can do
this, take another Point, and do the like
with it, and so one after another so many
as you please.

I will here for your ease and encourage-
ment furnish you with a *Ground*, and also
with some *Points*; to which you may add
infinite more at your pleasure.

Example.

Paradigma.

The Ground
4 points

1 2 3
4 5 6 7
8 9 10 11
12 13 14
16 17 18
19 20 21 22
23 24

Let us now take some of these Points
and apply them to the precedent Ground,
that you may by Example see how they are
to be carried on.

*Horum Schematum amplificationem atque
ad reliquam Basin applicationem è proximo
exemplo colliges.*

An Example for carrying on a point upon a Ground

The musical score consists of ten staves of music, each containing a single melodic line. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. The piece is characterized by frequent ornaments, including mordents and grace notes, which are indicated by asterisks and vertical lines. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 16, 21, and 18 clearly marked. The final measure of the piece is marked with a double bar line and the word 'Cec'.

This

This driving or carrying on of a *Point*, doth much ease the Invention, which hath no further trouble, so long as the *Point* is continued, but to place and apply it to the several Notes of the *Ground*: Besides, it renders the *Division* more uniform and more delightful also; provided you do not cloy the Ear with too much repetition of the same thing; which is easily avoyded by a little variation, as you see I have done in carrying on some of the foregoing *Points*. Also you have liberty to change your *Point* though in the middle or in any other part of the *Ground*: or you may mingle one *Point* with another, as best shall

Ejusmodi amplificatio cujuscumque schematis, Inventioni non leve affert subsidium, eamque omni anxietate liberat, dum nihil admodum elaborandum venit, nisi ut prima Schematis ratio ad totam Basin consimili Syntaxi applicetur. Hinc præterea oritur Minuritionum analoga compositio, jucunda admodum, modò ne eadem figura nimiam inculcatione fastidium creet, cui facile medebitur interposita subinde, ut in præcedenti Paradigmatè vides, versicolor transitio, diverforumque Schematum alius ex alio contextus.

please your fancy.

§ 12. Concerning ordering of Division.

When you are to Play *Division* to a *Ground*, I would have you, in the first place, to Play over the *Ground* it self, plainly and distinctly; for these reasons: 1. That others may hear what Notes you divide upon. 2. That your self may be better possessed of the *Ayre* of the *Ground*, in case you know it not before. 3. That he who Plays the *Ground* unto you may better perceive the *Measure* of *Time*.

The *Ground* being Played over, you may then break it into *Crotchets* and *Quavers*; or Play some neat peece of slow *Descant* to it, which you please. If your *Ground* consist of two or three *Strains*, you may do by the second or third, as you did by the first.

This done, and your *Ground* beginning over again, you may then break it into *Division* of a quicker motion, driving on some *Point* or *Points* as hath been shewed.

When you have prosecuted that manner of Play so long as you think fitting, and shewed some command of Hand; you may then fall off to slower *Descant* or *Binding-Notes*, as you see cause; Playing also sometimes loud or soft, to express Humour and draw on Attention.

After this you may begin to Play some *Skipping Division*; or *Points*, or *Tripla's*, or what your present fancy or invention shall prompt you to, changing still from one variety to another; for variety it is which chiefly pleaseth: The best *Division* in the world, still continued, would become tedious to the Hearer; and therefore you must so place and dispose your *Division*, that the change of it from one kind to another may still beget a new attention: whether your *Ground* consist of one or more *Strains*, or be a *Continued Ground*; of which I must also speak a little.

Minuritionum Syntaxis.

Pincipio Fundamentum ipsum simplici ac liquidâ modulatione percurrere: idque 1° Ut Minuritionum Substratum ab Auditoribus clariùs atque distinctiùs percipiatur. 2° Ut Basin tu ipse ejusque genium melius comprehendas. 3° Ut, qui tibi fundamentum accinit, probè intelligat, quo Mensuræ temperamento uti velis.

Deinde Basin in varias Minutias Semiminimarum atque Fusarum dispece, aut aliquot flosculos Melotheticos lentioris mensuræ adspere; Videmque in Secundâ & tertiâ Strophâ, si forte totidem Basis contineat, fieri poterit.

Tum verò Minuritiones celeriores earumque varia Schemata atque amplificationes, ut supra ostendimus, adhibe.

Ubi hoc genere lusus dexteritatem auditoribus probaveris, ad Melothetica ornamenta subtiliora Syncopasque transire licebit, nunc intensiori, nunc remissiori manu, ut studiosius abhlandiaris auribus attentionemque concilies.

Demùm varios Minuritionum saltus atque tripudia, cum multiplici Triplarum genere, in medium produces; laxando Inventionis habenas, animoque, quâ vocat liberiùs, indulgendo; varietati inprimis atque aptæ figurarum collocationi studens, quò novâ identidem attentione Auditorem allectes perque multiplices affectionum motus, Musicæ imperio rapias.

And this is generally to be observed, whether your *Ground* consist of one or more *Strains*, or be a *Continued Ground*; of which I must also speak a little.

De Bassi Continua.

Quod si Bassi non per Strophas, sed perpetuo cursu ad exitum procedat (ut cum pro fundamento Bassus Continuus alicujus Moteſti aut Madrigalis assumitur) principio sedato ac merâ Bassi inchoandum erit, ut Organædus mensuræ quâ velis uti, tenorem assequatur. Post aliquot verò Semibreves, ad Minuritiones quas animus suggererit, digredi poteris; donec ad clausulam perveneris, quæ Manui exerendæ campum aperiat. Pausis aliquot subinde interpositis, concede Organædo nonnihil spatii quo te præcedat, ut illum deinde lepidâ emulatione consequaris. Varias demum Melothesiâs, Minuritiones Mixti generis, Triplas ac cætera Inventionis Myrothecia effunde.

ing sometimes swift Notes, sometimes slow; changing from This or that sort of Division, as may best produce Variety, you may carry on the rest of the Ground; and if you have any thing more excellent than other, reserve it for the Conclusion.

Minuritiones singulari Chely quâ ratione aptandæ.

Præter ea quæ jam diximus, id curandum maximè in concinnandis Minuritionibus, ut Symmetriæ facilitatiquè consulas. Nam ex duabus Melothesiâs æque præstantibus, ea meretur Palmam, quæ faciliori negotio ac leviori manu percurri potest: satisque liquet, eum qui Canonis indolem digitorumque applicationem nesciat, vix esse ad Minuritionum compositionem idoneum artificem.

Ahibenda porrò sunt ad exemplum, aliorum opera, quorum industria in excogitandis Minuritionibus cum laude desudavit. Quos inter, D. Henrici Butler, & D. Danielis Norcome elucubrations, aliorumque Nostratium, quibus pulsandæ Chelyos prærogativa facillè conceditur, præcellentium Musicorum, nunquam sine acroamate usurpari poterunt.

Quâ Methodo duæ Chelys Bassi alludere debent.

Hæc hætenus de Chely Simplicî; nunc Agendum de duplici. Cùm duobus simul Musurgis ad eandem Bassin componendæ atque accinendæ erunt Minuritiones, hæc serventur regula.

§ 13. Of a Continued Ground.

A Continued Ground used for Playing or Making Division upon, is (commonly) the Through-Bass of some Motet or Madrigal, proposed or selected for that purpose. This, after you have played two or three Semibreves of it plain, to let the Organist know your measure; you may begin to divide, according to your fancy, or the former Instructions, until you come near some Cadence or Cloſe, where I would have you shew some Agility of Hand. There, if you please, you may rest a Minim, two or three, letting him that Plays the Ground go on: and then come in with some Point: after which you may fall to Descant, Mixt Division, Triplâs, or what you please. In this manner, Play-

§ 14. Of Composing Division for one Viol to a Ground.

When you compose Division to a Ground, endeavour to make it easie for the Hand: for, of things equally excellent as to Musick, That is always to be preferred, which is more easie to be performed. Hence we may conclude, that no man is fit to Compose Division to a Ground (how great a Master in Musick soever he be) unless he know the neck of the Instrument, and the Method of Fingering belonging unto it.

This is all I have to say concerning Division for one Viol; more than that I would have you peruse the Divisions which other men have made upon Grounds; as those of Mr. Henry Butler, Mr. Daniel Norcome, and divers other excellent men of this our Nation, who (hitherto) have had the preheminance for this particular Instrument; observing and noting in their Divisions, what you find best worthy to be imitated.

§ 15. Of two Viols Playing together ex tempore to a Ground.

After this Discourse of Division for One Viol, I suppose it will not be unseasonable to speak something of Two Viols Playing together upon a Ground; in which kind of Musick, I have had some experimental

experimental knowledg; and therefore will deliver it in such order and manner as I have known the practice of it; referring the Improvement thereof to further experience.

First, let the *Ground* be prick'd down in three several Papers; One for him who Plays upon the *Organ* or *Harpſebord*: The other two for them that Play upon the two *Viols*: which, for order and brevity, we will distinguish by three Letters; viz. *A.* for *Organist*, *B.* for the *first Bass*, and *C.* for the *second*.

Each of these having the same *Ground* before him, they may all three begin together; *A.* and *B.* Playing the *Ground*, and *C.* Descanting to it, in slow Notes, or such as may fute the beginning of the Musick: This done, let *C.* Play the *Ground*, and *B.* Descant to it, as the other had done before, but with some little variation. If the *Ground* consist of two Strains, the like may be done in the second: One *Viol* still Playing the *Ground* whilest the other Descants or Divides upon it.

The *Ground* thus Play'd over, *C.* may begin again, and Play a Strain of quicker *Division*; which ended, let *B.* answer the same with another something like it, but of a little more lofty Ayre: for the better performance whereof, if there be any difference in the Hands or Inventions, I would have the better Invention *lead*, but the more able Hand still *follow*, that the Musick may not seem to flaccets or lessen, but rather increase in the performance.

When the *Viols* have thus (as it were) Vied and Revied one to the other, *A.* if he have ability of Hand, may, upon a sign given him, put in his Strain of *Division*; the two *Viols* Playing one of them the *Ground*, and the other *slow* Descant to it. *A.* having finished his Strain, a reply thereto may be made, first by one *Viol*, and then by the other.

Having answered one another in that same manner so long as they think fit, the two *Viols* may divide a Strain Both together. In which doing, let *B.* break the *Ground*, by moving into the *Octave* upward or downward, and returning from thence either to his own Note, or to meet the next Note in the *Unison* or *Octave*. By this means, *C.* knowing *B.*'s motion, he knows also how to avoyd running into the same, and therefore will move into the Third or Fifth, (or Sixth where it is required) meeting each succeeding Note in

Primò Fundamentum in triplici chartâ describatur, quarum prima Organædo qui literâ A. designari poterit, secunda ei qui primam pulsat Cbelyn literaque B. notabitur, tertia illi qui secundâ canit Cbely, insignieturque C. seorsim tradendæ sunt.

Exordiantur A. & B. Basinque simplici modulatione percurrant, interea dum C. graviores aliquam Melothesium Bassi apponit. Dumque B. eandem cum aliquâ variatione Melothesium redintegrat, C. soli Bassi immoretur. Atque eadem methodus sive duæ sint Fundamenti Strophæ sive unica, observetur; altero Basin, altero Melothesium modulante.

Secundò, C. in procursum Minuritionum celeriores exsiliat, cum B. simile quid, sublimiori tamen stylo reponat. Id ut felicius eveniat, auspicietur Lusum is qui Inventionem pollet, sequatur qui manu expeditioni præcellit, ut assurgat potius quam flaccescat Musica.

Tertiò, post iteratam Chelyum altercationem, A. si dextrâ valet, signo dato, suam quoque Minuritionum Symbolam in medium proferat; atque interea Cbelys altera Basin, altera Melothesium graviores moduletur. Tum denique Cbelys utraque seorsim, Organædi Minuritiones haud impari artificio emuletur.

Quarto, partiri inter se poterunt Stropham aliquam Fundamenti propositi; ita ut B. simpliciter Basin frangat, nec nisi ad Octavam sursum aut deorsum excurrat, sive in eadem Notâ consistat, sive ad sequentem transitum paret. Quod cum Musurgo C. constiterit, eandem orbitam facile evitabit, seque ad Tertias, aut Quintas, aut sicubi id Bassi requiret, ad Sextas, subducet, Basinque in Unisone aut Octavâ ad Notam finalem duntaxat occurret; atque adeò Quintarum & Octavarum obstrepera collisio etiam in extemporalis praxi haud ægrè declinabitur.

some

some one of the said Concords, until he come to the Cloſe; where he may (after he has divided the Binding) meet the Cloſe Note in the *Octave*; which Directions well obſerved, two *Viols* may move in *Extemporary* Division a whole Strain together, without any remarkable clashing in the Conſecution of *Fifths* or *Eighths*.

Quintò, C. *Minuritionem aliquam inchoabit, quæ ſpatium Brevis aut Semibrevis occupet, iaque, ſigno dato, Muſurgo B. indicabitur, qui eodem temporis ſpatio Socii Schema in ſequentibus Notis imitabitur; idque ad Strophæ exitum alternis deduci poterit. Similis concertatio ad breviora vel longiora, intervalla, varietatis ergò, inſtituatur.*

of a different length, which will produce

Sextò, *Signum dari poterit Organædo, ſi callet artem, ut Schema aliquod ipſe quoque hac poſtremâ methodo auſpicetur, quod poſt Brevem, Semibreve, aut ſimile Spatium, utraque Chelys aut ſeparatim aut conjunctim excipiat; ſervatâ hac regulâ, ut dum conjunctim canitur, altera Notas lentiores adhibeat, dum altera in Minuritionibus circumvolitat.*

Divides; for that Part which Divides ſhould always be heard lowdeſt.

Septimò, *Chelys utraque, Organædo ad Baſſen ablegato, priorem concertationem celerius aut lentius renovare poterit, ac denique per varias Triplarum aliarumque proportionum formas, liberiùs evagari, vel perpetuis vel intercalatis Strophis: donec tandem junctis ambæ viribus, aut quaſi tumultuario congreſſu, aut ſi id potius libuerit, temperatâ ſuavique clauſulâ coronidem labori imponant.*

Strain of flow and ſweet Notes, according and place.

Atque hæc extemporaria concertandi ratio inter aſſuetos invicem ſociales, adeò feliciter aliquando vertit, ut plauiſum etiam majorem quam ſtudioſius adornatæ Minuritiones reportarit.

Minuritiones plurium Partium Componendi ratio.

IN componendis Minuritionibus pro duobus Baſſis, regula præcedens quid agendum ſit ſatis demonſtrat: nimirum jam huic jam iſti Parti attributo Choragi ſeu Ducis officio, ſuperiorem aut inferiorem pro-

When they have proceeded thus far; C. may begin ſome Point of *Division*, of the length of a *Breve* or *Semibreve*, naming the ſaid word, that B. may know his intentions: which ended, let B. answer the ſame upon the ſucceeding Note or Notes to the like quantity of Time; taking it in that manner, one after another, ſo long as they pleaſe. This done, they may betake themſelves to ſome other Point a new variety.

This conteſt in *Breves*, *Semibreves*, or *Minims* being ended, they may give the Signe to A. if (as I ſaid) he have ability of Hand, that he may begin his Point. as they had done one to another; which Point may be answered by the *Viols*, either ſingly or joyntly; if jointly, it muſt be done according to the former Inſtructions of Dividing together; Playing ſtill *ſlow* Notes and *ſoft*, whileſt the *Organist*

When this is done, both *Viols* may Play another Strain together, either in quick or ſlow Notes, which they pleaſe; and if the Muſick be not yet ſpun out to a ſufficient length, they may begin to Play *Tripla's* and Proportions, answering each other either in whole Strains or parcels; and after that, joyntly together in a *Thundering* Strain of *Quick* Division; with which they may conclude; or elſe with a as may beſt ſute the circumſtance of time

I have known this kind of *Extemporary* Muſick, ſometimes (when it was performed by Hands accuſtomed to Play together) paſs off with greater applauſe, than thoſe Diviſions which had been moſt ſtudioſly compoſed.

¶ 16. Of Compoſing Diviſions of Two or Three Parts.

IN Compoſing Division for two Baſſ *Viols*, Two Baſſes you may follow the forementioned method, making ſometimes This, ſometimes That Part move above or below: Sometimes answering one the other in Points, sometimes

joyned together in Division; sometimes in *slow*, sometimes in *quick* Motions, such as may best produce Variety: but after their answering one another in Points, I would always have them joyn together in some lofty Strain of *Division*, with which, or with some *slow* and pleasing *Descant* you may conclude your Composition.

Two Trebles.

If you make *Division* for two *Trebles*, both must be in the way of *Descant* to the *Ground*: So, that (the *Ground* considered) the Composition is Three distinct Parts. When the *Trebles* move together, their most natural passage is in *Thirds* one to the other; sometimes in *Sixths* or a mixture with other *Concords*, but still such as have relation to the *Ground*. As for their answering one another in *Points*; their several Motions and Changes, in order to Variety; the same is understood as of the former.

Treble and Bass.

In Composing for a *Treble* and *Bass*, you are to consider the nature and compass of either Part, framing your *Division* according thereunto; which, in the higher Part will be *Descant*; in the lower, a more frequent *Breaking* of the *Ground*.

Two Trebles and a Bass.
Two Basses and a Treble.
Three Basses.

The same regard, to the nature of the Parts, must be had in Composing for two *Trebles* and a *Bass*, or for two *Basses* and one *Treble*.

In *Divisions* made for three *Basses*, every *Viol* acts the *Treble*, *Bass*, or *Inward* Part, by turns. But here you are to take notice, that *Divisions* of Three Parts, are not usually made upon *Grounds*; but rather Composed in the manner of *Fancies*; beginning commonly with some *Fuge*, and then falling into Points of *Division*; answering one another; sometimes two against one, and sometimes all engaged at once in a contest of *Division*: But (after all) ending commonly in grave and harmonious *Musick*.

Howbeit, if, after each *Fancie* there follow an *Ayre* (which will produce a pleasant Variety) the *Basses* of These consisting of two short Strains, differ not much from the nature of *Grounds*. These *Ayres* or *Almains* begin like other *Consort Ayres*; after which the Strains are repeated in divers Variations, one Part answering another, and sometimes joyning together in *Division*, as formerly mention'd.

vinciam alternis obtinebunt; ac denique post appositas æmulasque concertationes, in unum ambo sædus atque amplexum vel junctis Minuritionibus vel suavi Melothesiæ texturâ conspirabunt.

2. *Minuritiones pro duabus superioribus Partibus, methodo Melotheticâ concinnandæ sunt; dumque simul ambæ incitatiùs feruntur, in Tertiis aut Sextis plerumque invicem respondere gaudent, aliis subinde Concordantiis interjectis, habitâ nimirum semper Fundamenti ratione. Cætera, nihil à superioribus regulis diversum occurrit.*

3. *Si Basso atque Superiori Minuritiones adaptandæ sunt, perpendenda est utriusque Partis indoles; quâ probè perspectâ Melotheticas fractiões Superiori, Fundamentales Diminutiones Basso ut plurimum tribues.*

4. *Eâdem solertiâ Minuritionibus pro duobus Bassis & Superiore, item pro duobus Superioribus & Basso utendum est.*

5. *In Minuritionibus pro tribus Bassis, Superioris, Mediæ aut Infimæ Partis Diminutiones cuilibet per vices tribuendæ sunt. Verum Minuritiones pro tribus Partibus ad certam Basin vix solent aptari; sed liberiore, per modum Fantasiæ, ut vocant, decursu sine certâ lege hinc inde divagantur: Exordio plerumquè severiore, adeoque per modum Fugæ incedant, Minuritionum alternâ velitatione in medium conjeçtâ, conglobatâ subinde concertantium acie; demum quasi pactis induciis, suavi ac placido plenioris concentus Episodie, dextras Musicamque jungant.*

Subtexi possunt ad levandum fastidium Melismata varia, Allemandæ, &c.

Hujus generis Minuritiones variis Partibus accommodas, nos haud sanè paucas in Apollineæ Academia Tyronumque gratiam elaboravimus. Plures reperire est inter eximia D. Joannis Jenkins Opera: de cujus aliorumque nostratium Authorum immortalibus in Musicam Rempublicam monumentis ac meritis, cum supra invidiam sint, meaque laudatione crescere nequeant, præstat silere quam frustra dicere.

In these several sorts of *Division* of two and three Parts, my self, amongst others more eminent, have made divers Compositions, which perhaps might be useful to young Musicians, either for their Imitation or Practice: but the Charge of Printing *Divisions* (as I have experienced in the *Cuts* of the *Examples* in this present Book) doth make that kind of Musick less communicable. Howbeit, if you desire written Copies of that sort, (a thing most

necessary for those who intend to Compose such like themselves) none has done so much in that kind, as the ever Famous and most Excellent Composer, in all sorts of Modern Musick, Mr. *John Jenkins*. And here might I mention (were it not out of the rode of my design) divers Eminent men in this our Kingdom; who, in their various and excellent Compositions, especially for Instruments, have (in my opinion) far outdone those Nations so much cry'd up for their excellency in Musick: but my naming them would signifie little, they being sufficiently known and honoured by their own Works; neither had I taken upon me to nominate any particular person, had it not been upon the necessary accompt of *Division-Musick*, the peculiar Subject of our now ended Discourse.



Minuritiones, Tyronum exercitatiōni, accommodaē .

1

Prolusio

2

Prolusio

3

Prolusio

4

Prolusio

5

Prolusio

6

Prolusio

7

Prolusio

8

Prolusio

Detailed description: This page contains eight numbered musical exercises, each consisting of a main staff and a 'Prolusio' (prelude) section. The exercises are written in common time (C) and use a variety of clefs (treble and bass). The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and articulation marks. Exercises 2, 4, 5, and 6 feature complex rhythmic patterns, including sixteenth-note runs and triplets. Exercises 1, 3, 7, and 8 are more melodic in nature. Each exercise concludes with a double bar line and a 'CS' (Crescendo) marking.

Divisions for the practice of Learners

A single musical staff in treble clef with a common time signature. It contains a sequence of notes with several asterisks (*) placed above and below the notes, indicating specific practice points.

Prelude

A musical staff in treble clef with a common time signature, featuring a sequence of notes with asterisks (*) marking practice points.

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points.

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points.

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points. The staff ends with a double bar line and the letters 'CS'.

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points.

Prelude

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points.

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points.

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points.

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points. The staff ends with a double bar line and the letters 'CS'.

Prelude

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points.

A musical staff in treble clef with a common time signature, containing a sequence of notes with asterisks (*) marking practice points. The staff ends with a double bar line and the letters 'CS'. A large number '2' is written below the staff.

Divisions for the practice of Learners .

Musical staff 1: The Ground. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This is followed by a double bar line and a section of sixteenth-note patterns.

The Ground

Musical staff 2: Continuation of the sixteenth-note patterns from the first staff, featuring various rhythmic groupings and accidentals.

Musical staff 3: Continuation of the sixteenth-note patterns, showing more complex rhythmic structures.

Musical staff 4: Continuation of the sixteenth-note patterns, with frequent use of accidentals.

Musical staff 5: Continuation of the sixteenth-note patterns, maintaining the complex rhythmic texture.

Musical staff 6: Continuation of the sixteenth-note patterns, with some rests and varied note values.

Musical staff 7: Continuation of the sixteenth-note patterns, showing a variety of rhythmic motifs.

Musical staff 8: Continuation of the sixteenth-note patterns, with some longer note values interspersed.

Musical staff 9: Continuation of the sixteenth-note patterns, featuring some triplet-like groupings.

Musical staff 10: Continuation of the sixteenth-note patterns, with some longer note values interspersed.

Musical staff 11: Continuation of the sixteenth-note patterns, with some longer note values interspersed.

Musical staff 12: Continuation of the sixteenth-note patterns, ending with a double bar line and the initials 'C.S.' in a circle.

This page contains ten staves of handwritten musical notation. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music progresses through several systems, with some staves featuring complex rhythmic patterns and others showing more melodic lines. There are several asterisks (*) and a flat symbol (b) scattered throughout the score. The final staff concludes with a double bar line and a circled 'CS' marking. Below the final staff, there are two additional empty staves.

This page contains 11 staves of handwritten musical notation. The notation is dense and complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are numerous accidentals, such as flats and naturals, scattered throughout the score. Some notes are marked with an asterisk (*). The staves are organized into several measures, with some measures containing multiple notes beamed together. The final staff concludes with a double bar line, followed by the letters 'C S' and a large, stylized flourish. Below the flourish, the letter 'R.' is written.

This page contains ten staves of handwritten musical notation for guitar. The notation is written in a style that combines standard musical symbols with guitar-specific techniques. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as *mf* and *f*. The second staff features a prominent use of diamond-shaped symbols, likely representing natural harmonics or specific fretting techniques. The subsequent staves continue with complex rhythmic and melodic lines, including many beamed sixteenth notes and occasional rests. The notation is dense and detailed, with many notes and accidentals. The page concludes with a double bar line and repeat dots at the end of the tenth staff.

This image shows a page of handwritten musical notation, numbered 59 in the top right corner. The page contains 11 staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. Asterisks (*) are placed throughout the score, often marking specific notes or measures. Some staves feature a diamond symbol (◊) below the notes. The final staff concludes with a double bar line and the handwritten signature 'Per C.S.' followed by a diamond symbol (◊).

This page contains a handwritten musical score for guitar, consisting of 12 staves. The music is written in a complex, rhythmic style, likely a form of flamenco or a similar genre. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several instances of triplets, indicated by a '3' over a group of notes. The score is marked with a common time signature 'C' and a key signature of one sharp (F#). The notation is dense and intricate, with many notes and stems. There are also some asterisks and other markings scattered throughout the score. The page number '62' is written in the top left corner.

This page contains 11 staves of handwritten musical notation for guitar. The notation includes various rhythmic values, accidentals, and dynamic markings. The staves are numbered 7 through 11. Staff 7 begins with a treble clef and a key signature of one sharp (F#). Staff 8 includes a measure with a double bar line and the number 8 above it. Staff 9 includes a measure with a double bar line and the number 9 above it. Staff 10 includes a measure with a double bar line and the number 10 above it. Staff 11 includes a measure with a double bar line and the number 11 above it, followed by the instruction "Turn over".

Turn over

11

12

13

CS

This page contains handwritten musical notation for guitar, numbered 64. It features ten staves of music. The first staff is marked with the number '11'. The second and third staves are marked with '12'. The fourth staff is marked with '13'. The notation includes various guitar-specific symbols such as natural harmonics (marked with 'n'), natural notes (marked with 'n'), and natural notes with a slash (marked with '/'). The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. The key signature is one flat (B-flat). The piece concludes with a double bar line and the initials 'CS' written in a large, stylized font.

This page contains a handwritten musical score for guitar, organized into eight numbered systems. The notation is dense and includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The systems are as follows:

- System 1:** Features a treble clef, a common time signature, and a key signature of one flat. It begins with a diamond-shaped symbol and includes a first ending bracket labeled '1'.
- System 2:** Continues the piece with a second ending bracket labeled '2'.
- System 3:** Includes a third ending bracket labeled '3'.
- System 4:** Shows a change in key signature to two flats and includes a diamond-shaped symbol.
- System 5:** Continues with two flats and includes a diamond-shaped symbol.
- System 6:** Features a change to a key signature of one flat and includes a fifth ending bracket labeled '5'.
- System 7:** Continues with one flat and includes a sixth ending bracket labeled '6'.
- System 8:** The final system on the page, continuing with one flat and including an eighth ending bracket labeled '8'.

The notation is highly detailed, with many notes beamed together and various accidentals (sharps, flats, naturals) used throughout. The page concludes with a double bar line and a final cadence.

This page of musical notation consists of 14 staves. The notation is highly complex, featuring many beamed notes, accidentals, and dynamic markings. The staves are numbered 9 through 14. The notation includes various rhythmic values, accidentals, and dynamic markings. The notation is dense and complex, featuring many beamed notes and accidentals.

14

15

16

17

18

C.S.

This page contains a handwritten musical score for guitar, spanning measures 14 to 18. The notation is written on ten staves, with each staff containing two lines of music. The score is written in a style that includes many accidentals (sharps, flats, naturals) and complex rhythmic patterns, including triplets and sixteenth-note runs. Measure numbers 14, 15, 16, 17, and 18 are clearly marked at the beginning of their respective staves. The key signature is one flat (B-flat). The piece concludes with a double bar line and the initials 'C.S.' in the bottom right corner.

