CHELY'S
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 tractanda Precepta. | Part I. Of the Viol it self, with
Part II. Use of the Concordts, or a
Pars III. Minuritiones ad Basin aptando
Part III. The Method of ordering
Methodus.
Divisiun to a Ground.

Authore CHRISTOPHORO SIMPSON.

EDITIO SECUNDA.

LONDON,
Printed by W. Godbid for Henry Brome at the Gun in Ivy-lane.
M. D. C. L X V.
TO HIS EVER HONOURED PATRON

Sir IOHN BOLLES Barc

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 Instrucion in Musick, at such vacant hours as you were not imploy'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 Verfes printed at Rome, when you 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 Musitians 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

Sir,

Your most real and

Humble Servant

Chr. Simpson.
EXIMIAE NOBILITATI, DOCTRINÆ, VIRTUTI
cum summa Musices harmonia consono adolescenti,
ILLUSTRISSIMO DOMINO,
D. IOANNI BOLLES,
ANGLO,
ROBERTI BARONET. HÆREDI FILIO.

Mirificam suavitatem ejusdem & argutiam in tangenda Britannica
chely, quam Unīg diunc VIOLAM MAJOREM subiūi Rome fuisset.

ODE
JACOBI ALBANI GHBESII, MED.DOCT.
AC IN ROMANA SAPIENTIA ELOQ. PROF. PRIMARII,

RES suas dicam sibi habere Phœbo,
Te modis aures retinente nostras :
Quale solamen Samius negārit
Doctor Olympo.
Quantus Alcides animos triumphas :
Gallico major ! trahat ille vulgus :
Roma Te vidit stupefacta prōmos
Ducere patres ;
Roma tormentum fidium insculta
Dulce, concentus licēt ipsa mater.
Allobro grimex Venetiāque plaulit
Nuntius arti.
Vividum claro, celebrēmque alumnio
Laudo Simpnonum : vaga fama quantum
Theflali cultu juvenis magistrum
Distulit orbī.
Haœstens plectrum, citharāmque vates
Noverint ; Arcu Violāque freti
Concentum poēthac : nequē Thresiā certet
Chorda Britannæ.

O virūm felix , & opima rerum
Albion, sedes placitura Musis !
O poli fidus mihi, quō remotam
Dirigo puppim !

à Musis nostro, Kal. April. 1661. Monumentum, Æ pignum amoris.

ROMÆ, Excudebat Franciscus Moneta. MDCLXI. Superiorum permisss.
To the Reader.

I 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 myself a little wanting to the publick, if I acquitted 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 Musices Amatorem.

A rerum humanarum conditio est, ut dum explorantur, dum ad vivum rescecantur, Nibili nos sit, unde primum emerserunt, admoneant. Scientias Artesq; quorum stupendos progressus nemo non videt, ac Disciplinas præsertim Mathematicas, si ad Principia prima, ad Axiomata ac Postulata revoces, res nibi putes, mirerisq; subita tam exiguæ è fontibus tantum prodigiorum confluxisse Oceanum. Plurima istius generis è minimis initis existunt maxima: Elucet praeceteris in Musicâ eximia quadem ab exordio nemii claritudo. Eam si tenerè ipso in limine intueris, humilis inprimis, nulloq; ornamento spectabilis, intus canere videtur omnia; in penitiori Harmonia Sacraria illustris apparat admodum atq; de debellatis septis Auditorum animis erecto sublimè tropæo, victrix ac triumphabunda festivum Pæana ingeminat. Nisi forte illud Poëte ei recciis convenit:

Parva ortu primo, max seè attollit in auras,
Ingrediturq; solo, & caput inter umbila condit.

Ne longius abeam, vel banc ipsam Chelyn Minuritionum artificio exornatum consule. Præcepta que in aditum primum occurrunt, exilia forsam ac temnia censeas; inde tamen si filum texneris, quo errabunde vestigia pedentim cauteq; regas, difficili te Labyrinbo sensim expediès, atq; in apertis demum amœnissq; Minuritionum campis, magno cum fenore ac liquidissimo voluptatis sensu spatiiari demiraberis. Testantur id ii, quorum ex bisce elementis insignis prognata modulandi solertia incredibiles passim animorum motus planissq; excitavit. Quare visum est Chelyn banc Anglicam laitio donare ac publici juris facere, ne res communibus voitis tantopere expetita, Insula dumtaxat unè circumsciberetur; atq; ut, quod praevia jampridem pervolvavit fama quantà cum venerari ac arte Chelys in Angliâ traèhari solet, Ars quoq; ipsa transfretaret.
Nomenclatura quarundam vocum in gratiam Tyronum variè redditæ.

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ROGER L'ESTRANGE.
Forma Chelyos utravis Minuritoniibus apta,
sed Prima resonantium.
The DIVISION-VIOL, or The Art of Playing extempore to a Ground.

THE FIRST PART.

Of the VIOL it self, with Instrustions 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 neccesary to that designe; as namely, First, a Viol fitted for that purpose; Next, Hands enabled to Play upon it; And then, some knowledge in the Conords of Musick. With these therefore we will begin, in assitance 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 accomodated.

AViol for Division, should be of something a leffer fine than a Confort Baf; that to 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 fine, 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 fix Strings; and with feven Frets, like those of a Lute, but something thicker. If also you affen 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.

De Chely ipsa, quals Minuritionibus maximè quadret, & quomodo concinmanda.

Cheley que Minuritionibus desinatur, breviorum effe convenit cæ, que Choro musico inferius: ut facilitior negatio stringi percurriquæ posita: quà in re, manuum digitorumque, ut quique armigeribus vel largioribus est, beneficia ratio. Magnitudine ut primum ejusmodi sit, que Fidem duorum pedum & semissi a Magade inferiori seu posticulo ad Chordotomum seu cremas superiores admitterat. Sonum, si tinnulus & excitatus, quals fere effe solet minorum Chelyum seu Violinorum. Eum videnter formun nunciuscunum simili figurâ majores, quamvis Uterus ex Jodo trunco, Lintris inflari, excutatur.

Hexacordum effe oportet, annexis septem Ligulis, aliquanto praefini rimus, que Tequantinum collum ambitum. Quæ vero secede ad Fidem apertam Octavum superius in Canonum seu manubrio resonant, ligulam extraordinarium figur opporuntur erit, que digitos isthoc obrerrantes veluti familiaris formen ad moment, quà intercedere vicina deinceps intervala rata proportione pertinentia sunt.
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 Comfort Bass; so that if several Strings may be hit with a bolter 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 lie 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.

Viol-makers may take notice hereof.

§ 3. What kind of Bow.

A Viol-Bow for Division, should be stiff, but not heavy. Its length (between 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 feated, 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 poise and keep up the point of the Bow. If the second finger have not strength enough, you may join the third finger in affixture to it; but in Playing Swift Division, two fingers and the Thumb is best.
Holding the Bow in this posture, stretch out your arm, and draw it first over one String and then another; croffling 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 Music.

We now suppose you to understand Song, and consequently the Scale of Music; which known, the Tuning of your Viol appears in such order as you shall see the fix 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.

Your Viol being tuned according to the fix 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 Sinistra Collocatione, Motuque.

Ungu Chelyos ne manu constringe, ut in Violinis sit; sed ut in Testudine Tollischem averso Manubrio ita applica, ut Indici in adverso Canone se moventi plenissim re-spondeat. Hinc facilitiori negotio manus pro re natâ in omnem partem permitetur.

De Chelyos Chordotoniam ad Scalum Musicam accommodatâ.

Quilibet fere Musice candidatus Scalum Guidonianam callere soleit; quâ probâ intellexit, Chelyos attempetatio fœn Chordotoniam adjecit Tabelle ope facile adornabitur. In qua sequentibus Semibrevis dabit tonum insigne Chorde in D. undecem et decimus quinta metatur in G. C. E. A. D. Reliquos tonos supra D. afficietur, si Chordam supremam per intervalla que Ligulis designantur, punctulis versus gradatim preficiat.

Attempetâ jam Chely, reliquos sonos sej notis sursum deorsumque modulari se velit, quibus id digitis perfections adjecit moment numeri, 1, 2, 3, 4; 1 Indici signat, 2 Medium, 3 Annularem, 4 Minimum.

Quâ ratione eadem Note in diversis Chordis exprimi possint.

Namadvertendum porro est, carundem Notarum sonos, qui vel apertis Chordis, vel per conjunctos ligularum gradus exprimuntur, commodi digitorum applicatione in superioribus ligulis, atque alienâ sepe in Chordâ elici; ut videre esset in notis quibus apositos esset Afteriscus: Eumdem nemo sonus, tamen paulo ante in suprema chordâ expressur fuerit, in alterâ tamen Strophâ, prescis secundis.
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 expressed 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 that Compass they are reduced again into the said five Lines by letting another Cliff.

This which follows I would have you practice, first in a slow measure, increasing the quickness by degrees, as your hand advances in readiness: and be sure to make all your Notes found clear and full; prescribing 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.

\[ \text{Quare Digitii sicut in eadem fapè sede continamusi.} \]

\[ \text{§ 9. A Rule for Holding on the Fingers.} \]

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 called) you have, where you see such a Stroke as this \( \checkmark \) drawn from One to some other distant Note unto which you must hold it.
§ 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, though the Bow were employed forward in the next Note before them. But if the Number be odd, as 3, 5, 7, 9 (which always 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 perfused, are best exprest 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 always floto either with the third, or with the fourth finger: If with the third, the first and second fingers take their orderly places in flotting 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 floto 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 always employ the first finger, which serves as a Guide to those two Notes above it. And whereas you will see sometimes two successive Notes floto one after the other with the same finger, it is always done either to prepare the fingers to this posture, or to remove the said posture to some other place. This Order of Fingering holds good throughout the whole Finger-board (in flotting three
Part I. The Division-Viol.

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.

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.

Quis motus Brachio dextro, Manusque junctura conveniat.

Quod ad Brachii motum attinet, quamvis humeri juncturam movere sepemero necessitatis tardiorum Notis, in celerioribus tantum vix id fieri poterit absque totius corporis indecora succussiones. Quare ad notas breviores non nisi Junctura manue moveri extensa rigidè brachio ut plurimum debet, in aequali pretium minuuntiores idque ad decentem corporis compositionem Tyrannus maxime commendatur. Ubi tamen minuitio hinc inde subjicitur, aut non admodum propter cubiti motum cum manus junctura una conspirare opus est. Ut arcus pro imperio gubernatur, nè non junctura porro debite movatur, curandum ut dum弧us tursum perstrum vibrat, brachii motum manus aut quasi dux tant ipsi procedat, aut quam aequa proximè ancillatur.

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

I told you before that you must stretch out your Arm upright, in which posture (playing long Notes) you will necessarily move your shoulder Joint; but if you strike that Joint in quick Notes, it will cause the whole body to shake; which (by all means) must be avoided; as also any other indecent Gesture. Quick Notes therefore must be exprestly by moving some Joint nearer the Hand, which is generally agreed upon to be the Wrist. The question then arising is about the menace 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 upright and stiff in the Elbow-Joint, he

hath got the matter of the Bow-Hand. must be strengthened and assisted by a compliance or yielding of the Elbow-Joint

C'2 unto
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 fre greatly 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 content or yielding 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 still in the Elbow-Joint; a little practice will effect it. This Motion or lowering of the Wrist we mention, is chiefly in Demi-semiquavers; for, in Quavers, and Semi-quavers too, we must allow too 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 flat, 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 practice your Examples first slow and then faster by degrees, that adscription is most requisite in Swift Division, where also you must be careful 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, which means you shall make your swift Notes more distinguishing: A thing in which many fail, either through want of a due composure 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 avoid them.

Ad paradigma proximum in C flat, melius exprimendam, demittitur chorda sinistra ad intervalum unius Notae, ut sic fiat Odara Chorde antepenultima, quod in illa Clave plerique observatur. Vitablis autem frequentes quorumdam errores, primo si lentissimam Notas singulas, deindeque acundia dejectitatem, ac modum audacia celerium percussit. Secundo, si sageros us Arcus us digitorum motus apprèmāt confiniret. Tertio, si Arcus mediscri disians tum à Ponticulo tum ab extremo suo cornu su apice Chordas suspendat.

The little piece 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.
Quemodo plures simul Notae persstringende sint.

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 Itself; 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 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.

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.
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 becau se in those (as also in other mens Divisions) you will meet sometimes with Tripla's of divers forts, 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 or 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 Crotchet, 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. Graces performed with the Fingers are of two sorts, viz. Smooth and Shaked. Smooth is, when in rifting 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 exprest 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 Tripli.

Triplas (five Minims five Semiminimis consent, five cæs deinde in tenere mi-nutias dividantur, five Bas communis me-sura superfrciantur, adaequuntur unius Minimae tres Semiminimae, aut unius Semiminimae tres Chromae, aut unius Chromae tres Semichromae respondant facili modulatoris, modo singula mensura bini utrivisque lineis definiantur.

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.

De Sonorum blanditiis atq; Leporibus.

Epores variis ac elegantia Notis adhiberi possunt, vel Arcu, vel Digitis, Arcu nec incitatius nec remissius chordae pulsantur, prout cujusque genus aut medicinalis indole facerit, ut impulsi varias eidera alia quando Nota adhibetur, ina ut exordio subminuuntur paulatim affurgas vehementius & quasi intumecant. Nonnulli arcu trepidare ac vacillare gestantur, cujus frequentior utque vix probatur. Fluere subinde consequentes Notae codem Arcus impulsi venusti expressuntur.

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 rifting or falling a Tone or Semitone, we draw (as it were) the Sound from one Note to another, in imitation of the Vouce, and is express'd 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.
Sometimes a Note is Graced by sliding up to it from a Third below, called an 
Elevation, now something obloque. 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 joining part of its Sound to the Note following, like a Prick-crotchet whole following Quaver is placed with the ensuing Note, but play’d with the same Bow of his Prick-crotchet; 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.


Shaked Graces we call those that are performed by a Shake or Tremble of a Finger, of which there are two forts, viz. Close and Open: Close-shake is that when we shake the Finger as close and near the sounding 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, 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 shaked 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. employ 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.

  Cadent. Springer. Acumen.


exp. Explicatio. D 2

To these may be added the Gruppo, Trillo, or any other Movement of the Voice 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 employing the whole Compass of the Scale, and acting by turns all the Parts therein contained.

The Hand thus directed, we will now proceed to the Concors of Musick.
PART II.

The Division-Viol.

PARS SECUNDA.

Melodiosae Compensium.

Melothesam seu Compositionem Musicae aliquat hic praecepti complement visum est. Quas in re, tametifi quidam a Tenore seu Afsodo, nempe quid illi Parti in Cantu Ecclesiae plano seu Gregoriano cetera accomitant atque subserviant, reliquorum concen tum rationem disstantiisque desumant; in nostrâ tamen Methodo, ab Afsodo quasi a Subtraho ac Fundamento ceterarum Partium Intervallum numerare multa erit opport unitis.

cal Composition is to be excised; and from distances or Intervals which we use in joying Parts together.

De Intervaliiis.

Primâm contemplatione se nostra fitit Sinonius seu Isophonos, ejusdem videlicet Soni seu Notae Reptitio, vel potius duorum Notarum in eundem hominum conphi ratio; voloque perinde ac Unitas in Arithmeticâ, Fundamentum Centrum in Geometriâ, estique in nulla divisibilis inter vacua, dum Soni ab Unione plus minusve recedunt, varias orientur Intervalorum genera. Secunda inprimis, quae dividitur in perfectam & imperfectam: Perfecta vocatur Tonus, qui in duas ex aequo Semibasses, si Soni proportionem seseque, findit nequit. Attributioni eì a plurisque novem Commissa fuerit minora segmenta; quorum hinc consistiantia Diaphisma, quaeor Semitoniunum Minus, quinque Semitoniunum Major, adeo ut diversum inter quam habeat imperfectam sint unus Commissa, quam differentiam Apotomen nuncupant. Nonnulli subtilius observant aliquid Tono desesse, quo minus novem Commissa explicaret; sive Semitoniun Major quo minusque, Minorique quo minusque attingat. Sed hoc cmm ad nostrum institutum baud admodum conducunt, aliis quibus vacat, pensaula inadeganda reliquinimus, quae & ceterorum Intervalorum accuratiorer minunias.

SECOND PART.

§ 1. Use of the Conords, or a Compendium of Defecant.

Although our excellent Country-man Mr. Morley, in his Introduction to Musick, doth take his flight, and reckon his Conords from the Tenor, as the Holding Part to which He and the Musicians of former times were accustomed to apply their Defecant, 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 Bals, as the Groundwork or Foundation upon which all Musical Intervals are reckoned or computed, all those distances or Intervals which we use in joining Parts together.

§ 2. Of Intervals.

In reference to Intervals, we are first to consider an Unison; that is, one and the same Sound; whether produced by one single voice, or divers voices sounding together in the same Tone; and is, in Musick, as an Unite in Arithmetic, 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 Intervals. 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 Commas, two whereof are aligned to a Diaphisma; 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 Commas, and that the greater Semitone doth not altogether reach to five, nor the lesser to four. But these and other like Observations being left requisite to our present purpose, it sufficeth to have mentioned them; leaving a further disquisition thereof to such as find leisure and pleasure to search into the finer subtleties.

Tertia dividitur in perfectam seu majorem que Ditonus vocatur; & imperfectam seu minorem que dicatur Semiditonus. Notandum vero particulum Semi seu Semec onis hic
here it is observable, as also elsewhere, that the particle Semitone or Semine 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.

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

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

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

A Seventh is divided into the greater consisting of a Ditus and Diapente, and the lesser consisting of a Diapente and Semidiatessaron.

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

From these Intervals arise those Distances which we call Concordiæ and Discordiæ, 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 Harpsichord or Organ; where (by reason no more subdivisions than twelve are exhibited) no difference appears between a Tritone and a Semidiatessaron, (each being a Semitone less than a perfect Fifth) though in practical Music their appearance be different, the one like a Fourth, the other like a Fifth, as you shall see hereafter.

Quartæ divisi sunt in majorem quæ Tritonus dicitur, et in intermedium prohibitum, quæ Semidiatessaron nuncupatur.

Quinta divisi sunt in Perfectam, quæ Dis- pente appellatur, et in Imperfectam, quæ Semi- diapente, seu falsa Quinta, vocatur.

Sexia divisi sunt in majorem quæ Hexachordon majus; seu Dominum cum Diapente diciitur, et in minorem quæ Hexachordon minus, quæ Quintum cum Diapente nominatur.

Septima divisi sunt in majorem, quæ Di- tonus cum Diapente, et in minorem quæ Semidiatessaron cum Diapente nuncupatur.

Octava divisi sunt in Perfectam, quæ Diapason, et in minorem quæ Semidiatessaron et Diapason.

His Intervallis variæ Concordiæ ac Discordiæ contineriunt, quærum genere ac ordine subjiciunt Schemata exhibunt, in quibus Octavas vocat in duodecim diversas Hemitones, cujusmodi in Chelys Canone atque Instrumentis diapason Scalum Dianonicam reperiunt. Etd ubi quia quaedam duodecim Segmenta sunt diastemata non distinguuntur, nullum discriminem (quod Intervalla) apparent inter Tritonus et Semidiatessaron quàm si structaque dispositionem à quinta perfecta unus tum taxat fuit Semitoniis; quarnvis in praxi Tritonus Quarte, Semidiatessaron Quinta scribunt.
Part II. The Division-Viol.

De Concordantia.

Odatur ex his vocantur Concordantiae quinque: Tertia, Quinta, Sexta, Diapason, earumque Oitava; Triumque intervallorum disjunctur Dicordantiae: Secunda, Quarta (tamen banc quidam Concordantiae subinde annumerent) Septima, earumque Oitava.

Inter Concordias due sunt Perfectae: Quinta & Oitava: ita dislocata, quod oporteat plerumque veloptate permunereat. Reliquae due sunt Imperfectae: Tertia & Sexta: ita muntpate, quod tenore concinere avers reerent.

Transitio Concordiantiarum.

Ostendendum porro duas Perfectas ejusdem genris Concordantium sibi insinuam succedentes, velbi gratia, duas simul Quintas, aut duas continenter Oitavas, quas aequum numini satietate appellantes, prohiberis nisi forte adversi sibi motus, (in pluribus propter partibus) occurrant, aut in eadem sede constent.

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Not allowed Not allowed Allowed Allowed Allowed in many parts

A Quinta tamen ad Oitavam, aut ab Oitavam ad Quintam promiscue transire potest; modo altera pars fixa in situ suo permaneat, aut non nisi gradatim se moveat. Nam si partes per saltum una progradiantur, minus grata sita Perfectarum collocatio accidat.

Imperfectae vero Concordantiae ascendent aut descendendo continuari possunt.

Denique ab una Concordantia ad aliam transire nil vetat, modo evitetur Relatio unum harmonica, qua tam accidit, quam Natura mollis dura inconsonant absonans oppositur.

§ 3. Of the Concord.

Concorde are these five: a Third, a Fifth, a Sixth, an Eighth, and their Octaves. All the rest (with their Octaves) are Discord. A Fourth, as it is an Interval between 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, Concordes are of two Sorts; Perfect and Imperfect. Perfect are these five, 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 Concord.

First, take notice that two Perfects of the same kind, as two Fifths, or two Eighths, 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 Oitava 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 Concordes, two, three, or more of them rising or falling together, is no so licentia in Musick.

In fine, you have liberty to pass from any one, to any other different Concord, provided you avoid Relation insinuament, that is, a harsh and unpleasing reflection of Flat against Sharp.
§ 5. Concerning the Key or Tone.

Very Composition in Music, is 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    Durm    Mollis    Durm    Mollis    Durm
    Flat       Sharp      Flat       Sharp      Flat       Sharp

Mollis    Durm    Mollis    Durm    Mollis    Durm
    Flat       Sharp      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 Intonances of the Lesser and Greater Third above G.

As the Bass is Flat or Sharp, so must the other Parts be set, which are joyned 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 Concordes. But first I must direct you

Observandum porrò Tonos Durum, tametsi alii alii peregriniores apparent, omnes esse non affines modo sed ejusdem planè indolisi; adè ut per Transpositionem, non solem quotquot hic sunt reliqui, sed quotquot omnino excogitari possum, ad primum in G. nullo negotio revocentur. Quod de Tonis Mollibus perinde intelligendum est.

Ad Tonum Bassi partes catere componuntur.

Horum omnium periculum optimè sit in Contrapuncto. Est autem Contrapunctum, cùm Nota supra Notam, sine coloribus, Musici constringit.

§ 6. How
Part II. The Division-Viol.

§ 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 Cloeses (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, employing the greater Third (which is not so proper and easy for a middle Cloes) 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 Cloes in 9 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 signify what Concord it bears to the Bass, as you here fee them, it will be some ease to your Eye and Memory.

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

Concerning those two Notes which you set 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 doth rise or fall.

§ 9. Composition of four Parts.

Being perfect in the Treble and Bass, 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 Concord different from the other two upper Parts. (2.) That it be set as near as you can to the Alt; for the Melody is best when the upper Parts are joyned close one to another. (3.) That you avoid the Confec- tion of two Fifths, or two Eights, rising or falling together; as well among the upper Parts themselves, as betwixt any one Part and the Bass.

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.
Part II.

The Division-Viol.

In Paradigmate, penultimam Altis, in dux seminiminas divisiones; quorum prior Note precedenti colligator, unde ligatura vocatur, cadentiamque ex ornat plurimum: quod imitari poteris qualibet in Parte, quae Ditionum Basso occinit in Nota penultimae.

Ubi huic Methodo affuxeris, majori deinde cum libertate omnes simul Partes componere fas erit, quoad cibi parsi attributa Concordantia, modo suas singulis assignatur, nec intercasa omittatur Tertia.

Together, disposing them into such Consords as you think most convenient: Provided that one of the parts be fill a Third to the Basso, which in Composition of three or more parts, should never be omitted.

De Sexta.

Hec enim nihil aliis de Sexta; quae tam adhibetur (loco Quinta) cum Bassus in Nota duris versatur, quales ferunt Ditionum supra Tonum Melothese, Semiditionum infra, atque illa Nota que Primaria proximè subsidiat, ejusmodi enim note dura Sextam posulant. Vide Paradigma.

§ 10. Concerning a Sixth.

If your Basso 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 joined to them, as you see in this Example.

Here you have three Notes in the Basso, which require the lesser Sixth to be joined 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) whole Sixth is in the Tenor. The Third in E. Sharp (the greater Third above the Key) whole Sixth is in the Alto. Concerning which some things are to be noted.

Fifth, That when the Sixth is used, the Fifth must be left out; for a Fifth and Sixth must not found together in Counterpoint. Secondly, That the Half-Note under the Key, doth hardly admit an Eight to be joined 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.

F. 2 Bar.
Bar, rather than have any part to found in the Eighth to that Sharp Note in F. Thirdly, That Basses, confining 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 consequent ly follows that there can be but three several Conords (which are a Third, a Fifth or Sixth, and an Eighth) joined at once to any one Note of the Bass. And therefore if you have a mind to compile more parts than four, (as five, six, seven, or eight parts) it must be done by redoubling those Conords in their Octaves, and making the parts pass into different changes to avoid the Confusion of Fifths and Eights, which dually observed, your Composition (no doubt) will be Harmonious.

§ 11. Use of Discords.

Discords are two ways admitted into Music: First, in Diminution; that is, when two, three, four, or more Notes of one Part, are set against 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

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

Ex his omnibus patet, non nisi tres reperiri Consonantias codem simul tempore Baso insistentes; eae sunt Tertia, Quinta, vel Sexta, & Octava. Quod si phares quaeque quarum Parter compagine animus, est, quod si concordia in suis Compositione seu Octavias representanda sunt; Unde, cum duarum Quintarum aut Octavorum con-

Quis Discordantiae locum fit.

Discordantiarum in Musicâ duplex est usu. Primo, in Diminutione; cum videlicet hine, trine, aut pluribus Notis ita invicem gradatim subinde, uni alterius Partis Notis respondenti. Providendum tamen, ut primitia Nota sit Concord.
Secundo, Discordantia loco est in Syncopis ac Ligaturis, cum nimirum pars una nexus quoads ac colligatione duarum Notarum in cadem statione detinatur; atque ab allisione alterius Partis que interea progressit quas consciendi videtur: habetque id plurimum elegantiam, si non temerò sed cum judicio fiat.

**Syncopis in Dyphoniiis.**

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 another Part, as you see in the following Examples.

**Syncopation in two Parts.**

**Syncopis in Tripohonii.**

**Syncopation in three Parts.**

Et quamvis Discordantia initio alienas Note in Basso applicatur, nihil interest, modo particularia prior ligature ei Concors sit, ac deinde Discordantiam emollit Concordantia subsecuens, que Imperfecta plerunque 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 found in Concord to that Note which went before.
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 fene with a disproportionate Sound, to begot 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 Concordes arrive at one more perfect, where (as at a period) we understand the fene of that which went before. Now, in palling 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 leffer Sixth into a Fifth. This little remove, by a Tone or Semitone, connects and makes smooth the Ayre of the Musick in palling 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 Figure 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.

De Tritone, & Semidiatpente.

Although supra dictum est, Tritonom & Semidiatpente interdalia prohibita, ac Discordias plerumque censeri; est tarnen cum omnibus nonnullis in Musica elegantissimis. Nam etiam absque Syncope Basso cum gratia opponatur, quod alius discordiant, nisi forte veterani Musurgi periti si te attemperentur, vix conceditur.

A Tritone naturally paffeth into a Sixth,  
a Semidiatpente into a Third.

Example.

Diximus
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 (pg. 19.) that a Fifth and Sixth must not found together; that is, as Concords set Note against Note without binding: But this Fifth stands as a Diçord, 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 always (except when a Sixth takes place) a Third, Fifth, and Eighth. And therefore if a Hundred or Hundred Thousand Voices were joyned together in Musical Concordance, they must all found in thefe Three Concords or in their Octaves, which is still but the fame species.

Contemplatio Concordianarum Musica-rum.

A
tique lic quis non jure merito obstu-
pellet, cum animum suis ex Concor-
dantiis auctitate trivis, pactis subinde intertextis discordantibus, tam innumera-
libus prorsus speciosa, ut quicquid quanquam Melo-
ticae jussi vel futurum est, ex his quaedam
elementis coalescet. Anget admirationem per
septem disumbita Gradus (unde hac concordia
dicars emanat) tam apta Sonorum complexio,
codem litterarum ordine in Scalae Musicae exhibita, quo recuruntis per annus
dicturn Hebdomadvm praeceperum originem
imaginem reprefentamus.

Numerum banc Orpheus sapit immor-ta-
libus consecravit, cum Lyram suam, (que à
Pythagora Samio in Aegyptiorum adyis
reperta olime, atque tenebris in beno lumine
colocata, Alexandri temporibus citamnum
superfices suis:) Heptachordon esse voluit; ut
septem Fidibus septem Planetarum discur-sus
atque concursus, quotis filis pulserat, auribus
atque animo jussit. Neque vero absumilis
eft Sonorum ac Siderum harmonia, circ
illorum concordia bora aequipollibus ad
animum respondens. Isophasia quidem
Astorum reftit Conjunctionem; extricui
Diapasons terminis, Oppositionem comprehendens intra Octavam Concordatam, Tertiam, Quintam,
Septem, Trinuam, Sextilum, Cateniscus in Zo-
diacon aequans intermedios. Uique Planetarum
varia inter se collocato orbis inferiorior
alias atque alios imperatis influxus, stat diversa
Sonorum Euxravamivos in auribus animisque
motus excitat, quiribus in omnis harmoniae
autorem admirabilis surgit contemptione
rapturum. Unde suum in Templis sacrificie
locum Musica jure meriti vindicat.

§ 13. Reflections upon the Concord of
Musick.

A
nd here I cannot but wonder, even to amazement, that from no more than Three Concords, (with some intervening Diçords) 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 thofe Concords and Diçords do arife. These Gradual Sounds are distingufh'd in the Scale of Musick by the fame seven Letters which in the Kalender distingufh the seven days 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 Univerfe, whose Creatioin is deliver'd unto our Ca-
pacity (not without some mystery) as begun and finifhed in seven days, which is thought to be figured long since by Orpheus his seven stringed Lyre. Within the Circumference of this great Univerfe, 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 thefe I compare my seven Gradual Sounds, I cannot but admire the Resemblance of their Harmonies, the Concords of the one so exactly anfwering to the Ascepts of the other; as an Unilce to a Conjunction, an Octave to an Opposition; the middle Confonants in a Diapason, to the middle Ascepts in an Orb; as a Third, Fifth, Sixth, in Musick, to a Trine, Quar-
tile, Sextile in the Zodiack. And as thefe by moving into fuch and fuch Ascepts Bodies; So thofe, by passing into fuch and
such Concords, transmit into the Ear an Influence of Sound, which doth not only strike the Senses, 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 comprehs all the Sounds which by Art or Imagination can, at once, be joyned together in Musical Concordance; this I cannot but think a significant Emblem of that Supreme and incomprehensible Three in One, Governing, Comprising, and Disposeing the whole Machine of the world with all its included parts, in a most perfect and stupendous Harmony.

I infilt 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 Sackbut, 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 mystery 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 ♃. A Third and a Sixth compleating also the Compass of an Octave, as a △ and ♈ do a Semicircle or the two opposite points of an Orbe. To which may be added, that a Diapason is divided into Twelve Semitones, as the Zodiac into Twelve Signs or Sections.

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

Musicarum Concordiarum Analoga ad Planetarum aspectus.


Figura infima. Omnes omnino sonos quotquot concentuum simul efficiunt, Ternarii Harmoniæ identidem repetit continuè demonstrat.
Benedicta sit sancta et inviolata Trinitas.
Part III.

CHELYS,
Minuritionum Artificio
Exornata.

P A R S T E R T I A.

Quod ratione Minuritiones ad Basim appendi sint.

Minuritione ad Basim nihil aliquid est, quam aut ipsius Bassus aut aurum Partitum, quem Bassi accini posseunt, in varias melicas Minutas Scelit unde subito Divisione Musica appellatur. Ea ut omnium feret Instrumentorum Musicorum, ita Chelys imprimit perfection Summa est. Rem omnem, si cui persevera est, verbo primum complectar, deinde usu artis documenta subjungam.

Fundamentum quodvis recte concinnatum bis describitur, cuius exemplar alorum Organorum, Clavicymbalorum, seu aliorum Instrumentorum traditum est, alterum ob octo Musurgi varii Melodiae elegantissim exornandum proponitur, quibus inventionem dexteritateque pariter ostentet: quod nonnullis faciliter accidit, ut Audites non modo singulares voluntatem perculcant, sed admirationem etiam incredibili non rarum percellant.

Quod si ad tantam excellentiam primaeque pertingere pacis conceditur, ac reliquis certe in sequibus non sine laude consilere licet; si quod inventiones deest, dexteritate explere atque aliorum compositiones concinni modulare nihilatur: tamen enim hoc admirationis minus fortasse habeat, quod hic aliena utendum sit operar, ac sedula praemeditatio pluramque antecedat. Metabolea tamen praestantiae exadulcire modulandi industria plus sepe affert voluntatem. Atque ut ab hoc inferiori gradu ad aliorum condendere pluribus in promptu sit; visum est hujusce artificii fontes omnibus aerire, 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 shewed as well as in the Other, and the M ulcer 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.

T H I R D P A R T.

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

Division of Division to a Ground, is the Breaking, either of the Bass, or of any higher Part that is applicable thereunto. 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 Deflect or Division in Concordance thereunto, 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 busines 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 himself 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 shewed as well as in the Other, and the M ulcer perhaps better, though less to be admired, as being more studied. But to our matter in hand:

H 2

Several
§ 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 it: Notes into more dimittute Notes. As for instance, a Semibreve may be broken into two Minims, four Crochets, eight Quavers, sixteen Semiquavers, &c.

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

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 account is but the same Tone.

Example.

\[\text{Example.}\]

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:

Example.

\[\text{Example.}\]

Paradigma.

Thirdly,
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.

Addivimus præterea exemplum in Clavi superiori, cunctis transitionum decursus omnibus passim vocibus instructum.

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

Fourthly,
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 Defectant, 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.

The chief Mystere 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 Defectords, that they be such as are aptly used in Composition.

Curandum velut 1° ut minutiæ, dum ad Concordiantias transfectant, ad Bafis harmonici constringantur. 2° Ut ad proximam Bays Notam affecti quodam Motu suaviter perlabantur. 3° Si quando minutiæ ad Discordiantias transfectæ, id locis congruæ, sub eæ videlicet in Melotboia adhiberi solet, et ex arte fiat.
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 left 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 Semibreve in $G$ is broken to all the distances in an Octave.

Atque hic incedendi modus probatur, sive lento r sive velocior est minuutio, quae quo fuerit incitatio, plures minutas possint habere, uti experientia constat.

This holds good, be the Division quicker or slower. Only 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 Semiquavers of the precedent Intervals.

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. I will set you an Example, with which take
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.

**Example.**

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**Paradigma.**

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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 to the Ground-Note) so, in moving beneath, it must pass into the under Octave of those Conords, viz. into the Sixth and Fourth below the Ground-Note. Thus

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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.

**Atque adeo codem reedit, seu succedentis Note in Unisono occurrae, sic in Octava. De Octave enim cadem est ratio.**

3° *Ubi Bassus, vel ad Quintam descendendo vel ad Quartam ascendendo, Cadentiam praefert, Notas que vel in Tertia superius vel inferius in Sexta eis accommodantur, duras plerumque esse oportet.*

Ultimo quemadmodum Minuuntio Bassin supergreditur in Tertia aut Quinta; ita ad carumdem Concordianiarum Octavas, hoc est, ad Sextam, & Quartam, cum inferius motetur, delabi debet.

**Hisce preceditur, Bassis in Minuuntis frangere proximo Paradigmate dices : ubi claritas causid minoritie Singularis Fundamentis Notis superfrivitur.**
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.

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.

Example.

Paradigma.

Another observation is; that at a Cloze I would always have the Division to end in the Sound of the Note next before the Cloze, 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 Cloze, 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.

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

§ 4. Descant Division.

Descant Division is that which makes a Different-concurring-part unto the Ground. It differs from the Former in Thefe 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 Conords. But in the main business of Division, they are much the fame: 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 Discord as are allowed in Composition.

The Rules of Descant-Division are the fame I gave you in joinying 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 avoid the consecution of Perfects of the fame kind, as hath been delivered. The manner of Breaking this Descant is the fame 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 Sext.
instead 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 itself) produce Sixths to those Notes which stand a Third higher.

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 adhibetur, ca ad Basm, 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 another; 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 Discord, which are as frequent in this as in any other Figure of Music.

Minurito Mixta

Simplicitem atque Composition unà com- plectitur, ad quam solum quilchut duex- rum aut plurium Partium concinnat, Chely codem simul tempore auribus representatur, suo id sicut disjunctis etibus, suae cadem vibratione conjunctis. Quod diminutionis genus, uti ceteris praebet, est plus requirit in Melobesia peritie atque judiciis, ob frequen- tiore Synopos, quibus Discordantiae baud rarius quam in alii quàe Musici, inuidentique Melodie interferunt.

Exempti
Part III. The Division-Viol.

Exempli gratia Paradigmata sequentia exhibemus. Cunque in Cadentia difficilis maxima momentumque sit, in in potissimum hujus artificii speciem edimus.

Cadentiarum duo genera.

CAdentie vero tametsi videantur innumerabiles, ad duplex genus revocantur. Primum cùm à Septima per Sextam transitur ad Octavam, Basio delabente ad Secundam inferius. Secundum, cùm à Quarti per Tertiam ad Octavam sit gradus, Basio ad Quintam inferius aut Quartam superiùs se promoveunte.

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

§ 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 Minurbationes simplices, composites, mixtaeque, tum disjunctim, tum conjunctim, obculos 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.


Example.

76 76 43 43
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

In precedenti Paradigmate observare est, ad plures Fundamenti Notas unicam in Minuritione compositam continuarem, quod sepe ant ad pathos aut ad varietatem fit. Habes hic preterea transfusum a Septimâ per Sextam ad Octavam, atque ubi Bassi Sextas posuisti, id figurâ [6] designatur. Animadvertendum demine, partem finalis Notae subinde diminui, quod cuique arbitrio relinquitur.

Paradigma
Paradigma sequens, Noitc duris Cadentiam exhibet, ut, quanvis idem fere hinc minuendi modus, qui supra, observetur, quanta nihilominus Melodia discrepantia molles eurafie consequatur Notas, auribus afferres.

Example upon the first sort of Cadence Sharp

Ground broken

Descant

Mixt

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.
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:

Example.

Paradigma proximum, secundi generis Cadentiam exhibet in Minimis.

Where observe, that if the Notes were played twice so slow or long as they are here fet down, the Example would be a Cadence upon a Semibreve. Nevertheless, I will set your next upon a Semibreve, and, that I may compile 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 Paradigmatis Notas alterum tantum producas, Specimen dabit Cadentia in Semibrevis. Id tamen fecerim Paradigmatis sequenti ostenditur; ubi nominatas Notas previas apposimus, ut eadem opera plures gradatim Notas diminuendi modum habemus.
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 offense 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 Music; 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 accomplished as but one and the same Sound with the Bass; and therefore if any man except against such a Consecution of Eighths, he may afloat except against the Organ, Harp, or Lute, having Oclaves joyned to their Batsles, 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 Union or Oclaves. 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 Music.

Your next Example is a Cadence upon a Breve, with four Minims ascending to it by degrees.
An Example of the Second Sort of Cadence upon a Breve

[Music notation image]
§ 8. Concerning Sixth 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 than simple Thirds, when there follow many of them one after another. Nowbeit, if skipping Thirds be express'd upon two different Strings they are very delightful in Mixt Division.

Having spoken of Cadences, I must not omit a Cloze which is made without either of the aforementioned 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 let 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.


Ad Cadentias proximè accedit Clausula quodam etiam si admodum affinit, in graviori Musice sati usi sita, cum Bassus desceind ad Quartam aut ajurgit ad Quintam, Notaeque finalis prior pars in Mollis si frangitur hoc modo.

Hujuscemodi Paradigma in Minuritionibus exhibemus, propositis quatuor Semibrevisibus, ut difficulatatem quae Tyronius in Notis longioribus amplificandis obversari folet, nonnihil levissemus.

Note surnum deorsumque cadat, duorum Chordarum in unisono percussione indigent.

Example.
An Example of a Close without a Cadence

Part III. The Division-Viol.
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 Dividing upon such Notes, albeit their continuance in the same place were yet much longer.

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; infomuch, that sometimes part of the same Note is broken in one fort 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.

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Paradigma.

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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 afflait 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 descendency by degrees.

De Semimininis.

Que buncisque de Minimarum, Semibrevis, aliarumque Notarum longiorum fractionibus dicta sunt, celerioribus facile applicare est, cum eadem feri sit utrosque ratio. Ne quid tamen hic desiderent Tyrones, idem in Notis brevioribus, Semimininis & Fusis, admirabimus. Ae primium de Semimininis 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 Ground broken.

Descant

Mixture

Mixture

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

Nunc vero id ipsum in Semiminimis per saltum dispositis demonstrandum.

Example.
An Example of Crochets rising and falling by Leaps

The Ground

The Ground broken

Descant

Mixt

Mixt
In this foregoing Ground you have all the Intervals 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 Quavers) 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 Intervals as these.

Example.

Paradigma.

Here they signify 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 the Quavers, the Musick may pass for current, especially in Playing extempore 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.

De Fusis.

Sic forte Fusae occurrunt in Basi, cui applicanda Minuutiones, disipicendum immixtis est, non Fusae accepientur sunt ut substantiis fundamentis partes, et vero ut adiectae Minutiae aliquae longiores Notae, ornamenta aut transitionis causa adhibite sunt in subsequenti gradatione apparet.

Hic vides Minutias illas eequivalere longioribus Notis, que illis in Paradigmatice proxiné adscribuntur: Quare Minuutiones ad predictas longiores Notas, perinde ac si Fusae iliae non intervenissent, motu contrario accommodari nihil vetat, in exercitatione predicta extemporali.

Quod si Fusae Substantiæ ac Fundamentales sint, inque Minuutiones frangende, habeas hinc apposita Paradigmatam, quoternam id imitatione perficiam. Ibi primum quid in gradatione tum descendendo tum ascendendo agendum sit, ofendiur; seinde quid in discretis per salutum Intervallis.

Example.
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 Observe, 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-
ascending by degrees consist of Quaver Notes, succeeded by Notes of the next less quantity; then, that way of Breaking would be both regular and commendable; as thus,

\[\text{Ground} \quad \text{Broken} \quad \text{Ground} \quad \text{Broken}\]

§ 11. Of Flat and Sharp.

If you ask me why I put a flat to that Quaver in B, I answer, because the Division descends from that 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, vis: 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:

\[4 \quad 4\]

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 Crochets, making them Quavers, and the Quavers upon them Semiquavers. Or, as you see in this following Example.

De Fusi per saltum incedentibus id dicendum refert, uterque itinum modi constructionem ad Eum Minutionum minus idoneam. Si tamen occurrat, eadem regula hic infr_strerror potest, quae de Seminimmiss tradita est, convertit Seminimmiss in Fusis, Fusis in Sensus &c. Quid preterea in illis sit agendum, sequens Paradigma planum fact.

Example.
Hic premisfis de extemporali ad Basin Exercitatione agendum.

Primium silegatur Bacis Semibrevisbus aut Minimis aut utriusque constant, ejusmodi enim ad extemporaneum Exercitationem aptissima.

Deinde ad manum habenda quaedam Minutionum Schemata seu Figurae, que primis Fundamenti Notis accommodata sequentes itidem similis si lo applicari possint.

Hac spectat东海d instructus assumisse insum ad Schemae omnium facilius, atque enire ut a primis illum Notis ad extremam utque Basim deducas, pari textura. Id cum fueris affectus, alium atque alium Schema, similis conatus aggeredere.

Hujus tibi Exercitationis Figurar aliquot una cum idonea Basli sequens Paradigma exhibet: quinque innumeris alias tue ipse marte attestes.

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 eaisest 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 sight.

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 accommodate 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 encouragement furnish you with a Ground, and also with some Points, to which you may add infinite more at your pleasure.
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 Basim applicationem è proximo exemplo colliget.
An Example for carrying on a point upon a Ground.
Concerne 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 polleled 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 Crochets and quavers, or Play some neat piece of slow Defiant 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 profected that manner of Play so long as you think fitting, and shewed some command of Hand; you may then fall off to flower Defiant or Binding-Notes, as you see caufe; 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 Tripleh, 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.
De Basl Continuata.

Qvod si Basl non per Strophas, sed perpetuo curva ad exitum procedat (ut cum pro fundamento Bassis Continuata alciijus Motetii, aut Madrigalis assemitur) principio sedato ac meru Basl inchoandum erit, ut Organæus mensura quâ velis ut, tenore adequantur. Post aliquot verbo Semibreves, ad Minuritiones qua animus susceperit, digredi poteis; donec ad clijulam pervenieris, qua Manu exercendae cunctum aperiat. Paulis aliquot subito interpositis, concede Organæo omnibil spatii quo te precedat, ut illam deinde lepida emulatio quaeratur. Varias demum Melobasis, Minuritiones Mixtæ generis, Triples ac cetera Inventiones Myrothecia effunde.

Minuritiones singulares Chely quâ ratione aptanda.

...tracing 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.

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

When you compose Division to a Ground, endeavour to make it easy for the Hand: for, of things equally excellent as to Musick, That is always to be preferred, which is more easy 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 Division 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 preheminence 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 unfeasable to speak something of Two Viols Playing together upon a Ground; in which kind of Musick, I have had some experimental
experimental knowledge 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 Harpsichord: 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. Defeant to it, in flow Note, or fuch as may fute the beginning of the Mufick: This done, let C. Play the Ground, and B. Defeant to it, as the other had done before, but with some little variation. If the Ground confift of two Strains, the like may be done in the second: One Viol first Playing the Ground whileleft the other Defeants 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 fame 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 Mufick may not seem to flaccce or lefle, but rather increafe in the performance.

When the Viols have thus (as it were) Vied and Reviwed 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 fow Defeant to it. A. having finished his Strain, a Reply thereto may be made, first by one Viol, and then by the other.

Having anfwered one another in that fame manner fo 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 Odave upward or downward, and returning from thence either to his own Note, or to meet the next Note in the Unison or Odave. By this means, C. knowing B’s motion, he knows also how to avoid running into the fame, 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, quorum prima Organista qui literâ A. delineari poterit, secunda ei qui primam pulsat Chelyn litteraque B. notabitur, tertia ilii qui secundâ cantit Chely, insigne tuaque C. seorsim tradenda sunt.


Secundo, C. in procursum Minutionum celeriora explet, cum B. silete quid, sublimiori tamen stylo reponat. Id ut felicius evocet, amplius Exsium est qui Inventionem pollet, sequatur qui manum expeditior praelit, ut affurgat politas quam flaccet Atteca.

Tertior, post iteratum Cheliana alterationem, A. si dextrâ volet, signo dato, quam quoque Minutionum Symbolam in medium proferat; atque interea Chelyn altera Basin, altera Melotbeismi graviorum modulatur. Tum denique Chely utroque seorsim, Organis Minutiones haud impari artificiali annullatur.

Quarto, partiri inter se potuerunt Strophai aliqua Fundamenti propoñit, ita ut B. impliciter Basin frangat, nec nisi ad Odavum jurijm aut deoris excurrat, sine in eadem Nota confinnat, sine ad sequentior transitum pariet. Quod cum Minusno C. confinisset, eandem orbitam facile evitabit, sequate ad Tertias, aut Quintas, aut sicubi id Basii requirerit, ad Sextas, subducet, Basique in Unione aut Odavum ad Notam finalem dumtaxat occurrat, atque adeo Quintarum & Odavorum obsedere collatio etiam in extemporali praxi haud agrè declinavit.
of a different length, which will produce

Sextd, Signum dari poterit Organedo, si callet artem, ut Schema aliquod ipsi quoque hac postremum methodo usurpatur, quod pro Brevem, Semibreves, aut semile Spatium, utaque Chelys aut separata aut conjunctim excipiat; sive habet hac regulam, suum conjunctiam canitur, altera Nota lentiores adhibeat, dum altera in Minutionibus circumvolat.

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

Septimd, Chelys utraque, Organedo ad Basf in allegato, priorum concertationem celebris aut lentiores renoveret poterit, ac denique per varias Triplarum aliarumque proportionum formas, liberius evagari, vel perpetuis vel intercalatibus Strophes: donec tandem junctis ambae viribus, aut quasi tumultuario congruis, aut si id potius liberius, temperata fluxuque clangulis coronendem labori imponi.

Strain of flow and sweet Notes, according and place.

Asque hac extemporaria concertandi ratio inter affectos invincem sodales, adeo feliciter aliquidque vertit, ut plausu etiam magisquam studiose adornata Minutiones reportari.

Minutiones plurium Partium Componendi ratio.

N. componendis Minutionibus pro duobus Baspect, regula praecedens quid agendum sit fatis demonstrat: minuum jam habic jam sibi Parti attributo Choragi sem Divise officio, superiores aut inferiores 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. anwer the fame 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 Minimes 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 Viol, either finely or joyntly; if jointly, it must be done according to the former Instructiun of Dividing together; Playing still slow Notes and soft, whilest the Organist always be heard lowdef.

When this is done, both Viols may Play another Strain together, either in quick or flow Notes, which they please; and if the Muick be not yet spun out to a sufficient length, they may begin to Play Triplos and Proportions, answering each other either in whole Strains or parcels; and after that, joyn together in a Thundering Strain of quick Division, with which they may conclude; or else with a as may befte the circumference of time.

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

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

IN Composing Division for two Bass Viols, you may follow the formentioned method, making sometimes This, Sometimes That Part move above or below: Sometimes anwering one the other in Points, Q. 2 sometimes
joyed 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 flow and pleasing Dicant you may conclude your Composition.

If you make Division for two Trebles, both must be in the way of Dicant 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 Trebles one to the other; sometimes in Sexts or a mixture with other Concordants; 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.

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 Dicant; in the lower, a more frequent Breaking of the Ground.

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 Interior 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 Mournick.

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 Alamains begin like other Confort Ayres; after which the Strains are repeated in divers Variations, one Part answering another, and sometimes joyning together in Division, as formerly mention'd.


3. Si Basso atque Superiori Minurationes adaptae sunt, perpendenda est utrinque Partis indoles; quâ probâ persequâ Melotheticâ structurâ Superiori, Fundamentales Divisiones Basso ut plurimum tribues.

4. Eadem solertâ Minurationibus pro duobus Bassis & Superiori, item pro duobus Superiobus & Basso utendum est.

5. In Minurationibus pro tribus Bassis Superioris, Medio aut Infimo Partis Divisiones suaeque per partes tribuinte sunt. Verum Minurationes pro tribus Partibus ad certum Basso such sunt aptari; sed liberiores, per modum Fantasie, ut vocant, decursu fine certâ leges hinc indiavescunt: Excursio plenueque secoveri, adfertque per modum Fuge incipiens, Minuationem alterna veritatione in medium conjecât, conglobata subinde concertantium acte; demum quae patet inducici, suavi ac placido plenius contermin Epistulâ, dextrae Musicaque junctant.

Subiecta possunt ad levandum sustidium Meloisata varia, Alemandae, &c.
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 least 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 signify 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, Tyroneum exercitationi, accommodae.
Divisions for the practice of Learners

The Ground