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ANDREAS  
ORNITHOPARCVS  
HIS *MICROLOGVS*,  
OR  
INTRODVCTION:  
Containing the Art of  
*Singing.*

Digested into Foure Bookes.

NOT ONELY PROFITABLE, BVT  
also necessary for all that are studious  
of *Musicke.*

ALSO THE DIMENSION AND PER-  
fect Use of the MONOCHORD, according to  
Guido Aretinus.

BY IOHN DOVLAND LVTENIST,  
Lute-player, and Bachelor of *Musicke* in both  
the *Vniuersities.*



LONDON:  
Printed for *Thomas Adams*, dwelling in *Paules*  
Church-yard, at the Signe of the  
white Lion.



TO THE RIGHT HONORABLE ROBERT EARLE OF

Salisbury, Viscount Cranborne, Baron of Essington,  
Lord High Treasurer of England, Principall Secretarie to the Kings most  
excellent Maiestie, Maister of the Courts of Wards and Lieuries,  
Chancellor of the most famous Vniuersitie of Cambridge, Knight  
of the most Noble Order of the Garter, and one of his Maiesties  
most honourable Priuie Counsell.



Our high Place, your princely Honours and Vertues, the hereditary vigilance and wisdom, wherewith Hercules-like, you assist the protection of the whole State: Though these (most honoured Lord) are powerfull incitements to draw all sorts to the desire of your most Noble protection. Yet besides all these (in more particular by your Lordships speciall Fauors and Graces) am I emboldened to present this Father of Musicke Ornithoparchus to your worthyest Patronage, whose approoued Workes in my trauailes (for the common good of our Musicians) I haue reduced into our English Language. Beseeching your Lordship (as a chiefe Author of all our good) graciously to receiue this poore presentment, whereby your Lordship shall encourage me to a future taske, more new in subiect, and as memorable in worth. Euery Plant brings forth his like, and of Musicians, Musicke is the fruit. Moreover such is your diuine Disposition that both you excellently vnderstand, and royally entertaine the Exercise of Musicke, which mind-tempering Art, the graue Luther was not affraid to place in the next seat to Diuinity. My daily prayers (which are a poore mans best wealth) shall humbly sollicite the Author of all Harmonie for a continuall encrease of your Honors present happinesse with long life, and a successiue blessing to your generous posteritie.

Your Lordships humbly deuoted

John Douland.



To the Reader.



Xcellent men haue at all times in all Arts deliuered to Posteritie their obseruations, thereby bringing Arts to a certainty and perfection. Among which there is no Writer more worthy in the Art of Musicke, than this Author Ornithoparcus, whose Worke, as I haue made it familiar to all that speake our Language, so I could wish that the rest in this kinde were by the like meanes drawne into our knowledge, since (I am assured) that there is nothing can more aduance the apprehension of Musicke, than the reading of such Writers as haue both skilfully and diligently set downe the precepts thereof. My industry and on-set herein if you friendly accept (being now returned home to remaine) shall encourage me shortly to diuulge a more peculiar worke of mine owne: namely, My Observations and Directions concerning the Art of Lute-playing: which Instrument as of all that are portable, is, and ever hath been most in request, so is it the hardest to mannage with cunning and order, with the true nature of fingering; which skill hath as yet by no Writer been rightly expressed: what by my endeouours may therein be attained, I leaue to your future Iudgement, when time shall produce that which is already almost ready for the Haruest. Vale, From my house in Fetter-lane this tenth of Aprill, 1609.

Your Friend,

John Douland.



TO THE RIGHT HONORABLE, WORTHY, AND WISE GOVERNORS OF THE STATE OF LYNENBURG, ANDREAS ORNITHOPARCHVS OF METNING, MAISTER OF THE LIBERALL SCIENCES.



Read, that Socrates (hee that was by Apollos Oracle famous for the wisest man in the world) was wont to say, That it had been fit mens hearts, should haue windowes, that so the thoughts might be discerned. This power if we now had, honourable Lords, beleue it, you should discern my love towards you and yours. But because speech is the mindes interpreter, and you cannot know men, and their thoughts, eas by their words or writing, I am to intreat that you would take in as good part

these words, which in my absence I utter, as if I had in presence deliuered them. It is not out of any humor of arrogancy or vain ostentation that I do this: but that upright, gentle, and religious fashion of yours, wherein you excell more than any Easterlings that border these Baltick coasts, these make me asay the art of Harmony, which the Grecians call Musicke; Musicke the nurse of Christian Religion, and mother of good fashions, of honesty, of Common-wealths, if in any thing we may see credite to the ancients.

These made me commit my sayles to the furious windes; these made me give Zoiles and Thermites power to rage ouer me; these made me trauell many Countreys not without endamaging my estate, to search out the Art; these made me many a time to sustaine wearinesse, when I might haue been at rest; grieffe, when I might haue solaced my selfe; disgrace, when I might haue liued in good reputation; pouertie, when I might haue liued in plenty. But also these things (right Worthies) seemed to me not worthy the regarding, when I thought how I might whilst others slept, whom your state doth nourish (before all others) profuse your youth, and so consequently the youth of all Germany, drawing them to good fashions, recalling them by the honest delights of Musicke from unlawfull attempts, and so by little and little stirre them up to vertuous actions. For Socrates, and Plato, and all the Pythagoreans did generally enact, that young men and maides should be tramed up in Musicke, not to the end their mindes might be incited to wantonnesse by those baybles, which make Art to be so vilely

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reputed

## The Authors Epistle.

reputed of: but that the motions of the minde might be ruled and governed by law and reason. For seeing the nature of young men is unquiet, and in all things desiring delights, therefore refuseth severer arts, it is by the honest delights of Musick brought to those recreations, which may also solace honest old age.

Among those things wherewith the mind of man is wont to be delighted, I can finde nothing that is more great, more healthfull, more honest, than Musicke: The power whereof is so great, that it refuseth neither any sexe, nor any age, and (as Macrobius a man of most hidden & profound learning saith) there is no brest so savage and cruell, which is not moued with the touch of this delight. For it doth drive away cares, perswade men to gentleness, represseth and stirreth anger, nourisheth arts, encreaseth concord, inslumeth heroicall minds to gallant attempts, curbeth vice, breedeth vertues, and nurseth them when they are borne, composeth men to good fashion. For among all those things which doe admit sence, that onely worketh upon the manner of men, which toucheth his eares, as Aristotle in his muscull problemes doth more at large discourse. Hence was it that Agamemnon being to goe Generall for the Troian warres, as Philadelphus reports, left a Musitian at his house, who by singing the prayes of womens vertues might incite Clytemnestra to a chaste and honest life, wherein he did so farre preuaile, that they say he could not be overcome by Egilius his unchaste attempts, till she ungodly wretch had made away the Musitian, who onely hindred him from his wicked purpose. Besides Lycurgus, though otherwise he enacted most severer lawes for the Lacedaemonians his country-men; yet did he very much embrace Musicke, as Quintilian writes. I omit those ancient Philosophers, (for so they rather chose to be called, than to be named wise men) who did repose the summe of their studies in this art as in a certaine Treasure-house. I omit those princes who for the admirable sweetnesse of this art spend many talents. Lastly, I omit the most religious of all men, who though they estrange themselves from all worldly pleasure, yet dwell upon this delight, as if it were the onely heauenly one. Since therefore this Art is both holy and sweet, and heauenly, partitipating of a diuine, faire, and blessed nature, I thought good to dedicate this booke, wherein all the knots of practicke Musicke are vntied, to the gentle youth of your Citie, after it had been first brought forth at Rostoch, that famous Vniuersity of the Baltick coast, and since amended by the censure of the Elders, and publicly read in three famous Vniuersities of Germanie, the Vniuersitie of Tubing, Heydelberg, and Maguntium. That by their deserts the after ages being helped, might pay the tribute of thanks not to me, but to them, as to the first mouing causes.

Wherefore wise Fathers, I beseech your wisdomes to deigne this booke your gentle fauour and acceptance, not contemning the base stile or litle volume of that, which is rather holy than pleasant, and set out not upon any rash humour, but upon a true deuotion. For it is written for them that fast, not for them that are filled with delicacies, though euen they may find here that which will fit their stomackes. And since great things fit great men, small things small men, I acknowledge my selfe small, and therefore giue small gifts, yet promise greater whensoever I shall grow greater. Farewell most happy, most worthy, most wise.

The



## The Preface vpon the Diuision of the Worke.



Seeing it is fitter, as an Emperour said, to cast out a few fit things, then to be burdened with many vnecessary superfluities, which precept Horace put him in minde of, saying:

*Quicquid precipies esto breuis, ut cito dicta,  
Pericipiant animi dolices, teneant, fideles.*

What ere thou teach, be short: the learners braine Breefe lawes will quicker take, and best retaine.

Hence it is, that we haue resolued to collect into certaine most short rules, the precepts of Aduice Musicke, if not all, yet the especiall, out of diuers Authours. For to know all things and faile in nothing, is a mark rather of diuine then of humane nature. Now those, whom I herein followed as my leaders, and acknowledge as my speciall Patrons, are these:

For Theoricks	} Boëtius Romanus. Plutarchus Cheronasus. Saint Augustine. Franchimus Gafforius. Yalla Placentinus. Faber Stapulensis.	For Practicks	} Guido Aretinus. Ioannes pontifex Ro. Saint Bernard. Saint Gregorie. Bernò the Abbot. Ioannes Tinctoris.
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Wherefore omitting all needlesse circumlocutions, and affecting shortnesse, the mother of truth, wee purpose to open all Practick Musick in foure Bookes, for of so many parts it doth consist. The first whereof, shall shew the principles of plaine Song: The next Measurall Song: The third the Accent: The fourth and last the Counterpoint, as it were the gouernour and mother of the rest. The head of each Booke, shall in their places be mentioned, as occasion shall serue.





THE FIRST BOOKE OF  
OR NITHOPARCHUS HIS  
Musicke, declaring the Principals of  
plaine Song.

THE FIRST CHAPTER.

*Of the Definition, Division, Profit, and Inventors of Musicke.*



eing to deliuer the Art of singing, than which in the world there is nothing sweeter, lest out of a small error a great may arise, let vs begin with the definition, by which the nature of all things is knowne: that is with the easiest things first, that so the Art may be more fitly deliuered. And then, hauing vnfolded the nature thereof in generall, wee will proceede to the particulars, first making the generall diuision, and afterward handling each part seuerally.

*The generall Description of Musicke.*

Musicke (as *Franchinus Gassorus* in the third Chapter of the first booke of *Theorie* writeth) is a knowledge of *Tuning*, which consists in *sound* and *Song*. In *sound* (I say) because of the musicke which the motion of the celestiall Orbes doth make. In *Song*, least that melody which our selues practise, should be secluded out of our definition.

*The Diuision of Musicke.*

*Boetius* (to whom among the Latine writers of Musicke, the praise is to be giuen) doth shew in the second Chapter of his first booke of Musicke, that Musicke is three-fold. The *Worlds Musicke*: *Humane Musicke*: and *Instrumentall Musicke*.

*Of the Musicke of the World.*

When God (whom *Plutarch* prooues to haue made all things to a certaine harmonic) had deuised to make this world moueable, it was

Cap. 1. and Inuentors of Musicke. 1

was necessary, that he should gouerne it by some actiue and moouing power; for no bodies but those which haue a soule, can moue themselves; as *Franchinus* in the first Chapter of his first booke of *Theorie* saith. Now that motion (because it is the swiftest of all other, and most regular) is not without sound: for it must needs be that a sound be made of the very wheeling of the Orbes, as *Macrobius* in *Somnium Scip.* lib. 2. writeth. The like sayd *Boetius*, how can this quick-mouing frame of the world whirle about with a dumb and silent motion? From this turning of the heauen, there cannot be removed a certaine order of Harmonie. And nature will (saith that prince of Romane eloquence *Cicero*, in his sixth booke de *Reipub.*) that extremities must needs found deepe on the one side, & sharp on the other. So then, the world Musicke is an Harmonie, caused by the motion of the starres, and violence of the Sphaeres. *Lodouicus Caelius Rodiginus*, *lectionum antiquarum* lib. 5. cap. 25. writeth, That this Harmony hath been obserued out of the consent of the heauens, the knitting together of the elements, and the varietie of times. Wherefore well sayd *Dorilaus* the Philosopher, That the World is Gods Organe. Now the cause wee cannot heare this sound according to *Pliny* is, because the greatnesse of the sound doth exceede the sence of our eares. But whether wee admit this Harmonicall sound of the Heauens, or no, it skils not much; sith certaine it is, that the grand Work-maister of this *Mundane Fabricke*, made all things in number, weight, and measure, where in principally, *Mundane Musicke* doth consist.

*Of Humane Musicke.*

*Humane Musick*, is the Concordance of diuers elements in one compound, by which the spirituall nature is ioyned with the body, and the reasonable part is coupled in concord with the vnreasonable, which proceeds from the vniuing of the body and the soule. For that amitie, by which the body is ioyned vnto the soule, is not tyed with bodily bands, but vertuall, caused by the proportion of humors. For what (saith *Caelius*) makes the powers of the soule so sundry and disagreeing to conspire oftentimes each with other? who reconciles the Elements of the body? what other power doth foster and glue that spirituall strength, which is indued with an intellect to a mortall and earthly frame, than that Musicke which euery man that descends into himselfe finds in himselfe? For euery like is preferred by his like, and by his dislike is disturbed. Hence is it, that we loath and abhorre discords, and are delighted when we heare harmonieall concords, because we know there is in our selues the like concord.

*Of Instrumentall Musicke.*

*Instrumentall Musicke*, is an Harmonie which is made by helpe of *Instruments*. And because Instruments are either artificiall, or naturall, there is one

2 *Of the Definition, Division, Profit, Lib. 1.*

one sort of Musicke, which is made with artificiall Instruments; another, which is made with naturall instruments. The Philosophers call the one *Harmonicall*; the other *Organicall*.

*Of Organicall Musicke.*

**O***rganicall Musicke* (as *Cælius* writeth) is that which belongeth to artificiall Instruments: or it is a skill of making an *Harmony* with beating, with fingring, with blowing: with beating, as Drums, Tabors, and the like: with blowing, as Organs, Trumpets, Fluits, Cornets: with fingring, as those Instruments which are commanded, either with the touching of the fingers, or articulating of the *Keys*. Yet such Instruments as are too voluptuous, are by *Cælius Rodoginus* rejected.

*Of Harmonicall Musicke.*

**H***armonicall Musicke*, is a faculty weighing the differences of high and low sounds by sense and reason, *Boetius*: Or, it is a cunning, bringing forth the Sounds with Humane voyce, by the helpe of naturall Instruments, and iudging all the Sounds which are so brought forth. This as *Placentinus* writeth in the third Chapter of the second booke of his Musicke: is two-fold, *Inspectiue* and *Actiue*.

*Of Inspectiue Musicke.*

**I***nspectiue Musicke*, is a knowledge censuring and pondering the Sounds formed with naturall instruments, not by the eares, whose iudgement is dull, but by wit and reason.

*Of Actiue Musicke.*

**A***ctiue Musicke*, which also they call *Practick*, is (as *Saint Austine* in the first booke of his Musicke writeth) the knowledge of fingring well: or according to *Guido* in the beginning of his *Doctrinall*, it is a liberall Science, dispensing the principles of fingring truly. *Franchinus* (in the third Chapter of his first Booke of his *Theoricke*) doth so define it: It is a knowledge of perfect fingring, consisting of *sounds*, *words*, and *numbers*; which is in like sort two-fold, *Mensurall*, and *Plaine*.

*Of Mensurall Musicke.*

**M***ensurall Musicke*, is the diuers quantitie of Notes, and the inequality of figures. Because they are augmented or diminished according

as

Cap. 1. *and Inuentors of Musicke.* 3

as the *moode*, *time*, and *prolation* doth require: of this wee will speake at large in the second Booke.

*Of Plaine Musicke.*

**P***laine Musicke*, (as *Saint Bernard* an excellent searcher into regular and true Concinnence) doth write in the beginning of his Musicke, saying: It is a rule determining the nature and forme of regular Songs. Their nature consists in the disposition, their forme in the progresion and composition. Or plaine Musicke is a simple and vniforme prolation of Notes, which can neither be augmented nor diminished.

*Of the Profitableness of this Art.*

**T**he Profit of this Art is so great, (as writeth Pope *John* the 22. of that name, in the second Chapter of his Musick) that whosoever giues himselfe to it, shall iudge of the qualitie of any Song, whether it be *irruinall*, or *curious*, or *false*: He knowes both how to correct that which is faulty, and how to compose a new one. It is therefore (saith he) no small praise, no little profit, no such labour as to be esteemed of slightly, which makes the Artist both a *Iudge* of those Songs which be composed, and a *Corrector* of those which be false, and an *Inuentor* of new.

*Of the difference betwixt a Musician, and a Singer.*

**O**f them that profess the Art of *Harmony*, there be three kindes; (saith *Franchinus* in the first Booke the 4. chap. of his *Theoric*) one is that which dealeth with Instruments; the other maketh Verses; the third doth iudge the workes both of the instruments, and of the verses. Now the first, which dealeth with Instruments, doth herein spend all his worke; as *Harpers*, and *Organists*, & all others which approue their skill by Instruments. For they are removed from the intellectuall part of Musicke, being but as seruants, and vsing no reason: void of all speculation, and following their sense onely. Now though they seeme to doe many things learnedly and skilfully, yet is it plaine that they haue not knowledge, because they comprehend not the thing they professe, in the purenesse of their vnderstanding; and therefore doe we deny them to haue Musicke, which is the Science of making melodie. For there is knowledge without practise, and most an end greater, than in them that are excellent Practitioners. For we attribute the nimblenesse of fingring not to Science, which is only residing in the soule, but to practise; for if it were otherwise, euery man the more skilfull he were in the Art, the more swift he would be in his fingring. Yet doe we not deny the knowledge of Musicke to all that play on Instruments; for the Organist, and he that sings to the Harpe, may haue the knowledge of Musick,

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which

which if it be, we account such the best Artists.

The second kind is of *Poets*, who are led to the making of a verse, rather by a naturall instinct, than by speculation. These *Boëtius* secludes from the speculation of Musicke, but *Austin* doth not.

The third kind of Musicians, be they which doe assume vnto them the cunning to iudge and discern good *Ayres* from bad: which kind, (sith it is wholly placed in speculation and reason) it doth properly belong to the Art of Musicke.

*Who is truly to be called a Musitian.*

Therefore he is truly to be called a *Musitian*, who hath the faculty of speculation and reason, not he that hath only a practick fashion of singing: for so saith *Boëtius lib. 1. cap. 35*. He is called a Musitian, which taketh vpon him the knowledge of Singing by weighing it with reason, not with the seruile exercise of practise, but the commanding power of speculation, and wanteth neither speculation nor practise. Wherefore that practise is fit for a learned man: *Plutarch* in his Musicke sets downe (being forced vnto it by *Homers* authoritie) and proues it thus: *Speculation breedeth onely knowledge, but practise bringeth the same to worke.*

*Who be called Singers:*

The *Practitioner* of this facultie is called a *Cantor*, who doth pronounce and sing those things, which the Musitian by a rule of reason doth set downe. So that the *Harmony* is nothing worth, if the *Cantor* seeke to vter it without the Rules of reason, and vnlesse he comprehend that which he pronounceth in the puritie of his vnderstanding. Therefore well saith *Ioan. Papa 22. cap. 2*. To whom shall I compare a *Cantor* better than to a *Drunkard* (which indeed goeth home,) but by which path he cannot tell. A *Musitian* to a *Cantor*, is as a *Prætor* to a *Cryer*: which is proued by this sentence of *Guido*:

*Muscorum, ac Cantorum, magna est distantia,  
Isti sciunt, illi dicunt, quæ composiit Musica,  
Nam qui facit, quod non sapit, diffinitur bestia  
Verum si tonantis vocis laudent acumina,  
Superabit Philomela, vel vocalis Asina.*

Twixt *Musicians*, and *Practicians*, oddes is great:  
They doe know, these but show, what Art doth treat.  
Who doeth ought, yet knoweth nought, is brute by kind:  
If voices shrill, void of skill, may honour finde?  
Then *Philomela*, must beare the bell,  
And *Balaams Ass*, Musitian was.

Therefore

Therefore a *Speculative Musitian*, excels the *Practick*: for it is much better to know what a man doth, than to doe that which another man doth. Hence is it, that buildings and triumphs are attributed to them, who had the command and rule; not to them by whose worke and labour they were performed. Therefore there is great difference in calling one a Musitian, or a *Cantor*. For *Quintilian* saith, That Musicians were so honoured amongst men famous for wisdom, that the same men were accounted *Musicians* and *Prophets*, and *wise men*. But *Guido* compareth those *Cantors*, (which haue made curtesie a farre off to Musicke) to brute Beasts.

*Of the inuentors of Musicke.*

The best writers witness, That Musicke is most ancient: For *Orpheus* and *Linus* (both borne of Gods) were famous in it. The inuention of it is attributed to diuers men, both because the great antiquitie of it, makes the Author incertaine; and also because the dignitie of the thing is such, and maketh so many great men in loue with it, that euery one (if it were possible) would be accounted the Authors of it. Wherefore some thinke *Linus* the Thebane; some, that *Orpheus* the Thracian; some, that *Amphion* the Dircean; some, that *Pythagoras* the Samian found out this Art. *Eusebius* attributes it to *Dionysius*, *Diodorus*, so *Mercury*, *Polybius* so the Elders of *Arcadia*, with whom there was such estimation of Musicke, that it was the greatest disgrace that could be in that place to confesse the ignorance of Musicke. Neither did they this, saith *Cælius lib. 5. antiquarum lectio*. for wantonnesse or delicatenesse, but that they might mollifie and temper their dayly labours, and besides their austeritie and seuerer fashions, which befell them by a certaine sad temperature of the clyme with this sweetnesse and gentlenesse. Yet if we giue any credit to *Iosephus*, and the holy Writ, *Tubal* the Sonne of *Lamech* was the chiefe and most ancient Inuentor of it, and left it written in two tables, one of Slate; another of Marble before the flood for the posteritie. The Marble one (some say) is yet in *Syria*. But least some errour arise out of the multitude of these Inuentors, it is cleere that *Tubal* before the flood, that *Moses* among the Hebrewes, that *Orpheus*, *Amphion*, and such like among the Gentiles, that *Pythagoras* among the Græcians, that *Boëtius* among the Latines, was first famous for Musicke.

THE SECOND CHAPTER.

*Of Voyces.*



*Concord*, (which rules all the Harmony of Musicke) cannot be without a *Voyce*, nor a *Voyce* without a *Sound*, saith *Boëtius, lib. 1. cap. 3*. Wherefore in seeking out the description of a *Voyce*, we thought fit to search out this point, what *Sounds* are properly called *Voyces*. Note therefore, that the found

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of a sensible creature is properly called a *Voyce*, for things without sense haue no *Voyce*, as *Caelius* writes, *antiquar. lect. lib. 10. cap. 53*. When we call pipes *Vocal*, it is a translated word, and a *Catathresu*. Neither haue all sensible creatures a *Voyce*: for those which want blood, utter no *Voyce*. Neither do fishes utter any *Voyce*, because a *Voyce* is the motion of the ayre, but they receiue no ayre. Wherefore onely a sensible creature doth utter a *Voyce*, yet not all sensible creatures, nor with euery part of their bodies (for the hands being stroken together make a clapping, not a *Voyce*.) A *Voyce* therefore is a sound uttered from the mouth of a perfect creature, either by aduise, or signification. By aduise, (I say) because of the coffe, which is no *Voyce*: By signification, because of the grinding of the teeth. But because this description of a *Voyce*, doth agree onely to a liuely *Voyce*, and not to a deafe muscical *Voyce*, which especially, being a sole syllable is deafe, vnlesse it be actually expressed, we must find out another description more agreeable to it. Therefore a muscical *Voyce*, is a certaine syllable expressing a tenor of the Notes. Now Notes is that by which the highnes, or lownes of a Song is expressed.

*Who first found out the Muscical Voyces.*

Being that al Harmony is perfected by *Voyces*, and *Voyces* cannot be written, but remembred: (as *Gafforus lib. 5. Theor. cap. 6. and 1. Pract. cap. 2.* saith; that they might therefore be kept the better in memory, *Guido Aretinus* a Monke, led by a diuine inspiration, deuoutly examining the Hymne of Saint *Iohn Baptist*, marked, that the fixe capitall syllables of the Verfes, viz, *Vt, Re, Mi, Fa, Sol, La*, did agree with muscical Concorde. Wherefore he applied them in the chords of his introductory: which deuise *Iohannes* the 22. Bishop of Rome allowed.

*Of the Diuision of Voyces.*

In the Fourth part of this Worke, I will handle that Diuision, by which *Voyces* are diuided into *Vniuersales*, *aquifones*, *Consones*, *Eumeles*, &c. Here I will onely touch that which will serue our turne; Therefore of *Voyces*,

Some are called  $\left. \begin{array}{l} \text{b Mols} \\ \text{Naturals} \\ \text{q Sharps} \end{array} \right\} \text{viz.} \left\{ \begin{array}{l} \text{Vt Fa} \\ \text{Re Sol} \\ \text{Mi La} \end{array} \right\} \text{because they make a} \left\{ \begin{array}{l} \text{Flat} \\ \text{Meane} \\ \text{Sharpe} \end{array} \right\} \text{found.}$

Besides of *Voyces* some be Superiours: viz. *Fa, Sol, La*. Others be Inferiours: as *Vt, Re, Mi*.

*Rules for the Voyces.*

**F**irst, *Vt*, (in *Harmonicall Songs*) is the head and beginning of the other *Voyces*.

The

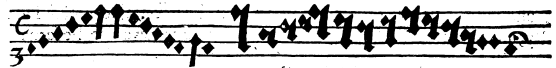
The second, The Superiour *Voyces* are fitly pronounced in *Descending*, and the Inferiour in *Ascending*. Yet to this Rule there be Foure places contrary.

The first is this. In *Faut* you neuer sing *ut*, vnlesse you must sing *fa*, in *b fa q mi*.

The second, In *b fa q mi*, you must alwayes sing that *Voice* which the Scale requires.

The third, The same *Voyce* may not be repeated in *seconds*, though in *fourths*, *fifths*, and *eights* it may very fitly.

The fourth, Neither must the superiour Notes be sung in the *descending*, nor the inferiour Notes in the *ascending*, because they make a needlesse change.



*A Progression of the Six Muscical Voyces, according to the Rule of Artim and Thesim.*

### THE THIRD CHAPTER

#### Of the Keyes.



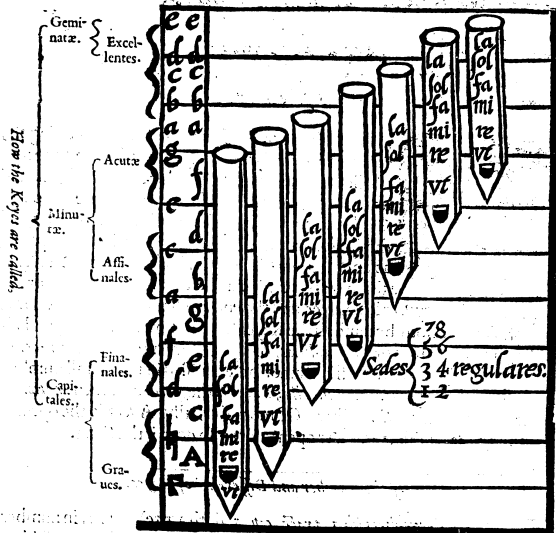
The Wisdome of the Latine Musicians, imitating the diligence of the Graecians (whereas before the Singers did mark their Chords with most hard signes) did first note a muscical Introduction with Letters. To this *Guido Aretinus* ioyned these *Voyces* he found out, and did first order the Muscical *Keyes* by lines and spaces, as appeareth in his introductory. Therefore a *Key* is nothing compacted of a Letter and a *Voyce*. For the beginning of euery *Key* is a Letter, and the end a Syllable: Of a *Voyce* (I say) not of *Voyces*, both because all the *Keyes* haue not many *Voyces*, and also because the names of *Generalities*, of *Specialties*, and of *Differences*, of which a definition doth consist, cannot be expressed in the plurall number. For *Animal* is the *genus*, not *Animalia*; a *Man* is the *species*, not men: *rationale* is the *difference*, not *rationalilia*: Or more formally, A *Key* is the opening of a Song, because like as a *Key* opens a door, so doth the *Key*.

*Of the Number and Difference of Keyes.*

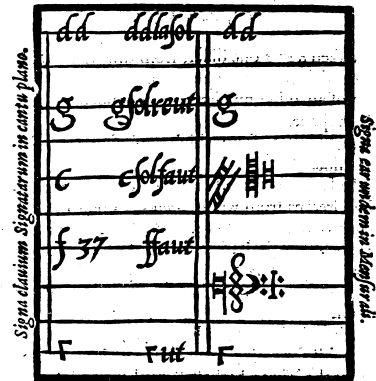
**K**eyes, (as *Franchinus lib. 3. pract. cap. 1* doth write) are 22. in number. Though Pope *Iohn*, and *Guido* (whom hee in his Fift Chapter saith to haue been the most excellent Musicians after *Boetius*) onely make 20. These

Two and Twentie *Keyes* are comprehended in a three-fold order. The first is of Capital Letters; the Second of small; the Third of double Letters. And all these *Keyes* differ one from the other in *sight*, *writing*, and *naming*: because one is otherwise placed, written, or named than the other. Of the Capitall there be eight, *viz.* r. A. B. C. D. E. F. G. Of the small also Eight, *a. b. c. d. e. f. g.* for *b fa h mi.* is not one *Key* only, but two: which is produced by *mutations*, *voyses*, and *instruments*. The same you must account of the vpper *bb fa h mi* his Eight: of the double ones there be Six, *viz.* *aa. bb. h h. ee. dd.* and *ee.* The order of all these is expressed in Ten lines and spaces in the Table following.

Here follows the Introductory of *Guido Aretinus* a Benedictine Monke, a most wittie Musitian, who onely (after *Boëtius* did giue light to Musicke) found out the *voyses*, ordered the *keyes*, and by a certaine diuine industry, invented a most easie way of practise, as here followeth to be seene.



of



Of the Keyes which are to be marked.

OF *Keyes* some are to be marked, or (as others call them) *marked Keyes*, others are called *unmarked Keyes*. Of the marked, there are five principall, *viz.* *r. ut*, *F faut*, *C sol faut*, *G sol reut*, and *Dd la sol*: which the Ambrosians (as *Franch. lib. 1. pract. cap. 3.* reports) did mark with colours. *F faut*, with red, *C sol faut* with blew, double *bb* with skie-colour. But the Gregorians (whom the Church of Rome doth imitate) marking all the lines with one colour, to describe each of the marked *Keyes* by his first Letter, or some other signe, as in the Scale was mentioned.

Those *Keyes* which are lesse principall, are two, *b* round, and *h* square: The first shews that the *Voyce* is to be sung *fa*, the second that it is to be sung *mi* in the place wherein it is found. And vnlesse one doe heedily discern *b* from *h*, he doth confound the Song (as *Berno* sayth) euen as wine and water being mingled together, one can discern neither.

To the Readers.

SEeing it is a fault to deliuer that in many words, which may be deliuered in few (gentle Readers) leaving the hand, by which the wits of yong beginners are hindered, dulled, and distracted, learne you this fore-written Scale by numbring it: for this being knowne, you shall most easily, and at first sight know the *voyses*, *Keyes*, and all the *Mutations*.

E

Rules

## Rules for the Keyes.

**F**irst, Of the marked *Keyes* one differs from the other a *Fift*, except *Γ ut*, which is removed from *F faut* a *Seuenth*.

2. The *Keyes* of an odde number are contained in line, the *Keyes* of an even number in space.

3. All the signed *keyes*, from which the Iudgement of other *Keyes* is fetched, are set in line.

4. The *Greeke Letter* is placed in the baser part of the *Introductory*, in honour of the *Greekes*, from whom *Musicke* came to vs: For *Berno* the *Abbot* (in his first Booke of *Musicke*) saith, The *Latines* chose rather to put the *Greeke letters* than the *Latine*, that the *Greekes* may be noted hereby to be the *Authors* of this *Art*.

5. All *Keyes* beginning with one *Letter*, doe differ an *Eight*, saith *Guido* cap. 5. of his *Microl*.

6. Of *Eights* there is the same iudgement.

7. It is not lawfull for *plaine-Song* to goe vnder, *Γ ut*, nor aboute *Eela*. Hereupon it is, that the *Three* highest *Keyes* haue no inferiour *Voices*, because beyond them there is no rising: Neither haue the *three* lowermost *superiour voices*, because there is no descending vnder them.

8. As oft as in a broken *Song*, you goe beyond the extreame *Keyes* (as you doe often) take your *voices* from *Eights*.

## THE FOURTH CHAPTER.

## Of Tones in Generall.



*Tone* (as *Guido* saith) is a rule iudging the *Song* in the end, or it is a knowledge of the beginning, middle, and end of euery *Song*, shewing the rising and falling of it.

## Of the number of Tones.

**B**y the authoritie of the *Grecians*, we should only obserue 4. *Tones*, (saith *Guido Microl. II. 1. Proton. 2. Deuteton. 3. Triton. 4. Tetarton*). But the *Latines* considering the rising & falling, and diuiding each of the *Greeke Tones* into authenticke & plagall: to conclude euery thing that is sung within *Eight Tones*, agreeable to the eight parts of *Speech*. For it is not amisse, (saith *Joan Pont. cap. 10.*) that euery thing which is sung, may be comprehended within *Eight Tones*, as euery thing which is spoken, is confined within *Eight parts* of *Speech*.

Now these *Eight Tones* (as *Franch. lib. 5. Theor.* and last Chapter, and lib.

*lib. 1. pract. 7. cap.* saith) are by the *Authors* thus named, The first *Dorian*; the second, *Hypodorian*; the third, *Phrygian*; (which *Porphyrio* calls barbarous; the fourth, *Hypophrygian*; the fifth, *Lydian*; the sixth, *Hypolydian*; the seventh, *Mixolydian*; the eight, some call *Hypermixolydian*; others say it hath no proper name.

## Of the Finals belonging to the Tones.

*Finals*, (as *Saint Bernard* in his *Musicke* saith, both truly and briefly) are the *Letters* which end the *Songs*. For in these must be ended euery *Song* which is regular, and not tranposed, and are in number *Four*, as *Guido* writeth in the *Dialogue* of his *Doctrinal*:

To wit,  $\left. \begin{array}{l} D \text{ sol re ut} \\ E \text{ la mi} \\ F \text{ faut} \\ G \text{ sol re ut} \end{array} \right\} \text{In which euery Song ends} \left. \begin{array}{l} \text{First} \\ \text{Third} \\ \text{Fift} \\ \text{Seuenth} \end{array} \right\} \text{and} \left. \begin{array}{l} \text{Second} \\ \text{Fourth} \\ \text{Sixth} \\ \text{Eighth} \end{array} \right\} \text{regular Tones}$

## Of the Compasses of the Tones.

**T**he *Compass* is nothing else, but a circuite or space allowed by the authoritie of the *Musicians* to the *Tones* for their rising and falling.

Now to euery *Tone* there are granted but *Ten Notes* or *Voices*, wherein he may haue his course, (as *Saint Bernard* saith in the *Prologue* of his *Musicke*. Hereof hee assignes *Three reasons*: to wit, The authoritie of the *De-cachorde* of the *Psalter*: the worthinesse of equalitie: and the necessity of setting the *Notes* downe. Although at this time the licentious ranging of our modern *Musicians*, doth adde an *Eleuenth* to each, as in the figure following appeares.

	I	2	3	4	5	6	7	8
<i>did</i>								
<i>E</i>			10	9	8	7	6	5
<i>C</i>	6	6	5	5	4	4	3	3
<i>Amb:</i>	6	6	5	5	4	4	3	3
<i>Autem:</i>	4	4	3	3	2	2	1	1
	3	3	2	2	1	1	1	1
	2	2	1	1	1	1	1	1
	2	2	1	1	1	1	1	1
	2	2	1	1	1	1	1	1
<i>Protos</i>	<i>Deuteros</i>		<i>Tritos</i>		<i>Tetartos</i>			
The First.	The Second.	The Third.	The Fourth.					

*Ambitus  
Plagales.*

Of the Repercussions of Tones.

Wherupon the Repercussion, which by Guido is also called a Trope, and the proper and fit melodie of each Tone. Or it is the proper interval of each Tone, as in the Examples following appeareth.

*Protos*  
Re la giues the first, Re fa giues the second,

*Deuteros*  
Mi mi giues the Third, Mi la giues the Fourth, Vi sol giues the Fifth,

*Tritos*

*Tetartos*  
The Sixt giues Fa la, Vi sol vneuen Tetartos, ut fa doth giue the last.

*Rules*

Rules for the Tones.

First, All the odde Tones are *Authenticall*, all the euen *Plagall*: these are so called because they descend more vnder the final *Key*: these, because they doe more ascend about the final *Key*.

The second, Every Song in the beginning, rising straight beyond the final Note to a Fifth, is *Authenticall*: but that which falls straight way to a Third, or a Fourth, vnder the final *Key*, is *Plagall*.

The third, A Song not rising in the middle beyond the final Note to an Eight, although it haue a Fifth in the beginning, is *Plagall*: vnlesse the Repercussion of an *Authenticall* being there found, preferue it: as an *Antiphona* is newly found, which is iudged to be of the Eight Tone, because it hath not the rising of an *Authem* in the middle. But the Repercussion of a *seuened*, appearing straight in the beginning, doth preferue it, and make it remaine *Authenticall*. See *Pontifex* cap. 12.

By how many wayes we may know the Tones.

We may know the Tones by three meanes: by the beginning; the middle: and the end. By the beginning; for a Song rising in the beginning straight wayes about the final *Key* to a Fifth, is *Authenticall*, as before was sayd in the second Rule. By the middle, and first, by the rising; For the Song which toucheth an Eight in the middle, is *Authenticall*: that Song which doth not, is *Plagall*: secondly by the Repercussion, which is proper to euery Tone, as before was sayd; by which at first hearing you may iudge of what kinde a Song is. By the end, as before we spake of the final Notes.

Besides there be certain Songs, which do ascend as an *Authenticall*, & descend as a *Plagall*, and those are called *Neutrall*, or mixt Songs, though indeede *Saint Bernard* doeth not allow of them: for he saith, what execrable licentiousnesse is this, to ioyne together those things, which are contrary one to the other, transgressing the bonds of Nature? surely as it doth make a discontinuance in conioyning, so doth it open wrong to Nature. Therefore they are starke mad, which presume so farre as to rife a *Plagall*, and descend an *Authenticall*.

Yet are these Songs (in my iudgement) to be very diligently marked in the end, to which Tone they encline most. For whilest they descend from a Fifth to the final Note, they are *Authentickes*; but whilest they rise from a Third or a Fourth to a final, they are *Plagals*: See *Pontifex* in his 12. and 16. chap.

F

THE

THE FIRST CHAPTER.

Of Solfaing.

**W**Herevpon, *Solfaing* is the orderly finging of every Song by Musi-  
ficall *Voyces*, according as *Mi* and *Fa* shall require. For to *Sol*  
*fa* (as *Gafforus* witnesseth) is to expresse the Syllables; and the  
names of the *Voyces*.

Of three manners of Singing.

**E**very Song may be sung three manner of wayes: that is, by *Solfaing*,  
which is for *Novices*, that learne to sing: By founding the foundsonly,  
which belongs to Instrumentists, that they may affect the mindes of them  
that heare or conceiue them with care or solace: Thirdly, by applying,  
which is the worke of the *Cantor*, that fo he may expresse Gods praise.

Of Scales.

**B**ecause the diuersitie of *Tones* caueth a diuersitie in the *Solfaing*, especi-  
ally about *mi* and *fa*, in *bfa*  $\square$  *mi*, which before wee concluded was not  
one onely *Key*, but two: therefore the industrious Musicians haue deuised  
Two Scales, in which every Song doth runne, and is governed: and hath  
ordayned, that the first should be called  $\square$  *durall* of the  $\square$ ; the second, *b moll*  
of *b Flat*.

The generall description of the Scale.

**T**herefore generally a Scale is nothing else, but the knowledge of *mi* and  
*fa*, in *bfa*  $\square$  *mi*, and in his Eights.

What the Scale  $\square$  *Durall* is.

**T**he Scale  $\square$  *Durall* is a Progression of Musi-  
ficall *Voyces*, rising from *A* to  
 $\square$  *sharpely*, that is, by the *Voyce* *Mi*.

What the Scale *b Moll* is.

**B**ut the Scale *b Moll* is a Progression of Musi-  
ficall *Voyces*, rising from *A* to  
*b flatly*, that is by the *Voyce* *fa*: therefore a *b Moll* Scale doth alwayes  
require *fa* in *bfa*  $\square$  *mi*, and a  $\square$  *sharp* Scale, *mi*: as in the draft following  
you may see.

Rules

The Scale of  $\square$  *dure*, and where the Mutations are made. The Scale of *b Moll*, and where the Mutations are made.

Rules of Solfaing.

**T**he First, He that will *Solfa* any Song, must aboue all things haue an  
eye to the *Tone*. For the knowledge of the *Tone* is the inuention of the  
Scale, vnder which it runnes.

The Second, All the *Tones* runne vnder the Scale of  $\square$  *Dure*, excepting  
the fifth and the sixth.

The Third, To haue a Song runne vnder  $\square$  *Dure*, is nothing else, but to  
sing *Mi* in *bfa*  $\square$  *mi*, and *fa* in a *flat* Scale.

The Fourth, When a Song runnes vnder a Scale  $\square$  *Dure*, the lowermost  
Notes of that kinde are to be sung; but vnder a Scale *b Moll*, the vpper-  
most Notes.

The Fifth, Every *Solfaer* must needs looke, whether the Song be regular,  
or no; for the transposition of a Song is oft times an occasion of chang-  
ing the Scale.

The Sixth, Every Song ending in the *Finals*, is regular, and not transpo-  
sed, saith Saint *Bernard* in his Dialogue.

The Seventh, Whenfoeuer a Song ascends from *D solre* to *A la mi re* by  
a fifth, mediately or immediately, and further onely to a second, you must  
sing *fa* in *bfa*  $\square$  *mi* in every *Tone*, till the song do againe touch *D solre*, whe-  
ther it be marked or no. But this Rule failes, when a song doth not straight-  
wayes fall to *F faut*, as in the Hymne, *Aue maris stella*, you may see.

The Eighth, In *bfa*  $\square$  *mi*, and his eights, you may not sing *mi* for *fa*, nor  
contrariwise.



contrariwise; because they are discording and repugnant voyces, saith *Francinus lib. 1. pract. cap. 4.*

The Ninth, *b* in places, where he is marked contrary to his nature, doth note Mutation.

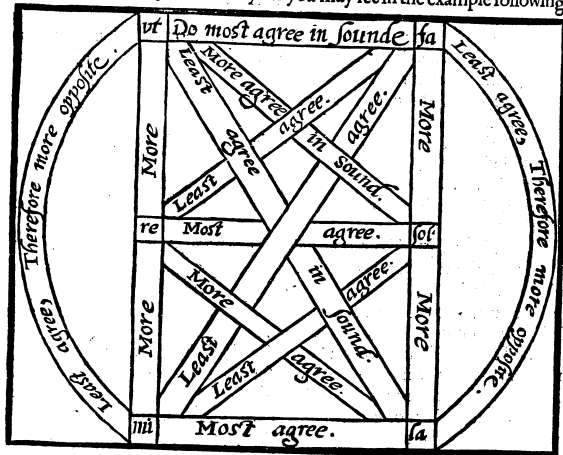
The Tenth, The Scale being varied, the *Mutations* are also with it varied, both in the whole and in part. In the whole, as in transposed Songs; in part, as in conioyned Songs.

The eleuenth, As often as *fa* or *mi* is marked contrary to their nature, the *Solfaer* must follow the marke so long as it lasts.

The twelfth, Seeing there is one and the selfsame iudgement of eights, the same *Solfaing* of *Voyces* must be.

THE SIXTH CHAPTER.  
Of Mutations.

Hereupon *Mutation* (as *Georg. Valla lib. 3. cap. 4.* of his Musicke proueth) is the putting of one *Voyce* for another. But this definition, because it is generally; doth not properly agree to a *Mutician*: therefore *Mutation* is (to apply it to our purpose) the putting of one concord for another in the same *Key*. And because all *Voyces* are not concords, al do not receiue *Mutation*. Therefore it is necessary to consider, to which *Voyces* *Mutation* doth agree, and to which not; for *l* *dures* are not changed into *b* *mols*, nor contrarily: as you may see in the example following.



Rules

Rules for Mutations.

First, As often as the Progression of fixe Muscicall *Voyces* wants, there must necessarily be *Mutation*.

2 No *Mutation* can be in a *Key* which hath but one *Voyce*, because there one *Voyce* is not changed into it selfe, although it may well be repeated.

3 In *Keys* which haue two *Voyces*, there be two *Mutations*, the first is from the lower to the vpper; the second contrarily. From this Rule are excepted *Keys* which haue *Voyces* of one kinde, as *ce solfa*, and *dd la sol*.

4 A *Key* hauing three *Voyces*, admitteth fixe *Mutations*, although therein you must needs variethe Scale.

5 Let there be no *Mutation*, vnlesse necessitie force you to it.

6 The *b* *moll* *Voyces* cannot be changed into *l* square, nor contrarily: because they are discords.

7 Naturall *Voyces* are changed both into *l* *Dures*, and into *b* *mols*, because they are doubtfull: excepting *mi* and *sol*, *re* and *fa*, which are not changed one into another; because they are neuer found dwelling in one *Key*.

8 In the falling of a Song, let the lower be changed into the higher, in the rising contrarily.

9 In a *Key* which hath one *Voyce*, there may be so many *Mutations*, as there may be in his eight, because of them there is the same iudgement.

10 You must make a mentall, not a vocall *Mutation*, vnlesse two or three Notes be put in the same place that receiues *Mutation*.

THE SEVENTH CHAPTER.

Of Modes, or Internals.



*Internall* (as *Boëtius*, whose conceit for Musicke, no man euer attained *lib. 1. cap. 8.* writeth) is the distance of a base and high sound. Or (as *Placentinus lib. 2. cap. 8.* saith) it is the way from lownesse to height, and contrarily. Or it is the distance of one *Voyce* from another, considered by rising and falling.

Whence it is manifest, that an *Vnison* is not a *Moode*, although it be the beginning of *Modes*, as vnities of numbers. For *Boëtius* saith, As vnitie is the beginning of pluralitie, and number, so is æqualitie of proportions. Now an *Vnison* is, (according to *George Valla lib. 2. cap. 2.*) a *Voyce* so qualified, that it neither tendeth to depth nor to height. Or it is a conioyning of two or three Notes in the same place, as appeareth in exercise.

Of the number of the Modes.

Now the vsuall *Internals* are in number 9, viz. a *Semitone*, and that is a rising from one *Voyce* to another, (by an imperfect second) sounding flatly

flatly: and it is onely betwixt the *Voyces Mi, fa*. It is called a *Semitone*, not because it is halfe a *Tone*, (for a *Tone* cannot be diuided into two equall parts) but because it is an imperfect *Tone*, for *Semum* is called that which is imperfect, as saith *Boëtius lib. 1. cap. 16*. Of how many sorts a *Semitone* is, I shall hereafter in my *Theoricks* discusse.

A *Tone* (as *Faber Stapulensis* writeth) is the beginning of *Consonances*: or it is a *Consonance* caused by the number of eight. For *Macrobius* saith, that the eight, is an number, by which *Symphonie* is bred; which *Symphonie* the *Græcians* call a *Tone*. Or it is the distance of one *Voyce* from another by a perfect second, sounding strongly, so called a *Tonando*, that is, *Thundring*. For *Tonare*, (as *Ioannes Pontifex 12. cap. 8*. saith) signifieth to thunder powerfully. Now a *Tone* is made betwixt all *Voyces* excepting *mi* and *fa*, consisting of two smaller *Semitones*, and one *Comma*.

*A Semiditone.*

Which *Faber Stapulensis* calleth *Sesquintonium*, is an *Intervall* of one *Voyce* from another by an imperfect third: consisting of a *Tone*, and a *semitone* according to *Placentinus*. It hath two kinds, as *Pontifex* in the eight Chapter saith; the first is from *re* to *fa*; the second from *mi* to *sol*, as in exercise will appeare.

*A Ditone.*

Is a perfect third: so called, because it contains in it two *Tones*, as *Placentine* and *Pontifex* witness. It hath likewise two kinds, the first is from *ut* to *mi*; the second from *fa* to *la*.

*Diatessaron.*

In *Boëtius lib. 1. cap. 17*. It is a *Consonance* of 4. *Voyces*, and 3. *Intervalls*. Or it is the leaping from one *Voyce* to another by a Fourth, consisting of two *Tones*, and a lesser *semitone*. It hath three kinds in *Boëtius lib. 4. cap. 13*. and in *Pontifex cap. 8*. the first is from *ut* to *fa*, the second from *re* to *sol*, the third from *mi* to *fa*.

*Diapente.*

Is a *Consonance* of five *Voyces*, and 4. *Intervalls*, as saith *Boëtius lib. 1. cap. 18*. Or it is the leaping of one *Voyce* to another by a fifth, consisting of three *Tones*, and a *semitone*. It hath four kinds in *Boëtius lib. 4. cap. 13*. Therefore *Pontifex* calls it the *Quadri-moode Intervall*. The first is from *ut* to *sol*; the second, from *re* to *la*; the third, from *mi* to *mi*; the fourth, from *fa* to *fa*.

*Semitone*

*Semitone Diapente.*

Is an *Intervall* of one *Voyce* from another by an imperfect sixth, according to *Georgius Valla lib. 3. cap. 21*. consisting of three *Tones*, and two *Semitones*.

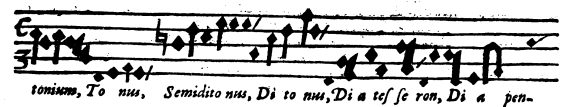
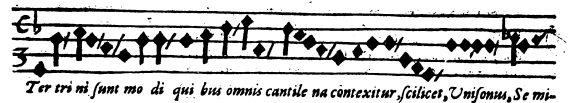
*Tonus Diapente.*

Is the distance of one *Voyce* from another by a perfect sixth. Which *Stapulensis* affirms to consist of foure *Tones*, and a lesser *semitone*.

*Diapason.*

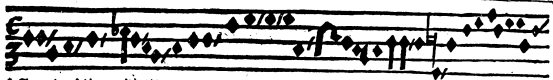
Which onely is called a perfect *Consonance* by *Guido* in the 9. Chapter of his *Microl.* according to the same Author in the 5. Chapter is an *Intervall*: wherein a *Diatessaron* and *Diapente* are conioyned. Or (as *Franchinus lib. 1. pract. c. 7*. writeth) is a *Consonance* of eight *sounds*, and seven *Intervalls*. Or (as *Plurarch* saith) it is a *Consonance* weighed by a duple reason. Now for example sake 6. and 12. will make a duple reason. But they to whom these descriptions, shall seeme obscure, let them take this. It is a distance of one *Voyce* from another by an eight, consisting of five *Tones*, and two lesser *semitones*. It hath seven kinds, according to *Boëtius* and *Guido* the most famous *Musicians*. For from every Letter to his like is a *Diapason*. Besides every *Moode* hath so many kinds excepting one, as it hath *Voyces*.

Here followeth a Direction for the Moodes.



G 2

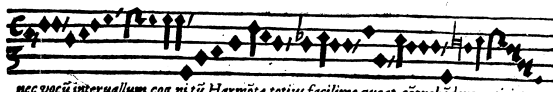
le fiat



lectas eius huc modū cōgnoscat cūq; tā paucis mo dulis tā harmonia formetur,



utilissimum est eam alta memoria cōmendare, nec ab homini studio re quiesce re, Do-



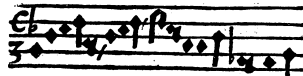
nec vocū interuallum cog ni tū Harmonia totius facillime queat cōprehēdere noticiam.

Of the forbidden Intervals.

**T**Here be some other *Intervals*, very rare, and forbidden to yong beginners. For as the learned licence of Orators & Poets, doth grant certaine things to those which are as it were passed the age of warfare, but doth deny the same to fresh-water souldiers; so is it amongst Musicians. The names of those are these.

*Tritonus.*

**A**nd it is a leaping from one *Voyce* to another by a sharp *Fourth*, comprehending three whole *Tones* without the *Semitone*. Wherefore it is greater than *Diatessaron*; *Stapulensis* saith thus, A *Tritone* doth exceed the Consonance of a *Diatessaron*. And this *Moode* is vsed in the answer, *Isti sunt dies, Dominica Iudica*: and in the answer, *Vox Tonitru*, in the saying, *Euangeliſta*, as thus:



Io an nes est Euange li ſta.

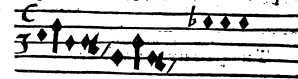
*Semidiapente.*

**I**s an *Intervall* by an imperfect fifth, comprehending two *Tones*, with two *Semitones*, which though it be not found in plaine-song, yet doth the knowledge thereof much profit composers, who are held to auoide it.

*Semiditones*

*Semiditonus Diapente.*

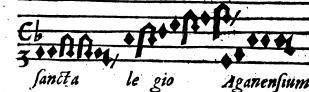
**I**s an *Intervall* by an imperfect seventh. This according to *Placitanus* *lib. 3. cap. 24.* comprehends foure *Tones*, and two *Semitones*. The example of this is in an *Antiphone* called, *Dum inducerent puerum Iesum*, in the speech, *Acceptit*



*Parentes e ius ac ce pit.*

*Ditonus Diapente.*

**I**s the distance of one *Voyce* from another by a perfect seventh: consisting of five *Tones*, and one *Semitone*, according to *Georg. Valla lib. 3. cap. 26.* It is found in the *Reſponſorie, sancta legio de sancto Mauritio*, in the word, *Aganensium.*



*sancta le gio Aganensium*

*Semidiapason.*

**I**s an imperfect eighth, consisting of foure *Tones*, and three *Semitones*, not to be vsed in any plaine Song, yet worthy to be knowne by composers.

*Semitonium Diapason.*

**I**s a leaping by an imperfect Ninth, consisting of five *Tones*, and three *Semitones*. Now a *Tone* with a *Diapason* is a perfect Ninth, consisting of fixe *Tones*, and two *Semitones*.

*Semiditonus Diapason.*

**I**s an *Intervall* by an imperfect Tenth, as witnesseth *Valla* the 31. Chapter, consisting of fixe *Tones*, and three *Semitones*. A *Ditone* with a true *Diapason* is a perfect Tenth, consisting of seuen *Tones*, and two *Semitones*.

*Diapason Diapente.*

**I**s a consonance of twelue *sounds*, and eleuen *Intervalls*, consisting of eight *Tones*, and three *Semitones*. The examples of these *Moores* are verie rarely seene in plaine Song; in mensurall often.

*Disdiapason.*

**I**s an *Intervall* by a Fifteenth, occasioned (as saith *Macrobius*) by a quadruple proportion. Wherein antiquitie sayd we should rest, and goe no further,

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further, as *Ambrosius Nolanus* doth proue in the prouerb *Disdiapason*, which is in *Erasmus* that other light of *Germany*. Both becaufethis is the naturall compasse of mans voice, which going about this, is rather a squeaking and going vnder, is rather a humming than a *Voce*: And also becaufe *Aristotle* doth deny Musick to be merely Mathematicall. For Musick must be fofter, that neither fence be against reason, nor reason against fence.

## THE EIGHTH CHAPTER.

## Of the Dimension of the Monochord.



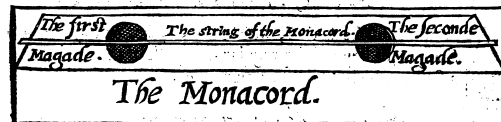
*Monochord*, that is, an Instrument of one string, is thus truly made. Take a peece of wood of a yard long, or what length you please, of two fingers breadth, and so thicke, make it hollow in the middle, leauing the ends of it vn hollowed. Let it be couered with a belly peece well smoothed, that hath holes in it, like the belly of a Lute: through the middle of this, let there be secretly drawne one line, and in the beginning of it, let one prick be marked with the letter *F*. for that shall be the first *Magade* of the Instrument: then diuide the whole line from the prick *F*. into nine equall parts, and in the first prick of the diuisions place *ut*, in the second nothing, in the third *C* *fa*, in the fourth nothing, in the fifth *G* *sol*, in the sixth *C* *sol*, in the seventh *G* *sol* small, in the eighth nothing, in the last *o* *C* *ifer*, which shall possess the place of the second *Magade*. This done, againe diuide the space, which is from *ut* to the second *Magade*, into nine parts.

In the first part set *A* Base; in the third *I* *sol*; in the fifth *A* *lamir*; in the sixth *D* *la* *sol*; in the seventh *a* *lamir*. Then from *A* *re* to the second *Magade* againe make nine parts; in the first set *l* *mi* Base; in the third *E* *lamir*; in the fifth *l* *mi* in the small letters; in the sixth *E* *lamir*; in the seventh *l* *mi* double.

This done, diuide all this space from the first to the second *Magade* into four parts: in the first put *B* *fa* Base; in the second *F* *fa* final; in the third *F* *fa* sharpe. Then begin in *B* *fa* Base, and diuide the whole line towards the *Cone* into 4. parts; in the first, *b* the *Semitone* betwixt *D* & *E* capitals; in the second, *b* *fa*; in the third, *bb* *fa*. This done, begin in the *Semitone*, which is betwixt *D* & *E*, and diuide the whole line into 4. equall parts. In the first, place *b* the *Semitone*, betwixt *G* capital and small; in the second, *b* *Semitone*, betwixt *D* and *E*; in the third, *b* *fa*, betwixt *da* and *ee*: and if you further diuide the third into two equall parts, you shall haue a *Semitone* betwixt *g* and *aa*. Then place the foot of your compasse in *C* *sol*, and diuide the space towards the second *Magade* into two parts; in the middle whereof place *cc* *sol*. In like manner diuide the space from *da* *sol* towards the *Cone* into two equall parts; and in the middle place *dda* *sol*. Lastly, diuide the space from *e* towards the second *Magade*; and in the middle you shall haue *ee* *la*, with the true Dimension of the *Monochord*. This done, in the extreme

points

points of the *Magades*, set little props to hold the string, least the sound of the string be dulled with touching the wood. This readied, set to one string of wyre, strong, big & stretched enough, that it may giue a sound which may be easily heard, and you shall haue your *Monochord* perfect. The forme of it is this.



## THE NINTH CHAPTER.

## Of the Definition, Profit, and use of the Monochord.



*Monochord* (as *Guido* proues in the beginning of his *Doctrinall*) is a long square peece of wood hollow within, with a string drawne ouer it; by the sound whereof, we apprehend the varieties of sounds. Or it is a rude and vnskillfull Maister, which makes learned Schollers. For it shewes to others that which it selfe conceiues not, it tels truth, it cannot tell how to lye, it instructh diligently, and reprehendeth no mans flow conceit. Now it is called a *Monochord*, becaufe it hath but one string, as a *Tetrachord* is called that which hath foure. And a *Decachord* which hath tenne, saith *Ioan. Pont. 22. cap. 7.* of his Musicke.

## Of the profit of the Monochord.

The *Monochord* was chiefly inuented for this purpose, to be iudge of Musical voices and intervals: as also to try whether the song be true or false; furthermore, to shew haire-brained false Musicians their errors, and the way of attaining the truth. Lastly, that children which desire to learne Musicke; may haue an easie meane to it, that it may intice beginners, direct those that be forward, and so make of vnlearned learned.

## Of the use of the Monochord.

The use of the *Monochord* (saith *Berno Cluniacensis lib. 2. of his Musicke*) is, that we may know how much each voyce is higher or lower than other. When therefore thou wilt learne a Song, euen the deepest, of thy selfe by the helpe of thy *Monochord*, set thy *Monochord* before thee on the table, and marke in what *Key* the first Note of that Song is, which thou desirest to know. This being found, touch the same in the *Monochord* with a quill, and the sound it giues, is that thou desirest. Thus runne ouer each Note of the

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Song

Song, and so mayest thou by thy selfe learne any Song though neuer so weighty.

THE TENTH CHAPTER.

Of Musica Ficta.

**F**ained Musicke is that, which the Greekes call *Symmenon*, a Song made beyond the regular compasse of the Scales. Or it is a Song, which is full of Coniuncts.

Of Coniuncts.

**T**he Coniunct sounds were called by the ancients *Dijuncts* because it is added to fongs besides their nature, either to make them more sweet, or to make the *Moodes* more perfect: for thus saith Saint Bernard: In every kinde, where it is meet a flatter sound should be, let there be put a flat in stead of a sharpe; yet covertly, least the Song seeme to take vpon it the likenesse of another *Tone*. Now a *Coniunct* is this, to sing a *Voyce* in a *Key* which is not in it. Or it is the fodaine changing of a *Tone* into a *Semitone*, or a *Semitone* into a *Tone*.

Of the Division and number of Coniuncts.

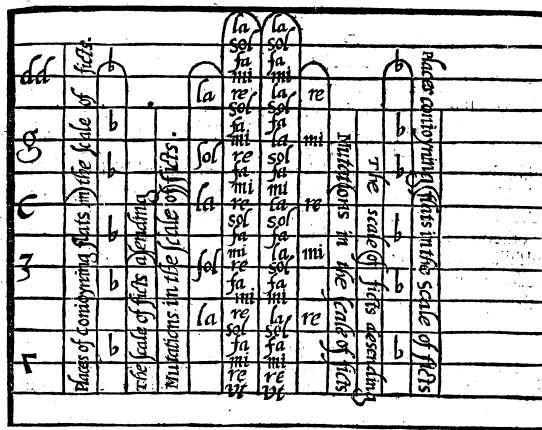
**C**oniuncts are two-fold: that is, Tolerable ones, when a *Voyce* is sung in a *Key*, wherein it is not, yet is found in his eight: as to sing *Mi* in *A re*, *La* in *D solre*. Intolerable ones, when a *Voyce* is sung in a *Key* which is not in it, nor in his eight, as to sing *Fa* in *Elami*, *Mi* in *F faur*. Of these *Coniuncts* there be two signes, viz. *b* round and  $\square$ . The first sheweth that the *Coniunct* is in  $\square$  dure places; the second, that it is in *b flat* places.

There be 8. *Coniuncts* most vsuall: although there may be more. The first in a *Base*, is marked with round *b*. The second in *E* final, is marked with the same signe. The third is in *F faur*, and is marked with  $\square$ . The fourth in a *small*, is knowne by *b flat*. The fifth, in *c* affinal, by  $\square$  dure. The sixth, in *e* by *b* round. The seventh, in *f* by  $\square$ . The eighth in *a* by *b*. There be examples enough to be found of these both in plaine and mensurall Songs.

Here follows the fayned Scale.

**T**he fayned Scale exceeds the others both in height and depth. For it addeth a *Ditone* vnder *V* base, because it sings *fa* in *A*, and it riseth aboue *eela* by twodegrees, for in it it sounds *fa*. Wherefore for the expresting of it, there are necessarily required twelue lines, as appeareth in the figure following.

Rules



The Scale of ficta or Symmenon, and how the Mutations are made.

Rules for Ficta Musicke.

- 1 First, It is better, and sweeter to sing by tolerable *Coniuncts*, than by the proper *Voyces* of *Keys*.
- 2 The tolerable *Coniuncts* doe not spoyle the Song, but the intolerable ones.
- 3 Musicke may Ficta in any *Voyce* and *Key*, for Consonance sake.
- 4 Marking *fa* in *b fa*  $\square$  *mi*, or in any other place, if the Song from that shall make an immediate rising to a Fourth, a Fifth, or an Eight, euen there *fa* must necessarily be marked, to eschew a Tritone, a *Semidiapente*, or a *Semidiapason*, and inusual, and forbidden *Moodes*: as appeareth in the example vnder-written.

An Exercise of Ficta Musicke.



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THE ELEVENTH CHAPTER.  
Of Song and Transposition.



Herefore a Song is a melody formed of a *Sound, Mood, &c Tone*, by a lively Voice. I say by a *sound*, because of the writing of the Notes, which improperly we call a Song: By the *mood*, I vnderstand rising and falling, because of the prayers which are read in an vnison. By the *Tone*, because of the chirping of birds, which is comprehended within no *Tone*. For within a *Syllogisme* is *mood* and *figure*, that in a Song is the *Tone* and *Scale*. I say a lively Voyle, because of Muscalle Instruments. Or otherwise: A Song is the fitting of a lively Voyle according to rising, and falling, Or (as *Gafforus* writeth in his *Theoricks* *lib. 5. cap. 6.*) it is the deduction of many Voyces from the same beginning. And this description doth properly agree to this progression of syllables, because it is not a Song.

Of the number of Deductions.

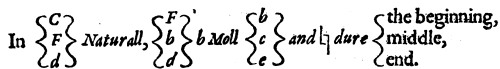
There are therefore three Deductions of this kinde: the first is called *durall*, to be sung sharply, because it requires *mi in b fa l mi*, and in his Eights.

The second is *b flat*, which rummeth with a sweet and flattering Harmonie, and requires *fa in b fa l mi*.

The third is *neutrall*, and is called *naturall*. For it receiueh in *b fa l mi*, neither *mi*, nor *fa*: because it comes not to such places.

Rules for Deductions.

First, Wherefoeuer *fa* is put in the Scale, there is the beginning of some Deduction: where *fa* is put, there the middle: where *la*, there the end: as appeareth in the figure following.



The second Rule. Of which Deductions this or that rule is, you shall thus easily know. Consider the voice that is there to be sung, with which it descends to his foundation, I say to *vt*: and where you find any such, see what Deduction begins so: for it will be of that Note which you seeke.

Of Transposition.

Whereupon Transposition is the remouing of a Song, or a Key from his proper place. For to transpose is to remoue a song, or a Key from the proper place. And Transposition is two-fold, viz. Of the Song and of the Key.

of.

Of Transposition of a Song.

It is the avoiding of *Comuncts*, for whilst we strue to auoide *Comuncts*, (because they marre the Song) we doe eleuate the Song from the proper place of his end, aboute to a *Fift*, as directly appeareth in the Responforie, *te in Orbem*.



Of the Affinal Keyes of Tones.

The Keyes (which we call *Affinal*) be the Letters, which end irregular Songs: whereof according to *Guido, Beruo*, and *Saint Gregory*, there be three: Although the *Ambrosians* make more.



Now this irregularnesse of Songs (as writeth *Pontifex* 14. chapter of his Musicke) comes sometime by licence, sometime by the negligence of the Cantors, sometimes by reason of ancientnesse, which cannot be gaine said, sometimes because of the *Counterpoint*, that the Base may haue place to descend.

Of the Transposition of a Rule.

First, A Song of the seventh and eight Tones is not transposed. Not vward to *Diasolre*, as the *Ambrosians* are of opinion, because an *Authenticke Tone* hath no place of rising to the tenth, neither down to *Cfaut*, because a *Plagall* hath no place of falling to a *fift*: neither must you clime aboute *cela*, nor descend vnder *vt*, as before hath been declared. Wherefore (saith *Ioan. Pontifex*) It is fit, that he which cannot haue a Vicar, doe administer his businesse himselfe.

2 A Song ending in *Diasolre*, or in *Cfaut*, is either an *Ambrosian* Song, or corrupted with the ignorance of Cantors, as *Pontifex* saith; Whenfoeuer in a Song of the fourth *Tone*, there falls any missing, let vs say, that it proceeds from the vnskillfulnesse of the Cantors, and is to be corrected with the cunning of the Musicians. But the authoritie of the *Gregorians* admits no such Song.

3 The placing of one strange Voyle in any Key, is a cause, why the whole Song is transposed.

4 Transposition is an helpe and excuse of the *Comuncts*.

5 Let every transposition be from a *Final*, to a *fift* the proper *Affinal*:  
I 2 vnlesse

vnlleſſe neceſſitie compell, that it be to be made to a fourth. For then are we forced to tranſpoſe it to a fourth, when after the Tranſpoſition to a fifth more *Comuniſ* riſe than were before: as in the anſwere, *Qua eſt iſta*, vnder the third *Tone* may appeare.

Musical notation showing three staves with notes and clefs. Labels below: 'Que eſt iſta regulariter.', 'Transpoſitio quinta non valens.', 'Transpoſitio quarta bene valens.'

6 The ſame Voices after Tranſpoſition are to be ſung, which were ſung before.

7 In irregular Songs tranſpoſed to a fifth, you muſt ſing *Mi* in *b fa* *mi* in euery *Tone*, vnleſſe it be ſpecially marked with *fa*.

8 In Songs tranſpoſed to a fourth, *fa* is alwaies ſounded in *b fa* *mi*: vnleſſe *Mi* be ſpecially noted.

9 Tranſpoſition to a fourth is knowne, when a Song is ended by a voice which agrees not to his Scale. Or when in the beginning of a tranſpoſed Song, *fa* is found. To which tranſpoſition Saint Bernard ſeemes to be oppoſite, in ſaying this: It is fit that they which propound to themſelues an orderly courſe of life, haue alſo the Art of Singing; and reſtraine from the liberty of thoſe men, which regarding rather likeneſſe than nature in Songs, diſioyne thoſe things which are ioyned together, and ioyn together thoſe things which are diſioyned, begin and end, make low and high, order and compoſe a Song, not as they ſhould, but as they liſt: for by the fooliſh tranſpoſition that ſuch men vſe, there is growne ſuch confuſion in Songs, that moſt are thought to be of a contrary faſhion.

10 A Song ending in *Gſolreut*, marking *fa* in *b fa* *mi* is of the firſt or ſecond *Tone* tranſpoſed to the fourth. And that which is in *alamire*, is of the third or fourth, as *Qua eſt iſta*, and ſo of others.

Of the Tranſpoſition of *Keyes*.

The *Tranſpoſition* of a *Key* is the raiſing or low carying of a marked *Key* for want of lines, of which there are theſe Rules giuen.

1 The tranſpoſition of *Keyes* doth not make the Song irregular, becauſe it varies not the regular end.

2 By how much a tranſpoſed *Key* doth deſcend from the former going before; ſo much doth the following Note aſcend aboue that tranſpoſed *Key*: and contrarily, as in the examples following is manifeſt.

Musical notation showing two staves with notes and clefs. Text below: 'Hæc ſunt cõmnia quãtibi placet ò patris fa pi en tia'

THE TWELFTH CHAPTER.

Of the *Tones* in ſpeciall.

Being that to proceed from generaltie to ſpecialty is more naturall to vs, as *Ariſtote* the Prince of all Philoſophers, and light of naturall knowledge, in the firſt Booke of his *Phitickes* ſheweth. Therefore in a fit order after the generall deliuey of the *Tones*, let vs goe to the ſpeciall, diſcuſſing more largely and plainely of the nature of each. And firſt, of the firſt.

Of the firſt *Tone*.

The firſt *Tone* (as *S. Bernard* ſaith) is a Rule determining the *authentic* of the firſt kinde. Or it is the *authentic* progreſſion of the firſt. Now an *authentic* progreſſion, is the aſcending beyond the *Finall Key* to an eight, &c: a tenth. And the progreſſion of the firſt is formed by that kind of *Diapente*, which is from *d* to *a*: and of that kind of *Diateſſaron*, which is from *a* to *d*; ſaith *Franchinus lib. 1. pract. cap. 8.* It hath his *Finall* regular place in *Dſolre*, or his vnregular in *alamire*. The beginnings of it according to *Guido* are *C. D. E. F. G.* and *a*, whoſe capitall forme is this:

Musical notation showing a staff with notes and clefs. Text below: 'Capita. primi toni. Sacerdos in æternum. Gaudeamus omnes in do.'

Of the differences of *Tones*.

Differences of the *Essences* of *Tones* there be none, but for the vnlearned there are ſome framed, that they may the eaſilier begin in the diuers beginnings of *Tones*: ſaith *Pontif. 23.* chapter of his *Muſicke*. Therefore I find no cauſe of this, but onely vſe: neither haue I found it written by any Muſitian. Neither doth Saint Bernard much like it. For the differences giue occaſion of many confuſions and errors. Wherefore ſeeing our obſequiouneſſe, which we performe to God, muſt be reaſonable, leauing the differences, which are by no reaſon approued, let the Readers onely be carefull of the Capitall tenours of *Tones*, leaſt they wind themſelues in vnprofitable and ſuperfluous precepts, put on the darkeneſſe of the night, and make an eaſie thing moſt hard and difficult. For God delights not in vnreaſonable turnings, but in Songs well faſhioned and regular, being he himſelfe hath made all things in a moſt regular and orderly faſhion. Wherefore the *Pſalmiſt* ſaith, *Praife the Lord in well-ſounding Cymbals*: for he would not haue ſaid well ſounding, if he would haue had God praifed with euery bellowing, ſcreaming, or noyſe.

## Of the Divisions of the Psalmes.

Find there are two sorts of Psalmes, which we vse in praising God, the greater and the lesser: all Psalmes are called lesser, except those two, viz. Of the blessed Virgin, and of Zacharias. Also the Song of Symeon, in some Diocesse is accounted for a greater Psalme, in some for a lesser; as I in going over the world haue found.

## Of the true manner of Singing Psalmes.

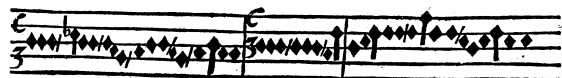
The authoritie both of *Cælius Rhodiginus*, and of al the Diuines doth testify, That the Prophet had a great mysterie in the Harmony of the Psalmes: wherefore I thought good to interlace some within this booke of the true manner of singing. Whence to sing psalmes, is to sing the praises of almighty God with a certaine ioy. In which matter there is such diuersitie, (the more is the grieffe) that euery one seems to haue a feuerall fashion of Singing. Neither doe they obserue the Statutes, and precepts of their forefathers, but euery one sings Psalmes, and other things euen as they list. Wherevpon there is such discention growne in the Church, such disorder, such confusion, that scarce two sing after one manner. This doth *Pontifex* in the 22. chapter of his Musicke, very much reprehend, and surely with good reason, saying: Seeing that one God is delighted with one baptisme, one faith, and the vnity of manners, who may think but that he is grieuouly offended with this multiplicity of Songs? Wherefore I had deliuered certaine Rules of the true order of singing, vnlesse I had found them both copiously and learnedly written by maister *Michael Galluculo de Muris*, a most learned man. Wherefore I send all that are desirous to be instructed in this point to him, onely meddling with those things which belong to the tuning of psalmes.

## Rules for the tuning of Psalmes.

First, All the greater Psalmes are to be tuned with a rising, the lesser without a rising.

2 The indeclinable words, the Hebrew, and Barbarous, are to be pronounced in the middle accent high.

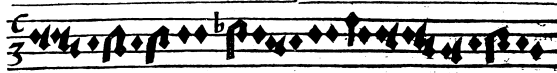
3 The tuning of the lesser Psalmes of the first Tone is thus out of *alamire*, and out of *Ffaut*, the tuning of the greater thus:



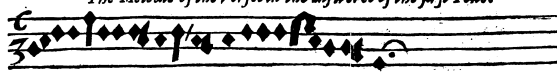
Laudate pueri do laudate nomen domini: memento do, Da, Magnificat anima mea dominum.

The melodie of verses in Responsories, is framed by later Musicians at their pleasure: but of entrances the manner is as yet inuolably kept, according to the decrees of the Ancients, in this manner.

The



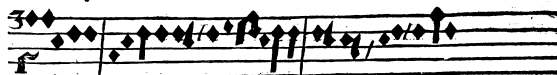
The Melodie of the Verses in the answers of the first Tone.



The Melodie in the beginnings of the Verses of the first Tone.

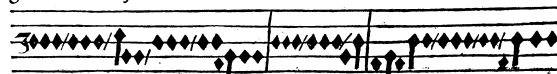
## Of the second Tone.

The second Tone, (as *Saint Bernard* saith) is a Rule determining the *Plagal* of the first fashion. Or it is a plagall Progression of the first. Now a plagall Progression is a descending beyond the *Final* to a *Fift*, or at least a fourth. His beginnings (according to *Guido*) are *A.C.D.F.&G.* & doth rightly possesse the extreames of the eight *Authenticke*, because the fouldier by law of Armes, doth dwell in the Tents of his captaine. The manner of the second Tone, is thus:

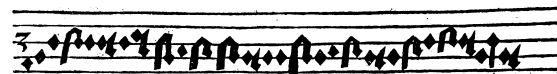


Cap. secūdi tēti. Miserator do mi nus. Hunc mundū spernes.

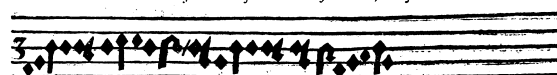
The tuning of the smaller Psalmes is thus out of *Ffaut*; the tuning of the greater out of *Cfaut*, thus:



Laudate pueri do. laudate nomē do. Memento do da. Magnificat anima mea dominum.



The Melodie of the Verses in the answers of the second Tone.



The Melodie in the beginnings of the Verses of the second Tone.

## Of the third Tone.

The third tone, is a Rule determining the *Authenticall* of the second manner. Or it is the *authenticall* progression of the second, hauing the final place regular

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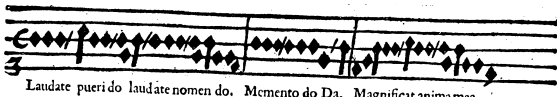


regular in *Elami*: His beginnings (according to *Guido*) are *E.F.G.&c.* The chiefe forme whereof, is this:

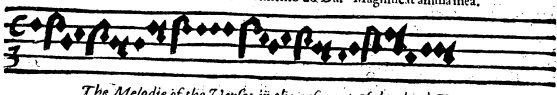


Capitale tertij. O glorioſum. Fauus diſtillans.

The tuning of the leſſer Pſalmes out of *Cſolfaut*, and of the greater out of *Gſolreut*, is this:



Laudate pueri do laudate nomen do. Memento do Da. Magnificat anima mea.



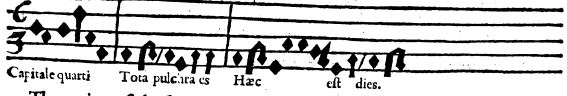
The Melodie of the Verſes in the anſweres of the third Tone.



The Melodie in the beginnings of the Verſes of the third Tone.

Of the Fourth Tone.

The Fourth Tone (as witneſſeth *Bernard*) is a Rule determining the *plagall* of the ſecond manner. Or it is a Progreſſion of the ſecond *plagall*, holding the ſame end that his *Authenticke* doth. It hath fixe beginnings, *C.D.E.F.G.* and *a*, whoſe principall tenour is this, as it followeth:

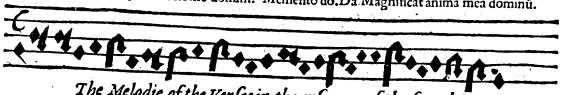


Capitale quarti. Tota pulchra eſt Haec eſt dies.

The tuning of the ſmaller Pſalmes out of *alamire*, and the greater out of *Elami*, is thus:



Laudate pueri domini, laudate nome domini. Memento do, Da Magnificat anima mea domini.



The Melodie of the Verſes in the anſweres of the fourth Tone.

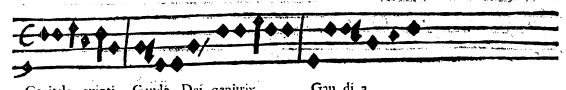
The



The Melodie in the Divine Offices of the Verſes of the Fourth Tone.

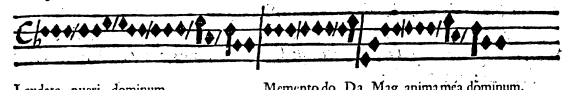
Of the fifth Tone.

The fifth Tone is a Rule, determining the *Authenticke* of the third manner, or it is an *Authenticall* Progreſſion of the third. Whoſe regular end is in *Fſaut*; and irregular end in *Cſolfaut*. The beginnings of it (as *Franchinus* witneſſeth) are *Fouré, F.G.a,* and *c.* whoſe chiefe forme is this:

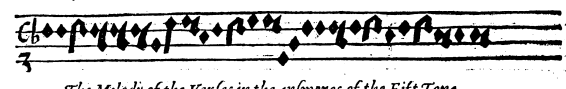


Caſtite quinti. Gaude Dei genitrix. Gau di a.

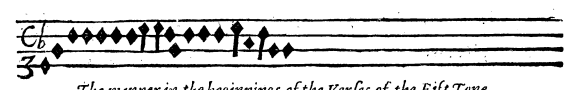
The tuning of the ſmaller Pſalmes out of *Cſolfaut*, and of the greater out of *Fſaut*, is in this fort.



Laudate pueri dominum. Memento do. Da. Mag. anima mea dominum.



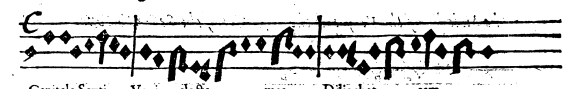
The Melodie of the Verſes in the anſweres of the Fifth Tone.



The manner in the beginnings of the Verſes of the Fifth Tone.

Of the Sixth Tone.

The Sixth Tone is a Rule, determining a *plagall* of the third fort. Or it is the *plagall* Progreſſion of the third, participating juſtly with his *Authenticall* in the final Notes. To whom there befall foure beginnings, viz. *C.D.F.* and *a*, ſaith *Franchinus* in the 13. chapter of his *Practick*; and *Guido* in his doctrinall Dialogue. The chiefe forme of it is this:

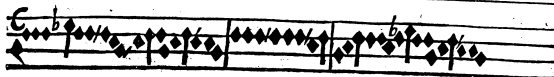


Capitale Sexti. Veni aſſeſſa me. Diligebat eum

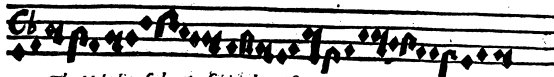
The tuning of the leſſer Pſalmes out of *alamire*, and greater out of *Fſaut*, is this:

L

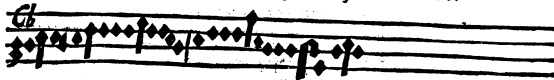
Laudate



Laudate pueri dom. laudate nomen do. Me. dom. Da. Magnificat anima mea dom.



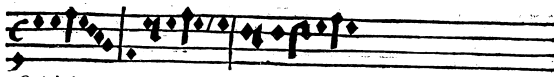
The Melodie of the Verses in the answers of the Sixth Tone.



The Melodie in the beginnings of the Verses of the Sixth Tone.

Of the Seventh Tone.

The Seventh Tone is a Rule determining the *Authenticke* of the fourth fort. Or it is the *authentickall* Progression of the Fourth. It hath his end in *G solreus* regular only. To this belongs five beginnings, viz. *G. a. l. x. & d.* The chiefe forme of it, is this:

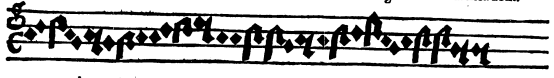


Capitale septimi. Exortum est. Clamauerunt.

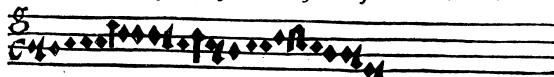
The tuning of the lesser Psalms out of *Diasolre*, and of the greater out of *bfa l mi*, is thus:



Laudate pueri dom. laudate nomen dom. Memento do. Da. Magnificat anima mea dom.



The Melodie of the Verses in the answers of the Seventh Tone.

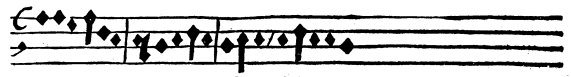


The Melodie in the beginnings of the Verses of the Seventh Tone.

of

Of the Eight Tone.

The Eight Tone is a Rule determining the *plagall* of the fourth fort. Or it is the *plagall* Progression of the fourth, possessing the same end that his *Authenticke* doth. The beginnings of it are *D. F. G. a.* and *e.* The chiefe forme of it, is this following:

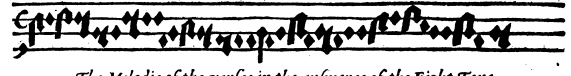


Capitale octauu. Dum ortus. Iusti confitebuntur.

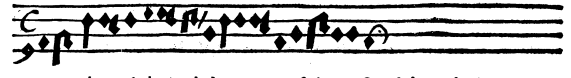
The tuning of the lesser Psalms out of *C solfant*, and of the greater out of *G solreus*, is thus:



Laudate pueri dominu, laudate nome do. Memento do. Da. Magnificat anima mea dom.



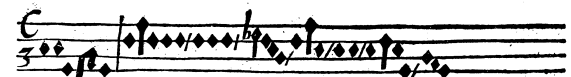
The Melodie of the verses in the answers of the Eight Tone.



The Melodie in the beginnings of the verses of the Eight Tone.

Of the strange Tone.

There is another *Tone*, which many call the *Peregrine*, or *strange Tone*, not that it is of strange Notes, but that it is very seldome vied in our Harmony. For his Tenor is nothing to any but to one *Antiphone*, *Nos qui viuimus*, &c. and to two Psalms, *In exitu* &c. and *Benedicite*. His end is in the finall Note of the Seventh *Tone*, as *Franchinus* demonstrates it. The Tenour of it followeth:



Peregrinus tonus. In exitu Israel de Aegyptus Jacob de pop. barbare.

*That diuers men are delighted with diuers Moodes.*

**V**ery mans palate is not delighted with the same meate (as *Pon.* writes in the 16. ch. of his *Musick*.) but some delight in sharp, some in sweet meates: neither are all mens eares delighted with the same sounds: for some are delighted with the crabbed & courtly wandering of the first *Tone*. Others do affect the hoarse grauitie of the second: others take pleasure in the feure, & as it were disdainful stalling of the third: others are drawn with the flaring sound of the fourth: others are moued with the modest wantonnes of the fifth: others are led with the lamenting voyce of the sixth: others do willingly heare the warlike leaping of the seuenth: others do loue the decent, & as it were, matronall carriage of the eight. Neither is it maruill (saith *Guido* in the 13. cha. of his *Mic.*) if the hearing be delighted with the variety of sounds, seeing that the sight, is pleased with the variety of colours, the smelling power, with the variety of odours, & the taste, with diuersity of meates. Wherefore let a Musitian diligently obserue that he dispose his song in that *Tone*, wherein he knows his auditors are most delighted. As if he will compose a song at the request of yong men, let it be youthfull and frolickes: if at the request of old men, let it be testy, and full of seuerenes. For as a writer of *Comedies*, if he giue the part of a yong man vnto an old man, or the part of of a wanton fellow to a couetous person, is laughed to scorne: so is a singer if he bring in a dauncing merry moode, when occasion requires sadnes, or a sad one, when it requires mirth. Now by what means that may be performed, the property of the *Moores* declareth. Because (as *Cassiodorus* writes in an Epistle to *Beatus*, & *Caesius* repeats it in *antiq. lect. lib. 5. cap. 22.*) The *Dorian* Moode is the bestower of wisdom, and causer of chastity. The *Phrygian* causeth wars, and enflameth fury. The *Eolian* doth appease the tempests of the minde, and when it hath appeased them, lulles them asleepe. The *Lydian* doth sharpen the wit of the dull, & doth make them that are burdened with earthly desires, to desire heauely things, an excellent worker of good things. Yet doth *Plato* lib. 3. de *Rep.* much reprehend the *Lydian*, both because it is mournfull, and also because it is womanish. But the alloweth of the *Dorian*, both because it is manly, & also doth delight valiant men, & is a discoverer of warlike matters. But our men of a more refined time do vse sometime the *Dorians*; sometime the *Phrygian*; sometime the *Lydians*; sometime other *Moores*. because they iudge, that according to diuers occasions they are to choose diuers *Moores*. And that not without cause: for euery habit of the mind is gouerned by songs, (as *Macrobius* writeth) for songs make men sleepe, and wakefull, carefull, & merrie, angry, & mercifull, songs do heale diseases, & produce diuers wonderful effects (as saith *Franc. Petrar.*) mouing some to vain mirth, some to a deuout & holy ioy, yea oftentimes to godly teares. Of al which I had rather be silent, than to determine any thing rashly: least I do burthen the wits of children with vnprofitable & vnecessary precepts. Because who so in expounding any thing doth poure on more than is needfull, increaseth the darknesse, and maketh not the mist thinner, as *Macrobius* saith in the second booke vpon the dreame of *Scipio*. Therefore let learners study those few precepts, because they are necessary for the vnderstanding of that which follows.

*Here endeib the first Booke.*

TO THE WORTHY HIS  
kinde friend *George Brachius*, a most skilfull Musitian, and chiefe Doctor of the Duke of *Wittenberg* his Chappell:  
*Andreas Ornithoparchus* of *Meyning*, witheth health.



When I had thoroughly ruminated of that saying of *Plato*, That we were not made for our selues, but to doe good to our Countrey, and friends, I was euen out of heart) my most respected friend) euen as if my powers had fayled me, and as one stroken with amazement. And as that first Monarch of the *Romane* Empire, when he first saw *Alexanders* statue at *Gades*, lamented for that he himselfe had done nothing worthy the remembrance: euen so I because I haue done no such thing, did euen lament; considering that beauty, pleasures, age, health, and delicacies doe fade away, Sed famam extenderet factis, hoc virtutis opus. Wherefore after many hartie sighes, taking heart againe (though I were tossed with many fouds of Cares, many gusts of aduersities, and many stormes of diuers perturbations) yet began I to thinke what I should leaue to posteritie for witness that I had liued. Now my mind being turned hether and thirther, in the end I chose the learning of *Harmony*; both because it is fit for morall education, and also because it is the seruant of Gods praise. For amongst all *Scholler-like* Arts, (which they commonly call *Liberall*) none is more morall, more pleasant, more diuine, than *Musicke*. Whereof although there be many Professors, yet be there very few writers (I know not whether it grow out of hatred to the Art, or their owne slothfulnesse) that haue deliuered the Art in a good forme. Hence is it that excepting those which are, or haue been in the Chappels of Princes, there are none, or very very few true Musicians. Whereupon the Art it self doth grow into contempt, being hidden like a Candle vnder a bushel, the praising of the almighty Creator of all things decreaseth, and the number of those which seeke the overthrow of this Art, doth dayly increase throughout all *Germany*. By this occasion stirred up, & further relying vpon your kindnes, most worthy Sir, (a great testimony wher of you gaue me, when I came frō the *Vniuersity* of *Tubing*, & turned in at your pleasa (indeed most pleasant house) which you haue of your Princes gift) I turned my pen to the writing of *Mensural* *Musick*, hauing before writtē of *Plain* Song. And what flowers soener other mens volumes had in them, like a Bee I sucked them out, and made this second Booke the hie to lay them vpon. Now as I haue dedicated it in your name, so doe I subiect it to your censure, that you may both mend those faults you find in it, and detect it from the barking of those who doe commonly defame all good men. For hauing a fit iudge of these things which I write, I doe fitly submit my selfe to his censure; euen his whom already both my owne experience hath found, and all *Sueuia* doth acknowledge, and all high *Germanie* doth honour for a godly, upright, and learned man. Farewell, (most learned friend) and defend thy *Andreas* from the tooth of *Enuie*.

M

THE



## THE SECOND BOOKE of Ornitobarchus his Musicke: wherein are contained the Rudiments of Mensurall Song.

### THE FIRST CHAPTER.

#### Of the Profit and Praise of this Art.



**B**oetius that Romane, (whose wit in Musicke no man euer mended; nay, neuer attained to, in the first Chapter of his Musicke) writes, That there is such efficacy in Harmonicall Consents, as a man though he would, cannot want them. For Musicke driueth away those cares which driue away sleepe, stilleth crying children, mitigateth the paine of those which labour, refresheth wearied bodies, reformeth appassionate minds. And euery liuing soule is so overcome with Musickall sounds; that not onely they which are of the gallanter sort (as saith *Marcobius*) but euen all barbarous Nations doe vse Songs, either such as stirre them vp to an ardent embracing of vertue; or doe melt them in vnworthy pleasures: and so are they possessed with the sweetnesse of Harmony, that by Musicke the *Alarum* to warre is giuen, by Musicke the *Retraite* is sounded, as if the Note did both stirre vp, and after allay that vertue of fortitude. Now of the two, that Musicke which we call Mensurall, doth specially performe these effects. For this (as *Isidorus* saith) stirreth vp not onely men, but also beasts, serpents, birds, and Dolphins with the sweetnesse of the harmony. By this did *Arion* preferue himselfe in the middle of the sea; by this did *Amphion* the *Dircean* gather together stones for building the *Theban* walles. By this did *Timotheus* the *Phrygian* so enflame *Alexander Magnus*, the Conquerour of the whole world, that he rise from the table where he sat, and called for his armes; and afterwards changing his *Moode* on the Instrument, did cause him to put off his armour, and sit downe againe to banquet. By this did *Dauid* the princely Singer, helpe *Saul* the King of *Israel*, when he was vexed with an vncleane Spirit; by this, not onely the great God, the maker of all things, but also the furies of the *Stygian* God are delighted, appeased, and mitigated. For this is the Lady and Mistresse of all other Arts; which can delight both those that be in *Plutoes* iurisdiction, and those that abode in *Neptunes* fields; and those that liue in *Iupiters* eternally lightsome Mansions. This Art onely, leauing the earth, flyeth vp before  
the

the tribunall seat of the highest Iudge; where together with the Instruments of the Saints it foundeth, where the Angels and Archangels doe incessantly sing Hymnes to God, where the Cherubins, and Seraphins, cry with a continuall voyce, *Holy, holy, holy*. Besides, no Art without Musicke can be perfect: wherefore *Pythagoras* appointed his Schollers they should both when they went to rest, and when they awaked vse Melodies. Besides, Musicke doth gouerne and sharpen the manners and fashions of men. For euen *Nero* whilst he gaue himselfe to Musicke, was most gentle, as *Seneca* witnesseth: but when hee leauing of Musicke, and set his minde on the Diabollicall Art of Nicromancie, then first began that fierce crueltie of his; then was he changed from a Lambe to a Wolfe, and out of a most milde prince transformed into a most sauage beast. But least I digresse too farre, and least we proceede from vnknowne beginnings, I will briefly set downe what this Musicke is. Therefore *Mensurall Musicke* is a knowledge of making Songs by figures, which are in forme differing, and hauing the quantity of *Moode, time,* and *Prolation*: Or it is an Art, whose Harmony is effected by the variety of figures and voyces.

### THE SECOND CHAPTER.

#### Of the Figures.



Herefore a *Figure* is a certaine signe which represents a voyce, and silence. A *Voyce*, (I say) because of the kindes of *Notes* which are used: *Silence*, because of the *Rests* which are of equall value with the *Notes*, and are measured with *Artificiall Silence*.

#### Of the number of the Figures.

The Ancients obserued onely siue *Figures*, as principall *Figures*, and such as receiue the quantitie of the three Degrees of Musicke: Out of which after ages haue drawne out others for quicknesse sake, according to that saying of *Ouid*:

*Ex alijs alias reparat natura figuras.*

The bodies of the *Figures* are of the forme following.

A *Large* is a figure, whose length is thrise as much as his breadth, hauing on the part toward your right hand a small tayle, bending vpward, or downward.

A *Long* is a Figure, whose length is twife as much as his breadth, hauing such a tayle as the *Large* hath.

A *Breefe* is a Figure, which hath a body foure-square, and wants a tayle.

A *Sembreefe* is a Figure, which is round in forme of an egge, or (as *Francinus* sayeth) *Triangular*.

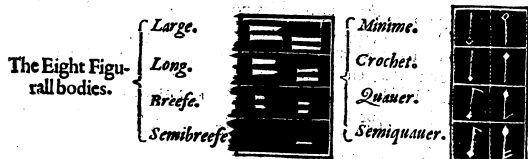
A *Minime* is a Figure like a *Sembreefe*, hauing a tayle, ascending or descending.

A *Crochet*, is a Figure like a *Minime* in colour varying.

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A *Quaver* is a figure like a *Crochet*, having a dash to the right hand-ward.  
 A *Semiquaver* is a figure like a *Quaver* which hath two dashes, and thereby is distinguished from it, as thus:



There is a certaine Figure, in shape like a *Minime*, but ioyned with the number of Three, which is called *Sesquialterata*, because three are sung for two.

Besides, a Figure which hath two tayles, is as if it had none, because one doth hinder another.

THE THIRD CHAPTER.

Of Ligatures.

Herefore a *Ligature* (as *Gaff.* writes in the fifth chap. of his second Booke) is the conioyning of simple Figures by fit strokes. Or (according to the strokes vpward or downward) it is the dependence of the principall figures in straightnesse, or crookednesse.

Generall Rules for the Ligatures.

1. First, There are foure ligable Notes, that is a *Large*, a *Long*, a *Breve*, and a *Semibreve*.
2. Euery ligable Note, except a *Large*, may be figured with a two-fold body, a square body, and a crooked.
3. Euery ligable Note is to be iudged according to the ascension and descension, either of it selfe, or of the Note following.
4. Euery ligable Note is either beginning, middle, or finall.
5. The Accidents of simple Notes, say for example, *alteration*, *imperfectiō*, and the like (as *Franchinus* witnesseth) are also the Accidents of the bounden Notes.

Rules for the beginning Notes.

1. First, Euery Beginning (whether straight, or crooked) wanting a tayle, when the second Note descends, is a *Long*.
2. Euery Beginning Note without a tayle, if the second Note ascend, is a *Breve*.
3. Euery Beginning Note having a tayle downe-ward on the left side of it, is a *Breve*.
4. Euery

Cap. 4. Of Moode, Time, and Prolation.

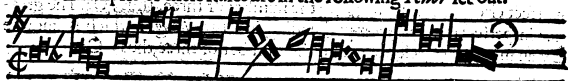
4. Euery Initial, howsoever fashioned, having a tayle on the left side vpward, is a *Semibreve*, together with the Note next following; so that you need not care whether it ascend, or descend.

Rules for the middle Ligatures.

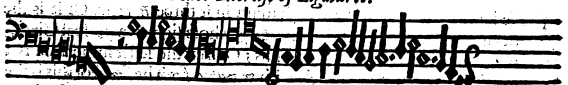
1. First, Euery Note between the first and the last, is called middle.
2. Euery middle Note howsoever shaped, or placed, is a *Breve*.
3. A *Long* may begin and end a *Ligature*, but can neuer be in the middle of it.
4. A *Breve* may be in the beginning, middle, and end of a *Ligature* very fitly.
5. A *Semibreve* may be in the beginning, middle, and end of a *Ligature*: so that it haue a tayle in the left part vpward.

Rules for the finall Ligatures.

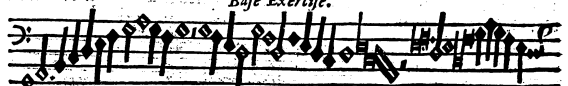
1. First, Euery last Note that is straight, and descends, is a *Long*.
  2. Euery Finall Note that is straight, and ascending, is a *Breve*.
  3. Euery crooked Finall whether it ascend or descend, is a *Breve*.
  4. A *Large* wheresoever it is set, is alwaies a *Large*.
- The Examples of these Rules are in the following *Tenor* set out.



Tenor Exercise of Ligatures.



Bass Exercise.



Of Ligatures.



THE FOURTH CHAPTER.

Of Moode, Time, and Prolation.

The degrees of Musick, by which we know the value of the principal figures, are three: to wit, *Moode*, *Time*, and *Prolation*. Neither doth any of them deale vpon all Notes, but each onely with certaine Notes,

Notes that belong to each. As Moode dealeth with *Larg*s, and *Long*s; Time, with *Breves*; Prolation, with *Semibreves*.

A Moode (as *Franchinus* saith) in the second Booke, cap. 7. of his *Pract.* is the measure of *Larg*s in *Larg*s, or of *Breves* in *Long*s. Or it is the beginning of the quantitie of *Larg*s and *Long*s, measuring them either by the number of two or the number of three. For every Figure is measured by a double value.

To wit, by the number of  $\left. \begin{matrix} \text{Two} \\ \text{Three} \end{matrix} \right\}$  and so is called  $\left. \begin{matrix} \text{Perfect} \\ \text{Imperfect} \end{matrix} \right\}$  because we make 2 perfect, and time the imperfect by 2.

Of the Division of Moode.

Moode (as it is here taken) is two-fold; to wit, The greater, which is in the *Larg*s and *Long*s, and the lesser, which is in the *Long*s and *Breves*. And each of these is divided into the perfect and imperfect.

Of the greater Moode.

The greater perfect Moode is, when a *Larg* contains in it three *Long*s; or it is the measuring of three *Long*s in one *Larg*. The signe hereof is a perfect circle accompanied with the number of three, thus; O<sub>3</sub>. The greater imperfect is a *Larg*, comprehending in it two *Long*s; which is knowne by an imperfect circle, ioyned to the number of three, thus; C<sub>3</sub>.

Of the lesser Moode.

The lesser perfect Moode is a *Long* hauing in it three *Breves*. Or it is the measuring of three *Breves* in one *Long*, whose signe is a perfect Circle, accompanied with the number of 2, thus; O<sub>2</sub>. But the lesser imperfect, is a *Long* which is to be measured onely with two *Breves*. The signe of this is the absence of the number of 2. Or a *Semicircle* ioyned to a number of 2, thus; C<sub>2</sub>. O. C. as followeth:



Of Time.

Time is a *Breve* which contains in it two or three *Semibreves*. Or it is the measuring of two or three *Semibreves* in one *Breve*. And it is two-fold, to wit, perfect: and this is a *Breve* measured with three *Semibreves*. Whose signe is the number of three ioyned with a Circle or a *Semicircle*, or a perfect Circle set without a number, thus; O<sub>3</sub>. C<sub>3</sub>. O. The imperfect is, wherein a *Breve* is measured onely by two *Semibreves*. Which is knowne by the number of two ioyned with a perfect Circle, or a *Semicircle*, or a *Semicircle* without a number, thus; O<sub>2</sub>. C<sub>2</sub>.

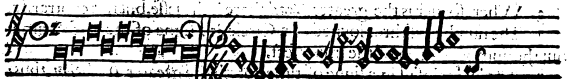
Of Prolation.

Wherefore Prolation is the essentiall quantitie of *Semibreves*: or it is the setting of two or three *Minims* against one *Semibreve*. And it is twofold, to wit the greater, (which is a *Semibreve* measured by three *Minims*, or the comprehending of three *Minims* in one *Semibreve*, whose signe is a point inclosed in a signe thus, ⊙). The lesser Prolation is a *Semibreve* measured with two *Minims* onely, whose signe is the absence of a pricke. For *Franchinus* saith, They carry with them the imperfecting of the figure, when the signes are wanting, thus:

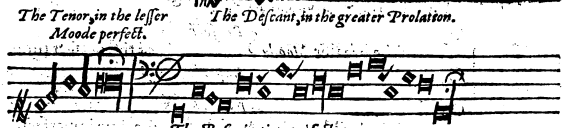


Time perfect. Imperf. time. Greater Prol. Lesse Prolation.

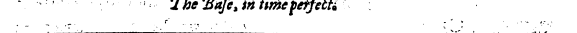
There was onewell seen in this Art, that made this vnderwritten Example of these three degrees, reasonable learnedly and compendiously for the helpe of yong beginners: which (by his fauour) wee will not thinke vnworthy to set downe here.



The Tenor, in the lesser Moode perfect.



The Descant, in the greater Prolation.



The Base, in time perfect.

THE FIFTH CHAPTER.

Of the Signes.

Hough there be such dissention betwixt Musicians about the Signes, such confusion of rules and examples, that euen to a perfect Musitian they seeme to breed doubts: so that *Plutarch* (a man furnished with all learning) saith in that Booke, which hee wrote of Musicke: In our time, the forme of difference hath so much increased, and so farre varied from the Custome of our Ancestors, that there is no mention, no precept, no certaintie of Art left. And also, though wee be not to make a definitiue sentence in doubtful matters, but rather to hold question: yet that yong beginners, which are desirous to learne this Art, may not be either discouraged from proceeding, or misled, leauing those things

which more vsuall, wee will briefly shew those things which are in vse amongst those Musicians, who now are in credite: by seeking out that doubt of the circle and number, which was among the *Theoricks*. Therefore a signe is a certaine figure set before a Song, which sheweth the *Mood*, *Time*, and *Prolation*.

*Of the Divisions of Signes.*

**O**F Signes some be principall, and some lesse principall: The principall are those, which are fit for the vnderstanding of *Mood*, *Time*, and *Prolation*. And they are two-fold, so wit *Extrinsicall*, and *Intrinsicall*: *Extrinsicall* are those called, which doe outwardly represent themselves, and shew the degrees of Musicke, as *Number*, a *Circle*, and a *Point*.

*Rules for the Extrinsicall Signes.*

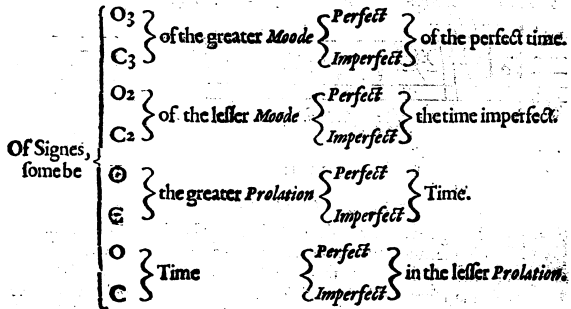
**F**irst, A Circle set alone by it selfe sheweth time: if it be perfect it sheweth perfect time, if imperfect imperfect time. When it is ioyned to a number, it signifies the *Mood*.

2 A Circle accompanied with the number of 3, doth represent the greater *Mood*, but ioyned with a number of 2, the lesler.

3 Wherefoeuer is the greater *Mood*, there is the lesse, but not contrarily.

4 The number of three ioyned to a Circle, is a signe of the perfect time, but the number of two, of the imperfect.

5 A point included in a signe of time noteth the greater *Prolation*, thus



But when out of the mingling of three principall Signes, to wit; of the *number*, *circle*, and *point*, there be diuers signes made, that you may the easilier haue the knowledge of them, and euery figure may haue his value, I thought good in this forme following to set downe a Table, by which you might at first sight iudge of the value of any figure, though placed in any signe.

A

A Resolutorie Table, shewing the value of the Signes, by the beholding of euery figure.

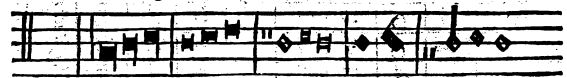
*Of the Intrinsicall Signes.*

**T**he *Intrinsicall* signes are those, by which the perfection of Musicall degrees in the figures is shewed, without the adioyning of any of the *Extrinsicall* Signes. Of these there are three, to wit;

1 The inuention of a rest of three times. For when in a Song, there is found a Rest which toucheth three spaces, it signifies the lesse perfect *Mood*. If it touch two, it sheweth the greater perfect. For saith *Franchinus*; It is not vnfit, that two Rests of three Times be adioyned to the greater *Mood*, if one be adioyned to the lesler.

2 The blacking of the Notes. For as oft as you find three *Longs* coloured, the lesler perfect *Mood* is signified. When three *Breeses*, the perfect time. When three coloured *Sembreeses*, the greater *Prolation*.

3 The doubling of certaine Rests. For as oft as two *Sembreeses* Rests are placed with a *Sembreeses*, the perfect Time is signified. So by two *Minims* with a *Minime* Note, the greater *Prolation*, thus;



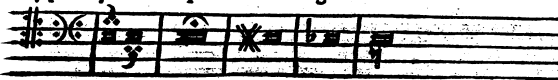
The greater *Mood*. The lesler *Mood*. Time perfect. The greater *Prolation*.

⊙

9f

Of the lesse principall Signes.

The Signes lesse principall are those, which are not necessary for the knowledge of Moode, Time, and Prolation. And these are diuers, as you may plainly see in the quadrate following.



Repetition. Conueni- Concordanca Aspiration. b Moll. Dealbation. etice. Cardinalis.

THE SIXTH CHAPTER. Of Tact.

Herefore Tact is a successeive motion in singing, directing the equalitie of the measure: Or it is a certaine motion, made by the hand of the chiefe finger, according to the nature of the marks, which direct a Song according to Measure.

Of the Division of Tact.

Tact is three-fold, the greater, the lesse, and the proportionate. The greater is a Measure made by a slow, and as it were reciprocal motion: The writers call this Tact the whole, or totall Tact. And, because it is the true Tact of all Songs, it comprehends in his motion a Semibreffe not diminished: or a Breffe diminished in a duple.

The lesse Tact, is the halfe of the greater, which they call a Semitact. Because it measures by it motion a Semibreffe, diminished in a duple: this is allowed of onely by the vnlearned.

The Proportionate is that, whereby three Semibreffes are vttered against one, (as in a Triple) or against two, as in a Sesquialtera. Of this we shall speake more at large in the Chapter of proportions.

A Rule for Tact.

A Semibreffe in all Signes (excepting the Signes of Diminution, augmentation, and proportions) is measured by a whole Tact, as in the example following appeareth:

03	21	9	3	1				
03	21	9	3	1	2			
C3	12	6	3	1	2			
03	12	6	3	1			to one stroke.	
03	12	6	3	1			to one stroke.	
C	8	4	2	1			to one stroke.	
O	12	6	3	1	2			
C	8	4	2	1	2			

The Table of Tact retained.

THE SEVENTH CHAPTER.

Of Augmentation.

Because in the Chapter before going, we haue made mention of Augmentation and Diminution, therefore least we proceed from vnknowne things, we will shew what each is.

Therefore Augmentation is the making of more Notes in a Song: or it is the excrement of some Note. For in it is put a Minime for a Semibreffe; a Semibreffe for a Breffe; a Breffe for a Long.

By what Signes you shall know Augmentation.

OF Augmentation there be 3. Signes. The first is, the fewnes of the Notes in one part of the Song.

The second is, the adioyning of the Canon, by saying, Let a Breffe be a Large, let a Semibreffe be a Long, let a Minime be a Breffe. Or let it increafe in Duplo, Triplo, uel hexaplo, &c.

The third is, a point in the Signe of time, found onely about one part of the Song: One I say, for if it be found about all, it is not a signe of Augmentation, but of the greater Prolation.

Rules of the Augmentation.

First, Augmentation is the contradiction of Diminution.

2 In Augmentation the Minime figure is measured with an whole Tact.

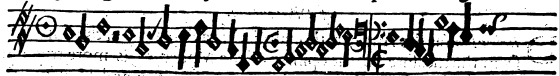
3 Betwixt Prolation and Augmentation, there is this difference, Augmentation sounds one Minime to 2 Tacts; Prolation sounds three, that is a perfect semibreffe: which then is measured with a proportionate Tact.

4 The Rests are diminished and augmented, as well as the Notes.

5 Augmentation must seldome be, but in the Tenor.

6 A Large is not augmented, because it hath none greater than it selfe, whose value it may assume. Therefore they are in an errour, which say there are 81. Tacts in a Large which is set vnder such a signe 03: because a Large neither growes to about 27. Tacts, nor admitteth any thing greater than it selfe, because it is the greatest, than which there is nothing greater. Besides as in nature, so in Art it is in vaine to place a nothing: therefore should a Large be in vaine augmented, because no Song was euer found of so long time, that 81. Tacts might be Sung in an Vnison.

7 Augmentation comprehends vnder it selfe all the kinds of Notes excepting a Large, for which point marke the example following:



Augmentation.

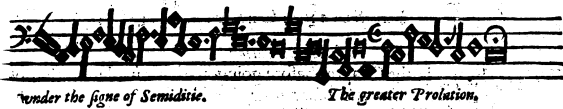
The greater Prolation.

The Bariton or Base.

0 2

under

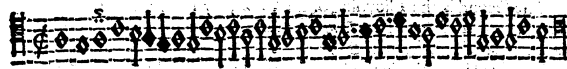




What a Canon is.

**B**EING we haue made mention of a Canon, least I hold the learner in a mammering, I will shew what a Canon is.

A Canon therefore is an imaginarie rule, drawing that part of the Song which is not set downe out of that part, which is set downe. Or it is a Rule, which doth wittily discover the secrets of a Song. Now we vse Canons, either to shew Art, or to make shorter worke, or to try others cunning, thus;



#### THE EIGHT CHAPTER.

Of Diminution.

**D**iminution, which is more truly called *syncopation*, is the varying of Notes of the first quantity, as writeth *Franc. li. 2. Pr. 14.* Or it is a certain cutting off of the measure. For as in Grammer we say *saecula for saecula*, so in Musicke we do curtail the naturall and essentiall measure of the Notes by this *syncopation*. Therefore generally it shall be called *syncopation*, nor *Diminution*, because it is a kind of *syncopation*.

Of the kindes of syncopations.

**O**F this there be two kindes; *Semiditie*, and *Diminution*. *Semiditie* is the middle of the chiefe measure of Notes, which can be placed onely in an imperfect time, which hath these Signes, *O. C. G. E. G.*

For in all these, the halfe of the measure is put off by the dash properly, and by the number, for so much as it hath of Duple proportion. Therefore *Erasmus Lapidus* doth well in placing one number vnder another in all these signes, thus; *O. C. G.*

For proportion is the relation of two quantities, not of one, as elsewhere we will more largely shew.

Of Diminution.

**D**iminution (as the Ancients thought) is the taking away of the third part from the measure. But the opinion of the Modernes, is more true and laudable, which make no difference betwixt *Diminution* and *Semiditie*, as *Ivan Timoforis*, of all that euer excelled in Musicke the most excellent writer,

writer, and *Franchinus Gafforus lib. 2. cap. 14.* haue positiuely set downe.

Therefore *Diminution* is the cutting off of the halfe part in the measure, nothing differing from *Semiditie*, but that it is found in perfect Signes, and in figures which are to be measured by the number of 3. Wherefore I cannot but scorne certaine Componists (for so they will be called) though indeed they be the Monsters of Musicke) who though they know not so much as the first Elements of the Art, yet proclaime themselues, The *Musicians* or *Musicians*, being ignorant in all things, yet bragging of all things, and doe (by their foolish toys which contrarie to the maiestie of the Art, they haue gotten an habite of, rather by vse, than wit) disgrace, corrupt, and debase this Art, which was in many ages before honoured, and vied by many most learned, (and to vse *Quintilians* words) most wise men: vsing any Signes at their pleasure, neither reckoning of value, nor measure, seeking rather to please the eares of the foolish with the sweetnesse of the Ditty, than to satisfie the iudgement of the learned with the maiestie of the Art. Such a one know I, that is now hired to be Organist in the Castle at *Prage*, who though he know not (that I may conceale his greater faults) how to distinguish a perfect time from an imperfect, yet giues out publicly, that he is writing the very depth of Musicke: and is not ashamed to say, that *Franchinus* (a most famous writer, one whom he neuer so much as tasted of) is not worth the reading, but fit to be scoffed at, & scorned by him. Foolish bragging, ridiculous rashnes, grosse madnes, which therefore only doth snarle at the learned, because it knows not the means how to emulate it. I pray God, the Wolfe may fall into the Toiles, and hereafter commit no more such outrages; nor like the Crow brag of borrowed feathers. For he must needs be counted a Dotard, that prescribes that to others, the Elements whereof himselfe neuer yet saw. As *Phormio* the Greeke Orator (in *Tullies* second Booke de *Orat.*) who hauing before *Antiochus* the King of *Asia*, (in the presence of *Hamball*) made a long Oration of the dutie of a Generall, when as hee himselfe had neuer seene Campe, nor armes, and had made all the rest to admire him, in the end *Hamball* being asked, what his iudgement was of this Philosopher, his answer was, That hee had seene many doting old men, but neuer any man that doted more, than *Phormio*. Now come I to the matter, and leaue these vnlearned ridiculous *Phormios*, many whereof (the more is the shame) haue violently inuaded the art of *Musick*, as those which are not compounders of Harmonies, but rather corruptors, children of the furies, rather than of the Muses, not worthy of the least grace I may doe them. For their Songs are ridiculous, not grounded on the Principles of the Art, though perhaps true inough. For the Artift doth not grace the Art, but the Art graceth the Artift. Therefore a Componist doth not grace Musicke, but contrarily: for there be that can make true Songs not by Art, but by Custome, as hauing happily liued amongst fingers all their life-time: yet do they not vnderstand what they haue made, knowing that (such a thing is, but not what it is. To whom the word our Sauiour vied on the Crosse, may be well vied; *Father pardon them, they know not what they*

they doe. Wherefore allow of no Componists, but those, who are by Art worthy to be allowed of: now such are *Joan. Okeken, Joan: Tinctoris, Loyset, Verbonet, Alex: Agricola, Jacobus Obrecht, Josquin, Petrus de Larue, Hier: Isack, Hen: Finck, Ant: Brummel, Mat: Pipilare, Geor: Brack, Erasmus Lapidia, Caspar Czeys, Conradus Reyn,* and the like: whose Compositions one may see doe flow from the very fountaine of Art. But least by laughing at these fellows we grow angry, and by being angry grow to hate them, let vs euen let them alone, and returne to *Diminution*.

Whereof we will resolve with *Franchinus* and *Tinctor*, that it taketh not away a third part, as the Ancients thought, (for it is hard finding out that) but one part: for as this signe  $\text{C}$  is the Duple of this signe  $\text{C}$ , so is this  $\text{C}$  of this  $\text{O}$ . Wherefore euen approued Componists doe erre, because they mark not that there is a double Progression of measure in a perfect Circle diuided with a dash, besides the *Ternarie* number of the figures, because they are of a perfect time: singing one *Semibreue* to a *Tact*, when they should sing 2. For in that signe the Song is to be placed, that keeping the perfection of the *Ternarie*, it may receive the Closes, and end in a *Binarie* measure. For in this Signe  $\text{C}$  the Notes keepe the same value, which they haue in this  $\text{O}$ , but the measure onely, is to be measured by the *Binarie* number, thus:

A Table for the Tact of Diminution.

$\text{C}$	6	3	2	1	one stroke.				
$\text{C}$	6	3	2	1	one stroke.				
$\text{C}$	6	3	1	1	one stroke.				
$\text{C}$	4	2	1	1	to one stroke.				
$\text{C}$	4	2	1	1	to one stroke.				
$\text{C}$	4	2	1	1	to one stroke.				
$\text{C}$	4	2	1	1	to one stroke.				
$\text{C}$	4	2	1	1	to one stroke.				
$\text{C}$	4	2	1	1	to one stroke.				
$\text{C}$	4	2	1	1	to one stroke.				

By what signes Diminution is marked.

Now *Diminution* is marked by three wayes, to wit: By a *Canon*, by a *Number*, and by a *Dash*. By a *Canon*, saying; It decreaseth in *Duple*, *Triple*, and *Quadruple*, and such like.

By a *Number*, for every number adioyned to a Circle, or a Semicircle, besides that which essentially it betokens, doth also diminish according to the naming of his figure. As the number of 2, being placed with a whole Circle besides the time, which it betokens to be imperfect, doth also signifie a *duple Diminution*, the number of three a *Triple*, the number of foure a *Quadruple*, and so forth.

By

By a *Dash*, to wit, when by a *Dash*, the signe of Time is diuided, thus;  $\text{C}$ .

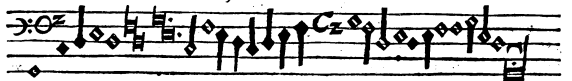
Rules of Syncopation.

First, *Syncopation* belongeth to the measure of Time, not to the figures themselves.

- 2 *Syncopation* doth respect both the Notes, and the Rests.
- 3 *Syncopation* doth not take away the value, but the measure of the Notes.
- 4 The number doth not diminish *Prolation*, because it cannot work vpon the pricke, whilst a Circle doth keepe it.
- 5 Betwixt *Diminution* and *Semiditie*, there is no difference of *Tact*, or *Measure*, but onely of nature.
- 6 *Diminution* is the contradiction of *Augmentation*.
- 7 It is not inconuenient, that to the same Signe there may belong a double *Diminution*, to wit; *virgular* and *numerall*, thus;  $\text{C}$ .
- 8 *Virgular Syncopation* is much vsed, *Numerall* seldome, *Canonicall* most seldome: the Example therefore following is of the first, and the second.



The Rule of Semiditie in Diminution.



Syncopation by number.

THE NINTH CHAPTER.

Of Rests.

**R**est (as *Tinctoris* writeth) is the Signe of Silence. Or (as *Cassanus* saith) it is a figure which sheweth the Artificial leauing off from singing: Or it is a stroke drawne in line and space, which betokens silence. Now *Rests* are placed in songs after three manners, essentially, Iudicially, and both wayes. Essentially, when they betoken silence. Iudicially, when they betoken not silence but the perfect *Moode*: and then their place is before the signe of Time. Both wayes, when they represent both.

Rules for the Rests.

- 1 First, There be as many kinds of *Rests*, as of Notes.
- 2 The *Rest*, which toucheth all the spaces is generally, where all the voyces cease together, and is onely to be placed in the end.

3 The rest which takes vp three spaces, is called of the *Mood*; which it betokens, and is to be placed onely in a perfect *Mood*.

4 A *Rest*, which doth conclude two spaces, is called an imperfect *Long*.

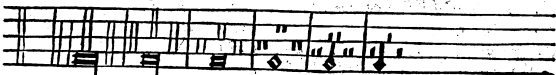
5 A *Rest*, which takes vp but one space is a *Breese* betokening one Time: whether perfect or imperfect.

6 A *Rest*, descending from the line to the middle of the space, is called a *Sembreese*.

7 A *Rest*, ascending from the line to the middle of the space, betokens a *Minime*, or a *ligh*.

8 A *Rest*, like a fish, being forked to the right hand-ward, betokens a *Crochet*.

9 The *Rests* of the two last figures, becaufe of their too much swiftnesse, are not in vse among Musicians.



*Rests* *Larg.* *Long.* *Breese.* *Semi-Minim.* *Crochet.*  
generall. *breese.*

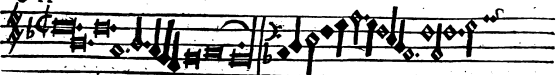
#### THE TENTH CHAPTER.

##### Of Prickes.

Wherefore a *Pricke* is a certaine indiuisible quantity, added to the Notes, either for *Diuisiō*, or for *Augmentatiō*, or for *Certainie* sake. Or it is a certaine Signe lesser than any other accidentally set either before, or after, or betwene Notes.

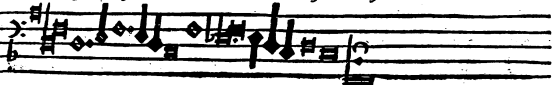
##### Of the Diuisiō of a Pricke.

Of this Definition, there are collected three kinds of *Prickes*, to wit: That of *Additiō*, and that is the *Augmentatiō* of the figures. Or it is the perfection of imperfect Notes. This is set in the middle on the right side, and is found onely in imperfect Signes, and doth augment the Notes to which it is added, the halfe of his owne value, as in the Example following appeareth.



*Tenor point of Additiō.*

*The Base is the same.*



of

##### Of the Pricke of Diuisiō.

The *Pricke* of *Diuisiō* is the disioyning of two Notes, neither taking away nor adding any thing, but distinguishing two Notes by reckoning the first with the former, & the second with the following Notes, to the end that the *Ternarie* perfection in Notes may be had. Here the *Pricke* in perfect degrees, is ioyned not to perfect figures, but to their neere parts, neither is adioyned to the middle of the side, as that of *Additiō*, but a little higher, or lower about the middle of the Notes, which it diuides, thus:

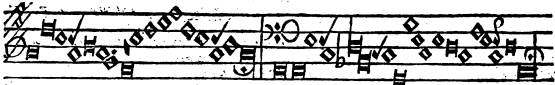


*The Pricke of Diuisiō in the Tenor.*

*Also in the Base.*

##### Of the Pricke of Alteratiō.

The *Pricke* of *Alteratiō*, was obserued more by the Ancients, than the later Musicians. Yet least it may breed some doubt to the Singer, that shall light on it by chance, it is not amisse to speake somewhat of it. Therefore the *Pricke* of *alteratiō* is the repeating of Notes, which doth accidentally befall them, not as they are perfect, but as their parts neighboring the perfect. Now is it set neither on the one side, nor vpward, nor downe-ward, but directly ouer the Note, which it alters, as in this Example appeareth.

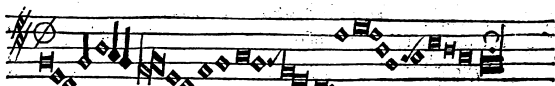


*The Pricke of Alteratiō in the Tenor.*

*Also in the Base.*

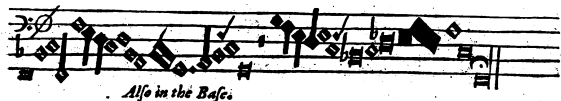
There are besides these, two other kinds of *Prickes*; to wit, of perfection. And this is a *Pricke* set after a perfect Note; neither increasing nor diminishing it, but onely preserving it from being imperfect by the following Note. It is set as the *Pricke* of *Additiō*, but differs from it, because it is alwayes, and onely placed about perfect Notes.

There is another *Pricke* of *Transportatiō*, adioyned to Notes, which it doth translate to be reckoned with figures remoued further off: and this doth direct his force not vpon the precedent Notes, but onely vpon the following ones, thus;



*The Pricke of perfection or Transportatiō in the Tenor.*

Also



## THE ELEVENTH CHAPTER.

## Of Imperfection.

**W**herefore *imperfection* is the degrading of perfect Notes: For to imperfect is to make a perfect Note imperfect. Or it is this, to bring it from his value.

## Of two-fold Imperfection.

**I**mperfection is two-fold: to wit, *Total*, when precisely the third part of the value is taken from the Notes: as when in perfect time a *Breefe* is imperfect by a *Semibreese*. Or *partiall*, when not precisely the third part, but a lesse than that, say a sixth part, or so, is taken from the Notes: as when a long of the imperfect *Moode*, but in the perfect time, where it is valued at two *Breeses*, is imperfect by a *Semibreese*, in regard of the *Breefe* in it contained: and as a *Breefe* by a *Minime* in the greater *Prolation*.

## By what Signes Imperfection is knowne.

**O**f *Imperfection* there be three Signes, (as writeth *Franchinus* li. 2. *Pract.* cap. 11.) to wit, *numera*ll *Imperfection*, *punctuall* *Division*, and *fulnesse* of the Notes.

## Rules of Imperfection.

**F**irst, There is foure Notes which may be imperfected, to wit, a *Larg*, a *Long*, a *Breefe*, a *Semibreese*.

2 Every figure, which may be imperfected, is alway to be considered in the number of his perfect quantitie.

3 That which is once imperfect, cannot be more imperfected.

4 Every figure that may be imperfected, is greater than the imperfecting figure.

5 *Imperfection* is made not onely by the neere parts of the Notes, but also by the removed parts. As a perfect *Breefe* can be imperfected, not onely by a *Semibreese*, which is the neere part, but also of two *Minims*, which are remote parts of it.

6 Two neighbouring parts of one perfect figure doe not imperfect it, but onely one: although two removed ones may doe the same. Wherefore if you finde two *Semibreese* Rests after a perfect *Breefe*, it shall remaine perfect, vnlesse *punctuall* *Division* come betweene.

7 Every

7 Every lesse figure being superfluous doth imperfect the greater going before, not the following one: vnlesse it happen by reason of the *Pricks* of *Division*, *Perfection*, or *Transportation*.

8 A Note of one sort coming before his like is not imperfected, where by every figure that is to be imperfected, must be put before a figure that is greater, or lesse than it selfe.

9 The greater Note doth not imperfect the lesse, nor an equall Note an other equall Note.

10 The figure which doth imperfect another figure, takes so much from it, as it selfe is valued at.

11 A *Rest* is not imperfected, but doth imperfect.

12 A *Ligature* doth neuer imperfect, but is imperfected.

13 A *Larg* doth nothing, but suffereth onely in *Imperfection*.

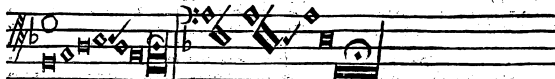
14 A *Minime* doth, and neuer suffereth in *Imperfection*.

15 A *Long*, *Breefe*, and *Semibreese* doe imperfect, and are imperfected.

16 Every *Imperfection* is either before or behinde: Before, as when the imperfecting Note doth goe before the Note that is imperfected: Behind, as when it followeth. There be that thinke it is caused both wayes in *partiall* *Imperfection*.

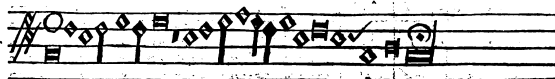
17 That *Imperfection*, which is caused before and behind, is caused not by the neighbouring, but by the remote parts.

18 All *Imperfection* is caused either by the Note, the Rest, or the colour. By the Note, to wit, when a figure of a lesser kind is placed before or after a perfect Note, and so imperfects it, thus:

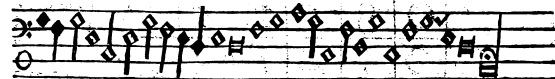


Tenor. Base.

By a *Rest*, to wit, when a *Rest* of a lesse kind is found before or after a perfect Note: but the *Rest* cannot be imperfected, as thus:



Tenor.

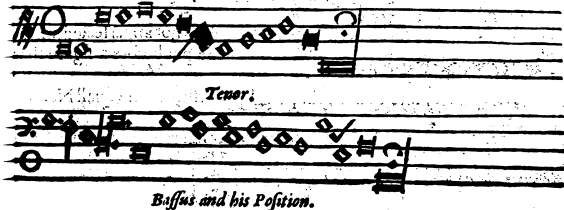


Base.

Q 2

Colent.

By Colour: when in the perfect figures you finde Colour, the Notes are Imperfect: because their third part is taken away, thus:



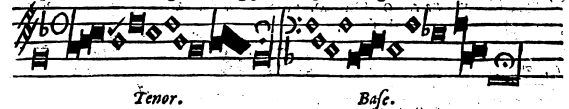
Of Colour.

Wherefore Colour in this place is nothing, but the fulnes of the Notes: Or, it is the blacking of the principall figures: the force whereof is such, that it takes away the third part of the value from figures placed in their perfect quantitie: and from imperfects sometime it takes away the fourth part, sometimes it makes them of the *Hemiola* proportion. Wherefore I thought good to place here a Table of the perfect figures coloured. Wherein note this, that the voide spaces doe shew that that figure, ouer which they are placed, is not to be coloured in that signe. But the Spherical figure (which the learned call the figure of nothing) declares that the figures may be coloured, yet that they haue not the value of one *Tact*.

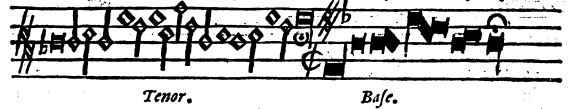
Colour being in other figures essentiall, induce no accidentall quantity into Notes.

○	3	18	6	Z	○	○
○	3	18	6	Z	1	
○	Z	8	4	Z	○	○
○	Z	4	Z	1		
○	8	4	Z	○	○	
○	4	Z	1	○	○	
○	8	4	Z	1		
○	4	Z	1	○		

Colour is oftentimes found among most of the learned; neither to take away nor to adde any thing: but specially, when to remoue *Alteration*, it is placed in the neighbouring parts of perfect figures, thus:



Most commonly the Colour doth cause a Duple proportion in the imperfect figures, (as *Franchinus* saith *lib. 2. cap. 11.*) which *Henry Isaac* in a certaine *Aleluia* of the Apostles, did thus both wittily and truely dispose.



THE TWELFTH CHAPTER.

Of Alteration.

**A**lteration according to *Ioannes de Muris*, is the doubling of a lesser Note in respect of a greater, or (as *Tincor* saith) it is the doubling of the proper value. Or it is the repetition of one, and the selfe-same Note. And it is called *Alteration*, *Quasi altera actio*, it is another action, to wit: A secundary finging of a Note, for the perfecting of the number of three.

Rules of Alteration.

1. First, There be foure Notes, which may be altered, (saith *Franchinus lib. 2. cap. 13.*) a *Long*, a *Breue*, a *Sembreue*, and a *Minime*.
2. *Alteration* doth exclude the *Larg*, and is limited by a *Minime*, because a *Larg* hath not a greater than it selfe, whose neighbouring part it may be: and the lesse figures are not to be reckoned after the number of three.
3. *Alteration* happens in numbers which be not perfect, but are parts neighbouring to perfect Notes, because a perfect Note in as much as it is a perfect Note is not lyable to *Alteration*.
4. Onely the Notes are altered, not the *Resti*.
5. *Alteration* falleth vpon the second Note, not vpon the first.
6. Euery altered Note containeth it selfe twise.
7. A like Note is not altered before a like Note.
8. *Alteration* onely falls out in perfect degrees.

R

9 *Alteration*

9 *Alteration* comes for want of one Note, when you haue reckoned after the *Ternary* numbring.

10 As oft as two alterable Notes are placed betwixt two imperfectible Notes without a *Pricke* of Diuision: the second is alwayes altered, as the Example following doth shew.



11 If a *Rest* together with the figure, to which it is of equal value, be enclosed betwixt 2. perfect notes: the either the rest goes before the figure, or followes; if the *Rest* go before, the figure is altered: if otherwise, there is no place for *Alteration*, because the notes only are altered, & not the *Rests*. Beside *Alteration* fals alwayes vpon the second, and not vpon the first, thus:



12 *Alteration* is taken away by the fulnesse of the notes, and by the *Pricke* of Diuision. In *Ligatures* also *Alteration* is kept, as in the following Example is cleere.



13 As oft, as three alterable Notes are shrt within two imperfectible Notes,

Notes, both the imperfectible shal remaine perfect, and none of the alterable Notes is altered: because the *Ternary* number is euery where perfect.

THE THIRTEENTH CHAPTER.

Of Proportion.

Herefore *Proportion* is the nature of two compared together in one vniocall thing. Vniocall I say, because in equiuocals there is no comparison: for a still and a loud voice are not compared. Whence is it, that proportion is properly called, when it is found in those things, which are equal and vnequall, like and vnlike. Or according to *Euclides*; it is a certaine disposition of two quantities how bigge fouer, (being of the same next *Genus*) one to the other. Hence is it that things continue and discreate, although they be contained vnder the same *Genus* of quantity, yet are not compared, because they are remote, not neere.

Of the Diuision of Proportion.

*Proportions* are some of equality, some of inequality. That of equality is the Relation of two equal quantities. For that is equal, which is neither greater, nor lesse than his equal. That of inequality, is the disposition of two vnequall quantities. For that is called inequall, which being in Relation with another is either greater or lesser than it.

What Proportion is fit for Musicians.

Because the dissimilitude, and not the similitude of voyce doth breede *Harmonic*: therefore the Art of Musicke doth onely consider of the *Proportion* of inequality. This is two-fold: to wit, the *Proportion* of the greater or of the lesse inequality. The *Proportion* of the greater inequality, is the relation of the greater number to the lesse, as 4. to 2. 6. to 3. The *Proportion* of the lesse inequality is contrarily the comparison of a lesse number to greater, as of 2. to 4. of 3. to 6.

Of the 5. Kindes of Proportions.

Of the *Proportions* of the greater inequality, there be 5. Kindes, to wit; *Multiplex*, *Super-particular*, *Super-partiens*, and those be simple: the compounded are the *Multiplex Super-particular*, & the *Multiplex Super-partiens*.

To these are opposed 5. other Kindes of the lesse Inequality (saith *Francinus*) and hauing the same names with the Preposition *Sub*, onely set before them: as *Submultiplex*, &c.

But seeing that *Multiplex Proportio* hath chiefe force, in Musicall Consonances, and next to that the *Super-particular* and the *Super-partiens* with the two following none, we doe therefore abandon the *Super-partiens* with the

rest following, as vnworthy of the Harmonicall Confort, and doe receiue the two formost onely.

Of the Multiplex kinde.

The *Multiplex Proportio*, is both more excellent, and more ancient than the rest, as when a greater number being in Relation with a lesse, doth precisely comprehend the whole lesse number more than once, as say, twice, or thrise. The kindes of this will be infinite, if you compare each number with an vnitie, as in the following quadrate you may see.

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

Duple. Trip. Quadr. Quintu. Sexiu. Septu. Octup. Nonu. Decu.

To this foresaid kinde is opposed the first kinde of the lesse Inequality, called *Submultiplex*. The one of these destroyeth the other; and this kind, making the same Relation of an vnitie to other numbers, doth produce out of it selfe the same *Species* which a *Multiplex* doth, and *Species* of the same names, by adding the Preposition *Sub*, and is produced in this manner.

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

Sub duple. Sub trip. Sub quadr. Sub quintu. Sub sexiu. Sub septu. Sub octu. Sub nonu. Sub decu.

Of the Superparticular Kinde.

*Superparticular*, the second kinde of *Proportions* is, when the greater number being compared with the lesse, doth comprehend it in it selfe once, & besides some such part of it. Some such part (I say) which being often taken doth make precisely the whole greater number. Of this kinde the sorts are innumerable, if you reckon each of the numbers, taking away an vnity, with the next lesse, in manner following.

3	4	5	6	7	8	9	10
2	3	4	5	6	7	8	9

Sesqui altera. Sesqui tercia. Sesqui quarta. Sesqui quinta. Sesqui sexta. Sesqui septima. Sesqui octa. Sesqui nona.

The opposite to this, is *Subsuperparticular*, the second kinde of the lesse Inequality: which doth produce the same *Species*, which the former doth, with the same names, the Preposition (*Sub*) being adioyned: if you will compare each of the lesse numbers (an Vnity I alwayes except) with the greater neighbouring, as here followeth the manner,

Subses-

2	3	4	5	6	7	8	9
3	4	5	6	7	8	9	10

Subsesquialtera. Subsesquialtera. Subsesquialtera. Subsesquialtera. Subsesquialtera. Subsesquialtera. Subsesquialtera. Subsesquialtera.

By what means Proportion is made of equality, and consequently one Proportion out of another.

When you will make a *Proportion* out of Equality, and one proportion out of another, you shall thus truly worke it by this Rule of *Boethius*, Disposing three equal numbers, say vnities, or any other, let three other be placed vnder them, so that the first may be euen with the first; the second with the first, and the second; the third, with the first; the two seconds, and the third, and you shall find it a *Duple*, thus:

1	1	1	2	2	2	3	3	3
1	2	4	2	4	8	3	6	12

Duple. Duple. Duple.

Now if you will make *Triples*, placing the *Duplaes*, which you haue made in the higher ranke, let three numbers be placed vnderneath, according to the Tenor of the foresaid Rule, and you haue your desire; thus:

1	2	4	2	4	8	3	6	12
1	3	9	2	6	18	3	9	27

Triple. Triple. Triple.

Now if we place these *Triples*, which we haue thus found in the vpper ranke, we shall produce *Quadruples*, by the concordant, and regular opposition of the numbers vnwritten, of *Quadruples*, *Quintuples*; and also out of *Quintuples*, *Sextuples*, and so forward infinitely.

1	3	9	1	4	16	1	5	25
1	4	16	1	5	25	1	6	36

Quadruple. Quintuple. Sextuple.

And if out of *Duplaes*, you will create *Sesquialteras*, inverting the numbers of the *Duplaes*, so that the greater may be first, and the lesse succeed in a naturall order: let there be vnder placed three other numbers, as often as the said Rule requireth, and you haue that, as followeth.

S

Sesqui-

4	z	1	8	4	z	12	6	3
4	6	9	8	12	18	12	18	21
<i>Sesquialtera.</i>			<i>Sesquialtera.</i>			<i>Sesquialtera.</i>		

Now as of *Duples* you make *Sesquialteras*, so of *Triples* you may make *Sesquitercias*, and of *Quadruples* *Sesquiquartas*, by converting the numbers, as was said of *Sesquialteras*, and so you may goe infinitely, in manner following.

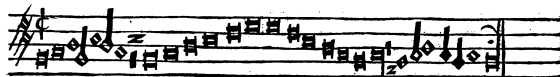
9	3	1	16	4	1	25	5	1
9	12	16	16	20	25	25	30	36
<i>Sesquertia.</i>			<i>Sesquiquarta.</i>			<i>Sesquiquinta.</i>		

*Out of what Proportions Muscull Concorde are made.*

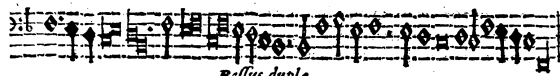
The *Proportions*, which make Muscull Consonances, are fixe, (as *Boëtius* and *Macrobius* witness) three in the *Multiplex* Kind, to wit, the *Duple*, *Tripla*, *Quadrupla*: 3 in the *super particular*, to wit, *Sesquialtera*, *Sesquitercia*, & *Sesquiquarta*. Of which specially the allowed Intervals of Musicke are compounded (as saith *Plutarch*.) Where relinquishing others, wee thought fit to make plaine by short precepts and examples these only, which consist and are described in Notes. So keeping the naturall order, we will begin with the *Duple*, because it is both worthy and better knowne, than the rest.

*Of the Duple Proportion.*

*Duple Proportio*, the first kind of the *Multiplex*, is when the greater number being in relation with the lesse, doth comprehend it in it selfe twice: as 4. to 2: 8. to 4. But Muscally, when two Notes are vttered against one, which is like them both in nature and kinde. The signe of this some say is the number of 2: others (because *Proportio* is a Relation not of one thing, but of 2) affirme that one number  $\zeta$  2.4.6.  $\zeta$  is to be set vnder another, thus; And make no doubt but in all  $\zeta$  1.2.3.  $\zeta$  the rest this order is to be kept.



Tenor Duple.



Bassus duple.

I would

I would not have you ignorant, that the *duple Proportion*, and all the other of the *Multiplex* kind, are marked by certaine Canons, saying this, *Daresit in duple, in triple*, and so forth. Which thing because it is done either to increase mens diligence, or to try their cunning, wee mislike not. There be that consider the whole *Proportion* in figures, which are turned to the left hand-ward with signes, and crookes, saying that this C. is the duple of this  $\zeta$ . and this  $\zeta$  of  $\zeta$  and in Rests that this  $\zeta$  is the duple of this  $\zeta$  I thinke onely vpon this reason, that *Francinus pract. lib. 2. cap. 4.* saith that the right side is greater and perfecter than the left: and the left weaker than the right. Against which opinion neither my selfe am. For in *Valerius Probus* a most learned Gramarian in his interpretation of the Roman letters saith, that the letter C. which hath the forme of a Semicircle signifies *Caius* the man, and being turned, signifies *Caita* the woman. And *Fabius Quintilianus* in approving of *Probus* his opinion saith; for *Caius* is shewed by the letter C. which being turned signifies a woman: and being that men are more perfect than women, the perfection of the one, is declared by turning the Semicircle to the right hand, & the weaknesse of the other by turning it to the left. By this occasion the Musicians thought fit to take away the halfe left side from the right, thus;  $\zeta$   $\zeta$  C  $\zeta$

*Rules of Proportions.*

First, Every *Proportion* is either taken away by the coming of his contrary proportion, or is broken by the interposition of a signe. As by the coming of a *subduple*, a *duple* is taken away, and so of others.

2 Every *Proportion* respecteth both Rests and Notes.

3 Every *Proportion* of the great Inequality doth diminish the Notes and Rests with his naturall power: but the *Proportion* of the lesse Inequality doth increase them.

4 *Alteration* and *Imperfection* are onely in those *Proportions*, which are in perfect degrees, neither are they in all figures, but in those onely, which those degrees doe respect with their perfection, or to which these accidents besides the *Proportion* doe belong.

5 The *Sesquialtera Proportion* doth exclude the *Ternarie* perfection of figures, vnlesse they haue it from a signe. Wherefore when the signe denies it; they receiue neither *Alteration*, nor *Imperfection*.

*Of the Triple.*

The *Triple Proportion*, the second kinde of the *Multiplex* is, when the greater number, being in Relation with the lesse, doth comprehend it in it selfe 3. times, as 6. to 2: 9. to 3. But Muscally, when three Notes are vttered against one such, which is equall to it in kind. The signe of this is the number of three set ouer an Vnitie, thus;

S 2

Tenor



Tenor Tripla.

Bassus Tripla.

Of the Quadrupla.

The Quadrupla is the third kind of the Multiplex, and is, when a greater number doth comprehend a lesse in it selfe foure times, as 8. to 2. 12. to 3. But Musically, when 4. Notes are founded to one: the signes of it are these  $\{ \begin{matrix} 4. 8. \\ 1. 2. \end{matrix} \}$  as thus:

Tenor Quadrupla.

Bassus Quadrupla.

Of the Sesquialtera.

The Sesquialtera is the first sort of the Super particular, and is, when a great number doth comprehend a lesse once, and some other part of it: as 6. to 4: 9. to 6. But Musically, when three Notes are founded against two of the same kinde: the  $\{ \begin{matrix} 3. 6. 9. \\ 2. 4. 6. \end{matrix} \}$  as in the Example following.

Tenor Sesquialtera.

Bassus Sesquialtera.

There be, which adde the colour to the figures which are made sesquialterate by the Characters of the numbers: and contrarily sesquialterating the sesquialterates.

sesquialterates. And these men (as *Franchinus* witnesseth) have this fault; that they make of two sesquialterates, not a duple sesquialtera, (as they thinke) but a duple sesquiquarta. Some put Imperfection & Alteration in the sesquialterates of the imperfect time, measuring a Breve Rest with one Tact: although in the Notes they set 3 semibreves in one Tact. But vpon what ground they doe it, excepting of an Ass-headed ignorance, I know none. For Imperfection admits not the Imperfection and Alteration of signes, neither doth Proportion exclude Rests.

Of the Sesquitercia.

The Sesquitercia Proportion, which they call *Epitrite*, because it is made by an *Epitrite*. *Macr.* saith, it is when the greater number of Notes, doth containe the lesse in it selfe, & besides his third part: as 4. to 3: 8. to 6: 12. to 9. But Musically, when 4. Notes are founded against 3. which are like themselves. The signes of it are these,  $\{ \begin{matrix} 4. 8. 12. \\ 3. 6. 9. \end{matrix} \}$  There be that ascribe an inverted semicircle to this Proportion, but *Tinctior* seemes to be against that.

Tenor sesquitercia.

Bassus sesquitercia.

Of the sesquioctava.

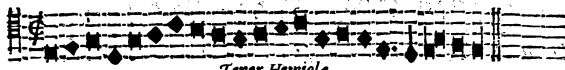
The sesquioctava Proportion is, when a greater number being compared with a lesse, doth comprehend it once, and with it his 8 part, as 9. to 8: 18. to 16. But Musically, when 9. Notes are sung to 8, which are like themselves. The signe of it is the number of 9. set ouer 8, thus:  $\left\{ \begin{matrix} 9 \\ 8 \end{matrix} \right\}$  or  $\left\{ \begin{matrix} 9 \\ 8 \end{matrix} \right\}$

Tenor sesquioctava.

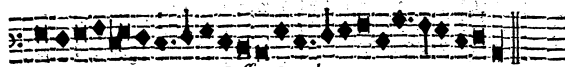
Bassus sesquioctava.

There

There are besides, who (because the value is diminished by adioyning the colours) doe consider the *Sesquialtera* by the fulnes of the Notes; which also they call *Hemiola*. For *Hemiola* is that, which *Sesquialtera* is, faith *Aulus Gellius lib. 19. cap. 14.* Yet this blacking of the Notes, is accidentall to it neuer, but vnder the imperfect quantitie, as *Franchinus* writeth.



Tenor Hemiola.



Bassus Hemiola.

Though there be many other kindes of *Proportions*, which the Musicians doe obserue in *Harmonicall Consonant*, yet haue I omitted all these for briefenes sake, least children (for whom this Booke is made) should haue their wits rather clogged than helped hereby. Therefore the learned may pardon me, because this is written for them that are hungry, not for those that haue a delicate mawe. Yet (by the grace of God) all that now for breuitie sake, or vpon other occasions I now omit, shall be painefully set downe in a greater volume with more diligence and care. Meane while, I intreat yong men to exercise themselues with these finall precepts, that when they are to goe to higher matters they may be fit.

The end of the second Booke.

TO PHILIP SVRVVS OF MFL-  
TENBURGH A SHARP-WITTED MAN, MASTER OF  
Art, and a most cunning Musitian, Chappel-Master to the Count

Palatine the Duke of Bauaria: Andreas Orniboparchus of  
Meining, sends greeting.



Most deere Philip, in that a man is the most worthy of all  
Creatures, a creature made like to God, by nature milde,  
of stature vpright, prouident, wise, of memory, witty; by  
reason, susceptible of Lawes and learning; by his Crea-  
tours great gift, farre preferred before all vnreasonable  
Creatures in all things, but specially in two, to wit, Speech  
and Reason; it followes that Ignorance in him is so much  
the fowler fault, by how much hee is more worthy than  
other Creatures. Now this as it is a fowle shame for all men, so for Schollers it is  
the fowlest disgrace: the course of whose life is ordayned for this, that by living  
well they may shew others an example of good fashions, learning and honesty, en-  
creasing seruent Faith in the people, and (which is their chiefest Office, by praising  
God in Hymnes and songs, stirring up deuotion in the hearts of the faithfull.

By obseruation whereof (most kinde friend) I was stirred up to helpe learners  
in that kinde also, and after the handling of Consonant, which in the former booke  
we haue deliuered, to deliuer the Ecclesiasticall Acc. vi. A matter surely hard, be-  
cause it requires both a Grammarian and a Musitian, and also because it is to be  
had rather by vse than by writing: and further because either none or very few  
men haue handled this point: by this difficulty the worke was a while hindered  
from seeing the light; now being set out and perfected, I commit it to your iu-  
dication, and subiect it to your censure, beseeching you both to mend the errours you  
find in it, and to defend it from the inuision of enuious men: because thou art  
able, learned, godly, and besides other gifts of nature, hast an elegant stile, a sweet  
voice, and in singing a graceful cunningnesse, wherein thou doest exceed thy fellow-  
Musitians, in entertaining strangers (as I to your cost found) a liberall humour.  
Whence it is come to passe, that all the Masters of the Budorine vniuersity, which  
they call Heydelberg, do singularly loue, honour, and respect you. Farewell, (wor-  
thy Sir) and defend thy Andreas from the enuious backebiter.



THE THIRD BOOKE OF ORNAMENT  
TOPARCHVS HIS MUSICK, TOUGHING THE  
ECCLESIASTICALL ACCENT.

The Argument of Master Choterus vpon the Third Booke.

THE FIRST CHAPTER.

In Praise of Accent.



Accent hath great affinitie with *Concent*, for they be brothers: because *Sonus*, or *Sound*, (the King of Ecclesiasticall Harmony) is Father to them both, and begat the one vpon Grammar; the other vpon *Musike*, whom after the Father had seene to be of excellent gifts both of body and wit, and the one not to yeeld to the other in any kind of knowledge, and further that himselfe (now growing in yeeres) could not liue long, he began to thinke, which he should leaue his kingdome vnto; beholding sometime the one, sometime the other, and the fashions of both. The *Accent* was elder by yeeres, graue, eloquent, but seuer: therefore to the people lesse pleasing. The *Concent* was merry, frolicke, liuely, acceptable to all, desiring more to be loued, than to be feared: by which he easily wonne vnto him all mens minds. Which the Father noting, was daily more and more troubled, in making his choise. For the *Accent* was more frugall, the other more pleasing to the people. Appointing therefore a certaine day, and calling together the Peeres of his Realme, to wit, Singers, Poets, Orators, morall Philosophers, besides Ecclesiasticall Governours, which in that Function held place next to the King, before these King *Sonus* is said to haue made this Oration: My noble Peeres, which haue vndergone many dangers of warre, by land and sea, and yet by my conduct haue caried the Prize throughout the whole world; behold, the whole world is vnder our Rule, wee haue no enemy, all things may goe prosperously with you; only vpon me death increaseth, and life fadeth, my body is weakned with labor, my soule consumed with Care, I can expect nothing sooner than death. Wherefore I purpose to appoint one of my Sonnes Lord ouer you, him (I say) whom you shall by your common voyces choose, that he may defend this Kingdome, which hath been purchased with your blood, from the wrong and inuasion of our enemies.

When he had thus said, the Nobles began to consult, and by companies to handle concerning the point of the common safety; yet to disagree, and some to choofe the one, some the other. For the Orators and Poets would haue

haue the *Accents*, the Musicians, and the Moralists chose the *Concent*. But the Papale Prelates, who had the Royalties in their hands, looking more deeply into the matter, enacted that neither of them should be refused, but that the kingdome should be diuided betwixt them, whose opinion the King allowed, and so diuided the Kingdome, that *Concentus* might be chiefe Ruler ouer all things that are to be sung (as *Hymnes*, *Sequences*, *Antiphones*, *Responsories*, *Introvitus*, *Tropes*, and the like: and *Accent* ouer all things, which are read; as Gospels, Lectures, Epistles, Orations, Prophecies. For the Functions of the Papale kingdome are not duely performed without *Concent*. So these matters being setled each part departed with their King, concluding that both *Concent* and *Accent* should be specially honoured by those Ecclesiasticall persons. Which thing *Leo* the Tenth, and *Maximilian* the most famous Romane Emperour, both chiefe lights of good Arts, (and specially of *Musike*) did by generall consent of the Fathers and Princes approoue, endow with priuiledges, and condemned all gaine-sayers, as guilty of high Treason; the one for their bodily; the other for their spirituall life. Hence was it, that I marking how many of those Priests, (which by the leaue of the learned I will say) doe reade those things they haue to read so wildly, so monstrously, so faultily, that they doe not onely hinder the deuotion of the faithful, but also euen prouoke them to laughter, and scorn with their ill reading) resolved after the doctrine of *Concent* to explaine the Rules of *Accent*, in as much as it belongs to a *Musitian*, that together with *Concent*, *Accent* might also as true heire in this Ecclesiasticall kingdome be established. Desiring that the praise of the highest King, to whom all honour and reuerence is due, might duely be performed.

THE SECOND CHAPTER.

Of the Definition, and Diuision of Accent.



Herefore *Accent* (as *Isidorus* lib. i. *etb.* cap. 17. writeth) is a certaine law, or rule, for the raising, or low carrying of syllables of each word. Or, it is the Rule of speaking. For that speaking is absurd, which is not by *Accent* graded. And it is called *accent*, because it is *ad Cantu*, that is, close by the song, according to *Isidore*: for as an aduerbe doth determine a Verbe, so doth *accent* determine *Concent*. But because these descriptions doe rather agree with the Grammaticall *accent*, than with the Musically, I hold it necessary to search out by what means the Ecclesiasticall *accent* may rightly be described. Therefore *accent* (as it belongeth to Church-men) is a melody, pronouncing regularly the syllables of any words, according as the naturall *accent* of them requires.

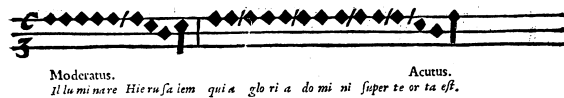
Of the Diuision of accent.

Now it is three-fold, as *Priscian* and *Isidore* witness, the *Graue*, the *Acute*, and the *Circumflex*. The *Graue* is that, by which a fillable is carried low: but

but to speake musically, it is the regular falling with finall words, according to the custome of the Church. Of which there be two sorts. One which doth fall the finall word, or any syllable of it by a fift: and this is properly called *Grave*. Another which doth fall the finall word, or any syllable of it onely by a third, which by the Musicians is called the middle *Accent*. Neither haue the Grammaticians cause to be angry, if they find any thing here contrary to their lawes. For we goe not about to handle the Grammaticall *Accent*, which *Priscian*, and others haue throughly taught, but the Ecclesiasticall, as here followeth:



An *acute Accent* grammatically, is that, by which the syllable is raised. But musically, it is the regular eleuation of the finall words or syllables according to the custome of the Church. Whereof there are likewise two kinds: one which reduceth the finall syllable or word to the place of his discent, keeping the name of *Acute*. The other, which doth raise the second fillable not to the former place of his discent, but into the next below. Which is also called *Moderate*, because it doth moderately carry a fillable on high, as appeareth in the example following:



The *Circumflex* is that, by which a fillable first raised is carried low. For it is, as *Sidore* witnesseth, contrary to the *acute*, for it begins with the *acute*, and ends with the *grave*, ynkowne to Church-men. Yet the Monkes, and especially those of the Cistercian order, haue the *Circumflex accent*, as at the old Cell a Monastery of the same order my selfe haue tried, and I my selfe haue seene many of their bookes in the same place.

Now farewell they that forbid Church-men to vse Musicke; what solace (setting singing aside) can they haue either more healthfull, or more honest? For whilst we recreate our selues with singing, all euill thoughts, and speech, all backe-biting, all gluttony and drunkenness, are auoyded. Wherefore Song-Musicke both plaine and Mensural, becommeth the most religious, that they may both sing praises to God, and make themselues merry at fit times of recreation. But leauing this discourse, let vs returne thether whence we digressed, and send those which would busily enquire the nature of the *Circumflex accent*, to *Mich. Gallienus*, who hath set out the matter so briefly, that it need no other explaining.

The

THE THIRD CHAPTER.

*Of the generall Rules of Accent.*

**B**Ecause to proceed from easie things to harder, is the naturall method, we thought fit first to explaine the generall Rules of accent, and secondly the speciall.

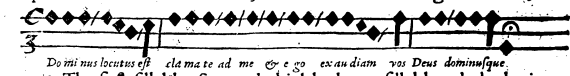
- 1 Euery word of one syllable, or indeclinable, or barbarous, requires an *acute accent*: as *Astarot, Senacherib, me, te, sum.*
- 2 Greeke and Hebrew words in Latine terminations retain the Latine accent, as *Parthenopolis, Nazarenus, Hierosolima.*
- 3 Greeke and Hebrew words hauing not the Latine Declension, are acuted, as *Chryson, Argyrion, Ephraim, Hierusalem.*
- 4 A *grave accent* is made in the end of a complete sentence, an *acute* likewise, the *Moderate* and *Meane* onely in the end of an imperfect sentence.
- 5 A *grave accent* must not be repeated, if no other come betwixt, vnlesse the speech be so short, that another cannot come betwixt, as thus:



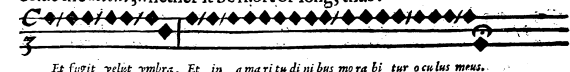
THE FOURTH CHAPTER.

*Of the speciall Rules of Accent.*

**F**irst, A word that is of one fillable, indeclinable, barbarous, or Hebrew, which wee saide must haue an *acute accent*, either is in the end of a compleat sentence, and is thus acuated; or in the end of a sentence not compleat, and is thus. From this Rule are excepted Enclitical Coniunctions, which are marked with a *grave Accent*, thus:



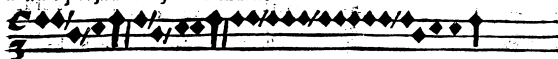
- 2 The first fillable of a word which hath two fillables, doth alwaies receiue the *accent*, whether it be short or long, thus:



- 3 A word of many fillables put in the end of a speech, either hath the last saue one Long or Short: if Long, the *accent* falls vpon it, if short, then the last saue two receiues the *accent*.



4 A speech with an interrogation, whether it haue in the end a word of one fillable, or of two fillables, or more, the *Accent* still falls vpon his last fillable, and that must be acuated. Now the signes of such a speech are, *who, which, what,* and those which are thence deriued, *why, wherefore, when, how,* in *what sort, whether,* and such like.



*Vnde est tu? Quid est homo? Quantas habet o in i qui tates & peccata?*

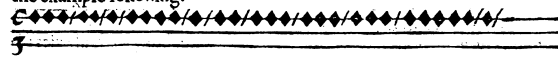
To these are ioyned Verbes of asking as *Laske, I seeke, I require, I search, I heare, I see,* and the like.

THE FIFT CHAPTER.

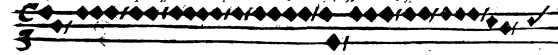
Of the Points.

**B**Ecause the Ecclesiasticall *accent* is commonly knowne by *Points*, it is necessary to deliuer the nature of certaine *Points* fitting this purpose.

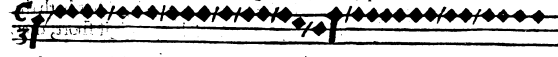
1. The *Point*, which they call a *Dash*, if it be placed betwixt more words of one part of a sentence, it shewes they are to be reade distinctly.
2. Two Pricks, or one Prick set directly on the middle of the right side, is a marke of the middle *accent*, which descends by a third.
3. A Pricke in the end of any sentence raised a little aboue the middle, doth represent either the *acute*, or moderate *accent*, according as the sentence giues it.
4. A Prick a little below the middle of the word, is a marke of the *Grave accent*.
5. A *Point* of Interrogation, which is made thus (?) being found in some place, doth shew that the last fillable of the word, (to which it is ioyned) is to be pronounced with an *acute accent*. The euidence whereof followes in the example following.



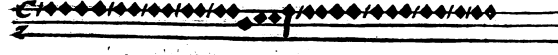
*Hesternaluce cum equitassim in campu virentem, heriosum, floridam, spaciaturus in*



*eo? occurrit mihi lepiscus lus cum genu tore suo. Insequens eum ca tel lis meis*

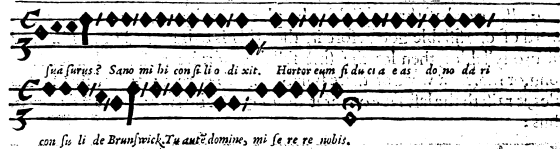


*ses. Apprehendi duntaxat pusillum in valle montis Oreb. De li be rans autem a mi co rum*



*Le po vi as istas carnes effem con do na tu rus? inte ro gas comitem meum quid esse?*

*suasurus?*

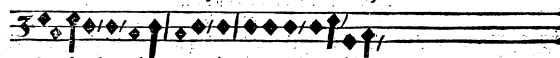


THE SIXT CHAPTER.

Of Accent in the Epistles.

**T**he totall *Accent* of Epistles is diuers, (according to the diuersity of Diocesse and Religions) yet the partiall is the same withall, because it procedes from the quantitie of Sillables, as, by the vnderwritten rules is cleere.

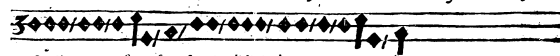
1. Euey *accent* of Epistles and Gospels are taken out of the fillables of the finall sentences, and their number?
2. When in the end of a sentence is placed a word of one fillable; the *accent* is varied according to the varietie of the words going before.
3. If a word of one fillable goe before the like finall word, and before it a third of the same sort, the first is to be raised, thus:



*Sic in flari sunt quidam tanquam non venturus sit ad nos.*

Now by what meanes (according to the Monkes) that *accent* is distinguished, Friar *Michael de Maris Galliculis* in his Treatise, which hee wrote both truly and learnedly, hath worthily shewed.

4. If a word of two fillables come before a word of one fillable finall, then the first fillable of it must be raised, whether it be long: or short, thus:



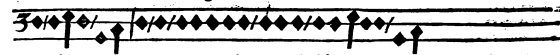
*Omnia enim vestra sunt si quis diligit de um e o est.*

5. If a word of three fillables come before a word of one fillable finall, then is it to be raised, if it haue the last saue one *Long*: if short, then the *accent* is to be translated to the last saue two.



*In pace Deus vocauit vos. Dispen sa ti o mi hi credita est.*

6. If a word of two fillables be placed in the end of a speech, then the last syllable saue one of the word going before must be raised, if it be long: If it be short, the last saue two, thus:



*Et dixit mihi. Et in ple ni tu di ue Sanctoru de ten ti o me a.*

X

7 If a word of three syllables be placed in the end of a speech, and a word of one syllable goe before it, then this is to be raised: but if a word of two syllables, then let the first syllable of it be raised, whether it be long, or short. If a word of three syllables goe before a word of three syllables, it raiseth the last saue one, if it be long: If it be short, the last saue two, thus:

Tu sis om ni a no me dix it do mi nus can tantes De o glo ri am.

No bi li dice runt do mi no nonie om ni a do mi nus.

8 If in the end of a speech be placed a word of more syllables than three, then the first syllable of it must be raised, if it be long: if it be short, the accent falls vpon the word going before, thus:

Dix it do mi nus om ni po tens in tem plo So lo no nis sunt au rei pa ri e tes.

THE SEVENTH CHAPTER.  
*Of the Accent of Gospels.*

**I** He totall accent of Gospels, is differing in diuers Diocesse and Religions. But the partiall, which is the same euery where, is comprehended in the Rules following.

- 1 If the speech end with a word of one syllable, and another goe before it, and a third before that, the accent is taken from the first, thus:
- 2 If a word of two syllables goe before a word of one finall, the first syllable of it receiues the accent, whether it be long or short, thus:

*Surrexit in o h e s t i c. Om ni a ver ba h e c. Do mi nus d e d i t h o c.*

- 3 If a word of many syllables goe before a word of one syllable finall, the accent falls vpon his last syllable saue one, if it be long; if it be short, vpon the last saue two.

*Dolentes que re ba mus te nonne dix it om ni a h e c.*

- 4 If the speech end with a word of two syllables, the last syllable saue one of the word going before must be raised, if it be long; if short, the last saue two, thus:

*Vt de scri be retur 7 ni mer sis Or bis A b r a h a m au tem ge nu it lav ob.*

5 If the speech end with a word of three syllables, hauing the last saue one Long, then the accent falls vpon the last syllable of the word going before. But if it be short, then the last syllable saue one of it shall receiue the accent, thus:

*Ex e a que fuit 7 ri a. Et clausa est ia nu a.*

6 If the finall word of a speech be of more syllables than three, the accent falls vpon the first syllable of it, if it be long: if it be short, the last syllable of the word going before is raised.

*In transmigratione Ba bi lo nis. Et fi li us al tis si mi ro ca bi tur.*

*Of the Accents of Prophecies.*

**T** Here is 2. waies for accenting Prophecies. For some are read after the manner of Epistles, as on the Feast daies of our Lady, the Epiphany, Christmas, and the like, & those keep the accent of Epistles: some are sung according to the manner of Morning Lessons, as in Christs night, & in the Ember Faits: and these keep the accent of those Lessons. But I wold not haue you ignorant, that in accenting oftentimes the maner and custome of the Country and place is kept; as in the great Church of *Magdeburgh*, *Tu autē Domine*, is read with the middle syllable long, by reason of the Custome of that Church, whereas other Nations doe make it short, according to the Rule. Therefore let the Reader pardon me, if our writings doe sometime contrary the Diocesse, wherein they liue. Which though it be in some few things, yet in the most they agré. For I was drawne by my owne experience, not by any precepts to write this booke. And (if I may speake without vain-glory) for that cause haue I seene many parts of the world, and in them diuers Churches both *Metropolitane* and *Cathedrall*, not without great impeachment of my state, that thereby I might profit those that shall liue after mee. In which trauell of mine I haue seene the fiue Kingdomes of *Paunonia*, *Sarmacia*, *Boemia*, *Denmarke*, and of both the *Germanies* 63. Diocesses, Cities 340. infinit fashions of diuers people, besides sayled ouer the two seas, to wit, the *Balticke*, and the great *Ocean*, not to heape riches, but increase my knowledge. All which I would haue thus taken, that the Readers may know this booke is more out of my experience, than any precepts.

*The end of the Third Booke.*

TO THE WORTHY AND INDVSTRIOVS, MASTER  
Arnold Schlick, a most exquisite Musician, Organist to the Count Palatine,  
Andreas Ornuboparchus, of Meyning, sends health.



Ere Arnold, whereas mans intellect in it beginning is naked and without forme, and hath nothing in it, but a possibility to receive formes, many haue doubted why the high Creatour did not giue knowledge naturally to man as well as to other sensible creatures. For some haue naturally the art of spinning; some of making hony; some of weaving; some of doing other things: but man is borne naked, unwarmed, without any Art, crying the first day of his birth, and neuer laughing till he be 40. dayes old (as Pliny writeth in the Prologue of the 7. booke of his Nat. Hist.) Is man therefore inferiour to beasts? in no sort for that nakednes of man doth not argue his unworthinesse, but his noblenesse. For that which is within, hinders not that which would be without. Hence is it, (we see) that those animals which haue arts naturally, can doe nothing but that naturall Art. But man wanteth all Arts, that he may be fit for all: which is proued by the naturall desire hee hath to knowledge. For Arts are desired by all, though they be not bought by all; and are praised by all, though they be not searched after by all. The hindrance is sloath, pleasure, unorderly teaching, and pouerty. And though we haue naturally the desire of all Arts, yet above all we doe desire and loue the Art of Singing. For that doth entice all living things with the sweetnes, draw them with the profit, and overcome them with the necessity of it: whose parts (though they be al both sacred & diuine) yet that which we call the Counter-point is more sweet, worthy, & noble than al the rest. For this is the dwelling place of al the other, not that it contains in it al the difficulties of Musicke; but because to make it, it requires a learned and perfect Musitian. Wherefore hauing discussed of the rest, leaue our Office be sayling in this last point, I thought good to handle the Counter-point, placing it in the last place (as it were a treasury) wherein al the secrets of Musick are laid up: not that hereby all men, to whom nature is not seruicable, should fall to composition, but that all men may iudge whether those things which be composed by others be good or bad. Yet who so can, let them compose by our writings: they which cannot, let them proceed, as farre as they can.

But not to digresse too wide, (worthy Sir) I haue in this last booke, collected the Rules of the Counter-point, out of diuers places for the common good of learners; which I bring to you to be weighed, that after your censure, it may be subiected to the carps of the malicious. For from your sentence no man will euer appeale; because there is no man either learner, or subtiler in this Art, than your selfe, who besides the practise, hast wisdom, eloquence, gentlenesse, quicknesse of wit, & in al kinds of Musick a diuine industry, and further the knowledge of many other sciences. Thou wantest the bodily lamp, but in thy mind shineth that golden light: thou seest nothing without thee, within thee thou seest al things. Thou wantest the cleerenesse of the eyes, thou hast the admirable quicknesse of wit: thy sight is weak, thy understanding strong; wherefore not onely by thy princes, who are to thee most gracious, but euen of all men (like Orpheus and Amphion) art thou loued. Farewell, the honour and delight of Musicke, and protect thy Andreas from Zouillies and Therficiiles.

THE F O V R T H B O O K E  
OF ORN U B O P A R C H U S HIS  
Musicke, declaring the Principles of  
the Counter-point.

The Argument of Master Cotherus.

THE FIRST CHAPTER.

Of the Definition, Diuision, and difference of the names of the Counterpoint.



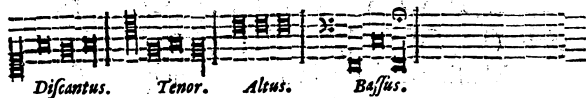
Pythagoras the Musitian saith, That the Art of Musicke was at first so simple, that it consisted of a Tetrachord. And was made with the voice *Assa*, that is, one Voyce alone (for *Assa* the Ancients called alone, whereof it is called *Vox assa*, when it is vttered with the mouth, not adding to it other Musicall *Concords*, wherein the praises of the Ancients was sung, as *Phil. Beroaldus* writeth in the Tenth booke of his Commentary vpon *Apuleius*. Yet by the meanes of diuers authors, the Tetrachord from foure Cords grew to fifteen. To which the after-ages haue added five and fixe Voyces, and more. So that a Song in our times hath not one voyce alone, but five, fixe, eight, and sometimes more. For it is euident, that *Ioannes Okeken* did compose a Morter of 36. Voyces. Now that part of Musick which effecteth this, is called of the Musitians, the Counterpoint. For a Counterpoint generally, is nothing else than the knowledge of finding out of a Song of many parts. Or it is the mother of *Modulation*, or (as *Franchinus lib. 3. cap. 1.* writes) it is the Art of bending founds that may be sung, by proportionable Dimension, and measure of time. For, as the clay is in the hands of the Potter; so is the making of a Song in the hands of the Musitian. Wherefore most men call this Art not the Counter-point, but *Composition*. Assigning this difference of names, and saying, that *Composition* is the collection of diuers parts of Harmony, by diuers *Concords*. For to compose is to gather together the diuers parts of Harmony by diuers *Concords*. But the Counter-point is the sodaine, and vnexpected ordering of a plaine Song by diuers Melodies by chance. Whence *Sorifare* signifies to order a plaine Song by certain *Concords* on the sodaine. Now it is called Counterpoint (as *Bacchus* saith) as it were a concordant Concord of Voyces set one against another, examined by Art.

Y

of

Of the Division of the Counter-point.

The Counter-point is two-fold: Simple and Coloured. The Simple Counter-point is the concordant ordering of a Song of diuers parts by Notes of the same kind. As when a plaine Note is set against a plaine Note, a Breefe against a Breefe, thus:



The Coloured Counter-point is the constitution of a Song of diuers parts by diuers figures, and differing Concorde, thus:



THE SECOND CHAPTER.

Of Concorde and Discords.

Being that Concordance (as saith Boëtius) is the due mingling of two or more voices, and neither can be made without a Sound, nor a Sound without beating, nor beating without Motion, it is necessary motion be diuided. Of motions therefore some be equall, some vnequall. Now it is plaine, that out of the equality of Motions doe proceed equall sounds, and out of the inequality of it, vnequal sounds: and out of the mean inequality doe proceed consonant Sounds, out of the greater inequality, Discords. Hence is it, that the Pythagoreans concluded, that no Concord could be beyond the Disdiapason (as before appeared lib. 1. cap. 5.) because of the too great distance of the extreames. By how much therefore Sounds are nearer one another, they are so much the sweeter: and the further they are distant one from another, the lesse they agree. Which I doe chiefly proue to come by the inequall falling of such sounds into the eares, because a Consonance is a mixture of two Sounds, falling into the eares vniformely. For high Sounds are heard sooner, than base Sounds. As a sharpe Sword pierceth quicker, whereas a blunt one doth not so, but enters slowly: euen so when we heare an high forced Voyce, it strikes into one: but a base voyce doth dully, as it were thrust at one, saith Cælius lib. 10. cap. 53.

Of Voyces.

Because the likenesse of Voyces, doth not breed Concord, but the vnlikenesse. Therefore Voyces are called some Vnisons; some not Vnisons. Vnisons are those, whose Sound is one. Not Vnisons are those, whereof one is deeper,

deeper, another higher. Of not Vnisons, some are equison; some Consones; some Emmeles; some Dissonant. Equison are those, which being strooke together, make one sound of 2. as Diapason and Disdiapason. Consones are those, which yeeld a compound or mingled Sound, Diapente and Diapason diapente. Emmeles are they, which being not Consones, yet are next to Consones: as those which sound thirds, sixts, or other imperfect Concorde. Discords are they whose Sounds mingled together, doe strike the fence vnpleasingly.

What Concord is.

By that which hath been said appears, that Consonance (which other-wise we call Concordance) is the agreeing of two vnlike Voyces, placed together. Or is (as Timor writeth) the mixture of diuers Sounds; sweetly pleasing the eares. Or according to Stapulerus lib. 3. It is the mixture of an high, and lowe sound, comming to the eares sweetly, and vniformely. Of which (among the Practickes) there are two vsed, although some by repeating the former, haue more.

Viz.	{	Vnison,	8	{	15	Vnisonum & eundem causant sonum, quia sunt in octauis.
		Third,	10	{	17	
		Fift,	12	{	19	
		Sixt,	13	{	20	

Of Discords.

A Discord (as saith Boëtius) is the hard and rough thwarting of two sounds, not mingled with themselves. Or (as Timor saith) it is the mixture of diuers sounds, naturally offending the eares, whereof there be Nine:

Viz.	{	Second,	9	{	16	Vnum & eundem causant sonum, quia sunt in octauis.
		Fourth,	11	{	18	
		Seuenth,	14	{	21	

THE THIRD CHAPTER.

Of the Division of Concorde.



Concordances some be simple or primarie, as an Vnison, a third a fift, and a sixt. Others are repeated or secondary; which are also equison to them that goe before, proceeding of a duple dimension. For an eight doth agree in sound with an vnison; a tenth with a third; a twelfth with a fift; and a thirteenth with a sixt. Others are triple, to wit; a fifteenth, which is equall to the sound of an Vnison, and an Eight. A seauenteenth, which is equall to a third, and a tenth; a nineteenth which is equall to a fift, & a twelfth; a twentieth, which is equall to a sixt and a thirteenth, and so forth. Of Concorde also some be perfect; some imperfect. The perfect are those, which being grounded vpon certaine Proportions, are to be proued by the helpe of numbers. The imperfect, as not being probable,



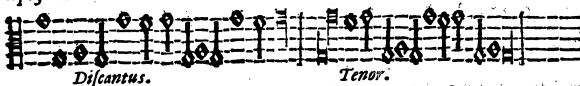
bable, yet placed among the perfects, make an Vnison sound; whose names are these:

The Perfects are  $\left. \begin{array}{l} \text{Vnison,} \\ \text{Fift,} \\ \text{Eight,} \end{array} \right\}$  and  $\left. \begin{array}{l} 12 \\ 15 \\ 19 \end{array} \right\}$  Imperfects are  $\left. \begin{array}{l} 13 \\ 17 \\ 20 \end{array} \right\}$

Each whereof simply carryed, doth receiue onely two Voyces, although by corruption it receiue more.

*Rules of Concordes.*

**F**irst, Two perfect *Concordes* of the same kinde, are not suffered to follow themselves, but Cords of diuers kinds may well. Yet an Eight, so that they proceed by different and contrary Motions, saith *Franchinus lib. 3. cap. 3.* thus:



*Discantus.*

*Tenor.*

2 Two imperfect *Concordes* or more, are allowed to follow themselves together, ascending or descending.

3 Let alwaies the next perfect follow the imperfect *Concordes*, as an Vnison after an imperfect third; a fift after a perfect; a fift after an imperfect sixth; an eight after a perfect, as *Cassorus lib. 3. cap. 3.* declareth.

4 Many perfect *concordes* of the same kinde immouable are allowed to follow one another, but the moueable not.

5 A *Minime*, or his *pause* is not sufficient to come betwixt perfect *Concordes* of the same kinde, because of the little, and as it were insensible sound it hath, although by most the contrary be obserued.

6 It may fall out so, that a *Minime* or a *Crochet*, may be a *concord* in parts contrarily proceeding, for such a *discord* is hidden, nothing at all offending the eares. Yet must you take heede, least two or more be ioyned together.

7 A *Breese* or a *Semibreese* *discording*, is banished from the *Counterpoint*. Yet be there, that admit a *Breese* *discordant* diminished in a *Quadruple*, and a *Semibreese* diminished in a *Duple*.

THE FOVRTH CHAPTER.

*Of the generall Rules of the Counter-point.*

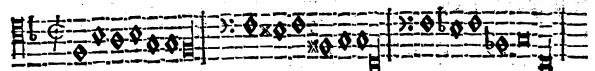
**I**rst, If you desire to compose any thing, first make the *Tenor*, or some other *Voyce*; according as the *Tone* by which it is ruled doth require.

2 The vnusuall *Moodes* are by all meanes to be auoyded: for they all are *Discords*, except the tenth.

3 In perfect *Concordances* neuer set a sharpe *Voyce* against a flat, nor contrarily;

Cap. 4. Of the Rules of the Counterpoint.

contrarily, but set a *Sharpe* against a *Sharpe*; a *Flat* against a *Flat*, or at least against a naturall. For the Naturals are doubtfull, and will agree with  $\sharp$  *Dures*, and  $\flat$  *Mols*, thus?



*Tenor.*

*Base not good.*

*Base is good.*

4 If the *Tenor* in the plaine Song goe too deepe, transpose it to a fift, or to a fourth if need be, as you may see in the *Hymne, Quem terra,*

5 All the parts of the Song in the beginning and end were by the ancients made of perfect Cords: which Rule with vs is arbitrarie.

6 When one *Voyce* goes vpward or downward, you need not vary the rest: because to an immouable *voyce*, many mouable voices may be fitted.

7 In euery Song seeke for the neereft *Concordes*: for they which are too farre distant, doe taste of *Discord*; say the *Pythagoreans*.

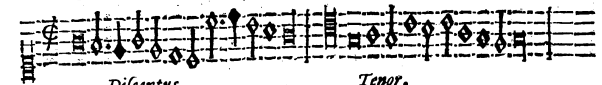
8 Let the *Tenor* together with the rest haue sweete *Melodie* in wandring *Collations*.

9 If the *Tenor* touch the *Meanes* and *Trebles*, the *Meane* may descend to the place of the *Tenor*.

10 If the *Tenor* fall to touch the *Base*, let the *Base* goe vp into the place of the *Tenor*, according as the *Concordes* shall require.

11 Euery Song, must be often adorned with formall *Closes*.

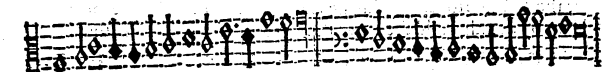
12 If the *Tenor* shall haue the *Close* of the *Meane*; the *Meane* on the other side shall haue the *Close* of the *Tenor*, by ending either from a tenth in an eight, or from a third in an Vnison, thus:



*Discantus.*

*Tenor.*

13 If the *Base* take the *Close* of the *Tenor*, the *Tenor* shall take the *Close* of the *Meane*; Or if the *Base* take the *Close* of the *Meane*, the *Tenor* shall take his *Close*, as in the Rule going before is shewed, thus:



*Tenor.*

*Base.*

14 The *Meane* doth seldome take a fift about the *Tenor*: but the imperfect *Concordance* oft times.

15 The *Base* must seldome or neuer be placed in a fift vnder the *Tenor*, vnlesse an Eight streight follow, but in the perfect *Concordes* it may often.

16 If the *Base* have a fifth vnder the *Tenor*, let the *Meane* be set in a fifth aboue the *Tenor*, by ending in a third, thus:



*Discantus.* *Tenor.* *Bassus.*

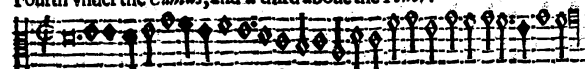
17 Let the *Meane* seldome leape by a fifth vpwards, but by a sixth and an eight it may oft: to which also an eight downward is forbidden, though all the other Intervals be graunted.

18 As *Base* may not leape a sixth, it hath all the other *Moodes* common.

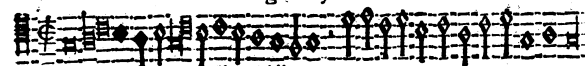
19 In *Fourths* *Mi* doth not agree with *Fa*, because it maketh a *Tritone*.

20 A *Fourth* though being simply taken it is a *Discord*, yet being ioyned to a *Concord*, and mingled therewith, it maketh a *Concordant* midling with the extreames, saith *Franchinus*.

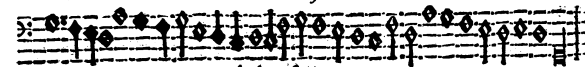
21 A *Fourth* is admitted onely in two places in the *Counter-point*: first when being shut betwixt two *Eights*, it hath a fifth below. Because if the fifth be aboue, the *Concord* is of no force: by that reason of *Aristotles* (whom *Plato* calleth *Anagnostes*, that is an vnwearied Reader of Bookes) whereby in his *Problems* he shewes, that the deeper *Discordant* sounds are more perceived than the higher. Secondly, when the *Tenor* and *Meane*, doe goe by one or more sixts, then that *Voyce* which is midling, shall alwayes keepe a *Fourth* vnder the *Cantus*, and a third aboue the *Tenor*.



*The higher Voyce.*

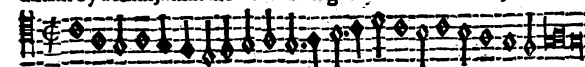


*The middle Voyce.*

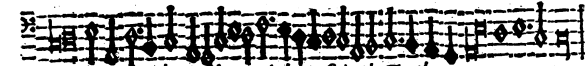


*The lowest Voyce.*

21 The most famous manner of the *Counter-point*, as (saith *Franchinus*) is, if the *Base* goe together with the *Meane*, or any other *Voyce*, being also distant by a tenth, whilst the *Tenor* doth goe in *Concord* to both, thus:



*Tenor husus.*

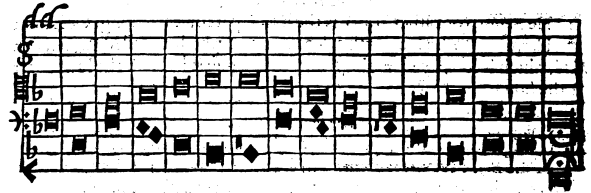


*The Treble out of the Base in the Tenth.*

23 If

23 If you iojne not the same *Concord*, you shall make two parts *Concords* in *Tenths*.

24 It is necessary for yong beginners to make a *Scale* of ten lines, then to distinguish it by bounds, so that they may write each time within each bound, by keys truly marked; least the confused mingling together of the *Notes* hinder them; yet is it better to compose without a *Scale*, but because it is hard, let yong men begin with a *Scale*, thus:



Neither must yong learners thinke it a matter of no weight, how the signes are set together, for by the vnorderly referring of them, so many errors haue sprung in *Musicke*, that it is hard to be knowne, in what path a man may goe safe. Wherefore if a man will compare one signe with another, let him carefully make the nature of the *Diminution* and *Proportions*, least referring this to that, the measure of the one be too great, or too little.

#### THE FIFT CHAPTER.

##### Of the Parts and Closes of a Song.



He *Ancient* simpleness of *Musicke*, knew not the diuers parts of a *Song*, which the subtileness of our age requires. For the whole being increased, all the parts are increased. Now the parts which *Musicians* at this time vse, are many, to wit; the *Treble*, *Tenor*, high *Tenor*, *Melodie*, *Concordant*, *Vagrant*, *Contratenor*, *Base*; yea, and more than these. But because they be not all commonly vsed, we will speak somewhat of those which are most commonly vsed; of the rest nothing.

##### Of the *Discantus*.

The *Discantus* (as *Tinctor* saith) is a *Song* made of diuers voyces. For it is called *Discantus*, *Quasi diuersus Cantus*, that is, as it were another *Song*. By which name the ancients did call euery *Mensurall Song*. But we, because *Discantus* is a part of a song seuered from the rest, will describe it thus. *Discantus* is the vppermost part of each *Song*. Or it is an *Harmony* to be song with a *Childs Voyce*.

L 2

of

*Of the Tenor.*

**A** Tenor is the middle voyce of each Song; or (as Gafforn writes lib. 3. cap. 5.) it is the foundation to the Relation of every Song: so called a *Tenendo*, of holding, because it doth hold the Consonance of all the parts in it selfe, in some respect.

*Of the Baritone.*

**T**he Bassus, (or rather Bassis) is the lowest part of each Song. Or it is an Harmony to be sung with a deepe voyce, which is called *Baritonus*, a *Vari*, which is low, by changing *V* into *B*, because it holdeth the lower part of the Song.

*Of the higher Tenor.*

**T**he high Tenor is the vppermost part, saue one of a Song; or it is the grace of the *Bass*: for most commonly it graceth the *Bass*, making a double *Concord* with it. The other parts every Student may describe by himselfe.

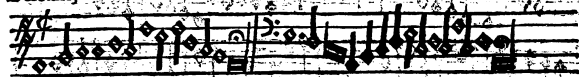
*Of the formall Closes.*

**B**eing that every Song is graced with formall *Closes*, we will tell what a *Close* is. Wherefore a *Close* is (as *Timor* writes) a little part of a Song, in whose end is found either rest or perfection. Or it is the coniunction of voices (going diuerly) in perfect *Concords*.

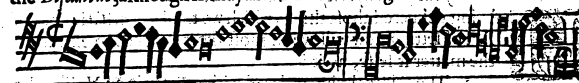
*Rules for Closes.*

1. First, Every *Close* consists of three Notes, the last, the last saue one, and the last saue two.
2. The *Close* of the *Discantus* made with three Notes, shall alwayes haue the last vpward.
3. The *Close* of the *Tenor*, doth also consist of three Notes, the last alwayes descending.
4. The *Close* of the *bass* requires the last Note sometime above, and sometime beneath the *Tenor*. Yet commonly it thrusts it an eight below, and sometimes raiseth it a fift above.
5. The *Close* of a high *Tenor*, doth sometime rise, sometime fall with the last Note; sometime makes it an *Vnison* with others, Which being it proceeds by diuers motions, the sorting of it is at the pleasure of the Composers.
6. The *Close* of the *Discantus*, doth require the last Note saue one above the *Tenor* in a fift: or in a fift, if the *Bass* hold a fift below.
7. The last Note saue one of a *Tenor*, is flatly placed a fift above the *Bass*: and a fift also, if the *Bass* take the *Close* of the *Tenor*, and the *Tenor* the *Close* of the *Discantus*.
8. If the *Close* of the *Tenor* end in *Mi*, as it is in the *Deutero*, or otherwise the last Note but one of the *bass* being placed not in the fift. But in the third beneath

beneath the *Tenor*, may fall vpon the fift *Final* without any hazard of *Defcant*, as is declared in the vnder-written *Concords*.

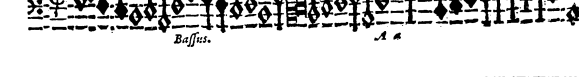
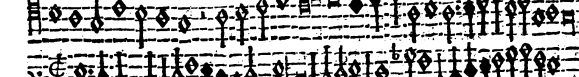
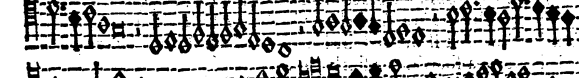
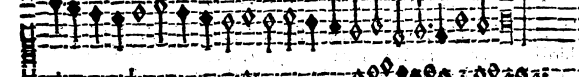
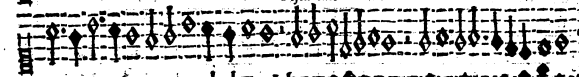


9. If the *Close* of the *Tenor* end in *Re*, as commonly it doth in the first *Tone*, the *Bass* shall very finely end from a fift to a third vpward, not varying the *Discantus*, although it may also fall into an eight.



10. Euery Song is so much the sweeter, by how much the fuller it is of formall *Closes*. For such force there is in *Closes*, that it maketh *Discords* become *Concords* for perfection sake. Therefore let Students labour to fill their Songs with formall *Closes*. Now that they may the more easily doe this, we thought fit here to set downe an Exercise or Store-houise of *Closes*, that such as Students sing here, they may know they are in their owne Songs to make.

*Here followeth the Exercise and forme of Closes.*





THE SIXTH CHAPTER.

Of the speciall precepts of the Counter-point.



Having delivered those things which we thinke necessarie for the Art of setting, now will we in most short Rules open essentially the matter it selfe, as it is.

1 The *Cantus* being ordered with a *Tenor* in an *Vnison*, the *Basse* requires a third below, and the *Altus* the same above. Or the *Basse* a fifth below, and the *Altus* a fourth above. But if the *Basse* hold an eight below, the *Altus* shall agree most fitly in a third above, or in a fourth below. But if the *Basse* hold a tenth below, the *Altus* requires a third above, or the same, or a sixth below, as you may see in the figure following.

Exm.	Prim.	Secundi.	Tertij.	4 <sup>th</sup> membri.
<i>S</i>	<i>Altus</i> ◊	<i>Altus</i> ◊	<i>Altus</i> ◊	<i>Altus</i> ◊
<i>D</i>	<i>Discā: Tenor</i> ◊	<i>Discā: Tenor</i> ◊	<i>Cantus: Tenor</i> ◊	<i>Dis: Tenor</i> ◊
<i>B</i>	<i>Bassus</i> ◊	<i>Bassus</i> ◊	<i>Altus</i> ◊	<i>Altus</i> ◊
			<i>Bassus</i> ◊	<i>Altus</i> ◊
				<i>Bassus</i> ◊

2 As oft as the *Discantus* is placed a 3. above the *Tenor*, let the *Basse* be placed a third below, and the *Altus* a sixth above, or in an *Vnison*. But if the *Basse* have an eight below, for a fifth it cannot have, the *Altus* shall hold a fourth below. But if the *Basse* hold a tenth below, the *Altus* requires a third, or a sixth below. Which a Student may proue by such a Scale as goes before.

3 If the *Discantus* hold place in a fifth above the *Tenor*, which it feldome doth, the *Basse* shall be in a sixth below, and the *Altus* in a third above, or in a fourth below. But if the *Basse* be in an eight below, the *Altus* requires a third above, or a fourth, or a sixth below.

4 If the *Discantus* be in a sixth above the *Tenor*, the *Basse* shall be in a fifth below, and the *Altus* in a third below, or a fourth above. Or if the *Basse* be in an eight below, the *Altus* shall only agree in a third above; but when the *Basse*

*Basse* is in a tenth below, the *Altus* shall be in a third above, or in the same below. It might also be in an eight below, and found a thirteenth with the *Discantus*.

5 If the *Discantus* be placed in an eight above the *Tenor*, the *Basse* will agree well in a third below, & the *Altus* in a third or sixth above, or in a fifth below. But when a *Basse* be in the same below, the *Altus* shall be in a fourth or sixth above, or in a third below. If the *Basse* be in an eight below, the *Altus* shall sweetly agree in a fifth or third above. But if the *Basse* fall to a tenth below, the *Altus* shall hold a third or sixth above, or the same below.

6 As oft as the *Discantus* doth rest in a tenth above the *Tenor*, the *Basse* shall be in a third below, and the *Altus* in a third, sixth, or eighth above. But if the *Basse* be found in a third above, the *Altus* shall be in a third below, or in a fifth or eighth above. But if the *Basse* be in a fifth above the *Tenor*, (for below it cannot) the *Altus* shall be in a third above, or an eighth below. But if the *Basse* fall to an eight below, the *Altus* may be in a fourth below, or in a third or fifth above.

7 When the *Discantus* is in a twelfth above the *Tenor*, the *Basse* must be in an eight below, & the *Altus* in a third, fifth, or eighth above. But when the *Basse* is in a third above, the *Altus* shall be in a fifth, eighth, or tenth concordantly.

8 If the *Discantus* be in a fourth above the *Tenor*, the *Basse* requires a fifth below, & the *Altus* a third or sixth above. Contrarily (if you make your *Basse* first) you shall make it with the *Discantus*. But if a man will make more than 4. parts, let him take the *Concordis* above or below, as other parts shall require, observing those things which are to be observed, which we referre to the Setters judgement.

THE SEVENTH CHAPTER.

Wherefore Rests are put in the Counter-point.



He placing of Rests in a Counterpoint, is for many causes tolerated.

1 To auoide difficulty. For whilst two parts of a song or more are so fitted together that it is hard to fit the other parts, we set Rests for so long, till that difficultie cease.

2 To auoide *Fict* Voices, and the forbidden Intervals.

3 To distinguish two perfect *Concordis* which cannot mutually follow one another, vnllesse a Note or pause come betwixt.

4 For the making of Signes. Now a signe is the successiue distribution of one and the same Close, in the beginning or any other place, by diuers parts of a Song Or it is the repetition of the same Close in diuers parts of the song thus :



5 Rests are admitted for taking breath, least by the swiftnesse of the Song, either the Singer might be out of breath, or breed confusion by taking his breath at vnfit times.

6 That the *intrinsecall* signes and markes of Musicall degrees, consisting in their perfection, may be perceiued. For a perfect *Mood* is inwardly noted by a rest of 3. times. A perfect time by 2. *Sembreefe* Rests, placed with a *Semibreefe*, as before is said in the fift Chapter of the second booke.

7 Because of the many parts of a song. For when a song goes with more parts than foure, it is necessary that some Rest; whilst others sing: least the sweetnesse be dulled either by the too much prolonging of the Voices, or by the vnelegant commixtion of *Concordis*, and so the Consort seeme rather to make a noyse, then a Concordant sound.

## THE EIGHTH CHAPTER.

## Of the diuers fashions of singing, and of the Ten Precepts for Singing.

**V**ery man liues after his owne humour; neither are all men gouerned by the same lawes, and diuers Nations haue diuers fashions, and differ in habite, diet, studies, speech, and song. Hence is it, that the English doe carrolly, the French sing; the Spaniards weepe; the Italians, which dwell about the Coasts of *Ianua* caper with their Voyces; the other barke: but the Germanes (which I am ashamed to vtter) doe howle like *Wolues*. Now because it is better to breake friendship, than to determine any thing against truth, I am forced by truth to say that which the loue of my Countrey forbids me to publish. *Germany* nourisheth many Cantors, but few Musicians. For very few, excepting those which are or haue been in the Chappels of Princes, doe truly know the Art of Singing. For those Magistrates to whom this charge is giuen, doe appoint for the gouernment of the Seruice youth Cantors, whom they choose by the shrewdnesse of their Voyce, not for their cunning in the Art; thinking that God is pleased with bellowing and braying, of whom we read in the Scripture, that he reioyceth more in sweetnes than in noyse, more in the affection, than in the Voice. For whē *Salomon* in the *Canticles* writeth, that the voice of the church doth sound in the eares of *Christ*, hee doth presently adioyne the cause, because it is sweet. Therefore well did *Baptista Mantuan* (that moderne *Virgil*) inueigh euery puffed vp, ignorant, bellowing Cantor, saying;

*Cui tantis delubra Bonum mugitibus implet,  
Tu ne Deum tali credis placare tumultu.*

Whom the Prophet ordained should be praised in Cymbals, not simply, but well founding.

## Of the Ten Precepts necessary for euery Singer.

**B**Eing that diuers men doe diuersly abuse themselues in Gods praise; some by mouing their body vndecently; some by gaping vnseemely; some by changing the vowels. I thought good to teach all Cantors certaine Precepts, by which they may erre lesse.

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1 When you desire to sing any thing, about all things marke the *Tone*, and his *Repercussion*. For he that sings a Song without knowing the *Tone*, doth like him that makes a syllogisme without *Mood* and *Figure*.

2 Let him diligently marke the *Scale*, vnder which the Song runneth, least he make a *Flat* of a *Sharpe*, or a *Sharpe* of a *Flat*.

3 Let euery Singer conforme his voyce to the words, that as much as he can he make the *Concert* sad when the words are sad; & merry, when they are merry. Wherein I cannot but wonder at the Saxons (the most gallant people of all *Germany*, by whose furtherance I was both brought vp, and drawne to write of Musicke) in that they vie in their funerals, an high, merry and ioconde *Concert*, for no other cause (I thinke) than that either they hold death to be the greatest good that can befall a man (as *Valerius* in his fift Booke writes of *Cleobis* and *Biron* two brothers) or in that they beleue that the soules (as it is in *Macrobius* his second Booke *De somnio Scip.*) after this body doe returne to the original sweetnes of Musicke, that is to heauen. Which if it be the cause, we may iudge them to be valiant in contemning death, and worthy desirers of the glory to come.

4 About all things keepe the equalitie of measure. For to sing without law and measure, is an offence to God himselfe, who hath made all things well in number, weight, and measure. Wherefore I would haue the *Fatherly Franci* (my countrey men) to follow the best manner, and not as before they haue done, sometime long; sometime to make short their Notes in *Plain-song*, but take example of the noble Church of *Herbipolis*, their head, wherein they sing excellently. Which would also much profit, and honour the Church of *Prage*, because in it also they make the Notes sometimes longer, sometime shorter, than they should. Neither must this be omitted, which that loue which we owe to the dead, doth require. Whose *Vigils* (for so are they commonly called) are performed with such confusion, hast, and mockery. (I know not what fury possesseth the mindes of those, to whom this charge is put) that neither one Voyce can be distinguished from another, nor one syllable from another, nor one verse sometimes throughout a whole *Psalme* from another. An impious fashion to be punished with the severest correction. I thinke you that God is pleased with such howling, such noise, such mumbling, in which is no deuotion; no expressing of words, no articulating of syllables?

5 The Songs of Authentickall *Tones* must be timed deepe, of the subiugall *Tones* high, of the neutrall, meanly. For these goe deep, those high, the other both high and low.

6 The changing of Vowels is a signe of an vnlearned Singer. Now, (though diuers people doe diuersly offend in this kinde) yet doth not the multitude of offenders take away the fault. Here I would haue the *Francis* to take heede they pronounce not *u* for *o*, as they are wont, saying *nusser* for *nofter*. The countrey Church-men are also to be censured for pronouncing, *Aremus* in stead of *Oremus*. In like sort, doe all the *Remenjes* from *Spyre*

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to

to *Consonantia* change the Vowel *i*, into the diphthong *ei*, saying *Mareis* for *Maria*: The *Westphalians* for the vowel *a* pronounce *a* & *e* together, to wit, *Aebste* for *Abste*. The lower Saxons; & al the *Suonians*, for the Vowel *e*, read *e* & *i*, saying, *Deius* for *Deus*. They of lower *Germany* doe all expresse *u* & *e*, in stead of the Vowel *u*. Which errors, though the *Germane* speech doe often require, yet doth the Latine tongue, which hath the affinitie with ours, exceedingly abhorre them.

7. Let a Singer take heed, least he begin too loud braying like an Ass, or when he hath begun with an vneuen height, disgrace the Song. For God is not pleased with loude cryes, but with louely founds: it is not (saith our *Erasmus*) the noyse of the lips, but the ardent desire of the Art, which like the lowdest voice doth pierce Gods eares. *Moses* spake not, yet heard these words, *Why dost thou cry vnto me?* But why the Saxons, and those that dwell vpon the Balticke coast, should so delight in such clamouring, there is no reason; but either because they haue a deafe God, or because they thinke he is gone to the South-side of heauen, and therefore cannot so easily heare both the Easterlings, and the Southelings.

8. Let euery Singer discern the difference of one holiday from another, least on a sleight Holiday, he either make too solemne seruice, or too sleight on a great.

9. The vncomely gaping of the mouth, and vngracefull motion of the body, is a signe of a mad Singer.

10. Above all things, let the Singer study to please God, and not mens; (saith *Guido*) there are foolish Singers, who contemnie the deuotion they should seeke after, and affect the wantonness which they should shun: because they intend their singing to men, not to Gods seeking for a little worldly fame, that so they may loofe the eternall glory: pleasing men that thereby they may displeafe God: imparting to other that deuotion, which themselves want: seeking the fauour of the creature, contemning the loue of the Creatour: to whom is due all honour, and reuerence, and seruice. To whom

I doe deuote my selfe, and all that is mine, to him will I sing as long as I haue being: for he hath raised me (poore Vvretch) from the earth, and from the meanest baseness. Therefore blessed be his Name world without end, Amen.


*The end of the Worke.*

## The Epilogue and Conclusion of the Booke.

**I** Am to intreat the courteous Reader fauourably to view this Worke of Musical Theorems, which I haue before this some yeres past searched out, & now at last put into the forme of a booke and printed, not out of any arrogant humour, as some enuious persons wil report, but out of a desire to profit the Youth of Germany, whilst others are drouisie. If the basenes of the stile, or simplenes of the words offend any man, I intreat him to attribute that to the matter which we handle, and the persons for whom it is written, namely, Children. I doubt not but there will be some, that will be soone ready to snarle at it, and to backbite it, contemning it before they read it, and disgracing it before they vnderstand it. Who had rather seeme than be Musitians, not obeying Authers, or Precepts, or Reasons: but whatsoever comes into their haire-brained Cockscombe, accounting that onely lawful, artificiall, and Muscical. To whom I intreat you (gentle Readers) to lend no care. For it is a thing praise-worthy to displeafe the euill. Yea, (to use the sentence of Antisthenes the Philosopher) to be backbited is a signe of greatnesse; to backbite, a token of meanesse. And because the praise of one wise man is better than the commendation of Ten fooles; I pray consider not the number, but the quality of those detractors: and thinke what an easie matter it is to silence those Pyes, and to crush such Fleas euen betwixt two nayles. Neither hearken ye to those that hate the Art: for they dissuade others from that which their dulnesse will not suffer them to attaine to, for in vaine it is to harpe before an Ass. But account that this I speake to you as a Master, because I haue passed the Ferrular. For the cunning men in each Art must be beleueed, as the Emperours Maiestie saith. Wherefore let those courteous Readers (that be delighted with Ornthoparchus his paines taken) be contented with these few things, for as soone as I can but take breath, they shall see matters of greater worth.

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**A TABLE OF ALL THAT IS CONTAINED  
IN THE FIRST BOOKE.**

	<i>Of the Definition, Division, Profit, and Inventions of Musicke,</i>	<i>Chap. 1</i>
	<i>Of Voyces,</i>	<i>chap. 2</i>
	<i>Of the Keyes,</i>	<i>chap. 3</i>
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	<i>Of Solfezation,</i>	<i>chap. 5</i>
	<i>Of Mutations,</i>	<i>chap. 6</i>
	<i>Of Moores,</i>	<i>chap. 7</i>
	<i>Of the Dimension of the Monachord,</i>	<i>chap. 8</i>
	<i>Of the Definition, Division, and Profit of the Monachord,</i>	<i>chap. 9</i>
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	<i>Of Song and Transposition,</i>	<i>chap. 11</i>
	<i>Of the Tunes in speciall,</i>	<i>chap. 12</i>
	<i>That divers men are delighted with divers Moores,</i>	<i>chap. 13</i>

**The Table of all that is contained in the second Booke.**

<b>O</b>	<i>Of the Profit and Praise of this Art,</i>	<i>Chap. 1</i>
	<i>Of the Figures,</i>	<i>chap. 2</i>
	<i>Of Ligatures,</i>	<i>chap. 3</i>
	<i>Of Moode, Time, and Prolation,</i>	<i>chap. 4</i>
	<i>Of the Signes,</i>	<i>chap. 5</i>
	<i>Of Ties,</i>	<i>chap. 6</i>
	<i>Of Augmentation,</i>	<i>chap. 7</i>
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	<i>Of the Rests,</i>	<i>chap. 9</i>
	<i>Of Pricks,</i>	<i>chap. 10</i>
	<i>Of Imperfection,</i>	<i>chap. 11</i>
	<i>Of Alteration,</i>	<i>chap. 12</i>
	<i>Of Proportion,</i>	<i>chap. 13</i>

**The Table of all that is contained in the Third Booke.**

<b>I</b>	<i>Of the Praise of Accents,</i>	<i>chap. 1</i>
	<i>Of the Definition and division of Accent,</i>	<i>chap. 2</i>
	<i>Of the generall Rules of Accent,</i>	<i>chap. 3</i>
	<i>Of the speciall Rules of Accent,</i>	<i>chap. 4</i>
	<i>Of the Points of Accent,</i>	<i>chap. 5</i>
	<i>Of the Accent of Epistles,</i>	<i>chap. 6</i>
	<i>Of the Accent of Gospels, and Prophetes,</i>	<i>chap. 7</i>

**The Table of all that is contained in the Fourth Booke.**

<b>O</b>	<i>Of the Definition, division, and Difference of the names of the Counterpoint,</i>	<i>Chap. 1</i>
	<i>Of Concorde and Discorde,</i>	<i>chap. 2</i>
	<i>Of the Division of Concorde,</i>	<i>chap. 3</i>
	<i>Of the generall Rules of the Counterpoint,</i>	<i>chap. 4</i>
	<i>Of the Parts and Clofes of a Song,</i>	<i>chap. 5</i>
	<i>Of the speciall Precepts of the Counterpoint,</i>	<i>chap. 6</i>
	<i>Wherefore Rests are put in the Counterpoint,</i>	<i>chap. 7</i>
	<i>Of the divers fashions for Singing,</i>	<i>chap. 8</i>

**FINIS.**

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