[p. 135] [G3]

A BRIEF INTRODUCTION To the ART of DESCANT: *or*, Composing MUSICK in Parts

The Third B O O K.

M U S I C K is an Art of expressing perfect Harmony, either by *Voice* or *Instrument*; which Harmony ariseth from well taken *Concords* and *Discords*.

In the *Scale* or *Gam-ut* there are seven Notes, *G*,*A*,*B*,*C*,*D*,*E*,*F*; for their Eighths are the same in nature of Sound. Of these seven, some ar called *Cords* or *Concords*, and others *Discords*.

The *Concords* are four in number, *viz.* an *Unison*, a *Third*, a *Fifth*, and a *Sixth*.

The *Discords* are three in number, *viz.* a *Second*, a *Fourth*, and a *Seventh*.

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The *Third, Fifth*, and *Sixth*, are either Perfect or Imperfect. The Imperfect is less than the Perfect by half a Note: As,

A Third Minor includes four half Notes.

A Third *Major* includes five half Notes.

A Sixth *Minor* includes nine half Notes.

A Sixth *Major* includes ten half Notes.

[diagram of cords & discords]

With either of the *Perfect Cords* you may begin or end a Piece of MUSICK: The same

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with the *Third*, which is an *Imperfect*; but be sure to avoid it with the *Sixth*.



In Composing of two or more Parts, the Parts do either stand still; as,

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Or the one doth ascend, and the other descend; as,



The following RULES will direct how the Concords are to be taken or applied every one of these ways.

Rule I.

You may have as many *Thirds, Fifths, Sixths,* and *Eighths,* as you please standing.

Rule II.

When one Part standeth still, and the other moves, the moving Part may move to any *Concords*; as,



Rule III.

When two or more Parts ascend or descend to gether, they ascend or descend either Gradually, or by Intervals.



If they ascend or descend Gradually, they do move by *Thirds*: You mayhave as many *Thirds* as you please; as,



Take no more than two or three *Sixths:* Or they move by a *Fifth*, or a *Sixth*; as,



You may have as many *Notes* as you please.

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If two Parts ascend by Intervals, then you may move

[diagram]

Rule IV.

If two Parts do ascend together Gradually, then as in the *Third Rule:* IF by Intervals, you must move

[diagram]

Rule V.

If two Parts do move diversly, as one ascending, and the other descending; then thus,



Or upon the *Third*; Your *Bass* must begin in the same Key, and end in the same Key.

An Unision is good, so it be in a *Minim* or *Crotchet*; but it is better if the one hold, and the

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other be going. Two *Eighths* ascending or descending together is not lawful; nor two *Fifths*, unless one be the *Major*, and the other the *Minor Fifth*.

The use of Discords on Holding-Notes.





Rule I.

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[p. 142] [G6 v]
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Of taking DISCORDS

Discords are either taken by way of Pass, or Binding.



So thus you see, a Discord is placed between two Concords.

Rule II.

A *Discord* is bound three several ways; first, between the *Third*, and some other *Concord*: As,



The first *Note* of the Upper Parts may be any *Cord* to the *Bass*, the second *Note* of the Upper Part must be a *Third* to the *Bass*, the third *Note* must be a *Second* to the *Bass*, the last part of a third *Note* must be a *Third* to the *Bass*, and the closing

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or fourth *Note* must be a *Third* or *Eighth* to the *Bass*, as in the foregoing Example.

The first *Note* of the *Bass* may be any *Concord* to the Upper Part, the first part of the second *Note* of the *Bass* must be a *Third* to the second *Note* of the *Treble* or Upper Part.

The last part of the second *Note* of the *Bass* must be a *Second* to the Upper Part, the third *Note* of the *Bass* must be a *Third* to the second part of the third *Note* of the *Treble* and Close as in the aforesaid Example.

This Binding is seldome taken in a Close in more Parts than two; but in the middle of a Lesson it is to be taken as often as you shall see occasion. This Binding is seldom or never taken in other Notes than in this Example.

Rule III

The third way of taking a *Discord* by way of Binding, is when the *Fourth* is taken between *Thirds;* as in the following Example.



So that you see the *Discords* are thus taken; *viz*. The first *Note* of the upper Part may be any *Note* to

the Bass, the second *Note* of the upper Part must be a *Fourth* to the *Bass*, the eighth *Note* of the upper Part must be a *Third* to the *Bass*, and the Close must be an *Eighth* or a *Third*, as in the Example.

This Close may be used in any part of a *Lesson* of two or more Parts, either beginning, middle, or ending, but seldom to be omitted in the ending of a *Lesson*. This Close is seldom or never taken in longer or shorter *Notes* than in the Example.

Rule IV

The fourth way of taking a *Discord* by way of Binding, is when the *Seventh* is taken between the *Sixth* and *Eighth;* as,



Rule V

The fifth way of taking a *Discord* by way of Binding, is when the *Ninth* is taken between the *Third* and *Eighth*; as,





Several Examples of taking Discords elegantly.



An Example of taking the Lesser Fourth



An Example of taking the Greater Fourth.

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An Example of taking two Sevenths in two Parts.

In this *Example* you may observe the exact Method of taking two *Sevenths* together in whatsoever Key you shall Compose in, with this Allowance, That two *Major Sevenths* together is not good, but two *Minor Sevnths* together is allowable: Also if you take two *Sevenths*, so the one be *Minor* and the other *Major*, it is allowed, but be sure the *Minor* be set before the *Major*, as you see in the Example.

[p 147] [H]





[p. 148] [H v]

Observe, That when you make a Close, the *Bass* must always fall a *Fifth*, or rise a *Fourth*: And your upper Part must begin in the *Unison*, *Third*, or *Fifth*.

An Example of the usual Cadences or Closes or two Parts.



R U L E S of Rising and Falling *one with another*.

It is not good to *rise* or *fall* with the *Bass* from a *Twelfth* or *Fifth* unto an *Eighth*, or from an *Eighth* unto a *Twelfth* or *Fifth*.



[p.149] [H2]

It is not good to *rise* with the *Bass* from a *Sixth* unto an *Eighth*, neither is it good to *fall* with the *Bass* from an *Eighth* unto a *Sixth*.



It is not good to *rise* from a *Fifth* to an *Eighth*, nor from an *Eighth* to a *Fifth*.



Of the Passage of the Concords.

Two *Fifths* or two *Eighths* are not allowed together, either *rising* or *falling*, especially in two Parts.



[150] [H2 v]



The passing from a *Fifth* to an *Eighth*, or from an *Eighth* to a *Fifth*, may be allowable, so the upper Part remove but one degree of a Perfect Cord.

As for *Thirds* and *Sixths*, which are Imperfect Cords, *two, three*, or more of them ascending or descending together, are allowable.

It is good, and usual, to change from any one to any other different *Cord*, when any one of the Parts keeps its place; but two *Perfect Cords* ascending or descending is not allowed, unless it be in Composition of *Three, Four* or *Five Parts*.



[p.151] [H3]



In this Example, *F* fa ut Sharp in the Bass introduces *B* fa b mi Flat in the *Treble* very properly and well, but the next, wher *F* fa ut is Flat in the *Bass*, and *B* sharp the following Note in the *Treble*, 'tis very Inharmonical, therefore to be avoided, for you will seldom meet with two full *Thirds* either ascending or descending, unless it be to prepare for a Close.

Note, That in few Parts *Imperfect Cords* are more pleasant and less cloying to the Ear than many *Perfect Cords*, especially in two Parts where *Eighths* and *Fifths* are least to be used, unless at the beginning or ending of a Piece of Composition, where Parts move contrary, one ascending, the other descending.

Formerly the used to Compose from the *Bass*, but Modern Authors Compose to the *Treble* when the make *Counterpoint* or *Basses* to tunes or Songs.



As for Example.

[p.152] [H3 v]

Observe this always in Counterpoint, to avoid Tautology in setting a *Bass* to a *Treble*, and let it be as Formal and Airy as the *Treble* will admit.

Let us a little examine this last Example. And now supposing there were no *Bass* to the *Treble*, try Note by Note which is the properest *Cord* to each.

For the *First Note*, you must certainly have an *Eighth*, because it relates to the Key it is composed in.

For the *Second*, you have only two *Cords* to chuse, *viz.* the *Sixth*, and *Third;* the *Fifth* you must not use, because 'tis expected to the Note following to make a *Third*, therefore to be avoided, lest you are guilty of that Tautology before-mentioned, and besides there is not that Form and Variety which is required in few Parts; and an *Eighth* you cannot use neither, because you run either into the Error of two *Eighths* together if you ascend, or of cloying the ear with too many *Perfect Cords* if you descend, therefore the *Third* or *Sixth* is the only Cords you can use; of these, the *Sixth* is much the best, for two Reasons: First, you move by contrary Motion to the *Bass*, which is an Elegancy in two Parts; in the next place, you introduce the next Note more Harmonically with the *Sixth* than you can with the *Third*, but the *Sixth* must be *sharp*, because it has a nearer affinity to the Key.

The *Third Note* has a *Third*, which is generally the consequence of a *Sixth*.

[p.153] [H4]

The *Fourth Note*, cannot have a *Sixth*, because of Tautology, it being the same as the *Third* before; the *Major Fifth* is not good, because it has no relation to the Key; the *Minor Fifth* cannot do, by reason the following Note of the *Treble* does not move to the half Note below, which is the constant Rule of a false *Fifth* to introduce a *Third*; an *Eighth* is not so well, because that is to be avoided as frequently as you can in two Parts, therefore the *Third* is the best Cord.

The *Fifth Note* cannot have an *Eighth*, because 'tis the same Note as the former; a *Third* is not so well, by reason you do not observe the Rule of contrary Motions in ascending when the other descends, and then you have had *Thirds* to the other two last Notes; therefore for variety a full Cord is best, and consequently the *Fifth* to be preferred before the *Sixth*.

The *Sixth Note* cannot have an *Eighth*, because 'tis the same Note as the former; a *Fifth* is not good; for fear of two *Fifths* together, a *Sixth* or *Third* are the only Cords, of which I esteem the *Third* best, following the Rule of contrary Motions.

The *Seventh Note* cannot have an *Eighth*, by reason 'tis the same with the other; neither a *Fifth*, because it makes no preparation for the next Note; therefore a *Sixth* or *Third* is the properest Cords, of which the *Third* in my opinion is best; for if you take the *Sixth*, ith must be *Sharp*, and so make a *Third* to the following Note,

[p.154] [H4 v]

which is what was done before in the first Bar, and for that reason to be omitted.

To the *Eighth Note* an *Eighth* cannot be made, because the same as before; a *Third* not so well, because you do not observe the Rule of contrary Motions; a *Sixth* not so good, because 'tis what must be used in the next Bar to make a Cadence, therefore the *Fifth* is best.

The *Ninth Note* cannot be a *Sixth* so properly, because 'tis the same with the former Note; a *Third* is not so well, by reason the fall or rising to it is Inharmonical; the *Fifth* is bad, having had a *Fifth* to the Note before, therefore the *Eighth* is the best Note.

The *Tenth Note* a *Sixth* must not be made too, it being the same as before; a *Third* not so well, because it must be *Sharp*, and that is not gradual to rise too, and if you fall to it, you contradict the Rule of contrary Motions, though the Cord is good, yet I think not so formal as the other, which is the *Fifth*.

The *Eleventh Note* requires a *Third* more properly than any other Cord, for the *Sixth* would be the same with the foregoing Note and following, which must be to make a Close; the *Eighth* not so well, because so many Perfect Cords are not well, (as 'tis before observed;) a *Fifth* is Irregular, the Note before being a *Fifth*, which shews a *Third* is best.

The two last *Notes* is relating to the Cadence, therefore has a certain Rule.

[p.155] [H5]

Having observed these *Rules* for making a Formal or Regular *Bass* to a *Treble*, the next Thing to Treat of is the *Keys*.

There are but two *Keys*in Musick, *viz.* a *Flat*, and a *Sharp*; not in relation to the Place where the first or last Note in a Piece of Musick stands, but the *Thirds* above that Note. To distinguish your *Key* accordingly, you must examine whether the *Third* be *sharp* or *flat*, therefore the first *Keys* for a Learner to Compose in ought to be the two Natural *Keys*, which are *A re* and *C fa ut*, the first the lesser, the last the greater *Third*; from these all the other are formed, by adding either *Flats* or *Sharps*. When this is well digested, you must proceed to know what other Closes are proper to each *Key*.

To a *flat Key*, the Principal is the *Key* it self, the next in dignity the *Fifth* above, and after that the *Third* and *Seventh* above.



To a *sharp Key*, the *Key* it self first, the *Fifth* above, and in stead of the *Third* and *Seventh*,

[p.156] [H5 v]

(which are not so proper in a *sharp Key*) the *Sixth* and *Second* above.



These Examples are placed in the two open *Keys* to make it plainer, but transposed them into any other, they have the same effect; in applying of which Closes, you may use them promiscuously as you please, only with this Caution, That you regard to good Ayre.

There are some other Things to be observed in making a *Bass* to a *Treble*, which shall be the next thing spoken of relating to *Fuge*.

Of Fuge, or Pointing.

A *Fuge*, is when one part leads one, two, three, four, or more Notes, and the other repeats the same in the *Unison*, or such like in the *Octave*, a *Fourth* or *Fifth* above or below the leading Part.

[-> Under what Note you find this Mark (/), the Fuge begins]

[p. 157] [H6]



Observe in this Example, that the *Treble* rises a *Fifth*, and the *Bass* but a *Fourth*, which is done because it relates more to the Key than rising a *Fifth*. So all *Fuges* in this nature are to be managed, if done Masterly.



[p.158] [H6 v]

There is another diminutive sort of Fugeing called *Imitation* or *Reports*; which is, when you begin *Counterpoint*, and answer the *Treble* in some few Notes as you find occasion when you set a Bass to it.



In the fourth, fifth and sixth Bar of the *Bass*, it imitates the *Treble*.

The third sort of Fugeing is called a *Double Fuge*; which is, when one Part leads a *Point*, and the following Part comes in with another, and

[p.159] [H7]

so the Parts change, as you may observe in the following Example, wherein I have made use of the former Point, and added another to it.



Example.

The fourth manner of Fugeing is called *Per Arsin & Thesin*, which admits a great Variety; and that is, when a Leading Part ascends, the other descends exactly the same Notes. I have made use of the foregoing *Fuge*, that it may be more easie to a Learner.

[p.160] [H7 v]



A fifth sort of Fugeing is called *Per Augmentation*; that is, if the Leading Part be *Crotchets, Quavers,* or any other Notes in length, the following Part is augmented, and mad as long again as the Leading Part. The following Example will explain it, which is contrived upon the same Fuge.

[p.161] [H8]



[p.162] [H8 v]

You may augment your Point to double or treble the length of your Leading Part, as you find occasion; or diminish your *Fuge* for variety, as you may observe in the 10^{th} Bar of the *Treble* in the Example foregoing.

This sort of Fugeing is difficult, therefore seldom unless it be in Canon.

There is a sixth sort of Fugeing called *Recte & Retro*, which is repeating the Notes backward; therefore you must avoid Prick'd Notes, because in the Reverse it would be of the wrong side of the Note.



This is a sort of Musick very rarely used, unless it be in Canon.

[p.163] [I]

There is a seventh sort of Fugeing called *Double Descant*, which is contrived so, that the Upper Part may be made the Under in the *Reply*; therefore you must avoid *Fifths*, because in the *Reply* they will become *Fourths*.





[p.164] [I v]

The eighth and nobelst sort of Fugeing is *Canon*, the Method of which is to answer exactly Note for Note to the end.



There is a wonderful variety of Canons in Mr. *Elway Bevin's* Book, Published in the Year 1631. to which I refer the Younger Practitioners, and so shall conclude with Two Parts, and go on to Three.

[p.165] [I2] Composition of Three Parts.

T H E first thing to Treat of is *Counterpoint*, and in this I must differ from Mr. *Simpson*, (whose *Compendum* I admire as the most Ingenious Book I e're met with upon this Subject ;) but his Rule in Three Parts for *Counterpoint* is too strict and destructive to good Air, which ought to be preferred before such nice Rules.



Now in my opinion the *Alt* or *Second Part* should move gradually *Thirds* with the *Treble*; though the other be fuller, this is the smoothest and carries more Air and Form in it, and I'm sure 'tis the constant Practice of the *Italians* in all their Musick, either Vocal or Instrumental, which I presume ought to be a Guide to us; the way I would have, is thus:





When you make a *Second Treble* to a Tune, keep it always below the Upper Part, because it may not spoil the Air: But if you Compose *Sonata's*, there one *Treble* has as much Predominancy as the other; and you are not tied to such a strict Rule, but one may interfere with the other, as thus:



[p. 167] [I3]

The same may be done in making Two Part *Anthems* to a *Thorow-Bass*, or *Songs* that are Composed with design.

Fugeing in Three Parts is done by the same Rules as in Two, only you have more Scope and Variety. I shall make use of the same Point as I did in Two Parts, and give you some short Examples in the several manners of *Fugeing*.



First Plain Fugeing.

The second is *Imitation* or *Reports*, which needs no Example, because you are confined to a *Treble*, aud **[sic]** so must make *Imitation* or *Reports* in the two Parts as the *Treble* will admit of.

The third is *Double Fugeing*, wherein I oblige my self to the same Fuges as are used in the Two Parts.



Example.

[p.169] [I4]



When you make a *Double Fuge* in Three Parts, you are not compelled to answer in the Third Part to the first Fuge any more than the second, but are left to your pleasure, as you see in the foregoing Example, where the *Bass* answers to the first Fuge; you may as well answer the second as first, according as you find it smoothest to your Air, and most regular to your Design.

The fourth, *Per Arsin & Thesin* on the same Fuge.













[p.172] [I5 v]

The sixth, Recte & Retro.



Example.





Reply I. Where the Upper Part takes the Bass, and the Bass the Upper



Reply II. *Where the* Second Treble *takes the* Bass, *and the* Bass *the* Second Treble.



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[p.174] [I6 v]
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Of this sort, there are some Fuges used by several Authors in *Sonata's*; a short one I shall here insert of the famous *Lelio Calista*, an *Italian*.



In making of such-like you must avoid *Fifths*, as is before-mentioned in the *Rule* for Two Part *Double Descant*.

There is another sort of *Fugeing* in three Parts before we come to *Canon;* which is, when each of them take a different *Fuge*, and so interchanges one with another like *Double Fugeing*.



As for Example.

Most of these different sorts of *Fugeing* are used in *Sonata's*, the chiefest Instrumental Musick now in request, where you will find *Double* and *Treble Fuges* also reverted and augmented in their *Canzona's*, with a great deal of Art mixed with good Air, which is the Perfection of a Master.

The next is *Canon*, of which I shall say but little, because I refer you to the before mentioned book of Mr. *Bevin's*, where you will meet with all the Variety of *Canons* that are to be made, and shall only shew an Example of a *Gloria Patri* in Three Part *Canon*, so go on to four Parts.





A Canon, Three Parts in One.

[p.177] [I8]



[p.178] [I8 v]





[p.179] [K]

Composition of Four Parts.

I N Church Musick, the four Parts consist generally of *Treble, Contra-Tenor, Tenor,* and *Bass;* in Instrumental Musick, commonly two *Trebles, Tenor,* and *Bass:* But always observe this Method, That in making four Parts Counterpoint, let your Cords joyn as near to the Upper Part as they can, for the Harmony is more agreeable to the Ear when the upper Parts are joyned close together, but still be sure to keep a smoothness and decorum, that none of the Inner Parts may make an Irregular Skip either upwards or downwards: If the *Treble* or Upper Part be a *Fifth* to the *Bass*, the other must be *Third* and *Eighth*; if the *Treble* be *Third,* the other must be *Eighth* and *Fifths;* so consequently, if the *Treble* be an *Eighth*, the other must be *Fifth* and *Third.*

Note: That in *C* fa ut, or any Key with a *Sharp Third*, that to the half Note below the Key an *Eighth* is never made, nor to any accidental *Sharp* in a *flat* or *sharp* Key, either in the *Bass* or *Treble*, unless it be to introduce a Cadence. For Instance; If you make an *Eighth* to *B mi* in *C fa ut* Key, 'tis when the *Third* to *B mi* is *sharp*; and you design a Cadnce in *E la mi*, otherwise 'tis never done, but the *Sixth* supplies the place of the *Eighth*, and commonly in four Parts a *Sixth* and false *Fifth* go together upon all *sharp* Notes.

[p.180] [K v]

As for Example.

Four Parts Counterpoint.



The false or defective *Fifth* is the only Note like a Discord that needs no preparation; and though it must not be used to begin a Piece of

[p.181] [K2]

Musick with, yet there is no Cord whatsoever that has a more grateful Charm in it to please the Ear.

There are two *Discords* not yet Treated of in this short *Introduction*, which I think proper now to mention, because in an Example of four Parts you may see what other Cords belong to them, and that is, a *Sharp Seventh*, and *Flat Seventh*, two Notes mightily in use among the *Italian* Masters; the *Sharp Seventh*, which generally revolves it self into the *Eighth*, you will find frequently in Recitative Songs, which is a kind of Speaking in Singing; a *Flat Seventh* resolves it self into a *Fifth*, and is used commonly at a Close or Cadence. This Example will demonstrate the thing plainer.



Example.



Another Elegant Passage used by the same Authors.



The *Flat Sixth* before a Close (as you may observe in the 2d *Treble*) is a Favorite Note with the *Italians*, for they generally make use of it.

There is another sort of *Discord* used by the *Italians* not yet mentioned neither, which is the *Third* and *Fourth* together, to introduce a Close.

As for Example.



In the same nature, if the *Bass* should continue in one place as the two *Trebles* do, you may move in the other Parts to what Notes you please, so you ascend or descend gradually.



For Instance.

These Instances were inserted, to shew what Elegancies may be made in Counterpoint Musick.

I shall proceed now to *Fuge* or *Pointing* in four Parts, in which I must follow the same Method as before, for there is no other sort of Fugeing but what has been Treated of in three Parts, unless it be four *Fuges*, and that is made after the same manner as the three *Fuges*, of which there is an Example in Page 125.



First Plain Fugeing on the same Point.



The Second is *Imitation* or *Reports*, which needs no Example, for the aforesaid *Reasons* in three Parts.

[p.185] [K4]

The third is *Double Fugeing* on the same Fuges.



Example.



The fourth, Per Arsin & Thesin.





The Fifth, Per Augmentation.



Example.







The Seventh is *Double Descant*, which you hardly ever meet with in Four Parts, because a *Fifth* must be avoided, therefore 'tis defective, and wants a Cord to fill up in so many Parts, for which Reason I shall omit an Example.

The next is *Canon*, but before I Treat of that, there is one sort of *Fugeing* to be mention'd, which is, Four Fuges carried on, interchanging one with another.

As for Example.



[p.190] [K6 v]

Canon in Four Parts is generally Four in Two, or Four in One: Here is an Example of each, which will shew the Method of making them.

A Canon; Four in Two.

[p.191] [K7]

This *Canon* of Four in One, is a *Gloria Patri* of Dr. *Blow*'s, whose Character is sufficiently known by his Works, of which this very Instance is enough to recommend him for one of the Greatest Masters in the World.

A Canon, Four in One.

[p. 193] [K8]

[p. 194] [K8 v]

Composition of Five or more Parts,

I S still by adding another *Octave* or *Unison*, for there is but Three Concords, *viz. Third, Fifth,* and *Eighth,* therefore when you make more than Three Parts in Counterpoint, 'tis by repeating some of the same Cords over again.

One Thing that was forgot to be spoken of in its proper place, I think necessary to say a little of now, which is Composing upon a *Ground*, a very easie thing to do, and requires but little Judgement: As 'tis generally used in *Chacones*, where they regard only good Air in the *Treble*, and often the *Ground* is four Notes gradually descending, but to maintain *Fuges* upon it would be difficult, being confined like a *Canon* to a *Plain Song*. There are also pretty *Dividing Grounds*, of whom the *Italians* were the first Inventors, to Single *Songs*, or *Songs* of Two Parts, which to do neatly, requires considerable Pains, and the best way to be acquainted with 'em, is to score much, and chuse the best Authors.

As for Fugeing, 'tis done by the same Methods as has been observed.

All that I shall further add, is to wish, That what is here mentioned may be as Useful as 'tis Intended, and then 'twill more than Recompence the Trouble of the Author.

FINIS