

A SHORT
TREATISE on HARMONY.

CONTAINING
The CHIEF RULES for COMPOSING
In Two, Three, and Four Parts.

DEDICATED
To all LOVERS of MUSICK,
By an Admirer of This Noble and Agreeable Science.

——— *Si quid novisti, Rectius istis;
Candidus imperti : Si non, his utere mecum.*

Hor. Epist.

L O N D O N, Printed by J. W A T T S. M D C C X X X.

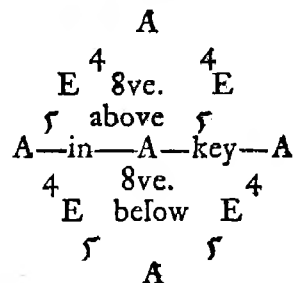
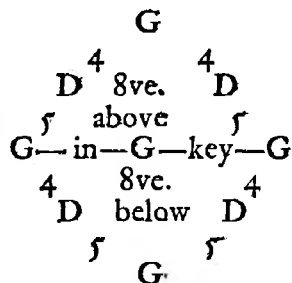
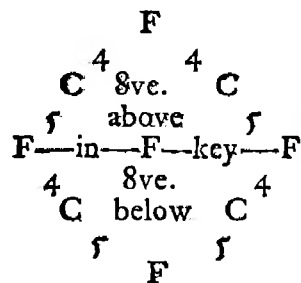
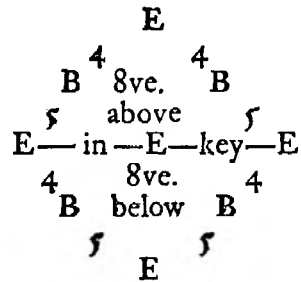
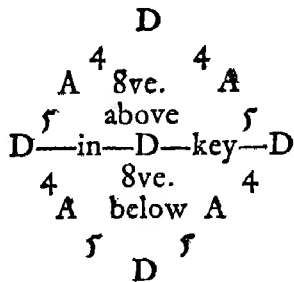
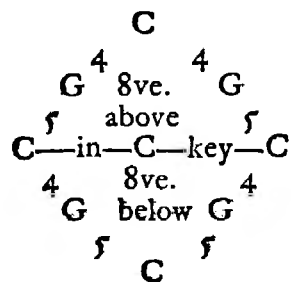
C H A P. X.

Of Canons, Fugues, and Imitations.

CANONS and Fugues consist of Melodies that are so contrived, as that The Part that Answers must repeat what is in the Leading Part, either in the Unison, in the Fourth, in the Fifth, or in the Octave to it; with this farther obligation, that the Leading Part and the Answer to it must Solfa alike; that is to say, have the same Sillables in their Solmifation.

THEREFORE before we begin a Canon or a Fugue, we must in the first place consider whether the Leader can be answered by the same Sillables in Solfaing in the Fourth above or below, in the Fifth above or below, or in the Eighth above or below.

To explain what is to be understood hereby, we give the following Schemes in all the Keys; by which at one view we may see where a Fugue may Begin, and have its Answer in the same Solfa.



To explain these Schemes we will give the following Examples.

IF we compose in the key of C and would have the Answer to the Leader to be in the Fifth above it. The Leader which the Italians call LA GUIDA, begins by Do on C in the Natural Hexachord, and is Answered by the Do in G in the Durum Hexachord.

AND vice versa, if we would have the answer to be in the Fifth below it, the GUIDE begins by Do on G in the Durum Hexachord, and is Answered by Do on C in the Natural Hexachord.

AND if We would have the Answer to be in the Fourth above the Leader, The Leader begins by Do on G in the Durum, and is Answered by Do on C in the Natural Hexachord.

AND Vice versa, if We would have the Answer to be in the Fourth below the Guide, The Guide begins by Do on C in the Natural, and is Answered by Do on G in the Durum Hexachord.

BUT if we would have the Answer to be in the Unison, or in the Octave above or below the Guide, then the Answer will be in the same Hexachord that the Guide has used.

By the Schemes we may see, that when the Fugues are in the Fourth above

or below, or in the Fifth above or below, One of the Parts is in the Authentick, and the Other is in the Plagal Mode of the Key we compose in; But when the Fugues are in the Unifon, or in the Octave above or below, the Parts are in the same Mode of the Key.

THO' we don't intend to treat of the Modes in this Treatise, yet we hope this hint about them will not displease; it giving some Idea of what is meant by Authentick and Plagal Modes, and of their Application and Use.

BY what has been already said we may Observe of what great Use the True Solmifation is; and in the Case of Canons and Fugues, how necessary it is even in the Harmony, as well as in the Melody; for as they may be in Two, Three, Four or more Parts, we are obliged, not only to make all the Parts to Solfa alike, but also so to contrive them as that the Union of all those Parts shall make good Harmony.

IN Fugues that are not Canons, this Regularity is necessary only in the Beginning of them; For as the Fancy of the Composer, or the Words he composes upon, may in the course of the Composition require Various Subjects, different from that which the Fugue did begin with, so he is at Liberty to introduce

duce those other Subjects at his pleasure, which however in their Answers must each of them have the same Solfa, that They as Guides have, and according to the different Keys that the Modulation is accidentally brought into, and that are Proper to the Original or Chief Key of the Composition.

WHEN a New Subject is introduced into a Fugue, we ought always to let it be preceded by a Rest or Pause in the Part that introduces it, in order to make it be the more observ'd, and to make it be distinct from the Subject that was in Use before.

WE may if we please make the Guide to begin a Minim, a Semibreve, a Breve, or at what other distance we please before its Answer follows; but if we make that distance too great, we run the risk of forgetting part of the Subject that the Guide begins in; and if that distance is too short, it does not give the Ear leave to be acquainted with that Subject.

IN making the Guide or Leader, We must attend to the distance We would have the Answer to come in at, and also consider duely by what Note we must begin, and by what Succession of Notes we must proceed, so as that not only the Guide and the Answer do Solfa alike, but also that the Parts be Consonant, and Harmonious when United.

BY this We find that the first Melody, that is to say, the Guide must be so contrived, as to be suitable to the Parts that are to Answer it, whether in the Unison, in the Fourth above or below, in the Fifth above or below, or in the Eighth above or below; and all this must be with a due Regard to the distance that we would have the Answer to come in at, whether of a Minim, of a Semi-breve, of 3 Minims or at any other distance that we please.

ALTHOUGH Regular Fugues ought to keep within the Compass and Limits of one Hexachord, that is to say, that neither the Guide, nor the Part that Answers it, should exceed the Limits of the Hexachord they are respectively in; However, in a Canon, which is a Fugue continued from the Beginning to the End, We may exceed the Compass of the Hexachord, provided that We go into the Third Hexachord; that is to say, provided We go into that Hexachord, which neither the Guide, nor the Answer are in. Which the following Examples will explain.

FOR instance, if the Guide or Leader is in the Natural Hexachord, and the Answer to it is in the Durum Hexachord, The Guide being in the Natural may borrow from the Molle Hexachord, which will be Answered, by that Part that was in the Durum borrowing from the Natural Hexachord. O R

OR Vice versa, if The Leader is in the Durum Hexachord, and its Answer is in the Natural Hexachord, what is borrow'd by the Leader must be from the Natural Hexachord, and the Answer that was in the Natural must borrow from the Molle Hexachord.

THE reason of this seeming difference in these Two Cases, is because that the Durum and the Molle Hexachords can never be conjoin'd, neither in Melody, nor in Harmony.

AN Example of this borrowing from another Hexachord, is obvious in the Famous Canon NON NOBIS DOMINE, &c. which was composed by Mr. *William Bird*.

ALTHOUGH what has been said relates chiefly to Canons, which are the most difficult of Fugues: However We do not doubt but that the Rules we have given, will enable to make, with little difficulty, such Fugues as do not require a continual Sequence of Fugue from the Beginning to the End; and that only now and then require Answers in Fugue to some of the Subjects that are used in the Composition.

ALL Fugues whose Answers are not in the Fourth above or below, or in the Fifth above or below, or in the Eighth above or below, or in the Unison; are distinguish'd

distinguish'd from True and Regular Fugues by the Name of Imitations, because that they only to the Eye seem to be Fugues, for in These, the Semitones in the Guides, and in their Answers, do not fall in the same order in the One Part as they do in the Other, and although to the Eye when in writing they seem to do so, (in respect to the Lines and Spaces the Notes are on) Yet the Solfaing them easily detects that they do not, and that the several Parts consist of different Intervals.

T H E R E are Fugues that in their several Parts Solfa alike, but then they differ in the Intervals, that is to say, make different Intervals in the Answer to Those that were in the Guide; these also are but Imitations and very Bad Ones.

To enumerate the several contrivances and Species of Canons, of Fugues, or of Imitations, would fill a much larger Treatise than this; and as we have said enough to give a true Idea of what True Fugues are, we will no longer trespass upon your Patience; but conclude with saying,

T H A T we have endeavoured to be as clear as possibly we could, although We have avoided the giving Examples in Notes; and hope that the want of Them, will be found to have been supplied, by the Four Plates, and by the Examples in Letters, and in Figures.

F I N I S.

cadence in C		cadence in D		cadence in E		cadence in F		cadence in G		cadence in A.	
				has not this cadence.							

Discord	Prepar'd by	if the Treble keeps on, and y ^e Bass		Resolv'd by	if the Treble falls 1 Deg and y ^e Bass		The 2 ^d differs from the 9 th by its being Prepar'd & Resolv'd by y ^e Bass.						
		Rises	Falls		Rises	Falls	Discord	Prepar'd by	if the Bass keeps on and y ^e Treble		Resolv'd by	if the Bass falls 1 Deg and y ^e Treble	
										Rises		Falls	Rises
9 th	3	1	-	8	Keeps On		Discord	Prepar'd by	if the Bass keeps on and y ^e Treble		Resolv'd by	if the Bass falls 1 Deg and y ^e Treble	
	5	4 or 5	6		3 or 6	Rises			Falls	Rises		Falls	
	6	5 or 4			3								6 or 3
7 th	8	1	-	6	Keeps On		2	8	1	-	3	Keeps On	
	6	-	1		3	3 or 6			Rises	Falls			
	5	-	3			5						3 or 6	
	3	4 or 5	5		1	-			6	4 or 5			

Discord	Prepar'd by	if the Treble keeps on, and y ^e Bass		Resolv'd by	if the Treble falls 1 Deg and y ^e Bass			
		Rises	Falls		Rises	Falls		
6 th	8	4 or 5	3	1	-	6		
	6	1		-	6 or 3			
	3	6 or 3		6	6 or 3			
5 th	8	5 or 4	3	Keeps On		4		
	6	3 or 6		6	5 or 4		Rises	Falls
	5	1			-			
	3	-		1	3 or 6			

Key	C		D		E		F		G		A		Key
<i>Uni son</i>	1	3 5 8 C E G C	1	3 5 8 D F A D	1	3 5 8 E G B E	1	3 5 8 F A C F	1	3 5 8 G B D G	1	3 5 8 A C E A	<i>Uni son</i>
2 ^d	D	3 6 8 F B D	E	3 6 8 G C# E	F	3 6 8 A D F	5	3 6 8 G B \flat E G	5	3 6 8 A C F# A	B	3 6 8 D G# B	2 ^d
3 ^d	3	3 6 8 E G C E	3	3 6 8 F A D F	3	3 6 8 G B E G	3	3 6 8 A C F A	B	3 6 8 D G B	3	3 6 8 C E A C	3 ^d
4 th	5	3 5 8 F A C F	4	3 5 8 G B \flat D G	2	3 5 8 A C E A	B \flat	3 5 8 D F B \flat	3	3 5 8 C E G C	4	3 5 8 D F A D	4 th
5 th	2	3 5 8 G B D G	2	3 5 8 A C# E A	B	3 6 8 D G# B	2	3 5 8 C E G C	2	3 5 8 D F# A D	2	3 5 8 E G# B E	5 th
6 th	4	3 6 8 A C F A	B \flat	3 6 8 D G B \flat	4	3 6 8 C E A C	4	3 6 8 D F B \flat D	4	3 6 8 E G C E	5	3 6 8 F A D F	6 th
7 th	B	3 6 8 D G B	C#	3 6 8 E A C#	5	3 5 8 D F A D	E	3 6 8 G C E	F#	3 6 8 A D F#	G#	3 6 8 B E G#	7 th
8 ^{ve}	1	3 5 8 C E G C	1	3 5 8 D F A D	1	3 5 8 E G B E	1	3 5 8 F A C F	1	3 5 8 G B D G	1	3 5 8 A C E A	8 ^{ve}

Key	C		D		E		F		G		A		Key
8 ^{ve}	C	8 6 C E	D	8 6 D F	E	8 6 E G	F	8 6 F A	G	8 6 G B	A	8 6 A C	8 ^{ve}
7 th	B	3 6 8 G D B	C#	3 6 8 A E C#	D	6 8 F D	E	3 6 8 C G E	F#	3 6 8 D A F#	G#	3 6 8 E B G#	7 th
6 th	A	3 8 F A	Bb	3 8 G Bb	C	3 8 A C	D	3 8 Bb D	E	3 8 C E	F	3 8 D F	6 th
5 th	G	5 3 C E	A	5 3 D F	B	5 3 8 E G B	C	5 3 F A	D	5 3 G B	E	5 3 A C	5 th
4 th	F	8 6 3 F A D	G	8 6 3 G Bb E	A	8 6 A C	Bb	8 6 3 Bb D G	C	8 6 3 C E A	D	8 6 3 D F B	4 th
3 ^d	E	3 8 C E	F	3 8 D F	G	3 8 E G	A	3 8 F A	B	3 8 G B	C	3 8 A C	3 ^d
2 ^d	D	5 3 8 G B D	E	5 3 8 A C# E	F	3 8 D F	G	5 3 8 C E G	A	5 3 8 D F# A	B	5 3 8 E G# B	2 ^d
Uni son	C	8 6 C E	D	8 6 D F	E	8 6 E G	F	8 6 F A	G	8 6 G B	A	8 6 A C	Uni son

5			F			C				F			C			5
4	F			C		E		G	F		C			G		4
3		C			G	F				C		G	F		C	3
2			G				C				G	F			C	2
1								C					C			1

#	Key	7	5	2	3	4	1	6	6	1	4	3	2	5	7	Key	b
		#	b	#	b	#	b	#	b	#	b	#	b	#	b		
1	F	f#	gb	G	ab	A	bb	B	cb	C	db	D	eb	E	fb	F	7
2	C	c#	db	D	eb	E	F	f#	gb	G	ab	A	bb	B	cb	C	6
3	G	g#	ab	A	bb	B	C	c#	db	D	eb	E	F	f#	gb	G	5
4	D	d#	eb	E	F	f#	G	g#	ab	A	bb	B	C	c#	db	D	4
5	A	a#	bb	B	C	c#	D	d#	eb	E	F	f#	G	g#	ab	A	3
6	E	e#	F	f#	G	g#	A	a#	bb	B	C	c#	D	d#	eb	E	2
7	B	h	H	2	3	3	4	T	S	5	6	6	7	7	h	B	1
· 5 2 1 4 7 · 6 3 0 3 6 · 7 4 1 2 5 ·																	

Ascending } the 3^d before FA is { RE.
 Descending } LA.

C D E F G A B h

G	FA	SOL	LA		DO	RE	MI		Du- rum
	↘		↘		↗	↗			
C	DO	RE	MI	FA	SOL	LA			Nat- ura le.
	↗	↗	↘	↘					
F	SOL	LA		DO	RE	MI	FA		Mol- le.
	C	D	E	F	G	A	B	h	

Ascending } follow the { Arrows.
 Descending } Daggers.