Morley's *Plain and Easy Introduction to Practical Music* (or *Plaine and Easie Introduction to Praticall Musicke, 1597)* is a long —almost 300 page— textbook in the form of a dialogue. Its three parts first teach someone how to read and sight-sing music, then teaches how to write simple counterpoint, and finally more complex composition.

Learn to read through the archaicisms and unusual spellings —the kind that you'd see in Shakespeare if you read unedited plays— and follow Philomathes **as** he begins his career.

<p style="text-align:center">*　　*　　*</p>

What does Polymathes have to attend to that prevents him from teaching Philomathes about music?

How many clefs are there total? How many are used in singing? Which ones can every voice use? Which clef used in singing would we not consider a clef.

According to Morley, what is the name of the lowest named note? How does he demonstrate that there are yet lower notes?

How does he describe notes beyond the twenty that are normally used?

Oh no! Philomathes is flustered again! This time he's puzzled by skips in his melodic line. How does the good Master resolve the problem?

According to Morley, what do we do to the note before a repeat sign?

F I R S T P A R T

OF THE

INTRODUCTION TO MUSICKE,

T E A C H I N G T O S I N G.

Polymathes. Philomathes. Master.

Polymathes.

STAY, brother *Philomathes:* What haste? Whither go you fo faft?

Philomathes. To feeke out an old friend of mine.

Pol. But before you goe, I pray you repeate fome of the difcourfes which you had yefternight at Mafter *Sophobulus* his banket: for commonly he is not without both wife and learned guefts.

Phi. It is true indeede. And yefternight there were a number of excellent fchollers, both gentlemen and others: but all the propofe, which then was difcourfed vpon, was Muficke.

Pol. I truft you were contented to fuffer others to fpeake of that matter.

Phi. I would that had beene the worft: for I was compelled to difcouer mine owne ignorance, and confeffe that I knew nothing at all in it.

Pol. How fo?

Phi. Among the reft of the guefts, by chaunce, mafter *Aphron* came thither alfo, who falling to difcourfe of Muficke, was in an argument fo quickly taken vp and hotly purfued by *Eudoxus* and *Calergus,* two kinfmen of *Sophobulus,* as in his owne art he was ouerthrowen: but he ftill fticking in his opinion, the two gentlemen requefted me to examine his reafons, and confute them. But I refufing, and pretending ignorance, the whole company condemned me of difcurtefie, being fully perfwaded, that I had beene as fkilfull in that art, as they tooke me to be learned in others. But fupper being ended, and Muficke bookes (according to the cuftome) being brought to the table; the miftreffe of the houfe prefented me with a part, earneftly requefting me to fing; but when, after many excufes, I protefted vnfainedly that I could not, euery one began to wonder. Yea, fome whifpered to others, demaunding how I was brought vp: fo that, vpon fhame of mine ignorance, I goe now to feeke out mine old friend, mafter *Gnorimus,* to make my felfe his fcholler.

Pol. I am glad you are at length come to be of that minde, though I wifhed it fooner: therefore goe, and I pray God fend you fuch good fucceffe as you

A

would

would wifh to your felfe. As for me, I go to heare fome *Mathematical* Lectures; fo that I thinke, about one time we may both meete at our lodging.

Phi. Farewell, for I fit vpon thornes till I be gone: therefore I will make hafte. But if I be not deceived, I fee him whom I feeke, fitting at yonder doore: out of doubt it is he. And it fhould feeme he ftudieth vpon fome point of Muficke: but I will driue him out of his dump. Good morrow, Sir.

Mafter. And you alfo, good mafter *Philomathes*, I am glad to fee you, feeing it is fo long agoe fince I faw you, that I thought you had either beene dead, or then had vowed perpetually to keepe your chamber and booke, to which you were fo much addicted.

Phi. Indeede I haue been well affected to my booke. But how haue you done fince I faw you?

Ma. My health, fince you faw me, hath beene fo bad, as if it had beene the pleafure of him who may all things, to haue taken me out of the world, I fhould haue beene very well contented; and haue wifhed it more than once. But what bufineffe hath driuen you to this end of the towne?

Phi. My errand is to you, to make my felfe your fcholler. And feeing I haue found you at fuch conuenient leifure, I am determined not to depart till I haue one leffon in Muficke.

Ma. You tell me a wonder: for I haue heard you fo much fpeake againft that art, as to tearme it a corrupter of good manners, and an allurement to vices: for which many of your companions tearmed you a *Stoick.*

Phi. It is true: but I am fo farre changed, as of a *Stoick* I would willingly make a *Pythagorian.* And for that I am impatient of delay, I pray you begin euen now.

Ma. With a good will: But haue you learned nothing at all in Muficke before?

Phi. Nothing. Therefore I pray begin at the very beginning, and teach me as though I were a childe.

Ma. I will do fo: and therefore behold, here is the Scale of Muficke, which wee tearme the *Gam.*

Phi. Indeede I fee letters and fyllables written here, but I doe not vnder-ftand them nor their order.

Ma. For the vnderftanding of this Table, *You muft begin at the loweft word* Gamvt, *and fo go vpwards to the end ftill afcending.*

Phi. That I do vnderftand. What is next?

Ma. Then muft you get it perfectly without booke, to fay it forwards and back-wards. Secondly, *You muft learne to know, wherein euery Key ftandeth,* that is, whether in rule or in fpace. And thirdly, *How many cliefes and how many notes euery Key containeth.*

Phi. What do you call a *Cliefe,* and what a *Note?*

Ma. A *Cliefe* is a character fet on a rule at the beginning of a verfe, fhewing the height and lowneffe of euery note ftanding on the fame verfe, or in fpace (although vfe hath taken it for a general rule neuer to fet any cliefe in the fpace except the *b* cliefe) and euery fpace or rule not hauing a cliefe fet in it, hath one vnderftood, being only omitted for not peftering the verfe, and fauing of labour to the writer: but here it is taken for a letter beginning the name of euery key: and are they which you fee here fet at the beginning of euery word.

Phi. I take your meaning fo, that every key hath but one cliffe, except *b* fa *b* mi.

Ma. You haue quickly and well conceiued my meaning. *The refidue which you fee written in fyllables are the names of the Notes.*

Phi. In this likewife I thinke I vnderftand your meaning. But I fee no rea-fon, why you fhould fay the two *b b* be two feuerall cliefes; feeing they are but one, twife named.

Ma. The *Herralds* fhall anfwere that for me: for if you fhould afke them, why two men of one name fhould not both giue one Armes? They will ftraight anfwere you, that they be of feuerall houfes, and therefore muft giue diuers coates: So thefe two *b b,* though they be both comprehended vnder one name, yet they are in nature and character diuers.

Phi. This I doe not vnderftand.

Ma. Nor cannot, till you know all the cliefes: and the rifing and falling of the voyce for the true tuning of the notes.

Phi. I Pray you then go forwards with the cliefes: the definition of them I haue heard before.

Ma. There be in all feuen cliefes (as I told you before) as *A. B. C. D. E. F. G.* but in vfe in finging there be but foure: that is to fay, the *F fa vt,* which is commonlie in the *Baffe* or loweft part, being formed or made thus,

The *C fol fa vt* cliefe, which is common to euery part, and is made thus,

The *G fol re vt* cliefe, which is commonly vfed in the *Treble* or higheft part, and is made thus, And the *b* cliefe, which is common to euery part, is made thus *b,* or thus ♮; the one fignifying the half note and flat finging; the other fignifying the whole note or fharpe finging.
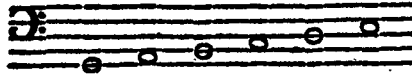
Phi. Now that you haue told me the cliefes, it followeth to fpeake of the tuning of the notes.

<div align="right">

Ma.

</div>

The fixe notes in continuall deduction.

Ma. It is fo, and therefore be attentiue and I will be briefe. There be in Muficke but vi. Notes, which are called *vt, re, mi, fa, fol, la,* and are commonly fet down thus :

Phi. In this I vnderftand nothing, but that I fee the *F fa vt* cliefe ftanding on the fourth rule from beneath.

Ma. And do you not vnderftand wherein the firft note ftandeth ?

Phi. Verily, no.

How to know wherein euery note ftandeth.

Ma. You muft then reckon downe from the cliefe, as though the verfe were the Scale of Muficke, affigning to euery fpace and rule a feueral Key.

Phi. This is eafie. And by this meanes I finde that the firft note ftandeth in *Gam vt,* and the laft in *E la mi.*

Ma. You fay true. Now fing them.

Phi. How fhall I tearme the firft note ?

Ma. If you remember that which before you told me you vnderftood, you would refolue your felfe of that doubt. But I pray you in *Gam ut,* how many cliefs, and how many notes ?

Phi. One cliefe and one note. O I cry you mercy, I was like a potte with a wide mouth, that receiueth quickly, and letteth out as quickly.

Ma. Sing then after me till you can tune : for I will lead you in the tuning, and you fhall name the notes yourfelf.

Phi. I can name them right till I come to *C fa vt.* Now whether fhall I tearme this, *fa,* or *vt ?*

A note for finging of Vt.

Ma. Take this for a generall rule, that *in one deduction of the fixe notes, you can haue one name but once vfed,* although indeede (if you could keep right tune) it were no matter how you named any note. But this we vfe commonly in finging, that *except it be in the loweft note of the part we neuer ufe* vt.

Phi. How then ? Do you neuer fing *vt* but in *Gam vt ?*

Ma. Not fo : But if either *Gam vt,* or *C fa vt,* or *F fa vt,* or *G fol re vt,* be the loweft note of the part, then we may fing *vt* there.

Phi. Now I conceiue it.

Ma. Then fing your fix notes forward and backward.

Phi. Is this right?

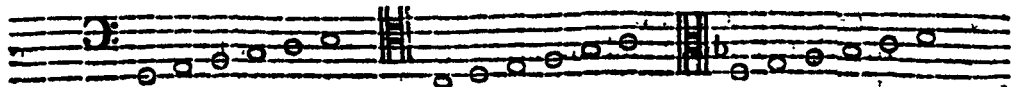Vt   re   mi   fa   fol   la   la   fol   fa   mi   re   vt.

Ma. Very well.

Phi. Now I pray you fhew me all the feuerall Keyes wherein you may begin your fixe notes.

Ma. Lo here they be fet downe at length.

Phi.

Phi. Be thefe all the wayes you may haue thefe notes in the whole *Gam?*

Ma. Thefe and their eights : as what is done in *Gam vt* may alfo be done in *G fol re vt,* and likewife in *G fol re vt* in alt. And what in *C fa vt,* may be alfo in *C fol fa vt,* and in *C fol fa.* And what in *F fa vt* in *Bafe,* may alfo be done in *F fa vt* in alt. But thefe be the three principall keyes, containing the three natures or properties of finging.

Phi. Which be the three properties of finging ?

Ma. *b quarre, Properchant,* and *b molle.*

Phi. What is *b quarre.*

Ma. It is a property of finging, wherein *mi* is alwayes fung in *b fa ♮ mi*, and is alwayes when you fing *vt* in *Gam vt.*

Phi. What is *Properchant ?*

Ma. It is a property of finging, wherein you may fing either *fa* or *mi* in *b fa ♮ mi* according as it fhall be marked *b* or thus ♮ ; and is when the *vt* is in *C fa vt.*
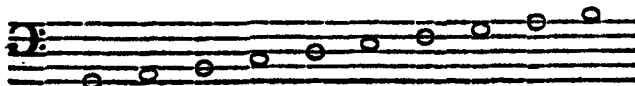
Phi. What *if there be no marke ?*

Ma. There it is fuppofed to be fharpe. ♮

Phi. What is *b molle?*

Ma. It is a property of finging, wherein *fa* muft alwayes be fung in *b fa ♮ mi*, and is when the *vt* is in *F fa vt.*

Phi. Now I thinke I vnderftand all the cliefes, and that you can hardly fhew me any note, but that I can tell wherein it ftandeth.

Ma. Then wherein doth the eighth note ftand in this example ?

Phi. In *G fol re vt.*

Ma. How knew you?

Phi. By my proofe.

Ma. How do you prooue it ?

Phi. From the cliefe which is *F fa vt:* for the next keye aboue *F fa vt* is *G fol re vt.*

Ma. Now fing this example :

Phi.
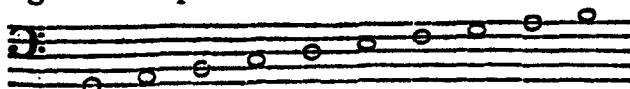
ot re mi fa fol la.

But now I am out of my byafs, for I know not what is aboue *la.*

Ma. Wherein ftandeth the note whereof you doubt ?

Phi. In *F fa vt.*

Ma. And I pray you, *F fa vt,* how many cliefes and how many notes?

Phi. One cliefe and two notes.

Ma. Which be the two notes.

Phi. *fa* and *vt.*

B   *Ma.*

Ma. Now if you remember what I told you before concerning the finging of *vt,* you may not fing it in this place; fo that of force you muft fing *fa.*

Phi. You fay true. And I fee that by this I fhould haue a very good wit; for I haue but a bad memory: but now I will fing forward.

Ma. Do fo then.

Phi.

Vt   re   mi   fa   fol   la   fa   fol   la.

But, once againe, I know not how to goe any further.

Ma. Why?

Phi. Becaufe I know not what to fing aboue this *la.*

Ma. Wherein ftandeth the note?

Phi. In *b fa* ♮ *mi.*

Ma. And what *b* hath it before it?

Phi. None.

Ma. How then muft you fing it when there is no figne?

Phi. I crie you mercie, it muft be fharpe: but I had forgotten the rule you gaue me, and therefore I pray you fet mee another example, to fee if I haue forgotten any more.

Ma. Here is one: fing it.

Phi.

Vt   re   mi   fa   fol   la   fa   fol   la   mi   fa.

Ma. This is well fung: now fing this other.
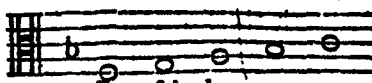
Phi.

Vt   re   mi   fa   fol   la   mi   fa   fol   la.

Ma. This is right: but could you fing it no otherwife?

Phi. No otherwife in tune, though I might alter the names of the notes.

Ma. Of which, and how?

Phi. Of the three firft, thus; and fo foorth of their eights.

Fa   fol   la   &c.

Ma. You do well. Now for the laft tryall of your finging in continual deduction fing this perfectly, and I will fay you vnderftand plaine fong well enough.

Phi. I know not how to begin.

Ma. Why?

Phi. Becaufe, beneath *Gam vt* there is nothing: and the firſt note ſtandeth beneath *Gam vt.*

Ma. Whereas you ſay, there is nothing beneath *Gam vt,* you deceiue your ſelfe: For Muſicke is included in no certaine bounds, though the Muſicians doe include their ſongs within a certaine 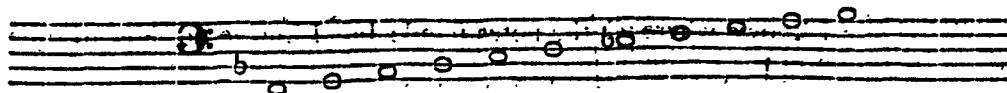compaſſe. And as you *Philoſophers* ſay, that no number can be giuen ſo great, but that you may giue a greater; and no point ſo ſmall, but that you may giue a ſmaller: ſo there can be no note giuen ſo high, but you may giue a higher; and none ſo lowe, but that you may giue a lower. And therefore call to minde that which I told you concerning the keyes and their eights: for if Mathematically you confider it, it is true as well without the compaſſe of the Scale, as within: and ſo may be continued infinitely.

Phi. Why then was your Scale deuiſed of xx. notes and no more?

Ma. Becaufe that compaſſe was the reach of moſt voyces: ſo that vnder *Gam vt* the voyce ſeemed as a kinde of *humming,* and aboue *E la* a kinde of conſtrained ſkrieking. But wee goe from the purpoſe, and therefore proceede to the ſinging of your enſample.

Phi. Then I perceiue, the firſt note ſtandeth in *F fa vt* vnder *Gam vt:* and being the loweſt note of the verſe I may there ſing *vt.*

Ma. Right, or *fa* if you will: as you did in the eight aboue in the other verſe before. But goe forward.

Phi. Then though there be no *re* in *Gam vt,* nor *mi* in *A re,* nor *fa* in ♮ *mi,* &c. yet becaufe they be in their eights, I may ſing them there alſo. But I pray you why do you ſet a *b* in *E la mi?* ſeeing there is neither in it, nor in *E la mi* in alte, nor in *E la,* any *fa,* and the *b* cliefe is onely ſet to thoſe keyes wherein there is *fa.*

Ma. Becaufe there is no note of it ſelfe either flat or ſharpe, but compared with another, is ſometime flatt and ſometimes ſharpe: ſo that there is no note in the whole Scale which is not both ſharpe and flatt: and ſeeing you might ſing *la* in *D ſol re,* you might alſo (altering the tune a little) ſing *fa* in *E la mi.* There be manie other flattes in Muſicke, as the *b* in *A la mi re,* whereof I will not ſpeake at this time, becaufe I will not cloy your memorie with vnprofitable precepts: and it will bee time enough for you to learne them when you come to practiſe dotted ſong.

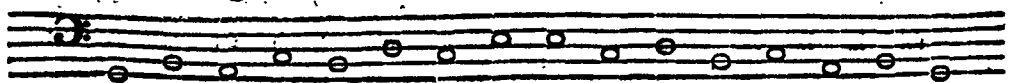*Phi.* This I will then thinke ſufficient till that time: and therefore goe forward to ſome other matter.

Ma. Then ſeeing you vnderſtand continuall deduction, I will ſhew you it diſiunct or abrupt.

Phi. In good time.

Ma. Here, ſing this verſe.

Phi.

Phi. Here I knowe where all the notes ftand: but I knowe not how to tune them by reafon of their fkipping.

Ma. When you fing [♪] Imagin a note betwixt them thus: [♪]

and fo leauing out the middle note, keeping the tune of the laft note in your minde, you fhall haue the true tune, thus: fing firft *vt re mi*, then fing *vt mi*, and fo the refidue, thus:

How to keepe right tune in difiunct de-duction.

And fo downward againe, thus:

Phi. Here is no difficultie but in the tuning: fo that now I thinke I can keepe tune, and fing any thing you can fet downe.

Ma. Then fing this verfe.

Phi.

fol   fol   la   fol   la   fa   fol   fa   mi   fol   la   fol.

Ma. This is well fung.   Now here be diuerfe other examples of plaine fong, which you may fing by your felfe.

fol   fa   fa   fol   fa   fa   la   fol   fol   fa   la   la   fol   fa   mi   la   la   fol.

fa   fol   la   fa   fol   la   fol   fa   fa   fol   la   fa   fol   la   fa   fol   fol   fa.

fa   fol   fol   la   fol   fa   fol   fa   fa   la   fa   fol   fa   fa   mi   fa.

fol   la   la   fol   fa   la   fa   fol   la   fol   fol   fa   fol   la   la   fol.

fol fa mi fa fol fol fol fa la fol la fa mi la fol.

fol fol la fol fa mi fa fol la fa fol fa fol la fa mi la fol.

fol fol fol mi la fa mi la fol fol fa la fol fa mi fol la fol.

fol fa fol la fol fa fa la fol fa mi la fol fol fa la fol.

fol fol fol fa la la fol fa la fol fol fa la la fol.

fol fa fa la fol fa fa la fol fa fa la fol fol fa fol.

Ma. Thus for the naming and tuning of the notes: it followeth to fpeake of the diuerfitie of timing of them; for hetherto they haue all beene of one length or time, euery note making vp a whole ftroke.

Phi. What is *ftroke?*

Ma. It is a *fucceffiue motion of the hand, directing the quantity of euery note and reft in the fong, with equall meafure, according to the varietie of fignes and proportions:* this they make threefold, *more, leffe, and proportionate. The more ftroke they call, when the ftroke comprehendeth the time of a Briefe. The leffe, when a time of a Semibriefe: and proportionate where it comprehendeth three Semibriefes,* as in a triple; or three Minims, as in the more prolation: but this you cannot yet vnderftand.

Phi. What is *the timing of a note?*

Ma. It *is a certaine fpace or length, wherein a note may be holden in finging.*

Phi. How is that knowen?

Ma. By the forme of the note and the Moode.

Phi. How many *formes of notes be there?*

Ma. Eight, which be thefe.

THE FIRST PART.

C A N T U S.

Aria.   *A 3 voices.*

When you fee this figne :||: of repetition, you muft begin again making the note next before the figne (be it minime, crochet, or whatfoever) a femibrief in the firft finging. At the fecond time you muft fing it as it ftandeth, going forward without any re(pect to the clofe. When you come to the end, & find the figne of repetition before the final clofe, you muft fing the note before the figne as it ftandeth, and then begin again at the place where the ftroke parteth all the lines, & fo fing to the finall clofe. But if you find any fong of this kind without the ftroke fo parting all the lines, you muft begin at the firft figne of repetition, & fo fing to the end: for in this manner (for faving of labour in writing them at length) doe they write all their ayres & villanellaes.

T E N O R.

B A S S U S.