CHELY S
MINURITIONUM ARTIFICIO EXORNATA
SIVE,
Minuritiones ad Bassin, etiam Ex tempore Modulandi Ratio.
IN TRES PARTES DISTRIBUTA.

The Division-Viol,
OR,
The Art of PLAYING Ex tempore upon a GROUND.
DIVIDED INTO THREE PARTS.

Pars I. Chelyos tractanda Precepta.  
Part I. Of the Viol it self, with 
    Instructions to Play upon it.

Pars II. Melostheia Compendium.  
Part II. Use of the Concord, or a 
    Compendium of Descant.

Pars III. Minuritiones ad Bassin aptan- 
    di Methodus.  
Part III. The Method of ordering 
    Division to a Ground.

Authore CHRISTOPHORO SIMPSON.

EDITIO SECUNDA.

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M. D. C. L X V.
First, That your Division be carried on smoothly, as we have formerly admonished; and that your Flats and Sharps have still relation to the Key and Ayre of your Ground.

Secondly, you are to consider that a Seventh or Sixth falling, is the same as a Second or Third rising, and so you may consider all other distances, with their opposite Octaves.

**Example.**

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**Paradigma.**

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And therefore you may choose whether you will meet, any succeeding Note of the Ground, in the Union, or in its Octave, above or below it; for, concerning Octaves the reason is still the same.

Thirdly, in such places as the Ground doth intimate a Cadence, by falling a Fifth or rising a Fourth; all the Notes that hit upon the Third above, or Sixth below, must be played Sharp. See Pag. 18.

Lastly, as your Division passes into the Third and Fifth, whilst it moveth above (by which it is made harmonious to the to the Ground-Note) so, in moving beneath, it must pass into the under Octaves of those Conords, viz. into the Sixth and Fourth below the Ground-Note. Thus

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These things being known, you may break your Ground in such manner as follows; where you have the Division placed over the Ground, that you may better observe the breaking of each Note.

**Atque addo eodem reedit, sive succedenti Note in Unione occurrit, sive in Octave. De Octavis enim cadem est ratio.**

**3o Ubi Bassi vel ad Quintam descendendo vel ad Quartam ascendendo, Cadentiam præ se fert, Notas que vel in Tertia superius vel inferius in Sexta ei accommodat, duras plurumque esse oportet.**

**Ultimo quemadmodum Minutio Bassi supergregatur in Tertiâ aut Quintâ; ita ad carumdem Concordianiarum Octavas, hoc est, ad Sextam, & Quartam, cum inferioris movetur, delabi debet.**

**Hie sec prescognitum, Bassi in Minutias frangere proximo Paradigmate dices: ubi claritatis causa minutiae Singulis Fundamentis Notis superfruntur.**