
















Of Lesse Moode Perfect.

Example of the Perfect of the Lesse Prolation in the Measure and division of the Notes.

○
23

<i>Largz.</i>															
<i>Long</i>	2	<i>Brues</i>	3	<i>f. m. b</i>	3	<i>Min.</i>	2	<i>Crot.</i>	2	<i>qua</i>	2	<i>Sem</i>	2		
<i>Brues</i>	6	<i>Semib.</i>	9	<i>Min</i>	4	<i>Crot.</i>	4	<i>quam.</i>	4	<i>Se.</i>	4				
<i>Semibreues</i>	18	<i>Min.</i>	18	<i>Crot.</i>	12	<i>quam.</i>	4	<i>semiq</i>	4						
<i>Minimes</i>	26	<i>Crotch</i>	36	<i>quam.</i>	24	<i>sem:q</i>	16								
<i>Crotchets</i>	72	<i>quaver</i>	46	<i>Semi.</i>	48										
<i>Quavers</i>	144	<i>Semiq.</i>	144												
<i>Semiquavers</i>	288														

These 2. Perfect Modes in these dayes are of little or no use, and therefore I have little to say to them concerning their *Diminutions*; only I finde that the Auncients express them by *Stroks* drawn through their *Circles*: In the Perfect of the More for the great *Diminution* thus, (1) ⊕ for the Lesse thus (2) ⊕ In the Perfect of the Lesse for the great thus (3) ⊙ for the Lesse (4) ⊕ but these for the most part are out of use, only we finde in diuers Church & Madrigall Compositions, the Perfect of the Lesse in his great *Diminution* expressing *Sesqui-altera Proportion* thus Charactered (5) ⊙ & by diuers examples for *Triple proportion* thus (6) ⊙, but because these 2. Imperfect Modes following are now only in use, I will somewhat speake of the absurdities committed in the Characterizing of their Measures, especially for the *Prolations* & *Diminutions*; whereby wee may discover what things are necessarie and *Art-Like*, & reiect those *Vn-Art-Like Formes* which by Ignorance are crept in.

(1) Glaream: Dode. lib. 3. cap. 11.
 (2) Sebald: Heydon lib. 2. cap 6.
 (3) Loffio Scenior. lib. 2. cap 6.
 (4) Merley lib. 1. fol 25.
 (5) (4) Ibidem.
 (6) Alarc: Dode. lib. 3. cap. 11.
 (6) Sebald. Heyd. lib 2. cap. 6.

Imperfect of the More Prolation (which is the extenuation of the perfect prolation through the Imperfect Modes and
C
Time)