

Whereas the cōmon practise (in *Composition* for *Church Songs, Madrigalls, Pastoralls, Ballads, &c.*) charactereth this *Diminution* with *demigrated Notes*, and the *Outward signe* by the *Ternary Number* thus:



They seeme to drawe their Reasons (as some *Masters* haue affirm'd) from the 3. swift feete in *Poetry, Trocheus, Iambus*, and *Tribrachius*, in regard of the *Notes* that are *Diminished*.

But then why it should bee apply'd more to this *Diminution* then to the *Perfect Prolation* I see no Reason at all; by cause howe're the *Tact* of this *Diminution* be of a swifter *Motion*, yet the *Measures* are all one in the diuiding of the *Semi-breue*, according to those feete. As 1. *Trocheus*, which is one long and the other short, a *Semi-breue* and a *Minime*. 2. for *Iambus*, which by way of *Retort* to the former is one short and the other long, a *Minime* and a *Semi-breue*. 3. for *Tribrachius*, which is three short, the *Semi-breue* diuided into 3. *Minimes*; which diuision (say they) pertaines only to the *Diminution* and not to the *Perfect Prolation*; Howbeit many meane *Practitioners* are able to contrary that, and they who aright vnderstand *Poetry*, and *Musicke* shall be Iudges, who knowe the *Measure* to bee all one, and the differences of the *Motion* to bee according to each *Rule*, or according to the discretion of them that *Sing*, or *Reade* them.

But the matter here we chiefly stand vpon is, that the *Ternary Number* ought vtterly to be reiected, as hauing no manner of interest either in the *Perfect Prolation*, or the *Diminutions* therof: The *Perfect Prolation* we spake of before; and now for the *Diminution* thus I say, that if by their *Trochaick* reason they will bring this *Ternary Number* in, to signify