Chapter III

The English Continuo Writings by Matthew Locke and Thomas Mace and their Application to the English Cavalier Songs 1630-1670

This chapter will examine the two seventeenth-century publications dealing with English continuo practice that have direct application to the English songs written from 1630 to 1670, Matthew Locke’s *Melothesia* and Thomas Mace’s *Musick’s Monument*. They will be discussed in light of several issues: 1) their overall contents and scope, 2) the harmonic language they employ, and 3) any indications for accompaniment style that can be applied to lute and theorbo. The ensuing discussion of the findings will yield some helpful information that can be applied when trying to create lute accompaniments from the unfigured bass lines found in most of the cavalier songs.

*Melothesia* by Matthew Locke, 1673

Matthew Locke (1621-77) began his musical life as a chorister under Edward Gibbons at Exeter Cathedral and then traveled to the Netherlands in the 1640s, returning to England by 1651. He collaborated with Christopher Gibbons on the mask *Cupid and Death*, wrote music for the theater, and became royal composer-in-ordinary and composer for wind and violin music after the Restoration in 1660. Though he was closest in musical style to his contemporaries Henry Lawes, John Wilson, and Christopher Simpson, he also moved in the circle of the young Henry Purcell and may have had a mentoring influence on him. Locke represented a musical style that was outmoded by the 1670s as influences from the Continent were being felt at the English court. He was among musicians such as William Child, Charles Coleman, John Wilson, and Henry Lawes, who were trained at
the Chapel Royal during to reign of Charles I and then returned after the Commonwealth
to serve under Charles II. Locke disliked the new Italian and French music that was in
vogue at court, and he wrote in the preface to his Little Consort of Three Parts:

... those Montebanks of wit, who think it necessary to disparage all they
meet with of their owne Countree-news, because there have been and are
some excellent things done by Strangers, I shall make bold to tell them
(and I hope my known experience in this Science will inforce them to
confess me a competent Judge) that I never yet saw any Forain
Instrumental Composition (a few French Corants excepted) worthy an
English mans transcribing.\(^1\)

Given that Locke was active during the heyday of the cavalier song
composers, and given that he rebelled against the new continental influences at
court under the reign of Charles II, his work may serve well as a model for
continuo practices of the early and middle parts of the century, rather than the
practices of the 1670s when this work was actually published.

**Contents of Melothesia**

The full title of Locke’s work, *Melothesia, or certain general rules for playing upon
a continued-bass, with a choice collection of lessons for the harpsichord and organ of all
sorts: never before published*, indicates a strong preference for keyboard. Most of the
realized exercises fit the keyboard much better than the lute, but Locke clearly intends the
work to apply to non-keyboard instruments as well, saying in the introduction, “And
though the Rules for Playing on a *Continued Bass* are here particularly applying to the
Harpsichord and Organ, as being of most use; yet they equally fit the Theorbo, Arch-

Lute, Harp, or any other Instrument capable of performing a Duplicity of Parts; and consequently prove of general Advantage.” The publication date of this work coincides roughly with the time when keyboard instruments were beginning to compete with lute-family instruments as a choice for song accompaniment. Melothesia would have sold well, since accompanying from a bass, a practice common on the lute from the 1620s, would have been relatively new to many keyboardists.

It is important to note that in his preface on page 9, Locke writes of plans to present a second, more complete volume, to include examples of all the instrumental and vocal music in vogue, along with a discourse. He never accomplished this, and one can only speculate on what this volume would have contained if it had been written. Perhaps it would have introduced the student reader to a more advanced harmonic language and addressed points of continuo style in significant ways. Although the first part of Melothesia does not address these subjects in much detail, it cannot be assumed that Locke and his circle were completely ignorant of the latest musical styles. The rules that Locke enumerates for continuo playing also exist in manuscript form in British Museum Add. MS 4910, folio 43, and they probably predate Melothesia. They might have been included in the publication as an afterthought in order to expand the rather slim collection of keyboard solos. This also supports the theory that they should not be relied upon as a complete or up-to-date account of continuo practice.

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The treatise consists of ten rules, a conclusion, and musical examples that illustrate rules three, four, six, seven, eight, and ten. Finally, there is a musical example to illustrate “transition,” Locke’s term for modulation through common keys. The rules cover the following subjects:

1. The meaning of figures and avoidance of parallel fifths and octaves.

2. Instructions for harmonization with 6/3 chords on the third, sixth and seventh degree of the scale.

3. The various harmonizations of the penultimate (dominant) chord of cadences, illustrated below in example 3.1.

4. Instructions for treatment of the 7-6 half-cadence. The bass may descend by either a whole step or a half step, and Locke gives instructions for the disposition of the harmony in both cases. These two instances are both illustrated in example 3.1.

5. Instructions that one must “Omit a Third when a Fourth is figur’d; a Fifth, when a Sixth is figur’d; and a Sixth when a Seventh is figur’d.” This rule has the effect of shaping the voice leading at cadences and eliminating everything but the then-popular harmonic clichés.

6. The use of 5-6 in sequence for stepwise ascending basses and 6-5 or 7-6 for descending stepwise basses is outlined. Locke warns that a sharp ear is necessary to choose which of the two descending sequences is best for any given situation. The rule provides an easy method for avoiding parallel fifths. This is also illustrated in example 3.1.
7. “When a bass moves by Thirds, the common Descant is a Sixth on every other Note.” This implies that the strong beats are 5/3 chords followed by 6/3 chords (inversion of the same harmony) on the weak beats, and Locke illustrates this.

8. Fast notes in the bass can take one chord in the right hand for every four notes, or may be harmonized with thirds or tenths. “But for the *Theorbo* &c. it is sufficient to Play single Notes.” Locke’s written example shows only the solution for keyboard.

9. When the bass goes below the C below middle C it is better to leave an octave between bass and the next highest voice, otherwise the sound is unclear.

10. Using contrary motion between the right and left hand is the best way for a beginner to avoid parallel fifths and octaves. See example 1 for Locke’s illustration.

Locke’s conclusion follows, in which he describes “Examples of Transition,” also included in example 3.1 below. Practice of this example will provide the student with “All that’s teachable, as to the matter of Ayr”, or in other words, will help develop instincts for playing in the key.

Below are the musical examples that Locke provides for rules number three, four, six, seven, and ten, as well as the example of “transition” in the conclusion:
Example 3.1, Examples from “Precepts in the Rules for Playing on a Continued Base,”

Matthew Locke, *Melothesia*, pp.10-11:
In his second example of rule three, listed above, there is an obvious error in the highest voice of the fourth measure: the first note should be F and not D, and a corrected version of that has been provided below:

Example 3.2, Examples from “Precepts in the Rules for Playing on a Continued Base,”
Matthew Locke, Melothesia, p.10, mm. 3-6:

Harmonic Language in Melothesia

The brevity and purpose of Melothesia probably did not allow Locke to present a complete overview of the harmonic language of the day. He presents simple rules intended to teach the basics of harmony and voice leading. Rule number five shows his harmonic limits, stating, “Omit a third when a fourth is figured; a fifth, when a sixth is figured; and a sixth when a seventh is figured.”4 This rule would preclude the use of 6/5/3 chords, 6/4/3 chords, and probably by implication all other four-note seventh chord harmonies such as 6/4/2 and 7/4/2. Whether Locke and his contemporaries used these more complex harmonies cannot be known, but it seems likely that by the 1670s they would have at least been aware of them. These four-note harmonies were already in use

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4 Locke, Melothesia, p. 7.
by Italian composers such as Corelli and Carissimi, some of whose works were known in English court circles near the end of the seventeenth century.

Locke imparts a basic concept concerning voice leading in a statement near the end of his first rule, “But (for prevention of glutting or offending the ear), never ascend or descend with two fifths (sic), or two eights together between the treble and bass...”. This was standard practice in the seventeenth century and confirms what can be observed in the intabulated lute accompaniments in chapter II - that parallel fifth and octaves were not allowed in the outer voices, except for a few dramatic examples of parallel chords seen in the Lambeth Palace manuscript. However Locke’s first rule leaves the door open for parallel fifths and octaves between all other pairs of voices, and the lute accompaniments in chapter II also exhibit this freedom. Locke consistently uses three voices to illustrate his rules, except for the example for rule eight, which shows slow chords in the right hand of the keyboard over quick bass notes in the left. The three-voice texture, observed often in the realized organ parts of English chamber music from the early and middle seventeenth century, is sufficient because it avoids inversions of seventh chords that would require the use of four voices. However, it is also likely that he limited his examples to three voices in order to simplify his instructions for student readers, so it cannot be assumed that he always restricted himself to three voices.

In his musical example dealing with “transition,” Locke confirms an interesting use of dissonance that was seen in the intabulated accompaniments in the John Wilson manuscript discussed in Chapter II. In some instances, movements from 4 to 3 and 7 to 6 above an unchanging bass are again used for melodic interest. While the example shows the standard usage of these progressions in most instances, measures three and six apply these types of suspensions without the typical bass movement. This results in a very
distinctive inner voice, with the contrapuntal interest typical in many of Wilson’s 
accompaniments. Below is a possible harmonization in three parts based on Locke’s 
figures. According to Locke’s instructions, parallel fifths have been avoided between the 
bass and treble but not necessarily between other voices, since he does not mention this as 
a restriction. The realization assumes that once an accidental has been introduced it is 
carried forward up to the next “barline” to support the changes of key.
In summary, there is little in Locke’s use of harmony that is not already evident in the earliest of the intabulated song collections studied in chapter II. Locke is simply translating a past tradition of accompaniment for use by keyboard players who are unfamiliar with improvised realization. This short treatise is mostly concerned with the absolute basics of continuo realization: what the written figures imply, when to play 6/3
chords, how to voice a cadence, and how to play within the “ayr,” or key. As his intended audience was likely to be beginners in continuo, it would be hasty to assume that he did not use a broader pallette in his own improvised accompaniments; however, a review of his consort music does not uncover a harmonic language remarkably different from what is seen in Melothesia.

Stylistic Considerations for Lute Accompaniment in Melothesia

As a method written specifically for keyboard, Melothesia provides much information about harmonic possibilities and limits, but it provides little information that would inform realizations, either on lute or keyboard. The spacings used in the examples for rules number four, six, and seven, would be awkward on the lute or theorbo; the parallel thirds in the bass clef do not lie easily under the hand and would probably sound weak and muddy. Locke does show his familiarity with the theorbo in rule eight, which describes how to realize a bass with running notes. His comment, “But for the Theorbo &c. it is sufficient to Play single Notes.” tells us something of what could be expected by the theorbo in music with a fast bass line, and describes a limitation that many modern players of the instrument can confirm.5

Some of Locke’s surviving manuscripts show that he was familiar with the lute instruments and their use in vocal and instrumental accompaniment. At the time when he was composing the bulk of his consort and theater music, the 12-course theorbo-lute and the English theorbo were the primary continuo instruments. His broken consorts contained in the Christ Church MS 774 have autographed parts for theorbo with figures included. The figures are sparse when the theorbo bass line is melodic and active, but

5 Ibid., p. 7.
above longer bass notes, figures reflect the melodic movement in the instrumental parts. Mode changes (major and minor) are noted with a flat (b) or sharp (#). The harmonic language in these consorts is similar to what is presented in Melothesia. Directions in the score call for the use of three theorbos to balance the three bowed instruments. His masks, Cupid and Death and Psyche, and his incidental music for The Tempest would have used lute-family instruments to accompany the vocal music.⁶ Other than the few brief references to the theorbo, noted above, Melothesia gives us little advice pertaining to accompaniment style on the lute.

Musick’s Monument by Thomas Mace

Thomas Mace was a clerk at Cambridge University, a “Singing Man” at Trinity College, a composer, singer, lutenist, and violist da gamba. Mace lived his entire life in Cambridge, except during the Civil War. He returned to Cambridge by 1647, or possibly earlier, and left on only two documented occasions after that, both for visits to London. His first trip in 1676 was to arrange for the publication of Musick’s Monument with the publisher John Carr. He returned in 1690 to sell his instruments and music books due to advancing deafness.

Mace was conservative in his musical tastes and looked to Alphonso Ferrabosco, John Ward, William Lawes, among others, as the composers to be venerated and imitated.⁷ By his own account, he began lute studies in 1621, playing solo music in the flat French tuning. Although this tuning was out of favor well before the 1670s, he defends it at great length (pp. 91-202). Much of Musick’s Monument follows in this vein,

stridently defending the glories of the past against the innovations of the present. It is important to read beyond Mace’s bias and idiosyncratic style to reach the rich performance practices it documents. Of greatest value to the subject at hand is the description of a 13-course theorbo in Renaissance tuning for accompanying voices or playing in consorts, an instrument that, in one form or another, was the most common choice for accompaniment of the solo voice for much of the seventeenth century in England (pp. 207-209).

Contents of Musick’s Monument

Written between 1671 and 1675 and published in 1676, Musick’s Monument is the only English source that specifically addresses continuo playing on the theorbo. Its three parts cover a vast array of musical subjects. Part I concerns the improvements Mace felt were needed in church music, specifically in singing. Part II covers all aspects of the lute and theorbo and is rich in musical examples. It touches on construction, maintenance, stringing, playing technique, ornamentation, tuning variations, design innovations of the author’s own invention, and finally the theorbo and instructions for continuo playing. It is by far the longest part, with 191 pages. Part III concerns the viol and music in general and contains a promise by the author to provide more musical examples for the viol in a future publication.

The section covering the theorbo and continuo playing is twenty-three pages long. After a short description of the theorbo and its tuning, it presents a “Fancy-Prelude, or Voluntary, Sufficient Alone to make a good Hand ...” (pp. 210-216). It continues with fifteen pages of instructions for playing the theorbo, beginning with tablature realizations of notes and chords, operating on the assumption that the player may not be fluent in
reading bass clef. Next there are tablature realizations of a simple dominant-to-tonic
cadence in G Major, giving twenty-one variations using all types of voicing, arpeggiation,
division, and rhythmic variety.

Mace then introduces the numerical figures for continuo playing and describes their
meaning. He gives some basic rules for voice leading and concludes with musical
examples of tablature realizations of figured basses. The examples cover three types of
bass movement: 1) full cadential progressions, 2) ascending and descending stepwise
basses, and 3) sequences that move down by third and up by step. There is often a simple
and a complex version for each type of bass movement.

**Harmonic Language in Musick's Monument**

Mace explains the basic rules of figured bass, covering them in a less systematic way
than Locke did. He discusses major and minor chords, use of the diapasons in forming
chords, how to discern the seven common keys, which bass notes are harmonized with a
6/3 chord, the meaning of the common figures, the avoidance of parallel fifths and
octaves, and the harmonization of cadences. Then he moves on to concentrate on four
harmonic progressions that are roughly equivalent to those Locke treated in his third,
sixth, and seventh rules. They illustrate full cadences, stepwise ascending and descending
bass movement, and bass movement down a third and up a step. The following examples
show all of Mace’s harmonic progressions for comparison to Locke’s in example 3.1. The
transcription that follows assumes that the top string of the theorbo is at the high octave,
not in re-entrant (down an octave) tuning, although Mace is ambiguous on this point:
Example 3.4A, Thomas Mace, *Musick's Monument*, p. 227, Cadences in G major:

Mace precedes this cadential example with a plain cadence using only 4-3 above the dominant and a descending seventh into the final chord. In the more complex example he places the figures for the harmonic motion to be illustrated immediately before the corresponding letters on the tablature staff – an unusual, but very clear practice. His examples use the same harmonic motion suggested by Locke, with the addition of 4/2 passing harmonies (misprinted above by Mace as 4/7) on beat four of the sixth measure.
Example 3.4B, Thomas Mace, *Musick's Monument*, p. 228, Stepwise ascending and descending basses:

Transcription:

Mace’s figures for example 3.4B illustrate harmonizations for stepwise ascending and descending basses. Taken at their face value, the figures indicate 6/3 chords.
ascending, and a combination of root position, 6/3, and 7-6 suspensions when descending. He does not offer the equivalent to Locke’s rule six, where the options given are 5-6 for ascending, and 6-5 or 7-6 for descending.

A closer look reveals that Mace’s figures above the bass notes in example 3.4B may not fully describe the harmonic movement in his realization. While he writes 6 above many of the ascending basses, his delayed placement of the chord one beat after the bass note often implies a suspension of one voice from the previous chord. While Mace’s tablature realization often works against this – the suspended voice is often not actually sustained by the player – one must wonder if this breaking of chords was meant to imply the harmonic tension of a suspension. If this proposition is accepted, the result is a progression of 5-6, 5-6, and so on for an ascending bass line, just as described in Locke’s rule six. The descending bass line receives a similar rhythmic breaking, resulting in the occasional implication of a 7-6 harmony where only 6 is figured. Measure eight contains a particularly interesting moment where the 6 from measure seven could be heard as a 7 as it rings on. Even though the 7 never resolves, the suggestion is enough to continue the sequence in the listener’s ear. The transcription below attempts to clarify this implied harmony with editorial figures in parentheses under the lute part, leaving Mace’s figures under the bass line. This rhythmic breaking of chords, “breaking your parts,” is a stylistic element in Mace’s realizations and will be treated further below, but it is mentioned here for its harmonic implications.
Example 3.4C, Thomas Mace, p. 228, Realizations for stepwise ascending and descending basses, with the implied harmonies indicated in parentheses:

Mace’s final example (below) is approximately the equivalent of Locke’s rule seven, with basses moving by a third followed by a step in the opposite direction. While Locke gives examples of both bass movement down a third followed by up a step, and up a third followed by down a step, Mace gives only the first of these possibilities. The only difference in harmonic treatment is that, while Mace realizes the progression with some parallel 6/3 chords (measures one and two), Locke always places the 6/3 chord on the second, or weak beat of the measure. While this example is “broken” in the manner of example 3.4B above, the delayed chords generally do not have harmonic implications. They do become a harmonic element in measure five and are responsible for creating the 7-6 suspension that Mace figures in the bass line.
It is not surprising that Mace’s harmonic language is similar to Locke’s, as the men were contemporaries and developed their musical tastes before the Civil War. Both expressed some dislike for foreign influences on English musical practices of the 1670s; they devalued the influence of French and Italian compositional trends while upholding the English traditions from the first half of the century. One of the great values of Mace’s work is that it shows a stylistic working out of the harmonic language described by Locke, as it would be realized on the theorbo, in particular clearly laying out the fine points that influence how harmonic progressions may be heard within the context of the idiomatic breaking of chords, as described above.
Stylistic Considerations for Lute Accompaniment in Musick's Monument

On pages 221 to 224 Mace gives twenty-one variations on the 4-3 cadence, some of which are quite elaborate and use a wider range of textures than those seen in examples 3.4A-D above:

The *next thing* I’le set you down, shall be to show you the way of *Amplifying* your *Play*, by *Breaking* your *Parts*, or *Stops*, in way of *Dividing-Play* upon *Cadences*, or *Closes*; which is one of the *most complete*, and *Commendable Performances* upon a *Theorbo* in *Playing* of a *Part* (p. 221).

This statement implies that some of these elaborate cadences may be intended not only for study, but for actual performance as well. Below are four examples from the twenty-one cadential variations:
Example 3.5, Thomas Mace, pp. 222-24, Examples from the twenty-one cadential variations:
Mace’s work is sometimes ambiguous about the tuning of the theorbo. He makes a point of describing the theorbo as using a re-entrant tuning of the top, and sometimes second string (p. 208). However most of his musical examples, including these variations, work best with the top string tuned at the higher octave, rather than in re-entrant tuning. That said, the first example, *Thus Plain*, is awkward. With the top string tuned high, the tablature produces parallel octaves between the soprano and bass that are quite noticeable.
to the ear. Perhaps this voicing, poor to our ears, passed as acceptable in Mace’s day; however, re-entrant tuning of the top string would sustain the note D in the top voice for all three chords – a more generally acceptable and typical voice leading. For the variations that follow, Mace sometimes labels them either “broken” or “division” in the first three sets of examples; thereafter the labels do not appear.

Variation three shows one of the typical simple broken styles used in many of the more elaborate cadence versions, with the bass of the chord sounding on strong beats in contrast to a syncopated melody in the treble. The pattern ends two beats before the final measure, where a short melodic fragment and some left-hand ornamentation is introduced, followed by a three-octave breaking of the last chord. This last chord shows a feature much used by Mace and very applicable to theorbo accompaniment: the six-note G chord on the second half of beat two could have been played by raking the index finger back from the first to the sixth course, the thumb having played the low G an eighth note beforehand. In part II of *Musick’s Monument* concerning the lute, Mace describes this “modern” raking technique for playing all full chords on the lute, comparing it to the old method of assigning a finger of the right hand to each string. He surely must have intended this technique to apply to the theorbo as well:

… But the Fashionable way of Playing them, (now us’d) is much more easie; namely, only to hit the Bass with your Thumb, and Rake down all the other 3 Letters, with your Fore-finger, at the same time; and this is the General way of Playing all other Full, or Fuller Stops (p. 101).
Modern players who have tried this technique can attest to the outcome: a very full, ringing chord is produced. Mace probably intended this index finger raking to be used in all full chords, whether they are simultaneously struck, or broken from the bass, as above.

Variation five is in Mace’s division style which is characterized by a stepwise melody in the treble with only the bass for support. It has a sweeping virtuosic character, reaching up to the seventh fret, and then plunging into the low range. Variation twenty uses the broken style, with rapid arpeggios. The bass accompanies by dividing itself into half notes repeated at the octave. The style of variation twenty has the potential for being extremely full and resonant, since many strings on the instrument are put into play. Each note of the arpeggios is positioned on a different string which allows the notes to ring through each other, and the multiple octaves for the bass line which are restruck at double-time on different strings, produces even more sound since the strings all ring together. While in Mace’s twenty-one cadential variations there are many permutations to the ideas presented here, the basic concepts of broken chords, division, and left hand ornamentation have been summarized in these five examples.

Mace’s directions on page 227 imply that the student should apply the ideas in these variations to the fully figured cadential patterns shown above in example 3.3A.

The Former I have given you with a great deal of Variety; your self to do so by these (p. 227).

It is worth speculating on the practical application of these variations for accompaniment. Many are so soloistic and full of character that it is hard to imagine them as merely accompanimental material in their current form. It seems
more likely that they served as a vehicle for Mace’s virtuosity and that the student is expected to gain inspiration from them, and a general sense of what is possible on the theorbo.

Mace’s realizations of the simple progressions shown above in examples 3.4A, B, and D give his clearest examples of lute accompaniment as it is directly compared to an unfigured continuo bass line. The tablature realizations confirm some of the stylistic elements of the intabulated accompaniments for the songs studied in chapter II. As in the songs, there is a free use of octave transposition in the bass voice to take advantage of the low strings on the theorbo. Bass notes are sometimes restruck, either in their original octave or at a lower octave to sustain the sound and add rhythmic energy. Some of the songs showed a rhythmic dividing of chords with the bass note played on a strong beat, and the chord – or elements of the chord – following on weak beats; this is an important and pervasive part of Mace’s style, which will be treated subsequently.

Mace gives directions for “breaking your parts” for the sequences using 6 and 7-6 figures shown above in example 3.4B (pp. 228-29 in Musick’s Monument). For these ascending and descending stepwise basses, he offers the simple version shown earlier, in which a chord is played one beat after its bass note, followed by this more complex version:
Example 3.6, Thomas Mace, “Breaking your parts,” complex version, pp. 228-29:
This version incorporates a variety of techniques such as breaking the bass line into octaves in many different rhythmic patterns, often in the diapason range. This bass treatment is paired with rhythmic and melodic variations in the treble at the eighth note and sixteenth note level using: 1) very angular melodies in measures one and two, 2) short bursts of divisions alternating with arpeggios in measures four to eight, and 3) more continuous use of broken chords in a true style brisé from measure nine to the end. There
is one occurrence of a slur in measure three, a technique rarely used by Mace in the chapter on the theorbo.

Mace’s final example, shown above in 3.4D, demonstrates bass movement down a third and up a tone. He gives only a simple realization of this, breaking the half notes into quarter note rhythm, with the bass on the first quarter and the chord on the second. Note that he continues quarter note rhythm when the bass sustains a dotted half note in measure four by repeating the G one octave lower. When quarter note rhythms are introduced in the bass, he moves from quarter note to eighth note rhythm in the treble, with the bass on the first eighth, and the chord on the second, the principle perhaps being that the treble can go at twice the speed of the bass line to emphasize its accelerated motion. This characteristic alternation between thumb in the bass and chord with fingers was seen in many of the song manuscripts already studied in chapter II. It is a very natural movement for the hand and appears in one form or another in many hand-plucked instrumental idioms, both ancient and modern.

Mace ends his section on theorbo continuo with practical advice for which he offers no musical examples. He paraphrases Locke’s eighth rule by stating that it is only necessary to play chords on the first of every four or every two bass notes when the bass moves quickly. He adds, “...if you find it convenient, you may here and there easily clap along with them, 3rds, 5ths, or 6ths, as the descant requires, which will be sufficient and very complete (p. 229).” He does not mention the possibility of playing continuous thirds or sixths with the bass, a suggestion Locke made for keyboard realization in his version of that rule. Mace does not suggest the option of playing the bass *tasto solo* as Locke does.
Mace’s final comment is roughly equivalent to Locke’s ninth rule governing voicing of chords when the bass descends below the bass clef. Both Mace and Locke agree that it is best to allow the spacing to widen between the bass and the chord above for reasons of sound clarity. Mace also points out that chords constructed in that way are easier to play on the theorbo (p. 230).

**Summary**

Although they led very different musical careers, it is clear that Locke and Mace were contemporaries of the cavalier songwriters and were familiar with their work. Locke would have worked with some of these composers at court both before and after the Civil War, and Mace refers to them by name as some of the most influential English musicians. Both Locke and Mace published their continuo writings in the 1670s, but refer to performance styles that were probably outmoded by the time they appeared.

Locke and Mace describe approximately the same harmonic language, a primarily diatonic system where every scale degree can be harmonized by 5/3 chords except the third, sixth, and seventh scale degrees, which would take 6/3 chords. The figure 7 is introduced only on the dominant chord at cadences, in 7-6 progressions, and sometimes as melodic appoggiaturas for ornamental, non-cadential purposes. With some minor discrepancies, they agree on the harmonization of ascending and descending stepwise basses, as well as basses that move by a third followed by a step in the opposite direction. Overall, their instructions agree on most voice leading issues and use chord shapes where the bass is spaced at a large interval below the other voices. Locke and Mace’s harmonic language is also identical to that of the intabulated songs studied in chapter II. Below is a summary of the harmonic language Locke and Mace describe.
Example 3.7, A summary of the harmonic language of Locke and Mace:

No parallel fifths or octaves between the bass and treble

Third, sixth, and seventh scale degrees receive a 6/3 chord

Cadences

Bass descending by half step

Basses ascending and descending by step
Mace has taken a further step by producing a true instruction manual for theorbo that translates much of the harmonic language that both writers agree upon into the stylistic idiom of the theorbo by giving examples taking into account the instrument’s many technical possibilities. While his realizations could be achieved in three-voice chords as Locke uses for instructional purposes, he employs from two to six voices in his realizations to capitalize on the natural resonance of the instrument, as do many of the intabulated accompaniments in chapter II. The summary examples below capture the
range of Mace’s style, including improvisations at cadences, details of the bass and treble, chords placed after basses, and the treatment of fast basses.

Example 3.8, Summary of elements of style in Mace:

Treatment at cadences:
Variations on the continuo bass using the diapasons:

Different treatments of the treble:

Chords placed after the bass:
Treatment of fast basses:

In summary, the continuo writings by Locke and Mace support the findings of Chapter II, the analysis of the intabulated song manuscripts. The harmonic language these writers describe is similar to that of the intabulated songs, with the exception of the pedal point writing seen in some of John Wilson’s works. While the elaborate division-style realizations illustrated by Mace are absent in the intabulated songs, many of the more formulaic aspects of his realizations, such as the cadential patterns, broken chords, and opportunities for raking full chords with the index finger, are present. His writings, supported by Locke’s, provide additional structure and inspiration for the song realizations to follow in Chapter IV.