

CHAPTER IV

Of Imitation.

When the succeeding Part follows the preceding after some Pauses or Rests in the same Intervals without being either confined to whole or half Tones, or to the Key, we call it **Imitation**.

It is not required that every note of the preceding part should be imitated, which is peculiar only to Canons; but is sufficient if only some part of a Subject is imitated. It is likewise to be observed that Imitation is rather to take place in the middle than in the beginning of a Composition, as in the middle it need not so strictly be confined to the Key. Lastly it may begin with any Interval, as the Unison, Second, Third, Fourth, Fifth, Sixth, Seventh and Eighth, as will be shown in the following Examples.

In Unison

In the Second

In the Third

In the Fourth

In the Fifth

In the Sixth

In the Seventh

In the Eighth

The image displays eight musical examples of imitation, each consisting of two staves of music. The first staff of each example shows a subject, and the second staff shows the subject imitated at a specific interval. The intervals are: Unison, Second, Third, Fourth, Fifth, Sixth, Seventh, and Eighth. The music is written in a common time signature (C) and uses a key signature of one sharp (F#). The examples illustrate how the subject is repeated in the same interval, demonstrating various imitative techniques.