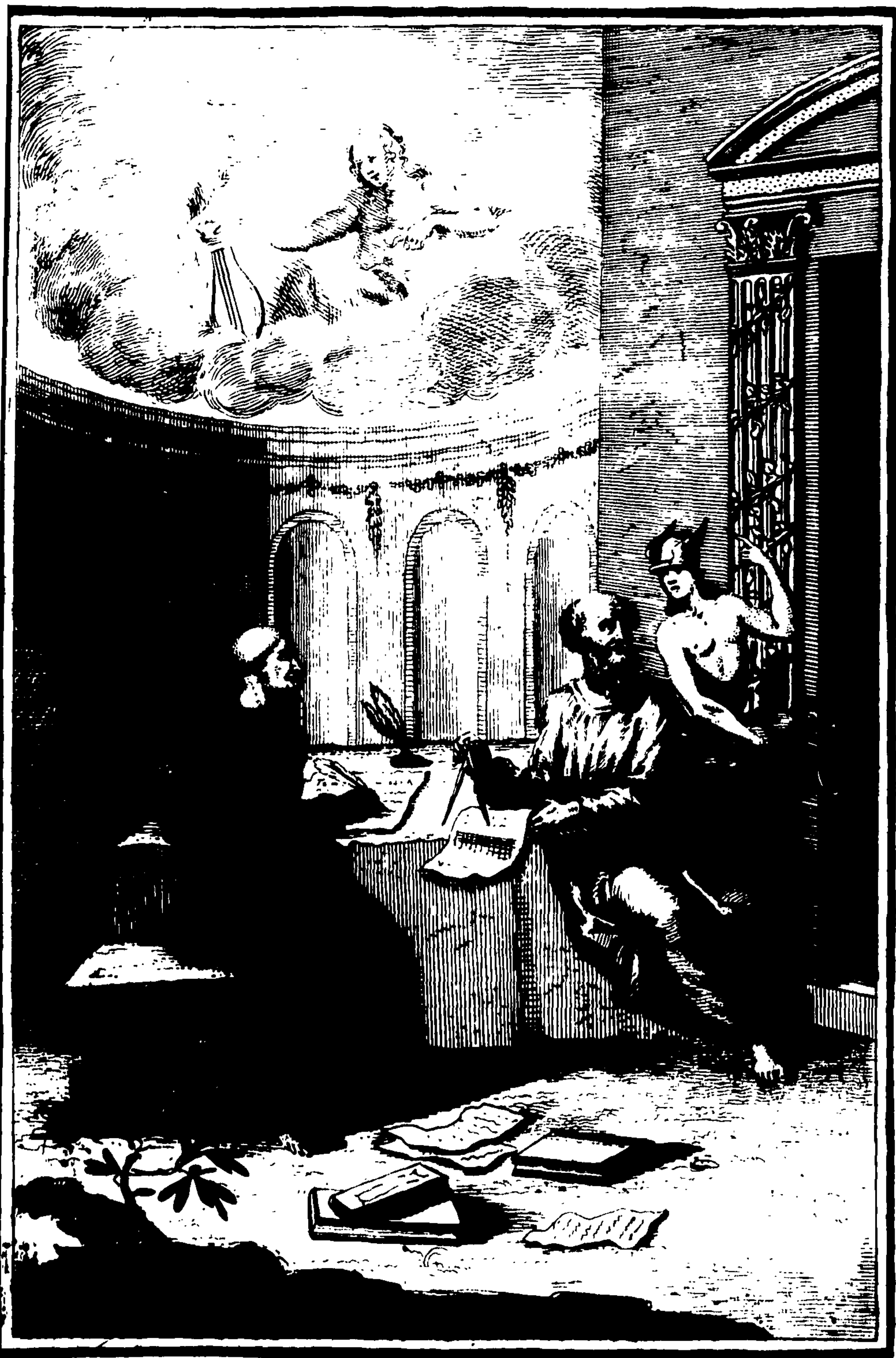




A
BRIEF HISTORY
OF
MUSICK;

*Wherein is Related the several Changes,
Additions, and Improvements, from its
Origin to this Present Time
Collected from
Aristoxenus, Plutarch, Boetius
Bontempi, Zarlino, Tho; Salmon,
And many others.*

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A

Brief History

OF

MUSICK

The most Ancient System of Musick that we have any account of, is reported to have been invented by the Greeks, about two Thousand Years after the Creation.

Some Ancient Philosophers are of opinion it was first found out by Mercury, who made a Lyre with three Strings, (which they suppose to have been tuned in the same proportion as our Notes E. F. G.) to which Apollo added a fourth.

4 Corebus a fifth; Hiagnis a Sixth; and Terpander a Seventh; in which Condition it remained till Pythagoras's Time who added an Eighth String and so made the two Extrems agreeable; Tho' according to some others, this Eighth String was added by Lycaon, or according to D^r Harris, Aristoxenus was the first who fixt the Terms of an Octave as he calls it, which I take to be the same thing.

After this, Timotheus added a 9th 10th and 11th and several others whose Names have been lost, added several more to the Number of fifteen. The first Instrument in use was a Lyre which was tuned in the same proportion as our Notes A, G, F, E. This Boetius calls the System of Mercury. Finding this four Stringed Lyre, (which they also call a Tetrachord) not sufficient to express all Sounds, they added three Strings more to the former four, or rather they made another Tetrachord whose Sounds were in Proportion as the first, so that the lowest String of the First, was an Unison to the highest String of the Second and E became a partaker of both Tetrachords as

A G F E
E D C B

The reason why they joyned both Tetrachords in the same Note is because they always followed one Rule in the Composition of them, which was that the Space between the first and Second String should always be a Tone minor; between the Second and Third, a Tone major, & between the Third and Fourth, a Semi-

tone major, as may be observed in y^e two former Tetrachords where the Space between A and G, & between E and D, are each of them a Tone minor; the Spaces G F and D C are Tones major. Exam. in the margin.

Pythagoras (who is reported to have laid down rules for finding the Proportions of Sounds) perceiving that the first String in the upper Tetrachord and the last String in the lower one, i.e. A and B were disagreeable in themselves (they being what we call a Seventh) added another under y^e lowest of the Second Tetrachord, viz. an A.

which he called Proslambanomenos that is to say added or Supernumery, & so completed the Octave. In process of Time they made two Tetrachords more in y^e same manner as the former, as to their Com-

A	E
Tone minor	
G	D
Tone major	
F	C
Semitone major	
E	B

THE MODERN SYSTEM

First Octave *Second Octave* *Third Octave* *Fourth Octave*

Hypo Proslambanomenos
Proslambanomenos
Hypate Hypaton
Parhypate Hypaton
Lychanos Hypaton
Hypate Meson
Parhypate Meson
Lychanos Meson
Mese
Trite Synemenon
Para Mese
Trite Diezeugmenon
Paranete Diezeugmenon
Nete Diezeugmenon
Trite Hyperboleon
Paranete Hyperboleon
Nete Hyperboleon

System of the Ancients

Tetrachord of the Acutest added by Guido Aretinus.

Guido Aretinus's System

Letters of the Modern System

C. D. E. E. F. F. G. A. B. C. D. E. F. g. a. b. c. d. e. f. g. a. b. c. d. e. f. g. a. b. c.

Composition & Proportion, but an Octave higher; so making 15 Notes or two Octaves; which was called by some y^e Grand Syſtem or y^e Diatonical Syſtem, becauſe y^e Notes follow y^e Order of Nature as to tune and by ſome others the Pythagorean Syſtem by reaſon of his having added y^e Loweſt Note Proſlambanomenos as I've ſaid before.

See the following Table.

The Ancient Diatonical Syſtem

1	Nete: Hyperboleon....	A	Tetrachordon Hyperboleon
2	Paranete Hyperboleon. or hyperboleon Diatonos	G.	
3	Trite: Hyperboleon....	F.	
4	C Nete: Diezeugmenon....	E.	
5	Paranete Diezeugmenon or Diezeugmenon Diatonos	D	Tetrachordon Diezeugmenon
6	Trite: Diezeugmenon.....	C	
7	Para Mese.....	B	
8	Mese.....	A	Tetrachordon Meseon
9	Lychanos Meseon or Meseon Diatonos.....	G	
10	Par hypate Meseon.....	F	
11	Hypate Meseon.....	E	
12	Lychanos Hypaton or Hypaton Diatonos.....	D	
13	Par hypate Hypaton.....	C	Tetrachordon Hypaton
14	Hypate Hypaton.....	B	
15	Proslambanomenos.....	A	

F. x.

Explanation of the Names by which the Greeks used to Distinguish their Notes.

This System consists of four Tetrachords as appears in the foregoing Scheme.

The lowest Tetrachord they called Tetrachordon Hypaton that is to say Tetrachord of the Principals. The lowest String of this Tetrachord was called Hypate Hypaton, which signifies the Principal of the Principals; this answers to our B mi in the Bass.

The next was called Parhypate Hypaton, which signifies nearly Principal of Principals; this note is a Semitone sharper than y^e former and answers to C fa^{ut}.

The next was called Lycanos Hypaton or Hypaton Diatonos, that is to say the Index of the Principals, or a Principal extended; this answers to D sol-re. This Tetrachord had but three Strings the uppermost being the same as the lowest in the next Tetrachord by reason of their joining them, as I have said before.

The next Tetrachord was called Tetracordon Meson, that is, Tetrachord of the means or middle notes. The lowest String of this Tetrachord they called Hypate meson, i.e. the Principal of the Means, this answers to our E-la-mi.

The next was called Parhypate Meson, i.e. near the Principal of the Means, and answers to F-fa^{ut}, the Bass Cliff.

The next was called Lychanos Meson or Meson Diatonos, that is to say the Index of the Means or also a mean extended; this answers to G sol-reut. The highest String of this Tetrachord they called Mese, i.e. the Mean; because this is the middle Note of y^e Greek System and answers to A-la-mi-re.

The next Tetrachord is called Tetracordon Diezeugmenon, that is to say Tetrachord of the Separated by reason of its not being joined to another at the lowest String as the former is. The lowest String of this Tetrachord they called Paramese which signifies near or next the Mean; this answers to B-fa-b-mi.

The next was called Tritē Diezeugmenon or the third Separated, & answers to C sol-fa-ut the Tenor Cliff.

The next was called Paranete Diezeugmenon or Diezeugmenon Diatonos which signifies the last but one of the Separated, this Note answers to our D-la sol-re. The highest String of this Tetrachord was called Nete Diezeugmenon, i.e. the last of the Separated. This Note answers to our E-la-mi two Notes above the Tenor Cliff, or two Notes below the Treble Cliff.

The next Tetrachord was called Tetracordon Hyperboleon, or Tetrachord of the Acutest or the most Excellent. There are but three

7
Strings in this Tetrachord because the lowest is the same as y^e highest in the last they being joyned in the same manner as the two lowest Tetrachords are: I shall therefore proceed to the next String n^o. they called Trite Hyperboleon, that is to say the Third Excellent; this answers to our F-fa-ut.

The next was called Paranete Hyperboleon or Hyperboleon Diatonos, i.e. the last but one of the Acutest, this answers to our G-fol-re at the Treble Clif. Nete Hyperboleon is the name they gave to the highest String on this Tetrachord, which signifies the Acutest or the highest excellent; this note answers to A-la-mi-re, the note above the Treble Clif. The lowest Note of this System was called Proslambanomenos, and signifies added or Supernumery; this answers to A-re, This note does not help to make up the lowest Tetrachord, but has been added to compleat the lowest Octave.

This is the ancient Diatonical System, so call'd by reason of its consisting of none but whole Tones and Semitones major; according to which any one who has a tollerable good Ear and an Indifferent good voice may tune to a very great nicety by the help of nature only. This System might very properly be call'd y^e System of Nature, every note answering to the same manner of tuning as Nature dictates, even to such as are quite ignorant of Music. But finding between the Mese and the Paramese, i.e. between A and B, a Full Tone, that made the fourth from F to B and the fifth from B to F, very disagreeable (the one being a Sharp Fourth and the other a flat Fifth) made another Tetrachord which they called Tetrachordon Synemenon, that is to say Tetrachord of the Conjoyned by which means they Caused a String to fall between the Mese and the Paramese (that is between A and B) which they called Trite Synemenon. i.e. the Third of the Conjoyned; this they marked with a Flat in the Space between A and B.

But for the better understanding this Tetrachordon Synemenon, and how the Trite Synemenon happens to fall between the Mese & the Paramese, you must first know what they meant by Synaphe and Dialexis two words very much used by the Ancients in the making of their Tetrachords.

By Synaphe they understood that Conjunction which is when two Tetrachords are joyned in one and the same Note both making no more than an Eptachord, or seven Strings; as it happens in the two highest and in the two lowest Tetrachords, as for

EXAMPLE

EXAMPLE I.

Synaphe
or
Conjunction

A G F E E D C B

Tetrachordon Hyperboleon *Tetrachordon Diesugmenon*

EXAMPLE II.

Synaphe
or
Conjunct.

A G F E E D C B

Tetrachordon Meson *Tetrachordon Hypaton*

Diafeuxis signifies Disjunction or Seperation and is when two Tetrachords are not joynded by the same note but both together make an Octave, as it happens in the Tetrachords, Diesugmenon and Meson as for.

EXAMPLE

Diafeuxis
or
Disjunction

E D C B A G E E

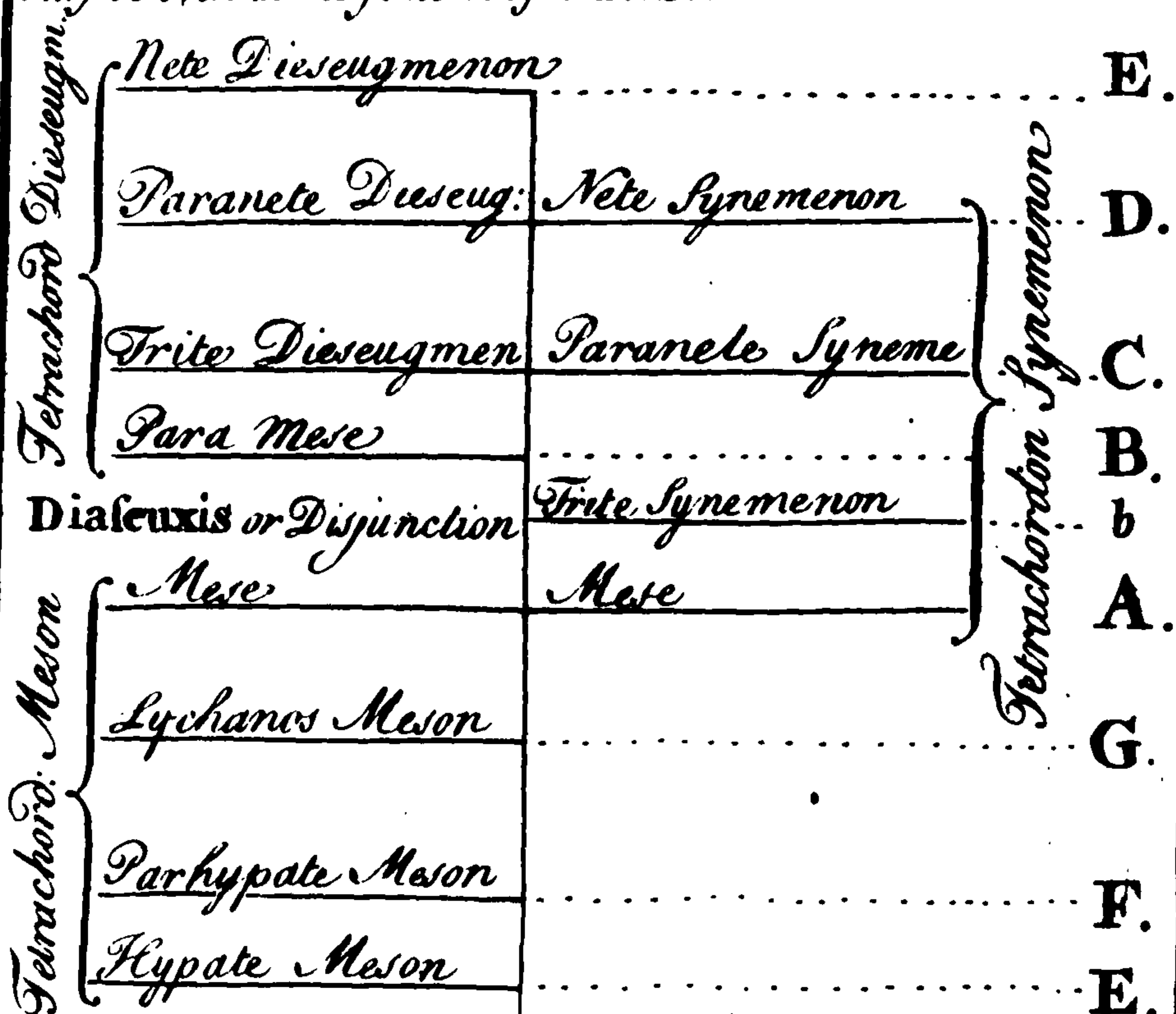
Tetrachordon Diesugmenon *Tetrachordon Meson*

Secondly, it is necessary to observe that the Mese or Mean, being the middle note of this System, becomes a partaker of both Octaves.

Thirdly, It is the nature of a Fourth to consist of two Tones and a Semitone major; and a Fifth must contain three Tones and a Semitone major: But this Fourth from F to B contains a Semitone minor to much, and the Fifth from B to F has a Semitone minor too little

Fourthly, (as I said before) the Antients always made their Tetrachords so that the lowest Space, might be a Semitone major, that is between the two lowest Strings.

Now as it is often necessary to make the Fourth from F to B perfect, as well as the Fifth from B to F; they made this Tetrachordon Synemenon whose lowest String was an Unison to the Mese, as may be seen in the following Scheme.



This Note Trite Synemenon has since been used for B flat. This makes the Fourth and Fifth perfect. It has been called Trite Synemenon by reason of its being the third String of that Tetrachord

It was for this reason Timotheus the Milesian divided the Space CD & EG, in two Semitones which has been the Origin of the Chromatic Scale Afterwards one Olympus going yet farther with this Division, placed a Note or String between B and C, and another between E and F: he also divided the Space between the third Diatonic String of each Tetrachord

and the Chromatic String that was half a note above it, which has been the beginning of the Enharmonic Scale.

I am apt to believe that Timotheus divided the Spaces C D & F G, by a D $\flat$ and G $\flat$, and that Olympus only added C $\sharp$ and F $\sharp$, in his Division before mentioned, thus



E e+ F f# gb G A.

But I do not hear that they ever divided the Spaces between G & A and D and E because according to them a Tone minor was incapable of this Division. Thus was the Disposition of the Grecian System but finding the Names of these Notes too long to retain, they substituted some of the Letters of their Alphabet in their stead.

It remained in this Condition till the time of the Latins, who took y^e fifteen first Letters of their Alphabet to express these Sounds. which made another System, differing from the former in the Characters only as

A. B. C. D. E. F. G. H. I. K. L. M. N. O. P.

For the lowest Octave.

For the highest Octave

F. Kircher reports that Pope Gregory finding that H. I. K. & c. was only a repetition of the Seven first Sounds A. B. C. & c. an Octave higher; reduced them to Seven only, which he repeated more or less, both above or below according to the Extent of the Tune.

Baronius informs us that Guido Areteus a Monk of the Order of S.^t Benedict, who lived in the beginning of the eleventh Century, invented another System. that was received with the General Consent of every one who had any knowledge in Music. He finding that y^e names which y^e Greeks had given to the notes of their System too long, and considering y^e there was no name for them in singing substituted these six monosyllables ut, re, mi, fa, sol, la in their stead. He also took y^e six first Letters of the Roman Alphabet, & placed under them y^e Greek Gamma (or G) to shew that Musick first came from those people & so made the following Scale which has since been call'd y^e Gammut

F fa-ut

E la mi

D la sol re

C sol fa ut

B fa b mi

A la mi re

G sol re ut or Gammut . which

which Scale if placed in the following Order will give the Names which the Romans afterwards used in Singing in three different Keys

EXAMPLE .

The example shows three staves of music. The first staff has notes on the lines and spaces, labeled 'ut', 're', 'mi', 'fa', 'sol', 'la', and a final note on a ledger line labeled '1'. The second staff has notes on the lines and spaces, labeled 're', 'mi', 'fa', 'sol', 'la', '1', and 'ut'. The third staff has notes on the lines and spaces, labeled 'Gsol', 'A-la', 'B', 'C', 'D', 'E', and 'Ffa'.

Guido Aretinus finding it absolutely necessary for the Space between A and B to be divided into two Semitones took in the Trite Syneme : non of the Greeks and called it Bmolle, or Bflat; and every time this Note was to be used he placed a *b* befor it to shew that y^e Voice ought to rise but a Semitone from A. Finding also the compass of this System too small, he added several Notes more to it; one under the Prolambanomenos and four above the Nete hyperboleon making another Tetrachord, which he called Tetrachord of the Acutest, so that his System contains twenty Diatonic Notes, and two Chromatic ones as may be seen in this Scheme.

Guido Aretinus's System

Tetrachord
of the
Acutest

The diagram shows two staves of music. The top staff has notes on the lines and spaces, and the bottom staff has notes on the lines and spaces. Below the staves, a sequence of letters is written: 'I. A B C D E F G A B C D E E G A B C D E'. Vertical dashed lines connect the notes on the staves to the letters below.

The Ancients had not the use of five parallel Lines, but instead of them they used but one, on which they writ the Names of their Notes: which Method he might have followed with much more ease than they, by reason of the shortness of the Monosyllables before mentioned; but thinking that way not sufficient to express y^e Grave and Acute Sounds, he brought in the use of four parallel Lines, one and between which he placed certain points & characters which he called Notes.

This System must be allowed by every one, to be very Ingenious & well certerted, since it received a general approbation for some Ages without the least change; there were nevertheless these inconveniencies attending it.

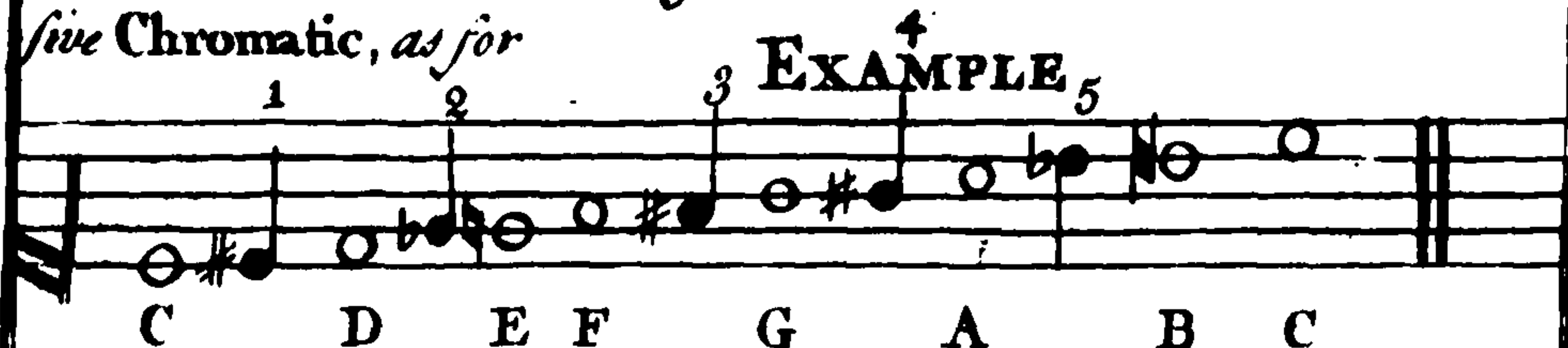
1. There was no Chromatick Note, except B ♭

2. The Extent of this System being too small for Composition in many Parts.

3. Every Note of this System being of an equal length they were deprived of that variety of Movements which is one of the chief Ornaments of Modern Musick.

In order to remedy these inconveniencies, some in process of time, made another System, or rather reformed and augmented the former.

1. As there was but one Chromatic Note, i.e. B ♭ some Moderns thought proper not only to add those which Olympus did, but they also placed another between D and E, and between G and A so that the Octave, is now divided in 13 Sounds of which 8 are Diatonic or Natural and five Chromatic, as for



2. To remedy the Extent of these Systems, they added several Notes more both above and below to the Number of Forty and nine of which, twenty nine are Diatonic and twenty Chromatic, so that this System now contains four Octaves, each consisting of 8 Diatonic, and 5 Chromatic Sounds see the Scheme.

These four Octaves are y^e comōn extent of Organs & Harpsichords especially the former, which is seldom seen to exceed that number

3. Their want of Notes of an unequal Length was supplied by one John deMuris who about the Year 1380, invented the following Characters, which have since been called Notes, ascribing to every of them a certain length, & proportion in relation to each other.

<i>Massima</i>		is as long as 8 Barrs.
<i>Maxima</i>		
<i>or Large</i>		
<i>Longa</i>		4 Barrs
<i>Breve</i>		2 Barrs
<i>Semibreve</i>		1 Barr
<i>Minima</i>		two in a Barr
<i>Semiminima</i>		four in a Barr
<i>Croma</i>		Eight in a Barr

Semicroma                         Sixteen in a Barr

Modern Musicians have retained only the five or six last Sorts of these Notes to which they have added another, half the length of the Semicroma.

There are yet several other Systems besides these already mentioned but especially one worth more observation than the rest, which is what the Italians call *Sistema Temperato* or *Participato* by reason of its being grounded upon Temperament. that is to say, the increasing of certain Intervals, and consequently the decreasing of others, which make it partake both of the Diatonic & Chromatic Systems. But for the better understanding what this Temperament was, it is necessary to observe that there has been three Sects of Musicians among the Greeks.

The Author of the first Sect was Pythagoras who would have reason be the only Judge of Sounds and their Proportions, so that the Intervals or Spaces between them should be rational - admitting only such as might be demonstrated, either Arithmetically by Numbers or Geometrically by Lines, For instance the Octave should always be as 1 to 2. The Perfect Fifth as 2 to 3 the Fourth as 3 to 4. &c. and many more of the same kind which he demonstrated Mathematically. He also invented a Monochord an Instrument so called by reason of its having but one String which he divided in several equal parts by a Line under it; Then a small moveable Bridge being placed under the String divided it into two parts which yielded a Grave or Acute Sound according to the different Length of each portion; Then by comparing these Segments to themselves, or to the whole String, he assigned such proportions to them, as were agreeable to the Sound they expressed; Exam. he found that by putting the Bridge in the middle of the String, both Segments were an Unison to each other, or an Octave to the whole String, &c. and many other such which he demonstrated by numbers.

Aristoxenes on the contrary would have the Ear (whose Judgment he said was to be preferred) be the only Judge of this matter for Sounds said he, being the principall Objects of the Ear, it is unnecessary for Reason to intermeddle with it; for Example the Fifth being too full, and the Fourth too flatt, did not gratify the Ear; therefore the first was to be decreased, and the latter increased; Moreover as the Ear did not perceive any sensible difference between the whole Tones, it was needless to make some major, and some minor. since on the contrary they ought all to be esteemed equal.

Ptolomy and Dydimus finding that Pythagoras and Aristoxenes had fell into two extreames equally unwarrantable, thought it proper to consult Reason as well as the Ear; they being inseparably joyned, ought therefore to concur equally in Judgment of Sounds. For which reason they made another System by the help of the first which they endeavoured to gratify both. Volunthwithstanding all these changes and amendments, they still supposed each Tetrachord to consist of a Semitone Major a Tone major and a Tone minor But it has since been thought requisite to divide also the Tone minor into two Semitones But before this could be done there was an absolute necessity of diminishing the Fifth and encreasing the Fourth which alteration, none dared undertake, whether out of respect for Antiquity, or for want of searching more narrowly into this matter, I cannot tell; till a learned Man (whose Name and the Age he lived in have been both lost as Bontempi reports) perceiving that the Ear was not offended at the decreasing of the Fifth of a small matter, found by this means that admirable Temperament which allows the fourth, a little more extent, than its mathematical proportion does, and so makes the first & second Tone of each Tetrachord equall; and consequently both capable of being divided into Semitones. This occasioned another System, which the Italians call Systema Temperato or Participato because the addition of this Chromatic String causes the Octave to be divided into 12 Semitones, without leaving any space void either between, or in the two Tetrachords it consists of, and so joyns both the Diatonic and Chromatic Systems in one. This Invention is certainly admirable but yet so natural, that it is to be wondered, that the Antients who had so narrowly searched into this matter, did not introduce it into some of their Systems, which shews us, that we ought not always to follow blindly the Sentiments of others.

15
How much the Fifth ought to be diminished to arrive to this Temperament, is what I won't determine in this place, several having already handled that subject very learnedly.

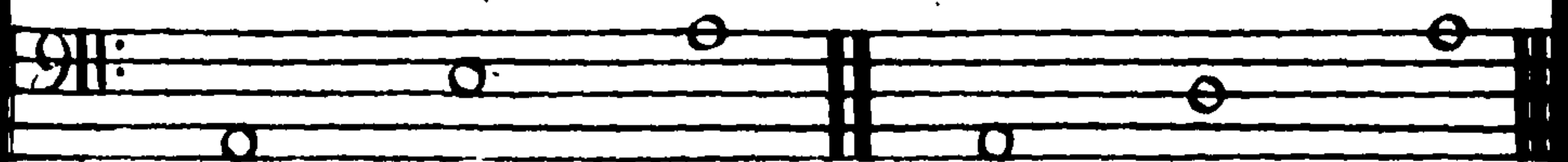
Of the Greek Moods, and Latin Tones.

There has been many disputes amongst Authors about y^e Name Order, Effects, and the Nature of Moods, and yet more concerning the Relation between the Ancient and the modern-moods but this being not a proper place to enter into these debates. I shall only observe such things as may serve for an Inlet to the Curious and those who may have a mind to make a farther Search into them. In all times whatever, there are three Essential Sounds or Notes, to be observed, the first is that by which the Tune ought to end, which is called the Final, The second is that which is most heard, or ofteneft repeated, this they call it y^e Predominant or Ruling Note. The third is called the Mean or middle Note and is generally a Third above the Final.

The Ancients made use of the Diatonic Notes to expreſs their Moods. Now as there are but Seven in an Octave there are consequently no more than seven sorts of Diatonic Finals, viz.

C, D, E, F, G, A, B.

Every one of these Notes has another an Octave above it so y^e there are seven sorts of Octaves, in the extremities of which the Ancients limited the Extent of their Moods, so y^e what they meant by Modulation, was only making a tune pass through all the Sounds comprehended between these two extremities, however in such a manner as the Essential Sounds might be heard oftener than any other, and this was always Diatonically Among the Sounds included in the space of an Octave, there is one that divides it Harmonically which is the 5th to the lowest Sound; and another that divides it Arithmetically which is the 4th as for Example.



Harmonical
Division

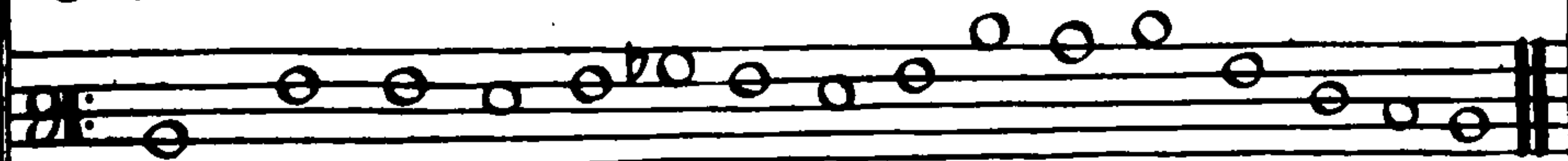
Arithmetical
Division

This double Division of the Octave has occasioned those two sorts or classes of moods, so often mentioned in Authors, namely, the Authentic and Plagal Moods. For in an Authentick mood they dwell most in the fifth above y^e Final or Key-Note, and in a Plagal mood they chiefly dwell

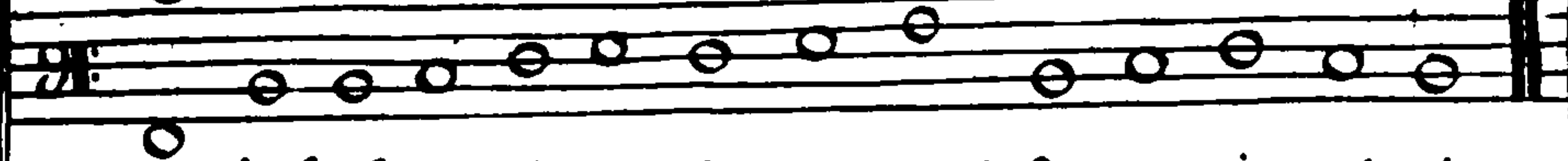
a fourth or third above,

EXAMPLE .

Authentic



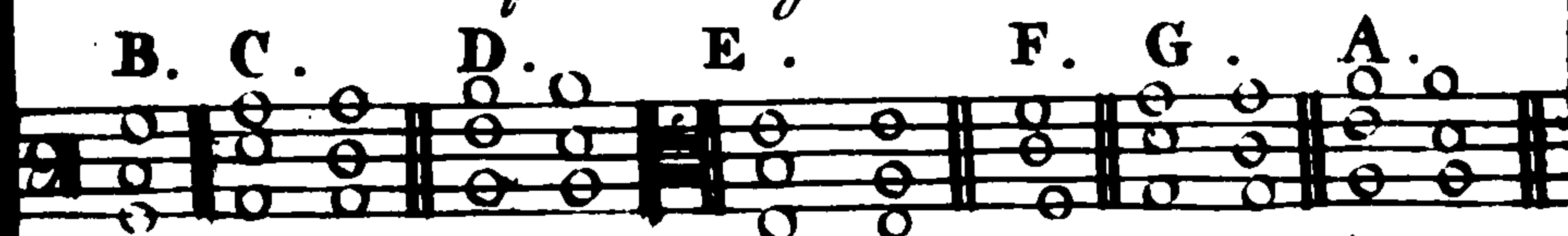
Plagal



Among these Seven Sorts of Octaves beforementioned, there are but six that are capable of this Harmonical Division, which are C, D, E, F, G, A, because the Fifth to B is False or Flat, so that there are but six Authentic Moods: there are but six Plagal Moods neither, because there are but six of these Octaves that can be divided Arithmetically, viz. G, A, B, C, D, E, the Diatonic Fourth to F, being sharp. So that C, D, E, G, A, have each of them an Authentic and a Plagal Mood; F has only an Authentic Mood and B only a Plagal; so that there are but 12 Moods, which Number has been fixed by Zarlino, Glarean and many others. —

EXAMPLE .

Table of the Greek Moods



Plag . Au . Pla : Au : Plag : Auth : Pla : Au : Au : Pla : Au : Pla :

This is all the mystery of the Ancient moods. However much more might be said upon their manner of placing their Cliffs, their ways of Transposing, &c. But that going beyond the Bounds I prescribed my Self, I shall only give a list of the Names they were known by, most of them being called by the name of the Province where they were invented.

Authentic Moods

C. Ionick

D. Dorick

E. Phrygian

Plagal Moods

Hypo Ionick

Hypo Dorick

Hypo Phrygian

F Lydian

Hypo-Lydian

G Mixo-Lydian

Hypo-Mixo Lydian

A Eolian

Hypo-Eolian

There are yet several other names as Continuo, Commune, Mitto, &c. but as it is very uncertain what Notes they belong to, we'll drop them.

The Latins afterwards reduced these Moods to the Number of eight, and called them Tones of which four were Authentic and four Plagal. The four Authentic Tones were the Dorick the Phrygian the Lydian and the Mixolydian of the Greeks which S. Ambrose chose about the year 370 to compose Tunes for the Church of Milan for which reason it has been called to this day the Ambrosian Song.

Observe that these four Tones took in but eleven Notes of the Ancient System, Their Lychanos Hypaton or D-sol-re being the lowest note of the First Tone and the Paranete hyperboleon or G-sol-re-ut the highest of the Fourth - Tone So that Nete hyperboleon that is the highest note and the Parhypate hypaton, the Hypate-Hypaton and y Prollambanomenos which are the three lowest notes of the Greek System were not used.

About 230 Years after P. Gregory added four more & called them Plagal which are properly the same as the Hypo-Dorick, the Hypo-Phrygian the Hypo-Lydian and the Hypo-Mixolydian of the Ancients, so that the 15 Diatonic Notes of the Greek System were all used, the lowest note of the Hypo-Dorick Tone being their Prollambanomenos.

From hence the four Authentic Tones have each of them one of the Plagals for its collateral, that is, to serve as a Supplement to it for which reason they were divided in four Classes each Class containing an Authentic and a Plagal Tone.

Authentic Tones are 1. 3. 5. 7.

Plagal Tones are 2. 4. 6. 8.

Observe here that the Authentic Tones are expressed by the Odd Numbers 1. 3. 5. 7. from whence they have been called Odd Moods: And the Plagals by the Even Numbers 2. 4. 6. 8. From whence they have been called Even Moods.

These two Denominations are often mentioned in those Authors who have treated about Moods; and therefore necessary to be taken notice of.

Observe also that the Authentic Tones are placed over y

Plagals as being chief and most essential, whereas the other are Dependant and Subject to them.

Now in order to know of what Mood any Tune is of, these three things must be observed.

1. The Final, or last Note of the Tune.
2. The Extent, of it, both above and below.
3. The Predominant, or ruling Note.

1. By the last note you may know of what Class any Tune is of, each Class having a particular Note so affected to it, that it serves for a Final to those two Tones contained in it, so that, The two Tones of the First Class, viz. 1. & 2. always end in D.

The two Tones of the Second Class, viz. 3 & 4. always end in E.

The two Tones of the Third Class, viz. 5. & 6. always end in F.

The two Tones of the Fourth and last Class, viz. 7. & 8. always end in G.

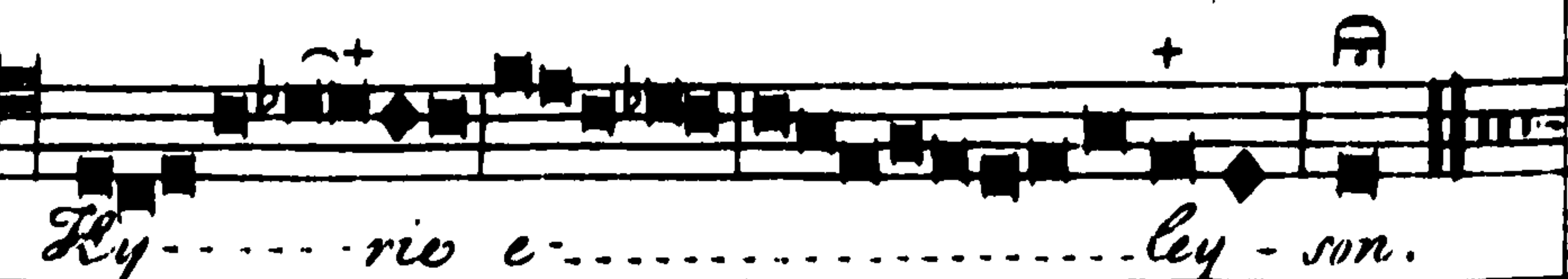
So that when a Piece ends in D, you may conclude it to be composed on one of the two Tones included in the first Class, if a Piece ends in E it must be of the Second Class, &c. for y others.

Yet there are several that end in A, B or in C, &c. but then it is only a Transposition, the Sound: expressed by A, B, & C being in the same proportion as those expressed by D, E, F, which is still the same thing only transposed a 5.th higher or a 4.th lower, therefore the two Tones of the First Class generally end in D, or by transposition in A, and so on with the rest as may be seen in this Table

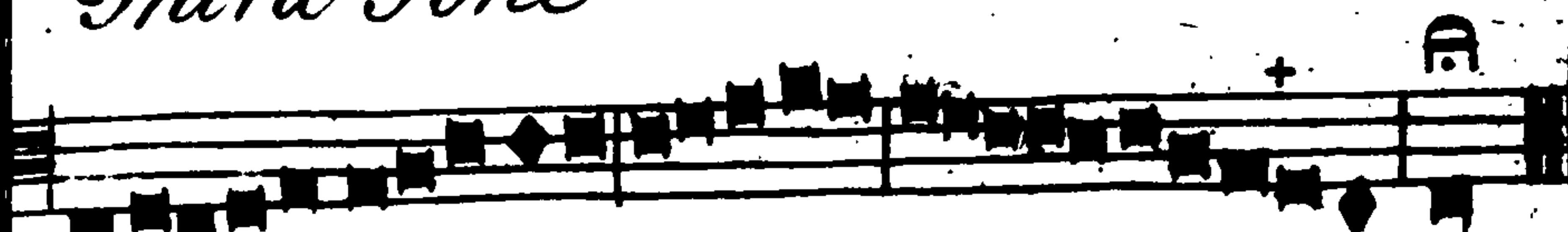
First Class	Second Class	Third Class	Fourth Class
1	3	5	7
D or A	E or B	F or C.	G
2	4	6	8

2. But as each Class contains both an Authentic and a Plagal Tone, it is necessary to determine in which of them the Musick is set. To know this you must examine the extent of any such Piece, both above and below. For if it goes 8 or 9 Notes above its Final, and not more than one Note below it, then it is Authentic as these

First Tone



Third Tone



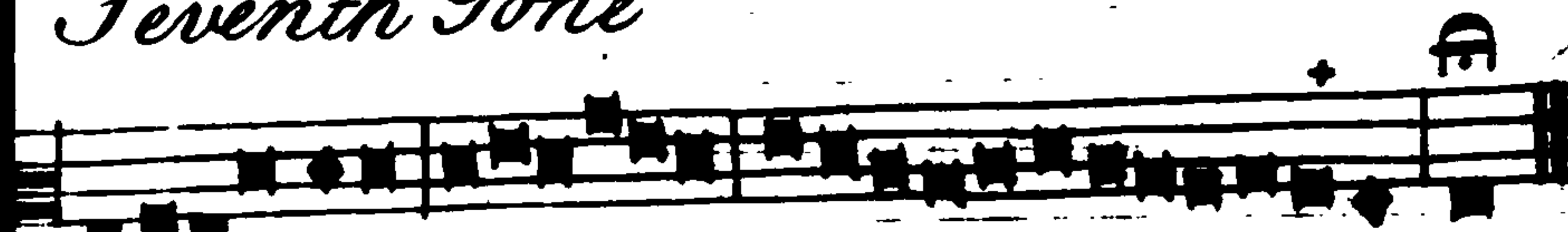
Hy-----rie e-----leyson

Fifth Tone



Hy-----rie e-----ley-son

Seventh Tone



Hy-----rie e-----leyson

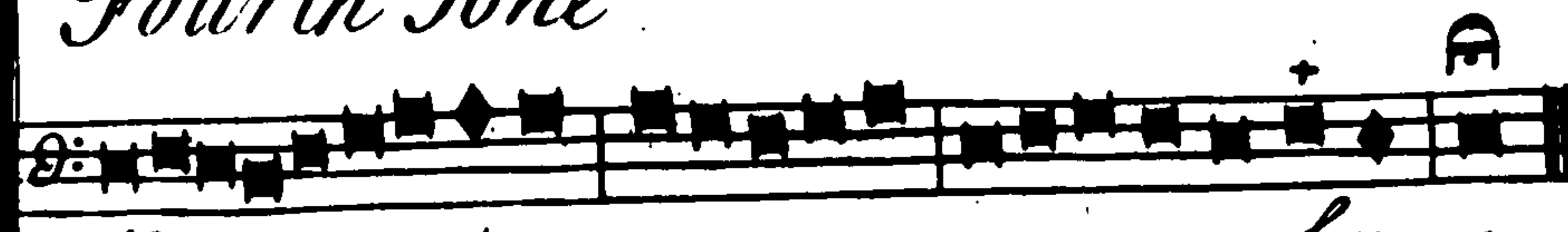
But if the Tune should go 4 or 5 Notes lower and not above 5 or 6 Notes higher than its Final, then the Tone is Plagal, and by Consequence the Second of each Class. as in the following Examples which are four, Plagal Moods

Second Tone



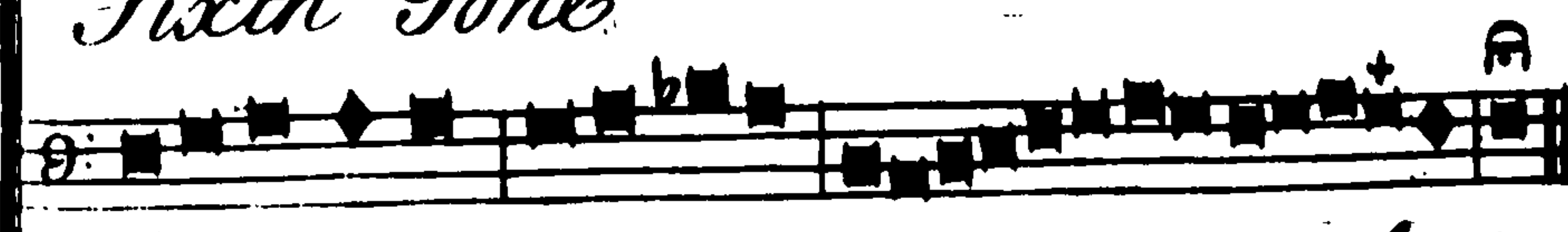
Hy-----rie e-----ley-son

Fourth Tone



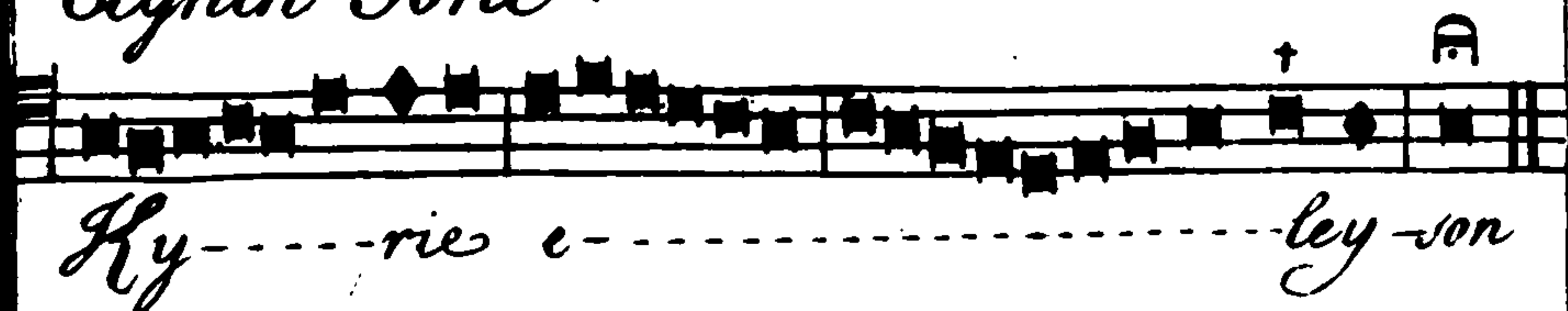
Hy-----rie e-----ley-son

Sixth Tone



Hy-----rie e-----leyson

Eighth Tone .



But if a Tune should go both 8 or 9 Notes higher, and 4 or 5 Notes lower than its Final, (as may be seen in several old Anthems used in the Church of Rome) then it is called a **Mixt Mood** because it includes both the Authentic and the Plagal. But there are many Tunes that have not compass enough to fill the Octave of their Mood (for their Tunes are Seldom seen to exceed an Octave or at most 9 Notes, which was always the full extent of a Mood,) and those are called **Imperfect or Deficient Tones**. Now to know whether such a Tone is Authentic or Plagal, you must observe how high the Ruling Note is above its Final: For if it is 5 or 6 Notes above its Final, the Tone is Authentic: But if it is but 4 or 5 then the Tone is Plagal.

These Methods of setting and explaining of Moods, were reasonable enough, as long as they used only the Diatonic Notes but since the Octave has been divided into 12 Chromatic Semitones, this distinction of Authentic and Plagal Moods has been quickly laid aside. They have visibly seen that a Plagal Mood was not absolutely a true Mood, but rather an Extension of the Authentic Mood, and that all Moods should be esteemed Authentic.

Many more important observations might be made upon this Subject, but I think this sufficient to shew what the Ancients meant by their Moods, and how We ought to reason about them, according to the Practice of Modern Musick.

FINIS .

A DICTIONARY

EXPLAINING

Such GREEK, LATIN, ITALIAN & FRENCH
Words as generally occur in

MUSICK.

A

Abene Placito, *at pleasure.*

Adagio or Adag.^o or Ad.^o a *Slow*,
movement, especially if the Word be re-
peated twice over as, Adagio Adagio

Affetto, in a tender *Affecting* Manner.

Affectuoso, *very tenderly.*

Alla Breve, the name of a *Movement* in Musick whose Bars consist
of two Semibreves or four Minims &c.

Allegretto, *Pretty Quick.*

Allegro or All.^o *Bright or Quick* es-
pecially if y^e Word be repeated twice over.

Allemande is the Name of a *Tune*

A

always in Common Time.

Alto or Alto-Viola, or Alto-Con-
certante. Signify *Counter Tenor.*

Andante, from the Verb Andare,
to go. Signifies especially in *Thorough*
Basses that all the Notes must be
plaide equally and *Distinctly.*

Aria, an *Aire* or *Song.*

Arietta, much the same as *Aria.*

Arlis, v. *Fuga.*

Alsai, *Enough*, This Word is
often joyned w.th Allegro Adagio Presto &c.

A Tempo giusto w.th an equal *Time.*

B

B. or Balso, the Bass in general.

B. C. or Balso Continuo, y^e Thorough Bass for the Organ, Harpsichord, or Spinnet, &c.

Balzo Concertante, Bass of the Small Chorus.

Balzo Ripieno, Bass of y^e Great Chorus.

Bene Placito, v. A Bene Placito,

Breve, is y^e Name of a Note which is in value as long as two Semibreve.

Brillante, Brisk, Airy, Lively, &c.

C

Camera, Chamber, as Ariada Camera Chamber Aires

Canon, or Canone a Perpetual Fuge.

Cantata, a Song in an Opera Style.

Canto the first Treble.

Canzone a Song, in general.

Canzonetta y^e same as Canzone

Capo & Da.

Ciacona is a Chacon or Tune.

Composed is a ground Bass.

Come Sopra, as above.

Con, with as Con e senza Violins, with and without Violins.

Concerto, signifies properly a Concert.

Corente, a Tune always in Triple Time.

D

D. C. or Da Capo, begin again & end with the first Strain.

Divoto, in a grave and serious manner.

Doppio, Double.

Duplo, Double.

E

E. or Ed, signifies And

Ecco or Echus in imitation of a

Natural Eccho, this Word is sometimes used instead of Piano.

F

Fagotto, a Wind Instrument answering to a Bassoon.

Favorito, a Favourite.

Flauto, any Kind of Flute.

F. or Forte signifies Loud or Strong

F. F. or Piu Forte, Louder then Forte.

F. F. F. or Fortissimo very Loud

Fugha or Fuge is when some of the parts begin a certain Aire and the other parts begin some time after that imitating the first and repeating the same Aire, Throughout all the parts.

Fuga per Arsin and Thesis is what the Italians call by contrary motion, and is when the leading part descends the other instead of imitating of it, ascends.

Fuga Doppia, signifies Double Fuge that is when the leading part proposes a Subject; and the second part instead of repeating the first Subject proposes a different.

G

Gagliarda, Gay, Brisk, Lively &c.

Gavotta, a Gavott name of a Tune

Gigha, Giga or Gigue, a Jig

Grave, a Slow Movement.

H

Haut-Contre, Counter Tenor.

Haut-Deffus, First Treble.

L

Languente, in a languishing manner

Largo, Very Slow.

Large tto not Slow as Largo.

Lent, Lento or Lentement, Slow

M

Men

Men, signifies Less as Men Allegro Not so quick as Allegro.
Men Forte, not so Loud.
Men Presto, not so Quick, &c.
Moderato, Moderately.

N

Non, not as
Non troppo Presto, not too Quick
Non troppo Largo, not too Slow

O

Octava, or, Ottava, an Octave, or an Interval of Eight Notes.

Opera, signifies properly a Work as Opera prima the first Work, Opera II.^a Second Work, Opera III.^a Third Work, &c. It signifies also a Tragedy or Pastoral &c. set to Musick

Organo, signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies y^e Thorough Bass.

Overture the Opening or Beginning of an Opera or sometimes as a Prelude to any Piece of Musick.

P

Parte, a Part as Parte Prima, the First Part Parte Secunda, the Second Part, &c.

Pastorale after a Sweet easy Gentle manner, as Shepherds are supposed to play.

P. Pia or Piano, Soft

Piu Piano or P.P. Softer.

Pianissimo or P.P.P. very Soft

Piu Allegro, more Brisk then Allegro.

Piu Presto Quicker then Presto.

Poco Allegro, not so Brisk as Allegro

Poco Presto, not so Quick as Presto

Poco Largo not so Slow as Largo

Presto, Fast or Quick.

Prestissimo, very Quick. 3
Primo, First as Violini Primo, First Violin.

Fagotto Primo, First Bassoon &c.
R

Recitativo or Rec.^o to express a Sort of Speaking in Singing, This Word is very common in Cantatas

Ritornello a short Symphony so call'd which either begins before the Song or sometimes in the Middle or also after the Song is ended
Repetatur to be Repeated.

S

Sarabanda, is a Tune always in Triple Time

Semi breve, is the name of a Note which is in value as much as two Minims or 4 Crotchets, &c. Or one Barr of Common Time.

Senza, Without, as Senza Violini without Violins, &c
Soave or Soavemente sweet or Agreeable.

Solo, Alone as Violino Solo, Violin Alone, Flauto Solo, Flute Alone, Organo Solo, the Organ Alone, &c.

Staccato or Stoccatto, in a plain and distinct Manner

Subito, Quickly. v, Volti.

Suonata, or Sonata, a Piece of Musick for Instruments.

T

Tardo, Slow much the same as Largo.

Tutti, all, or all together.

V

Verte Subito, Turn over Quickly
Viola, is properly a Viol. But

4 it is commonly taken for a Tenor.

Violino, a Violin.

Violoncello, a Bass Violin.

Violone, a Double Bass, that is an Octave lower than a Common Bass Violin.

Vite Vistamente, or Visto, Fast or Quick.

Vivace, with Life, and Spirit.

Vivacemente or Vivamente.

much the same as Vivace.

Unisoni, is set over a Piece of Musick, when all the parts play in the Unisson, or Octave.

Volta or Volti, Turnover.

Volti Subito, Turnover, Quickly. or without Loss of Time.

Z

Zufolo or Zuffolo or Suffolo

a little Flute, or Flageolet.

FINIS.

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