

# Andreas Orostander's *Compendium musicum*

A Swedish music primer from the late seventeenth century, edited and translated, with introduction and commentary.

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## Introduction<sup>1</sup>

As far as we presently know, today there are just three extant printed music theory manuals for beginners dating from seventeenth-century Sweden. The earliest is the *Musicae rudimenta pro incipientibus necessaria* of Laurentius Laurinus from 1622, the second is a chapter in Johannes Gezelius' *Encyclopædia synoptica* (1672) entitled 'Musica' (pp. 566–576), and the third is the *Compendium Musicum* by Andreas Orostander from 1699 (second ed. 1703).<sup>2</sup> These short treatises illustrate how the rudiments of music were explained to schoolboys during the century, and exemplify what was considered as the foundations of musical training. They also reflect the dynamic developments in the field of music theory in the seventeenth century, and provide indications as to how ideas were transmitted from authoritative theorists on the continent to pupils at regional *gymnasia* in Northern Europe. Our focus will be upon the latest of the Swedish manuals, namely the *Compendium Musicum* by Andreas Orostander from the very end of the century. There are several reasons that justify closer attention to this treatise, besides the reasons stated above and the simple fact that there is still no translation of it from the Latin to any modern language (which is the case also with the other two treatises):<sup>3</sup>

- It provides rare indications of metrics, prosody and pronunciation as applied to the Swedish language and to Latin as spoken by Swedish native speakers.

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1 The authors wish to thank Ruth Tatlow for reading through and commenting on the final text of this study. Gratitude is due also to the four anonymous peer-reviewers for their valuable comments and suggestions. Peter Sjökvist also wishes to express his gratitude to the Birgit och Gad Rausing's stiftelse för humanistisk forskning for a generous grant that made work with the *Compendium musicum* possible. Sjökvist holds main responsibility for the Latin edition, translation, and the sections of the introduction and commentary that pertain to philological matters. Mattias Lundberg holds main responsibility for all remaining introductory sections and musicological commentary.

2 Fransén 1940, pp. 61 ff.

3 In Fransén 1940, pp. 76 ff., there is, however, a Swedish summary covering almost four pages.

- It applies precepts and theories from major sixteenth- and seventeenth-century treatises adapted to the local musical milieu of a Swedish diocese school.<sup>4</sup>
- It illustrates specific Latin musical nomenclature, which was later to affect Swedish music terminology to a considerable degree.
- It offers rare details as regards performance practice and organization of the *chorus musicus* in Västerås.
- It provides outlines of the practical music proficiency expected of a school boy at the turn of the century, certainly from the Västerås gymnasium (from which more than 1000 students matriculated at the University of Uppsala during the period 1639–1700), and probably also of the other *gymnasia* and in some of the *trivium* schools, thus giving a benchmark for all educated individuals born and raised in Sweden at the time.<sup>5</sup>

Given the amount of research presently carried out on individual scholars, authors, artists and civil servants from the first half of the eighteenth-century, the last point alone is ample reason for the publication of a modern edition with a translation.

Before we begin looking at the text of the manual itself, we will deal briefly with some background facts, including details from Orostander's life and the state of music theory in Sweden at this time. Notes on the principles guiding the edition will then be followed by remarks about differences found in the 1699 and 1703 editions and notes on the principles concerning the commentary.

## Andreas Orostander

Andreas Johannis Orostander was born in Tortuna, north-east of Västerås in 1662 and attended the diocese schools in Västerås 1672–1680.<sup>6</sup> He sang treble in the gymnasium choir along with his younger brother Johannes, Andreas being listed in 1678 as *färdig, och den bästa* ('accomplished and the best'), and Johannes as *incipiens*, signifying that he was still developing as a singer at this point.<sup>7</sup> Following studies at the University of Uppsala in the 1680s<sup>8</sup> (where he defended the dissertation *Quaedam reipublicae con-*

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4 For an overview of similar literature relating to practice in a number of German gymnasia, see Preussner 1924.

5 All information pertaining to this assumed common knowledge is vital for understanding the background of eighteenth-century university dissertations on music topics (see for example the three items covered by Lundberg 2007).

6 Rudbeckianska skolans arkiv D I b:2, D I c:1. He was transferred from the *trivium* school to the *gymnasium* in 1680. The authors here wish to express their gratitude to Camilla Hjelm at the municipal archive of Västerås for valuable assistance and correspondence.

7 Rudbeckianska skolans arkiv, A I:3 s. 33. Johannes died in spotted fever or typhus in 1692.

8 Orostander's time at the university was not without problems. After months of examinations he was on June 17 1685 even expelled for one year, since he and his comrades Achatius Gåse and Andreas Morin had

*servandae rationes* with Laurentius Norrmannus as *praeses*<sup>9</sup>) Andreas Orostander was appointed *rector musices et cantus* at his old *gymnasium* and cathedral in 1693. A considerable body of sources pertaining to his activities in the school and the diocese are preserved in the archives there. They mainly concern the acquisition of instruments and complaints about the conduct and musical aptitude of the students. In 1694 Orostander became *magister artium* in Uppsala, defending the dissertation *De hegira Muhammedis* under the presidium of Gustav Peringer Lillieblad.<sup>10</sup> He was ordained a priest in 1696, was succeeded by his deputy *rector cantus* Ernst Ferdinand Pape in 1715 and died in 1726.

As musical director of Västerås *gymnasium*, Orostander stands out in a number of ways from his predecessors. Whereas the position of *rector cantus* had for the majority of the seventeenth century been used as a mere stepping stone in the ecclesiastical career of accomplished musicians, typically for a period of two to five years, Orostander held the position officially for more than thirty years, and in practice for more than twenty.<sup>11</sup> His long residency may in all probability partially be explained by the difficulties he experienced in securing a permanent position as priest.<sup>12</sup> Nevertheless, factors far beyond Orostander's personal situation as *rector cantus* in Västerås need to be considered. One such factor is the declining state of music at the gymnasium after c.1650, testified to in a number of sources, but nowhere more clearly than in a letter from the former *rector cantus* Samuel Petri Elfving, vicar of Garpenberg (1642–1700). The letter, dated 25 October 1678, is addressed to Johannes Petri Brodinus (1619–1680), the bishop of Västerås who had previously invited Elfving to propose how the state of music in

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committed violence and violation of the privacy of the household (*hemgång*) of the shoemaker Erich Olsson and his journeymen on the Quinquagesima of the same year. He was pardoned on October 21 thanks to a letter from the Chancellor of the Judiciary (*HögGrefl. Excell. Kongl. Drottzen*), which must at this time refer to none other than Magnus Gabriel De la Gardie (*Uppsala Universitet. Akademiska konsistoriets protokoll*, vol. XVII 1685, pp. 134 and 292).

9 Lidén 1778, p. 368.

10 Lidén 1778, p. 382.

11 It was suggested that Orostander was unfit to function as lecturer in 1715 and that Pape should replace him, while he received his wages as a pension. In 1721 an agreement was reached according to which Pape received parts of the wages – this may reflect an unofficial solution in function already before that point. (*Västerås stifts herdaminne* 1990, p. 698). Lena Bergquist has attempted to explain both the longer tenures of the later seventeenth century *rectores* and the merger of the *rector cantus* and organist posts in 1726 by financial hardship imposed by the Swedish wars on the continent (1991, p. 20 and 55). This is by and in itself a problematic explanation and must be related both to a general shift of the organist duties at this point of time, the increased circulation of clerical positions and what was in fact experienced as a lack of priests at the period.

12 *Västmanlands-Dala nations album: 1639–1700*, p. 198: "Såsom prest hade han motgång och sökte förgäfwes" ('As a priest he experienced setbacks and applied [for positions] in vain'). In 1698 he was forbidden to hold sermons after having failed to impress on one occasion in the Cathedral. Two years later he was allowed to preach under the conditions that he was well prepared and kept to his manuscript. (*Västerås stifts herdaminne* 1990, p. 697.)

the diocese city could possibly be improved.<sup>13</sup> In it Elfving gives lengthy suggestions, ranging from minute details of instrumental tutors and scheduled hours for rehearsing the ensembles, to a general idealistic scope for the future. It shows Elfving's ambition to restore the standard of music to what it had been in the early seventeenth century, and stresses the importance that, in addition to the *rector cantus*, also other lecturers at the *gymnasia* and the *trivium* schools should be well-trained in music:

... that the *trivium* schools and pedagogies [city schools] are to be staffed by lecturers who could also inform the students in music, something that is said to have been fully observed in the time of Bishop Rudbeck the older [Johannes]. But now there are few schools that enjoy such a situation, considering particular the one in Falun, where music is held in high regard, and from which our *gymnasium* previously always have benefitted.<sup>14</sup>

Musical organization and teaching seem to have been reformed accordingly, in response to this letter, which contains annotations by several later hands. Nevertheless complaints continued during the period when Orostander's immediate predecessors, Laurentius Stephani Staffander (1644–1687) and Laurentius Gudmundi Wulf (1662–1721), held the post of *rector cantus*. The *Compendium musicum* must be seen in the context of these specific circumstances (unlike the short printed *Musicae rudimenta pro incipientibus necessaria* by Laurentius Laurinus or the MS *Aliquot canones practice pueris musicis incipientibus*, which were produced under very different circumstances).<sup>15</sup> The reliance upon good singers from the *trivium* and city schools in the local area and beyond underscores the importance of dissemination of music theory teaching in printed form. In the earlier seventeenth century the *gymnasium* in Västerås insisted that the *rector cantus* should be educated in Uppsala and ordained, something that certainly did not correspond to the typical profile of organists. This ruling was not seen in some of the other cathedral schools that later were granted *gymnasium* status, such as Skara and Växjö. One of the first in a long line of highly accomplished foreign organists to serve in Sweden was the Breslau-born Pape, and his appointment illustrates a gradual shift in the view of the *rector cantus* position in its relationship to the city organist post. In 1698 Orostander suggested to the consistory that no student should be remitted to Uppsala without confirmed accomplishments in musical training and that none should be ordained without

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13 The letter is preserved in Rudbeckianska skolans arkiv A I: 3, p. 33.

14 Op. Cit: "... att trivials Scholarne och Paedagogierna äro försedde med sådana *Docentibus*, som åk kunde in musica informera *discentes*, hwilket sägs grannel: wara observerat uti Shl: Biskopens gi Rudbeckj tijd. Men nu äro få Scholar der med hielpte, i synnerhet *Falunensis*, där Musik mycket achtas, och *Gymnasium* alltid förr hafft godt stöd af".

15 Copies of the *Musicae rudimenta* have been preserved at several Swedish libraries. *Aliquot canones* reflects the musical practice of Växjö gymnasium in the 1640s and is presently kept in Växjö diocese Library (S-VX).

having reached a high level in music, especially in monophony, which has special significance pertaining to the official hymnal by his former teacher Harald Vallerius.<sup>16</sup>

Having outlined the personal, ideological and historical factors behind the *Compendium musicum*, we must next consider its functions and purpose.

### Functions and purpose of the *Compendium*

The first edition of the *Compendium musicum* appeared in 1699, published *sumptibus auctoris* ('at the expenses of the author'), and printed by Boëthius Hagen in Västerås. In 1703 Hagen printed a second revised edition, which is the basis of the critical edition presented here. Copies of the first edition can be found in a number of libraries both within and outside the present Swedish borders.<sup>17</sup> As was often the case with compendia of this type, the music examples have printed staff systems, onto which the musical notes could later be copied. In the second edition the music and symbols have been printed by multiple impressions. The *Compendium* appears to be intended not for self-study but as a compilation *curriculum*, or as a specified norm for the teaching in an institution. This is suggested by several references to material that requires practical rather than written instruction. An example is rests of short duration, which Orostander concedes must be learnt by practical methods *ex praxi*, rather than from a primer, as they are not perceived in relation to the *tactus*.

The *Compendium* is part of a seventeenth-century tradition of elementary treatises for use in gymnasia and *Lateinschulen*. This tradition can be clearly seen in the disposition of the material covered – the order of chapters in Orostander more or less coincides with those for example in Christoph Demantius' highly popular *Isagoge artis musicae* (printed in a number of editions from 1607 to 1656, several copies of which have survived or later been brought to Sweden). As regards the form of presentation, the master–student dialogue becomes less common during the course of the seventeenth century.<sup>18</sup>

16 Rudbeckianska skolans arkiv A I:3, p. 63. The hymnal appeared in 1695, the chorale book, containing all melodies with a figured bass part, in 1697. Orostander also wished to publish a collection of chorales entirely concomitant with Vallerius' chorale book, with the music set for four vocal parts, which is fully in accordance with what we know about congregational singing in Västerås under the musical rectorship of Jonas Columbus. See Kallstenius 1923, p. 200.

17 In Sweden, the most readily accessible copies of the 1699 edition are those in the National Library of Sweden (S-Sk): F 1700 2586 and in Uppsala University Library (S-Uu): Sv.instr.mus.tr.lärob. 34. The 1703 edition is available in Uppsala University Library (S-Uu): Sv.instr.mus.tr.lärob. 34 (bound together with the 1699 edn), in the Music Library of Sweden (S-Skma): Litt-Rar/Sv, and in Västerås Diocese Library (S-V): Molér 146.

18 This is important to remember when considering the dialogue in *Gradus ad Parnassum* by Johann Joseph Fux (Vienna 1725), certainly a self-consciously conservative manner of presentation at that point. It was also one connected with teaching the craft of composition, in some aspects protected in guild-like manner and taken over from treatises such as Girolamo Diruta's *Il transilvano* (1593).

As can be seen at the end of the text, the professor of mathematics in Uppsala, Harald Vallerius, acted as censor, approving Orostander's primer for publication. This approval was printed in both the edition of 1699 and 1703. The link between these two men also tells us explicitly the intellectual context in which Orostander's work must be understood.

## Music theory in Sweden

While a student at Uppsala University, Harald Vallerius defended a dissertation with the title *Disputatio physico-musica de sono* in 1674, under the presidency of Andreas Norcopensis. In practice this dissertation reintroduced music as an official academic subject in Sweden (in the 1620s Jonas Columbus had lectured in music theory).<sup>19</sup> Later on, several dissertations were to be presented under the presidency of Vallerius himself, with other students as *respondentes*. In 1686 Natanael Rydelius defended one entitled *Disputatio physico-musica secunda de modis*, and in 1698 Olaus Retzelius defended the *Disputatio musica de tactu*. Carl-Allan Moberg labelled these three dissertations a *summa musicae* of older Swedish literature,<sup>20</sup> and their importance has been repeatedly stressed in studies in Swedish music history.<sup>21</sup> Thanks to Vallerius, the advances in music theory on the continent by scholars such as René Descartes, Marin Mersenne and Athanasius Kircher had been granted much greater attention in Sweden than would otherwise have been the case. As stated by Fransén, the ideas presented in Orostander's *Compendium musicum* agree with the views proposed in Vallerius' dissertations.<sup>22</sup> We saw above that Orostander studied at Uppsala University in the 1690s, and that his relations to Harald Vallerius are made explicit at end of the *Compendium*.<sup>23</sup> The three academic dissertations connected to Vallerius prior to Orostander's manual are thus particularly crucial for our contextualization.

However, yet another circumstance should be stressed: Orostander's compendium serves to illustrate an important line of communication and the role of dissertations from Swedish academies. By mediation of the three treatises defended at Uppsala university, which represent the teaching of Harald Vallerius, and in which the ideas of significant scholars on the continent are referred to, treated and criticized, the latest stances and theories were handed down to pupils at Swedish *gymnasia* through the *Com-*

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19 Kyhlberg 1977, p. 4.

20 Moberg 1966, col. 1242 f.

21 See e.g. Fransén 1940, pp. 76 ff. and 119 f.; Hansson 1967, pp. 55–58, and Göransson 1992, especially pp. 46–48.

22 Fransén 1940, p. 76.

23 Orostander can be linked with some certainty to the circle of Vallerius during his second stay in Uppsala in the 1690s. For instance he provided a congratulatory poem (in Latin and Hebrew) to the dissertation *De centro terræ*, defended in 1693 by Jacob Jacobi Moell under the *praesidium* of Vallerius.

*pendium*. In order to increase its accessibility to scholars and generally interested public alike, this manual of Orostander will now be re-edited together with a translation and a commentary.

## Editorial principles

The text is taken from the copy of the 1703 edition (in *Sv.instr.mus.tr.lärob.* 34) held in Uppsala University Library. The following editorial principles have been used for this edition:

Some obvious misprints have been corrected without remark. This is for example the case with such as *i* for *in*, which can be found in some instances in the original, and *aequae* for *aeque*. A small number of other corrections are accounted for in the critical apparatus.

Spelling has otherwise generally been retained, with the exception of *u* and *v*, which have been normalized according to our most common modern orthography.

With the exception of the dots indicating a *diaeresis*, which are still helpful to modern readers, all kinds of accents have been deleted.

Abbreviations have generally been expanded without remark, with the exception of names of Biblical books and some other obvious usage (e.g. for *exempli gratia*, *cap.* for *capitulum*, and so on). The expansions include, for instance, the *linea nasalis* over the final vowels in *Cantoru(m) etja(m)* in chapter III on voices. In the printed text *et* is written with an ampersand, but this has been altered to *et*. The ligatures *æ* and *œ* in the source are written as *ae* and *oe*.

Punctuation has been altered to conform to modern standards, as Renaissance practice in this field is often confusing to modern readers.

Capital letters have generally been retained, except when changes in punctuation have been made. Capital letters have also been added for the titles of works by other authors. In accordance with the practice in Renaissance prints, capital letters are normally used in order to lend extra emphasis to the word in question and therefore retain their interest.

The case is similar with original italics, which, in spite of inconsistent usage, have also been retained. The exception is Orostander's prefatory dedication to God, where italics and ordinary types have been inverted. Italics are added in this edition for words rendered in vernacular languages, which in the original text are set with German types.

## The editions of 1699 and 1703

As was said above, the text is based on the edition of 1703, which does not agree completely with the edition of 1699. Some changes, corrections and improvements were

made for the second printing, which naturally produced a more carefully prepared version. Textual differences of a more substantial kind will be accounted below. One major difference of note is the lack of musical signs of any kind in the edition of 1699, although the empty staves and some numbers are printed. In the copy with which the comparison was made, belonging to the Royal Library of Stockholm (S-Sk, shelfmark F1700 2586), all musical signs were handwritten. In the incomplete copy of the 1699 edition stored at Uppsala University Library (*Sv.instr.mus.tr.lärob. 34*, bound together with the 1703 edition), however, there are no handwritten additions of that kind. In the edition of 1703 the musical signs are printed, with some exceptions, primarily in chapter X on signs.

In the following account of the differences between the two editions, the text written in front of the lemma sign is the reading found in the edition of 1703 (and in the present edition, except when corrections and editorial changes have been made), while the text written behind it is the text in the edition of 1699:

**title:**

Recentiorum] TAM VETERUM QUAM RECENTIORUM

In usum juventutis Scholasticae] In usum Regii Gymnasii

cum figuris et notis adumbravit luci publicae denuo exposuit ANDREAS OROSTANDER]  
publicae luci expositum ab ANDREA AROSTANDRO

Typis recudit Boëtius Hagen, Consilii et Gymnasiae Typographus] Sumptibus Auctoris  
praelo subjectum a Boetio Hagen Gymnasiae Typographus

**introduction:**

potissimus et primarius est laus et gloria Dei. Secundarius] *deest 1699*

**I:**

ne textus longius notulis suis vel praeponatur vel postponatur] ne voces longius notulis  
suis vel praeponantur vel postponantur

**II:**

cum vero tonus nimis acuitur] cum vero sonus nimis acuitur

**III:**

Voces sunt Cantus] Voces sunt Discantus

gratos quoque vocis tremulos] gratas quoque vocis flexuras

**IV:**

Ubi numerus 3/1 scribitur] Ubi numerus 3 scribitur

aut aliae notae istis aequivalentes] *deest 1699*



**V:**

Ut Psalmus sequens] Ut Psalmi sequentes: [...] Aljus iterum Ponatur Psalmus in C Molli, tertia itidem sit minor. [...]

**VI:**

Brevis valet duobus tactus] Brevis valet duos tactus

Semifusa valet decimam sextam partem tactus] *post hanc phrasin sequuntur* [picture]

Subsemifusa valet tricesimam secundam partem tactus. [picture] Ligatura notarum sic formatur, ac fusae, semifusae et subsemifusae hic ligatae videntur. Literis in tabulatura hisce notis aequivalentibus suus etiam cum ligatura attributus est valor.

**VII:**

tantum aut deprimi, vel elevo] tantum deprimi

Valet 1/16 partem tactus] *post hanc phrasin sequuntur* [picture] Valet [1/32] partem tactus

E.G. [picture] ] *deest 1699*

**VIII:**

inter duos tonos] inter duos sonos

**X:**

in eadem linea vel] in eodem gradu et

**XI:**

aliquanto celeriore, tamen] *deest 1699*

Chroma est ornatus [...] colorata est semitoniis.] *deest 1699*

## The commentary

In spite of being a very short text, the contents of Orostander's *Compendium musicum* are very rich, and admittedly merit many remarks of different kinds. Far from all of the information that could rightfully deserve a comment, from one perspective or another, shall be subjected to an attempt of elucidation here. For the present purpose we have therefore decided to let the comments follow some concise but hopefully adequate principles, in order to limit the scope somewhat. Tracing every common musical term used in the compendium and sketching its history would require great labour and time, but be of less gain and use. The reader is advised to consult some general handbook on historical music terminology in such cases.<sup>24</sup> The commentary will thus primarily be made up by the following:

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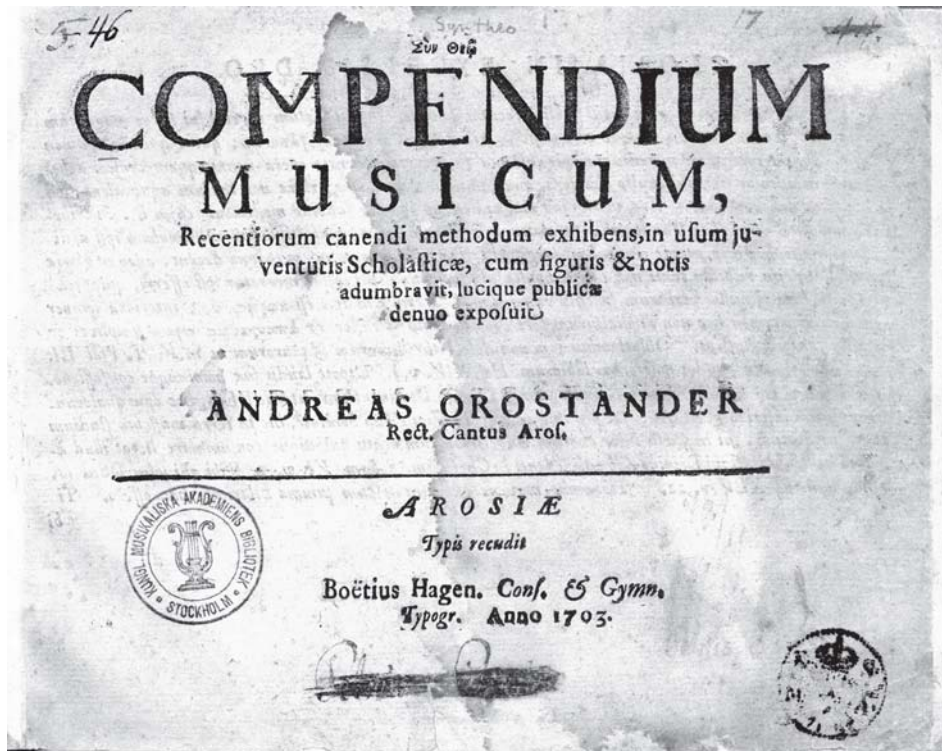
24 E.g. the *Lexicon musicum Latinum medii aevi* (2006–), *The Oxford Dictionary of Musical Terms* (2004) and

- Brief general philological remarks, primarily concerning vocabulary but also some on syntax and morphology.<sup>25</sup>
- Short discussions of the textual differences between the editions of 1699 and 1703.
- Accounts of parallels to the three dissertations connected to Harald Vallerius (*De sono* [1674], *De modis* [1686] and *De tactu* [1698]).
- References to and comments on the brief treatment in Fransén 1940, pp. 76–79.
- Musicological commentary.

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Hiles' *Dictionary of Musical Terms* (1882).

25 Orthographical comments, however, will be absent. Orostander's orthography mirrors the general usage at the time (on which see e.g. Sjökvist 2007, pp. 69 ff.). Characteristic features include the inconsistent spelling of single and double consonants (e.g. Orostander has *facilimo* in the introduction), and aspiration of consonants (e.g. *schalae* in chapter X).



Title page of the *Compendium musicum* copy held by the Music Library of Sweden (Statens musikbibliotek), formerly the Library of the Royal Academy of Music. S-Skma, Litt-Rar/Sv.

Σὺν Θεῷ!  
COMPENDIUM  
MUSICUM,

Recentiorum canendi methodum exhibens, in usum ju-  
ventutis Scholasticae cum figuris et notis  
adumbravit lucique publicae  
denuo exposuit  
ANDREAS OROSTANDER,  
Rector Cantus Arosiensis.

*AROSIAE*

*Typis recudit*

Boëtius Hagen, *Consilii et Gymnasiae*  
*Typographus, Anno 1703.*

With God!  
Andreas Orostander,  
*Rector Cantus* in Västerås,  
with pictures and notes adorned  
and again exposed to public light  
a musical  
compendium  
that presents a manual of singing from contemporary authors, to be used by the youth in  
school.

In Västerås,  
printed by Boëthius Hagen, typographer  
of the consistory and the *gymnasium*,  
in the year 1703.

### GLORIA IN EXCELSIS DEO.

Apud eos, qui scripta sua juris publici faciunt, solenne est et usitatum ingenii sui foetus magnatum dedicare nominibus, sibi que eorum sic conciliare gratiam atque favorem. Quem quidem ego non ausim improbare morem, cum pie suscepta et egregie elaborata opera nonnunquam censi debeant munera auro argentoque multo chariora, quae hominum quandoque gratiae non tantum aequivalent, sed longe etiam praeponderant. Ego vero viris magni nominis ignotus, subinde meditabar cujus hoc inscriberem opusculum nomini. Tandem illa permotus animi divinatione consultissimum existimabam ipsi dedicare, cui maxime debeo, utpote omni boni largitori DEO. Magnos quidem magna decent, adeo ut gloriae et Majestatis ejus respectu tanti non sit hoc opusculum, ut munusculi instar mereatur ipsi offerri, quippe ἀσυλλόγιστον, leve et nullis verborum flosculis expolitum. Verum ut ipse est καρδιογνώστης, interiora semper respiciens, ipsi tamen hoc non displiciturum fore confido, cujus splendor et ἀπαύγασμα etiam simplices et innoxios conatus illustrat. Oblationibus jam non delectatur hircorum et taurorum, ut in Vetere Testamento Psal. LI. v. 18, sed vitulis gaudet nostrorum labiorum, Hos. XIV. v. 3, utpote laudis suae nominisque confessione, Hebr. XIII. v. 15. Tibi itaque, o Rex Regum et Domine Dominantium, aeternae DEus, hoc opus quaecunque musicum inscribo et dedico. Fac pro immensa et ineffabili Tua bonitate hic in terris musicum studium ita esse inchoatam, ut in Coelis inter chorum Angelicum cum beatis quibusque consummare liceat illud aeternum halleluja. Tibi Domine Zebaoth, sedenti in Cherubim, 2 Sam. VI. v. 2, tibi, qui solus DEus es et non alius, Es. XLV. v. 22, tibi, omne movens exhilaranti, cum summa hilaritate haec offero. Tibi nominique Tuo altissimo, cui omnia flectenda sunt genua, et coelestium, terrestrium et infernorum, Es. XLV. v. 23, Phil. II. v. 10, tibi, cujus omnia submissa sunt pedibus, ad genua flexis haec submitto genibus. Ignoscas, quaeso, quod in Solio Regni Tui insidenti Tibi ante Scabellum pedum Tuorum minutum hoc opus musicum humilimus deposuerim. Tibi DEus omnipotens, cui Coelites indesinenter hoc dulcisonum cantillant tricinium: Sanctus, Sanctus, Sanctus, Dominus exercituum, plena est omnis terra gloria ejus, Es. VI. v. 3. Apoc. IV. v. 8, tibi, inquam, εὔρημα hoc μουσικὸν dicatum volo. Faxis, o DEus Sanctissime, ut potentissimum Sacrarum Musarum melos in Scholis Ecclesiisque nostris semper resonet, ad spiritualem et Sanctam Tuam militiam exstimulandam contra peccata, machinas dolosque omnes, quos nobis intendit dolosus adversator noster Diabolus. Mitte nobis e Throno sanctitatis Tuae Sanctissimum Tuum Spiritum, ut semper ἐν ἀγαλλιάσει καὶ ἀφελότητι καρδίας

### **Glory to God in the highest.**

Among those, who subject their writings to public judgment, it is customary and usual practice to dedicate the fruits of their intellects to the names of mighty men, and thus gain their esteem and favour. I would not dare to disapprove of this custom at all, since works that are undertaken with piety and elaborated in a splendid way should often be regarded as much more pleasant gifts than gold and silver, since these favours of men are not only equivalent to, but even outweigh the others by far. But being unknown to men of great names, I from time to time considered to whose name I should attribute this small work. Finally, led by this divinatory process of my mind, I thought it wisest to dedicate it to the one, to whom I most owe it, namely God, the bestower of all good. It is true that great things suit the great, and therefore this small work is not worth so much with regard to His glory and majesty, that it is worthy of being offered to Him like a small gift. For it is not strictly arranged according to the rules of logic. It is light and not adorned with any verbal ornaments. But since He is a knower of hearts and always has regard to our innermost parts, I still believe that He shall not dislike this, since His splendour and radiance illuminates even simple and innocent efforts. He is not delighted with offerings of goats and bulls, as in the Old Testament Ps 51:18, but He is pleased with the calves of our lips, Hos 14:3, namely in the confession of His praise and his name, Heb 13:15. To You, o King of Kings and Lord of Lords, eternal God, I therefore attribute and dedicate this musical treatise, of whatever quality it may be. Make in accordance with Your immense and unutterable goodness that musical study is commenced in such a way here on earth, that it is possible to accomplish that eternal hallelujah in heaven among the choir of angels with all blessed souls. To You Lord Sabaoth, who dwell between the Cherubims, 2 Sam 6:2, to You, who are the one God, and there is no other, Isa 45:22, to You, who delight all that moves, I offer this with greatest gladness. To You and Your highest name, in front of whom all knees must bow, both inhabitants in heaven, on earth, and under the earth, Isa 45:23, Phil 2:10, to You, at whose feet everything is submitted, I submit this with my knees bowing at Your knees. I beg You to forgive me for having laid down this tiny musical work very humbly in front of Your footstool, while You sit on the throne of Your kingdom. To You, God Almighty, to whom the inhabitants of heaven incessantly sing this sweet-sounding threefold song: Holy, Holy, Holy, Lord of Hosts, all the earth is full of His glory, Isa 6:3, Rev 4:8, to You, I say, I want these musical findings to be dedicated. Make, O most Holy God, that the very mighty song of the sacred Muses always resounds in our schools and churches, in order to encourage Your spiritual and holy warfare against the sins and all guile and deceit, which our cunning opponent the devil directs at us. Send Your most Holy Spirit to us from the throne of Your holiness, so that we with gladness and singleness of heart always

pie cantemus, Psallamus et concinnamus Tibi Soli Triuni DEo, Patri, Filio et Spiritui Sancto, cui honor, laus et gloria in omnia Sempiterna Secula. Amen!

*In DEum pietatis hoc posuit testificandae*

τεκμήριον

*AuctOR.*



piously sing and play together to You one triune God, Father, Son and Holy Spirit, to whom honour, praise and glory in all times always. Amen!

The author composed this as a sign, in order to demonstrate his piety towards God.

### In Nomine SacroSanctae Trinitatis

Musica est scientia bene canendi, vel scientia contemplandi et exercendi concentum.

Musica est duplex: *choralis* vel *figurata*.

*Choralis* est quae constat aequalibus notis, scilicet ejusdem figurae et valoris. Dicitur etiam plana. Hac utebantur antiqui canturi Psalmos, Kyrie et vetera responsoria, ut litaniam, halleluja, etc. *Figuralis* constat notis diversarum figurarum et valorum, quas nunc usurpant Musici ad vocum sonorumque varietatem et moram exprimentam. Eisdem jam utimur non tantum pro Psalmis, sed etiam canticis quibuscunque. Dividunt alij Musicam in *antiquam* vel *modernam*, alij in *Theoreticam* vel *practicam*, alij in *vocalem* vel *instrumentalem*, quas divisiones non adeo improbo. Qualicunque vero dividatur et tractetur modo, Choralis tamen et Figuralis manet.

*Objectum* est sonus, qui est motus tremulus aëris exortus a motu corporum durorum.

*Finis* potissimus et primarius est laus et gloria Dei. Secundarius ut delectet variisque moveat affectus.

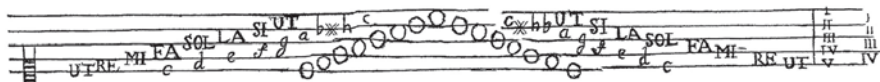
*Media* ad finem nos ducentia considerantur diversimode, vel ratione qualitatis circa acutum aut grave, vel ratione quantitatis circa tempus et durationem.

Affectiones Praecipue observandae sunt undecim.

*Scala, claves, voces, tactus, cantus, notae, pausa, intervalla, modi, signa et termini.* De hisce jam singulis in sua quaque pagina, ordine et modo, quam poterit, facilimo, tractabitur.

## I. Scala.

*Scala* conficitur aliquibus lineis parallelis, pluribus vel paucioribus. Ut plurimum tamen duci solent quinque, unde lineae Pentaes dicuntur, uno nomine pentagramma, quod sequens schema exhibet. In Scala inscribuntur reliquae affectiones: claves, voces, tactus, etc.



Gradus scalae determinant lineae et spatia inter lineas.

Lineae. Spatia.

Per lineas et spatia hujus scalae gradatim aut ascendimus aut descendimus canendo vel veterum monosyllabas: ut re mi fa sol la si ut, vel potius earum loco: c d e f g a b c. Has ego istis arbitratus sum praefereudas, earumque

### In the name of the most Holy Trinity

Music is the science of singing well, or the science of contemplating and exercising consort.

Music is twofold: choral or figurate.

*Choral* is the one that consists of equivalent notes, namely of the same shape and value. It is also called plain. The ancients used it when they wanted to sing the Psalms, the Kyrie and the old responsories, as the litany, the hallelujah, etc. The *figural* consists of notes of different shapes and values, which musicians nowadays employ in order to express the variety and duration of voices and sounds. We use these not only for Psalms, but for all kinds of songs. Some divide music into *ancient* or *modern*, others into *theoretical* or *practical*, others into *vocal* or *instrumental*. I do not disapprove of these divisions at all. But in whatever way it is divided and treated, it still remains choral and figural.

The *object* is sound, which is a trembling motion of air, which has come about from a motion of hard bodies.

The most important and primary *aim* is the praise and glory of God. The secondary is that it pleases and moves different affects.

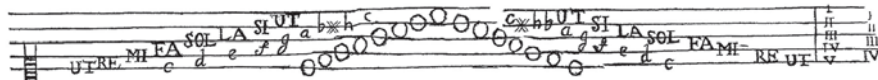
The *means* that lead us to the aim are considered in different ways, either according to the quality as regards high or low, or according to the quantity as regards time and duration.

The properties that should be especially observed are eleven.

Staff, clefs, voices, tactus, cantus, notes, rests, intervals, modes, signs and terms. There shall be a treatment of each one of these on its own separate page, in an order and a way that shall be as easy as possible.

## I. Staff

The *staff* is made up by some parallel lines, more or fewer. Commonly, however, five are drawn, and therefore they are called *lineae pentales*, in one designation *pentagramma*, which the following figure displays. In the staff the other properties are written: clefs, voices, tactus, etc.



The lines and the spaces between the lines determine the steps of the staff.

Lines. Spaces.

Along the lines and spaces of this staff we gradually either ascend or descend by singing either the monosyllables of the ancients: *ut re mi fa sol la si ut*, or rather in their place: *c d e f g a b c*. I have decided that the latter should be preferred to the former, and I have chosen the use of them





### III. Voces.

Voces sunt Cantus, Altus, Tenor et Bassus, ex quibus conficitur harmonia, quae variatur nunc ex gravi Sono in acutum ascendendo, ex acuto vicissim in gravem descendendo, atque sic ex varia et concinna sonorum permixtione oritur harmonia. Sonum acutum hic voco qualem habent pueri canentes Discantum vel Altum, vocem gravem vero habent adultiores, viri et senes pro Tenore et Basso.

Articulatam atque distinctam sectari debent cantores pronunciationem, ne syllabae litteraeve aut mutilentur aut commutentur. Crassa Minerva canturientes audivi: cantote DEo pro cantate DEo, anuncigate pro annunciate, Hosiganna pro Hosianna. Quidam depravant primam, ut Giesus pro Jesus. Alii mediam commutant, ut *fröjder* pro *frögder*. Non nulli absorbent ultimam ut *frii* pro *friid*. Alii vocibus literam paragogicam adjiciunt, ut *heliger And* pro *helige And*. Quae vocum et Syllabarum permutatio servit multitudini dialectorum, cui obviam ire, non tam musici est quam Grammatici. Cantorum etjam est studere vocis claritati et suavitati, ne vel ejulando, vel ululando, vocem proferant, neve per nares transmittant sonum, unde vox absurda paritur et absona. Quidam pressioribus canunt labiis et vocem in collo continent quasi detentam. Alii ore debacchantur nimis aperto, sonum formantes in palato mutilum ac trucem. Quibusdam a natura quasi connatum canere per semitonia vocem importune jam acuendo, jam gravando. Pravi quoque et immoderati gestus, quos praeseferunt nonnulli musici, non parum taedii astantibus pariunt. Quidam pro more habent jam coruscare caput, jam alternis vacillare membris, jam hoc jam alio modo inconditos gerere affectus, unde evenit, ut cum ipsimet se praebeant ingratos, non possit non vox eorum gratiam amittere. Imprimis vero notandum vocis claritatem quam maxime augeri crebra et vehementi cantione. Cum enim vocem forte extollimus, organa tum facilius agitantur et adaptantur, ut ad placitum vocem nostram fingere formareque et gratos quoque vocis tremulos (organoedi vocant mordanter) assequi possimus, quod suo ipsius quemque proprio didicisse vellem experimento.

### IV. Tactus.

Tactus est duplex: *Spondaicus* vel *Trochaicus* seu tripla.

Spondaicus tactus est qui per proportionem duplam in temporis mensura progreditur, manus depressione et elevatione, isque tarde progreditur. E.g. semibrevis facit unum tactum, ergo canitur deorsum sursumque movendo manum. Duae minimae faciunt etjam

### III. Voices


The *voices* are *soprano*, *alto*, *tenor* and *bass*, from which harmony is created. This changes by now ascending from a low sound to a high one, and alternately by descending from a high to a low one, and thus harmony comes about as the result of a mixture of sounds that is variegated and skilfully put together. I here call the sound high which is like the one that boys have who sing the soprano or the alto. But more grown up persons, men and old men, have a lower voice, suitable to the tenor or bass.

The singers should strive to have an articulated and distinct pronunciation, lest the syllables or letters are either mutilated or completely changed. I have heard people with a dull intellect chirping: *cantote Deo* instead of *cantate Deo*, *anuncigate* for *annunciate*, *Hosiganna* for *Hosianna*. Some people distort the first, as *Giesus* for *Jesus*. Others change the middle, as *fröjder* for *frögder*. Not a few swallow the last one, as *frii* for *friid*. Some add a paragogic letter to the voices, as *heliger And* for *helige And*. This alteration of voices and syllables depends on the multitude of dialects. To approach that question is not as much a duty of the musicians as of the grammarians. It is also the duty of the singers to be eager about the clarity and sweetness of the voice, lest they bring forth their voice either by wailing or by yelling, or lest they let the sound pass through the nose, whereby an absurd and ill-sounding voice is brought about. Some people sing with very tight lips and keep the voice detained in the throat, so to speak. Others rage with an excessively open mouth, and create a distorted and harsh sound in the palate. For some people it is innate with nature, so to speak, to sing through the semitones by rudely now making the voice higher, and now lower. Improper and excessive gestures, which not a few musicians display, do not create little disgust in those who stand nearby. Some have as a custom now to wave the head, now to sway to and fro with the limbs, and to show disordered affects now in this way and now in that, whereby happens that, since they render themselves unpleasant, their voice cannot but lose its pleasantness. But above all it should be noticed that the clarity of the voice is increased most of all by frequent and strong singing. For when we happen to raise our voice, then our organs are more easily set in motion and adapted, so that we can fashion and form our voice as it pleases and also to attain the pleasant trembles of the voice (the organists call it *a mordente*), which I would like that everyone had learned through his very own experience.

### IV. Tactus

The *tactus* is twofold: *spondaic* and *trochaic* or triple.

*Spondaic* *tactus* is the one that proceeds in a duple proportion in the measure of time, with a lowering and raising of the hand, and it proceeds slowly. For example the semibreve makes up one *tactus*, accordingly it is sung by moving the hand downwards and upwards. Two minims also make

unum tactum, ergo prior canitur deprimendo manum, altera vero manum efferendo. Signum hujus tactus est: .

vel hemicyclus sine transversim ducta virgula: .

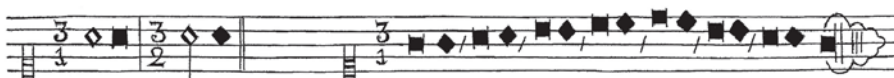
Illud tardam indicat tactus mensuram, hoc duplo tardiozem.



Trochaicus seu tripla est, cum in quovis tactu observatur proportio temporis triplae, quae pro vario notularum valore ac numerorum collocatione varie multiplicatur. Priores duas ut plurimum canunt deprimendo manum, tertiam elevando. In choreis tamen imo et canticis quibusdam aliis hanc partitionem non nulli invertunt, scilicet primam canentes in depressione, et posteriores in elevatione. Signa hujus tactus Trochaici comparent in sequente pentagramo.



Tactus trochaicus est varius, cujus signa sunt numeri. Dignoscitur enim ex numeris supra scriptis. Ubi numerus 3/1 scribitur, canendae in quovis tactu tres semibreves aut aliae notae istis aequivalentes. Ubi vero 3/2, canentur tres minimae, et sic de caeteris. In tactu Trochaico occurrere quandoque solet *nota Syncopata*, quae est valore duplo majore quam praecedens nota, eaque nigra. Prior ejus pars canitur manum deprimendo, posterior elevando.



Nota syncopata.


Tripula nigra usitata veteribus.


## V. Cantus.

Cantus est duplex, durus vel mollis.

Cantus durus est qui progreditur per tertiam majorem, mollis vero per tertiam minorem. E.g. disponatur Psalmus in F duro. Tunc tertia erit major, ut in Psalmo:



up one tactus, accordingly the first is sung by lowering the hand, but the other by raising the hand. The sign of this tactus is: .

or a half-circle without a small rod that is lead crosswise through it: .

The former indicates a slow measure of the tactus, the latter one that is twice as slow.



The trochaic or triple is when a proportion of triple time is observed in each and every tactus, which is multiplied differently in accordance with the different values of the notes and the positions of the numbers. For the most part they sing the first two ones while lowering the hand, the third while raising it. But on the opposite, in some other dances and songs not a few invert that partition, since they namely sing the first one while lowering the hand, and the later ones while raising the hand. The signs of this trochaic tactus are very evident in the following *pentagramma*.



The trochaic tactus varies, and its signs are numbers. For it is distinguished with the aid of the numbers that are written out above. Where the number 3/1 is written, three *semibreve*, or other notes that are equivalent with these, should be sung in each and every tactus. But when 3/2, three minims shall be sung, and the same is the case as regards the remaining ones. In the trochaic tactus a syncopated note occurs now and then, which has a value that is twice as big as the preceding note, and it is black. Its previous part is sung while lowering the hand, the later while raising it.



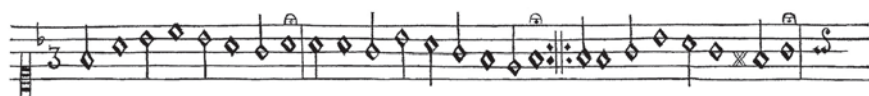
A syncopated note.

The black triple employed by the ancients.

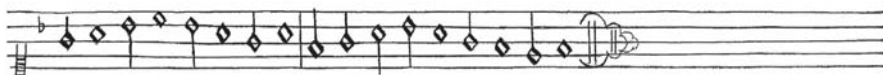
## V. Cantus

The cantus is of two kinds, *durus* or *mollis*.

The cantus is *durus* that proceeds along the major third, but *mollis* along the minor third. Let the Psalm for example be arranged in F *durus*. Then the third is major, as in the Psalm:



*Allenaste Gud i himmelrijk, ware lof och priis för alla sina nåder,  
Som han hafwer giordt i jorderijk, i thessa här nådeliga dagar:  
På jorden är kommen stor glädie och frijd,*



*Menniskian må wäl glädias wid Gudz ynnest och goda willja.*

Sit jam alius Psalmus dispositus in C duro, tertia etiamnum erit major.

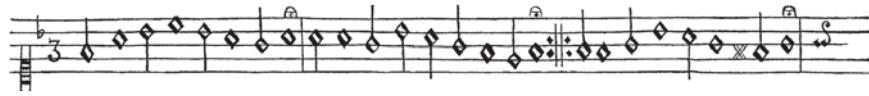


*Mig gör stoor lust och Glädie then skiöna sommartijd,  
Tå Gudh wil alt bereda til ewig tijd med flijt.  
Himmel och jord förnya wil han ock göra ren,  
Samt Creaturen frija från trældoms twång och meen.*

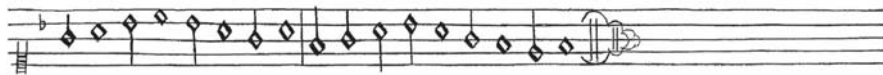
Cantus vero mollis est ubi tertia est minor et molli flebilique sono effertur. Ut Psalmus sequens:



*På tig, o Herre kiäre, iag alltid förlåter mig,  
ledsaga mig i tine läro, af hiertat beder iag tigh.*



*Allenaste Gud i himmelrijk, ware lof och priis för alla sina nåder,  
Som han hafwer giordt i jorderijk, i thessa här nådeliga dagar:  
På jorden är kommen stor glädie och frijd,*



*Menniskian må wäl glädias wid Gudz ynnest och goda willja.*

Let there now be another Psalm arranged in *C durus*, the third is major even then.



*Mig gör stoor lust och Glädie then skiöna sommartijd,  
Tå Gudh wil alt bereda til ewig tijd med flijt.  
Himmel och jord förnya wil han ock göra ren,  
Samt Creaturen frija från trældoms twång och meen.*

But the cantus is *mollis* when the third is minor and is expressed with a soft and tearful sound. As in the following Psalm:










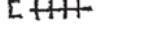


*På tig, o Herre kiäre, iag altijd förlåter mig,  
ledsaga mig i tine läro, af hiertat beder iag tigh.*

## VI. Notae.

Notae sunt mensura temporis canendi, quarum aliae sunt quadrangulares, aliae rotundae, eaeque albae vel nigrae, caudatae vel non caudatae, ligatae vel non ligatae. Cujuslibet figuram, nomen et temporis moram haec repraesentat pagina.

Figura, Nomen, Tempus. Valor notarum in tabulatura sic depingitur:

	Maxima valet octo tactus	
	Longa valet quatuor tactus.	
	Brevis valet duos <sup>26</sup> tactus.	
	Semibrevis valet unum tactum.	
	Minima valet dimidium tactum.	
	Semiminima valet quartam partem tactus.	
	Fusa valet octavam partem tactus.	
	Semifusa valet decimam sextam partem tactus.	

## VII. Pausae.

















Pausae mensurant tempus a cantu silendi, eaeque vel integrae vel fractae. Integrae pausae sunt quibus manum deorsum deprimio et sursum elevo. Fractae sunt variae. Dimidia est qua manum tantum aut deprimio, vel elevo. Caeterae fractae discendae ex praxi. Pausarum figuras earumque valorem sequentia exhibent Schemata, quae pausae notis respondent in pagina praecedente expressis.

<sup>26</sup> duos] scripsi; duobus 1703

## VI. Notes









Notes are the measure of the singing time. Some of them are quadrangular, some are round, and they are white or black, caudate or not caudate, with ligatures or not with ligatures. This page displays the shape, name and duration of each of them.

Shape, name, time. The values of the notes are depicted like this in tabulature.

	The large has the value of eight tactus.	
	The long has the value of four tactus.	
	The breve has the value of two tactus.	
	The semibreve has the value of one tactus.	
	The minim has the value of half of a tactus.	
	The crotchet has the value of a fourth part of a tactus.	
	The quaver has the value of an eighth part of a tactus.	
	The semiquaver has the value of a sixteenth part of a tactus.	

## VII. Rests

Rests measure the time that is silent from cantus, and these are either whole or broken. The whole rests are those during which I lower my hand downwards and raise it upwards. The broken ones are of different kinds. The half is the one during which I either only lower my hand or raise it. The remaining broken ones must be learned from practice. The following figures display the shapes of the rests and their values. These rests correspond to the notes that were described on the preceding page.

	Valet 8 silendi tactus.
	Valet 4 tactus.
	Valet 2 tactus.
	Valet 1 tactum.
	Valet 1/2 tactum.
	Valet quaternam partem tactus, et dicitur suspirium.
	Valet octonam partem tactus, dicitur semisuspirium.
	Valet 1/16 partem tactus.

Nota Bene: in tactu Trochaico pausae hae valent plerumque dimidium, E.G.:



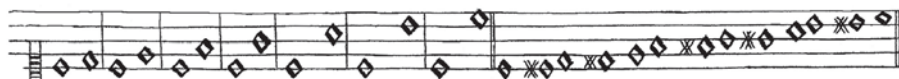
### VIII. Intervalla.

Intervallum est distantia inter duos tonos acumine et gravitate differentes.

Quomodo saltus intervallorum fiunt a clavi in clavem, per tonos et semitonia sequens typus ostendit.

Saltus intervallorum per tonos.

Intervalla per tonos et semitonia gradatim simul.



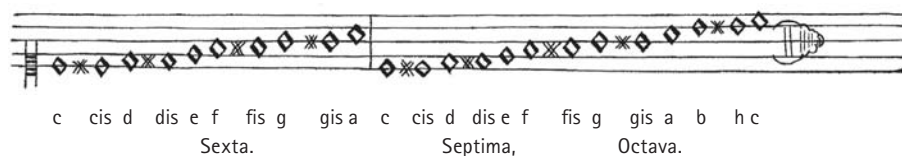
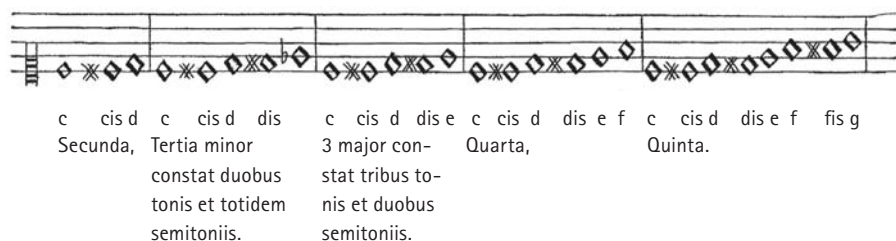
Secunda, tertia, quarta, quinta, sexta, septima, octava. c cis d dis e f fis g gis a b h c

Toni ordinarii per gradus sunt sequentes, qui inter se fere distant aequaliter uno tono, praeter c et f, a et b, quae distant semitonio.





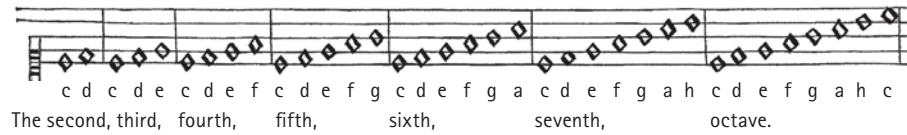
Toni et Semitonia simul demonstrantur in sequentibus. Distant inter se secunda imperfecta seu semitonio.



## IX. De Modis.

Melodia est secundum quam cantus cursum dirigimus. Modus vero est melodiae dispositio ab hac vel illa clavi, dura vel molli, qua inquisita canendo feliciter progredi possumus. Quoniam vero tam de nominibus quam ordine et numero modorum mire inter se dissentiunt musici, varie etiam disserunt quomodo modi pro varia sua habitudine varios in hominibus excitare possint affectus. Ideo in hisce malo potius ἔΠΕΧΕΙΝ, quam certi quid statuere aut novi quid inducere, cum hominum diversissimae sint dispositiones et complexiones, ut quisque modus eundem apud quosque excitare effectum nequeat. Proinde mihi iam sufficiat desumsisse schema illud, in quo modos per claves musicas proposuit vir in musicis insignis, Amplissimus Dominus Professor Upsaliensis Harald Vallerius in disputatione de modis, hunc in modum exsculptum:

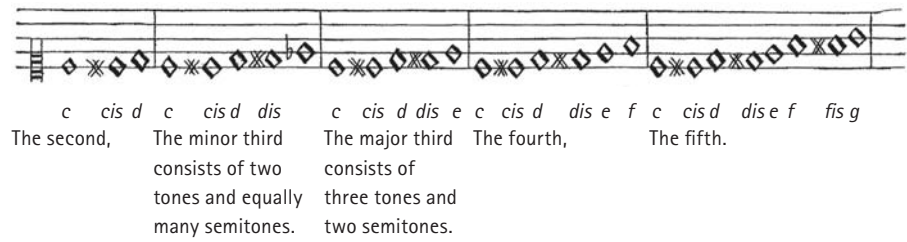




c d c d e c d e f c d e f g c d e f g a c d e f g a h c d e f g a h c

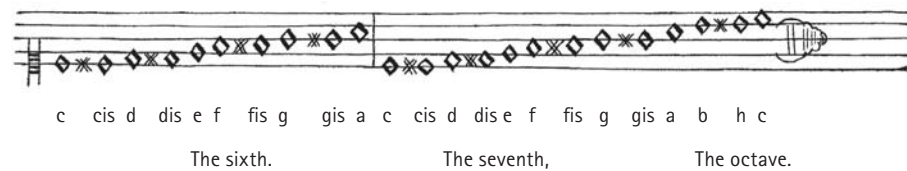
The second, third, fourth, fifth, sixth, seventh, octave.

The tones and semitones are shown together in the following. They are at the distance of an imperfect second or a semitone in relation to each other.



c cis d c cis d dis c cis d dis e c cis d dis e f c cis d dis e f fis g

The second, The minor third consists of two tones and equally many semitones. The major third consists of three tones and two semitones. The fourth, The fifth.



c cis d dis e f fis g gis a c cis d dis e f fis g gis a b h c

The sixth, The seventh, The octave.

## IX. On the modes








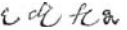
The *melody* is that according to which we direct the course of the cantus. But the mode is the arrangement of the melody from this or that clef, *durus* or *mollis*, and when this has been inquired into we can go on singing without problem. But since the musicians disagree with each other astonishingly much both as regards the names of the modes and their order and number, they also discuss in different ways how the modes, in accordance with their varying conditions, can rouse different affects in men. Therefore I rather want to wait with these matters, than to state anything for sure or suggest anything new, since the dispositions and constitutions of men are very diverse, so that every mode cannot rouse the same effect in everybody. Therefore it may now suffice for me to have selected this figure, in which a man that is outstanding in music, the renowned professor in Uppsala Harald Vallerius, sets out the modes by musical clefs in his dissertation *De modis*. It is fashioned in this way:


Dorius, Hypod.		Phrygius, Hypoph.		Lydius, Hypolyd.		Myxolydius, Hypom.		Jonius, Hypojon.		Jaftius, Hypoj.	
d d	e e	f f	g g	a a	c c						
A a	H h	C c	D d	E e	G g						
F F	G G	A A	H H	C C	E E						
D D	E E	F F	G G	A A	C C						
A	H	C	D	E	G						
1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.


Quomodo hisce duodecim modis sui tribuuntur affectus, quod unus sit ad gaudium vel laetitiam idoneus, alter ad tristitiam vel moestitiam excitandam aptior, alter denique ad pietatem et laudes Dei concinendas incitator, alius amorem, alius severitatem et gravitatem inducat, de eo non minus prolixè quam erudite docetur in disputatione modo laudata, quo lectorem harum rerum curiosum remitto.


## X. Signa.


Etiamsi omnia fere, quae in Musica imprimuntur, signi nomine venire possint, particulariter tamen hic nonnulla annotentur, quae revera signa sunt et cantori diligenter atque probe observanda. Claves signatae, de quibus cap. 2 egimus, hic denuo exprimentur, siquidem ab initio cujusvis cantici exprimi soleant debeantque, eo itaque melius dignoscendae.

In musica choralis signum illud  ubicunque positum valet c vel ut. In musica figurali  valet c.  c illud conversum cum duobus appositis punctis valet f vel fa.  valet g, sol, quodque subinde per se exprimi solet. Horum signorum loca non usque adeo sunt certa, sed collocantur in lineis vel superioribus vel inferioribus, pro ut melodiae sonus fuerit acutior vel gravior. Signum tactus spondaici  vel . Trochaici vero sunt numeri, de quibus videatur in affectione IV de tactu. Cancellatum  ab initio schalae positum indicat quamcunque notam in linea vel spatio eodem impressam semitonio altiori canendam esse, in medio vero acuit solum sequentem. Tum c d f g efferri solent per *cis, dis, fis, gis*, quae in tabulatura sic scribuntur: 

Eadem ratio est  b praefixum initio schalae. Significat notas quasque in eodem spatio vel linea occurrentes dimidio tono esse gravandas, in medio vero gravat tantum sequentem.

Signum repetitionis  indicat priora de novo esse repetenda.

Signum aliud quoque est repetitionis , repetetur vero tunc non ab initio, sed tantum ab illa nota juxta quam signum illud est positum.








Signum fugae  unam vocem post alteram tanquam fugando canendam denotat.

Dorius, Hypod.		Phrygius, Hypoph.		Lydius, Hypolyd.		Myxolydius, Hypom.		Jonius, Hypojon.		Jaftius, Hypoj.	
d	d	e	e	f	f	g	g	a	a	c	c
A	a	H	h	C	c	D	d	E	e	G	g
F	F	G	G	A	A	H	H	C	C	E	E
D	D	E	E	F	F	G	G	A	A	C	C
	A		H		C		D		E		G
1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.


How the affects of each of them are assigned to these twelve modes, since one is suitable to joy or gladness, another more suitable to arousing sadness or sorrow, another finally is more prone to arouse piety and the singing of praises to God, one induces love, one severity and seriousness, about this it is taught not less abundantly than eruditely in the recently praised dissertation, to which I direct the reader who is curious about these matters.


## X. Signs


Even if almost everything that is printed in music can go under the name of a sign, several shall here be annotated in particular, which are real signs, and which should be carefully and properly observed by the singer. The signed clefs, with which we dealt in chapter 2, shall here be described again, since they are usually rendered, and should be, in the beginning of a song of any kind, and the better they should thus be discerned.


In choral music this sign  in every position has the value of C or *ut*. In figural music  has the value of C.  , this converted C with two dots added beside, has the value of F or *fa*.  has the value of G, *sol*, which g represents by itself now and then. The positions of these signs are not so very certain, but they are placed in lines that are either higher or lower, according as the sound of the melody is higher or lower. The sign of the spondaic tactus is  or  . The sign of the trochaic tactus, however, is numbers, about which it can be read in property IV on tactus. The sign with bars  situated in the beginning of the staff indicates that each note printed on the same line or in the same space should be sung a semitone higher, but in the middle it merely makes the following note higher. Then c d f g are usually expressed by *cis*, *dis*, *fis*, *gis*, which are written like this in tablature: *c d f g*




The same is the principle of the b that is set at the beginning of the staff. It means that each note that occurs in that same space or line must be lowered with a half tone, but in the middle it lowers only the one that follows.


The sign of repetition  indicates that the previous should be repeated again.

There is also another sign of repetition  , but then there shall be no repetition from the beginning, but only from the note next to which this sign is placed.

The sign of the canon  denotes that one voice should be sung after the other just as if it was chasing it.

Signum ponitur  in fine cujusvis scalae, nisi claudatur pausis, diciturque custos. Denuntiat notam primam sequentis pentagrammi in eadem linea vel eodem spatio canendam esse.

Signum clausulae  exprimitur per dimidium circulum cum inscripto puncto, aut supra notulam  vel infra .

Signum quo distinguuntur pausae dicitur virgula , quae etiam determinat strophas et sententias. Psalmorum in cantu choralis, solet scribi post signa clausulae. Post clausulam vero finalem geminatur. Quodvis punctum valet dimidium minus quam praecedens nota.




## XI. Termini.

Coronidis loco subnectere consultum duxi terminos in musica usitatiores.

*Forte* requirit vocem efferri cum vehementia.

*Piano*, piu piano, pianissimo, vocem urget submissam et tenuem. Meso piano nec submissius neque fortius.

*Adagio* seu *lente* incessum designat tardum et gravem. Ejus signum est 

*Allegro* cursum intendit aliquanto celeriore, tamen hilarem. Signum hujus est 

*Aria* est melodia per strophas et sententias distincta.

*Soli*, quando unus tantum canit.

*Tutti*, quando omnes simul canendo inciderint.

*Favorito* est chorus, in quo selectiores vocalistae, duo, tres vel quatuor, inter se canendo quasi concertant.

*Capella* est singularis chorus ad confortandum sonum.

*Ripieno* fere idem. Etiam omnes simul canturos designat.

*Tardo*, tarde seu lente, quod etiam per se quandoque scribitur. *Tardissimo* tardissime.

*Presto* celeriter. *Prestissimo* celerrime.

*Chroma* est ornatus in flexuris vocum. Inde genus dicitur chromaticum, cum harmonia multis adornata et colorata est semitoniis.

Plures qui desiderat terminos, eos inquirere potest apud musicos auctores. Ego itaque Musici hujus compendii hic pono terminum.

SOLI DEO GLORIA

The sign  $\text{S}$  is put at the end of every staff, unless it is closed by rests, and it is called direct. It declares that the first note of the following pentagram should be sung on the same line or in the same space.

The sign of the close  $\text{C}$  is represented by a half circle with a dot written in it, either above the note  $\text{U}$  or  $\text{U}$  below it.

The sign with which rests are separated is called bar  $\text{J}$ , which also determines strophes and sentences. In the plain song of Psalms, it is usually written after the signs of the close. But after the final close it is doubled. Every dot has the value of a half less than the preceding note.



## XI. Terms

At the end I thought it wise to add the terms that are more common in music.

*Forté* demands that the voice is expressed with fervency.

*Piano, piu piano, pianissimo*, urges on a calm and tender voice. *Meso piano* neither too weak nor too strong.

*Adagio* or *lente* designates a slow and severe pace. Its sign is  $\text{C}$

*Allegro* urges on a somewhat swifter course, albeit merry. Its sign is  $\text{C}$

*Aria* is a melody distinguished by strophes and sentences.

*Soli* is when only one sings.

*Tutti* is when all have started to sing together.

*Favorito* is a choir, in which more skilled vocalists, two, three or four, contend with each other, so to speak, by singing.

*Capella* is a choir that is alone in order to strengthen the sound.

*Ripieno* is almost the same. It also designates that all shall sing at the same time.

*Tardo*, slowly or calmly, which is also written for itself now and then. *Tardissimo* is very slowly.

*Presto* is swiftly. *Prestissimo* is very swiftly.

*Chroma* is an ornament in the inflection of the voices. Therefore the kind is called chromatic when the harmony is adorned and coloured with many semitones.

The one who wishes to see more terms can look for them in the musical authors. Thus I put an end to this musical compendium here.

Glory to God alone

Andreas Orostander's Compendium musicum

Compendium hoc Musicae Theoreticae, a Clarissimo Domino Magistro Andrea Orostandero, in usum Scholasticae juventutis, Laudabili opera et methodo concinna conscriptum, imprimendum Censeo. Upsaliae die 11 Octobris Anno 1699.

*Harald Vallerius*  
*Geometriae Professor.*

This compendium in music theory, written by the most splendid man and master Andreas Orostander in a praiseworthy work and with an elegant method, to be used by the youth in school, I think should be printed. Uppsala, 11 October 1699.

Harald Vallerius  
Professor of Geometry.

## Commentary

### Title

Σὺν Θεῷ!] An epigraph containing an invocation to God or Jesus is characteristic of academic writings in general, even though it can of course be found in other literature as well. Nevertheless, the title-pages of dissertations almost always contain that element (cf. e.g. Sjökvist 2009, p. 96).

*COMPENDIUM*] Krebs & Schmalz (s.v.) assert that the sense of the word we meet here, viz. 'handbook' or 'manual', is Neo-Latin, while in ancient Latin it meant 'gain' or 'saving', and later on even 'short cut'. However, both BFS (s.v. *compendium*, 2) and Noltenius (col. 865) previously believed that this sense could be attested also in classical Latin, with references to Quint. *inst.* 1.1.24 (an instance that Krebs & Schmalz are aware of as well).

*Recentiorum*] We must understand *auctorum*, or some similar word, with this adjective (cf. *OLD*, s.v. *recens*, 1, b–c). Note that Orostander in the previous edition had claimed to summarize the music theory of both ancient and contemporary scholars.

*canendi*] The word *canere* can refer both to vocal singing and the playing of instruments. In the translation that follows 'singing' has been preferred in most cases, but the reader must be aware that the other sense is often equally relevant.

*methodum*] The word is by this time often used in a specific sense, close to *compendium* in the sense of 'manual'. JPG (s.v.), for instance, explains it as *Ein kurze anzeigung oder anleitung zu einem ding das man lehrt*, with the following example *Methodus breve dicendi compendium*.

*in usum juventutis Scholasticae*] We should avoid any associations with medieval theologians here. The adjective *scholasticus* only refers to things or persons in school, and this sense is classical (cf. *OLD*, s.v.). In the edition of 1699 the intended readers were more precisely mentioned as pupils at the *gymnasium*.

*cum figuris et notis adumbravit*] As was mentioned above, all musical signs were missing in the previous edition of 1699. When the treatise was edited again (*denuo*), their presence was worth stressing in the very title.

*Rector Cantus*] *Gymnasia* at this time not only had a *rector* and a *conrector*, but also a *rector cantus*. The latter was responsible for the school's higher music teaching, as well as its ensemble, the primary aim of which was usually to perform figural music (Kyhberg 1977, p. 1).

*Arosiae*] The town of Västerås, situated about 110 kilometers to the west of Stockholm, was the capital of a diocese already in the Middle-Ages. The first *gymnasium* of Sweden was founded there in 1623.



*typis recudit Boëthius Hagen*] Boëthius Hagen was the printer of the *gymnasium* and the consistory (*Consilii*) of Västerås from 1669 (or 1668) until his death in 1716 (Klemming & Nordin 1983, p. 197; Mannerheim 1983, p. 110). As we could see above, the words were different in the previous edition. Notice that Orostander himself had paid the printing-costs. Since this information is absent in the second edition, we could rightfully assume that someone else paid for this second printing.

### Dedication

*ingenii sui foetus magnatum dedicare nominibus*] The custom of dedicating works to mighty men was just as common as Orostander claims, and had a long history by this time (see e.g. van Dam 2008 and Enenkel 2008). His own need to excuse the lack of patrons makes that fact very obvious.

However, the absence of a dedicatee could also be regarded as indicative of the financial organisation of the printing (cf. e.g. Hansson 1988). In both editions the same dedication can be found, and in the edition of 1699 we know that Orostander himself had paid the printing, while that note is missing in the edition of 1703.

*permotus animi divinatione*] Orostander reuses a phrase that also occurs in Cic. *epist.*

3.13.2. Perhaps we should here rather understand the intended sense of *divinatio* as closer to 'intuition'.

*Magnos quidem magna decent*] The words are proverbial, cf. Walther & Schmidt, 14242 and 38029c1.

*Majestatis ejus respectu tanti non sit hoc opusculum*] It is true that Orostander does present a small work, and that God would be a very mighty dedicatee. The humility expressed in the entire section is nevertheless of a kind that is almost obligatory for authors in prefaces and dedications. The rhetorical device is generally called *recusatio* (cf. e.g. Helander 2004, pp. 533 ff. and van Dam 2008, pp. 26 f.).

ἀσυλλόγιστον] Considering the strong Aristotelian tradition in Swedish schools still at this time (cf. Lindroth 1975, pp. 128–140), one could read it as 'not reasoning with the aid of syllogisms', viz. 'not strictly arranged according to the rules of logic'.

The presence of Greek words in this and the following instances serves to display Orostander's erudition. Interestingly, he thereby to some degree also demonstrates that the lightness of his work does not depend on his lacking abilities.

καρδιογνώστης] The word, which is a Christian coinage, is used about God in Acts 1:24 and 15:8.

ἀπαύγασμα] This word is Biblical too, occurring in Wis 7:26 of the Septuagint as well as in Heb 1:3.

*Psal. LI v. 18*] The verse is according to the Vulgate: *Quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis*. In the King James version (where it is v. 16): "For thou desirest not sacrifice; else would I give *it*: thou delightest not in burnt offering."

*Hos. XIV v. 3*] In the Vulgate: *Tollite vobiscum verba, et convertimini ad Dominum; et dicite ei: omnem aufer iniquitatem, accipe bonum; et reddemus vitulos labiorum nostrorum*. In the King James version (v. 2): "Take with you words, and turn to the Lord: say unto him, Take away all iniquity, and receive *us* graciously: so will we render the calves of our lips." The passage appears in a context with admonitions against relying on powerful allies, a choice that is possibly significant for the lack of appeal to scholarly authorities earlier in the preface.

*Hebr. XIII v. 15*] In the Vulgate: *Per ipsum ergo offeramus hostiam laudis semper Deo, id est, fructum labiorum confitentium nomini eius*. In the King James version: "By him therefore let us offer the sacrifice of praise to God continually, that is, the fruit of *our* lips giving thanks to his name."

*Rex Regum et Domine Dominantium*] The phrase, which can be found in Rev 19:16, is also a stock ingredient of Christian prayers.

*DEus*] The two upper-case letters in the beginning of *Deus*, in this and some following instances, might seem odd to a modern eye. But the device is extremely common for emphasizing this very special word more strongly in texts of the time.

*2 Sam. VI v. 2*] A part of the verse is in the Vulgate: *invocatum est nomen Domini exercituum, sedentis in cherubim*. In the King James version: "whose name is called by the name of the Lord of hosts that dwelleth *between* the cherubims".

*Es. XLV v. 22*] The last part of the verse (Isa 45:22) is in the Vulgate: *Quia ego Deus, et non est alius*. In the King James version: "for I *am* God, and *there is* none else".

*Es. XLV v. 23*] In the Vulgate (where it is Isa 45:24): *Quia mihi curvabitur omne genu, et iurabit omnis lingua*. In the King James version (last part of v. 23): "That unto me every knee shall bow, every tongue shall swear."

*Phil. II v. 10*] In the Vulgate: *ut in nomine Iesu omne genu flectatur caelestium, terrestrium et infernorum*. In the King James version: "That at the name of Jesus every knee should bow, of *things* in heaven, and *things* in earth, and *things* under the earth."

*Es. VI v. 3*] In the Vulgate Isa 6:3 is: *Et clamabant alter ad alterum, et dicebant: Sanctus, sanctus, sanctus Dominus, Deus exercituum*. In the King James version: "And one cried unto another, and said, Holy, holy, holy, *is* the Lord of hosts: the whole earth *is* full of his glory."

*Apoc. IV. v. 8*] The last part of the verse Rev 4:8 is in the Vulgate: *Sanctus, Sanctus, Sanctus Dominus Deus omnipotens, qui erat, et qui est, et qui venturus est*. In the King James version: "Holy, holy, holy, Lord God Almighty, which was, and is, and is to come."

*εὔρημα*] The word literally means 'invention' or 'discovery' (from εὕρισκω). Here we should rather understand it as 'findings that are a result of a work of the intellect' (cf. Estienne, s.v. εὔρημα [*de re excogitata*], but also the philosophical term 'heuristic').

*Sacrarum Musarum melos*] In Orostander's time the muses often represented academic learning (Helander 2004, pp. 553 ff.), and could, as here, without problem be referred to even in the most Christian contexts, as in a prayer. The coexistence of Christianity and ancient mythology had a long history by then. Characters from the latter were generally understood allegorically (cf. Sjökvist 2007, pp. 90 ff.).

*ad spiritualem et Sanctam Tuam militiam*] Christian life means warfare against sin and the devil. The military imagery was used within Christianity from very early on (cf. Palmer 1954, p. 193). A well-known example is St. Paul's words in Eph 6:11.

*ἐν ἀγαλλιάσει καὶ ἀφελότητι καρδίας*] The phrase is an exact quotation from Acts 2:46.

*AuctOR*] The letters written in capitals refer to the initial letters in Andreas Orostander's name.

## Introduction

*scientia bene canendi*] Cf. Augustine's definition in *mus.* 1.2.2: *musica est scientia bene modulandi*, which is repeated in different variants in musical primers during the centuries. Johnsson explains the common change to *bene canendi* as due to a more practically orientated music education (Johnsson 1977, p. 99).

*scientia contemplandi et exercendi concentum*] The author of this definition of music, which is also commonly found in musical manuals at the time, was for a long time thought to be Euclid (so e.g. in the important edition by Marcus Meibom of 1652). Gaspar Schott for instance starts the chapter on music in his *Cursus mathematicus* (1677) with the words (p. 515): *De Harmonica, seu Musica, quam scientiam contemplandi et exercendi concentum definit Euclides* ('On the harmonious, or music, which Euclid defines as the science of contemplating and exercising consort'). But the work referred to by Meibom and Schott is nowadays attributed to Cleonides (perh. 2<sup>nd</sup> century AD.), viz. his musical manual *Εἰσαγωγή ἁρμονική* ('musical introduction'). The very first sentence actually presents our definition: *Ἄρμονική ἐστὶν ἐπιστήμη θεωρητικὴ τε καὶ πρακτικὴ τῆς τοῦ ἡρμοσμένου φύσεως* ('Music is the science of contemplating and practising the nature of the harmonious').

*Musica est duplex: choralis vel figurata*] In musical compendiums of the time this division is classic, being so ever since the middle of the thirteenth century. Cf. e.g. the initial description of music in Agricola 1539, fols. Avijr–v: *[Musica] est secundum vulgarem eius diuisionem duplex, Choralis vel plana, et mensurata siue figurata. Choralis, cuius notulae perpetuo aequaliter proferuntur, Est, quae planum docet cantum. Figurata est, quae mensuratum tradit concentum, cuius notulae varijs descriptae figuris, iuxta trium graduum, Modi, Temporis et Prolationis exigentiam, disparem quantitatis retinent mensuram.* ('[Music] is according to its common division twofold, choral or plain, and measured or figurate. The choral, the notes of which are always brought forth in an equal way, is the one that teaches a plain singing. The figurate is the one that delivers a measured consort, the notes of which, being described in different shapes, retain an unequal measure of quantity, according to the demands of the three stages, namely mode, time and prolation.')

*figurae et valoris*] While the sense of *valor* is here clear, we should be a bit more careful with *figura*. It should probably be understood in a basic sense, referring to the shape and outward appearance of the notes (cf. chapter VI on notes below), through which differences of sounds can be expressed. This is also supported by the following *ad vocum sonorumque varietatem et moram exprimendam*, where *varietatem* apparently corresponds to *figurae* and *moram* to *valoris*.

*moram*] That the sense of *mora* is 'duration' here is made even clearer in chapter VI on notes below.

*Theoreticam vel practicam*] The division corresponds to the *contemplandi et exercendi* in the second definition of music above. This is more obvious if we also consider Cleonides' original, where the Greek words are θεωρητική and πρακτική.

The words *theoreticus* and *practicus* can be found in late Latin, both occur in Fulgentius (*myth.* 2.1). In scientific Neo-Latin texts they become key-concepts (cf. Krebs & Schmalz, s.v. *practicus*).

*Objectum*] The word is Neo-Latin in this sense, viz. *res obiecta sensibus* ('a thing exposed to the senses'), according to Krebs & Schmalz (s.v.). The origin of the sense is in medieval scholastic terminology.

*sonus*] Typically for a well-established scholarly tradition on German-speaking lands, Orostander distinguishes the material manifestation of music (*sonus*) from its form and practice. Often these were separated according to the purpose of the particular tractate, but in works like *Synopsis musicae novae* by Johannes Lippius (1612) we find physico-mathematical and practical aspects of the discipline side by side in what could be used as a beginner's compendium.

As regards the definition of sound presented, we notice that it agrees specifically with Vallerius' words in the dissertation *De sono* (1674). In the very beginning of the first thesis we read: *Per sonum intelligo sensationem illam, quam mens nostra ex motu quodam tremulo aëris per aures percipit* ('With sound I understand that sensation, which our mind perceives with the ears as the result of some trembling motion of the air'), and in the beginning of thesis 5: *Intelligo autem per aërem corpus illud ... quod variis particulis irregularibus admodum et ramosis ac instar plumularum varie flexibilibus celerrimeque hinc illinc motis constat* ('With air I understand this body ... which consists of different very irregular and devious particles that just like small feathers are pliable in different degrees and move very rapidly here and there'). This relates to Ptolemy's description of sound as 'broken air', which earlier music theorists probably assimilated through the highly disseminated writings of Donatus, where the phrase is "vox est aer ictus". See Colish 1985, I, p. 326.

*moveat affectus*] Second to God's praise, moving the affects is the most important with music. The implications of such a view for the contemporary political and moral philosophy in a context close to the one under discussion have been discussed by Jukka Sarjala in his *Music, Morals and the Body* (2001). Notice though that Orostander did not mention God in the first place in the first edition from 1699, the end of music there simply being moving the affects.

Moreover, the notion of music's power to stir the affects of men permeates Harald Vallerius' dissertations completely. See for instance the very last thesis of *De sono* (1674), thesis 83: ... *occasio valde opportuna daretur de varia Musicae vi in nostris affectibus excitandis disserere, ut quod tactus tardiores motus et affectus in nobis generent tardiores, quales sunt languor, tristitia, metus, etc., et tactus velociores affectus celeriores excitent, quales sunt amor, laetitia, etc., et praeterea quomodo hi effectus ratione instrumentorum, Modorum Musicorum, consonantiarum et dissonantiarum sede ac combinatione, etc., denique etiam secundum varia cujusque temperamenta, spirituum magnitudinem, aequalitatem, motus celeritatem vel tarditatem, secundum aetates, anni tempora et tempestatum varietates, etc., singulos homines varie afficere possint* ('a very suitable opportunity would be given to discuss the varying power of music in exciting our affects, for example that slower tactus generate slower motions and affects in us, such as weariness, sadness, fear, etc., and faster tactus excite faster affects, such as love, happiness, etc., and furthermore how these effects can affect each and every man differently depending on the instruments, the musical modes, the position and combination of consonances and dissonances, etc., and finally also according to everyone's different temperament, magnitude and consistency of mind, the speed or

slowness of the motion, according to the ages, the seasons and the different weather, etc.').

*Media ad finem nos ducentia ...]* The word *medium* in the sense of 'means' or 'instrument' is late Latin (cf. Krebs & Schmalz, s.v.).

The question of which aspect of music it is that rouses the affects is as old as the idea itself. Vallerius' dissertation *De modis* (1686) contains severe criticism of the common idea that the great variety of affects stirred by music depends on the modes. This is also explicitly concluded in its last thesis (120). Instead a view is stated in thesis 18 of the later *De tactu* (1698), with a reference to Athanasius Kircher, which is close to the one presented by Orostander: *Kircherus, pag. 550, ad concitandos affectus hominum quatuor conditiones summe necessarias ponit, Harmoniam scilicet, numerum seu proportionem, orationem et subjectum capax. Quam illius observationem sic nos amplectimur, ut ceteris conditionum loco habitis, Harmoniam et numerum seu temporis accuratam mensuram et proportionem causam proximam istius effectus nuncupari debere modeste statuamus* ('Kircher on page 550 reckons four conditions as very necessary for agitating the affects of men, namely "harmony", "number or proportion", "speech" and "a subject that can receive them". We embrace this observation of his in such a way, that, although the others have been accepted as conditions, we modestly state that harmony and number or a correct measure and proportion of time must be called the closest cause of this effect').

*Affectiones]* Any associations to the *Affektenlehre* should here be avoided. Orostander uses *affectio* in the active sense, and this was rather unusual in ancient Latin. Cicero's use of it in *top.* 68 was probably crucial for the later development, during which it became an established philosophical term: *Comparantur igitur ea quae aut maiora aut minora aut paria dicuntur; in quibus spectantur haec: numerus, species, vis, quaedam etiam ad res aliquas affectio* (cf. *TLL*, s.v. *affectio*, I).

For the sense as it was used among Orostander's contemporaries, cf. e.g. Mi-craelius 1659, cols. 69 ff., where we among other things can read (col. 71): *Affectiones igitur in scientiis, ut in physicis, semper sunt proprietates essentielles, quae ex essentia rei fluunt, sicuti calor ex igne, et propterea non constituunt cum subjecto suo unum per se, sed tantum unum per accidens* ('*Affectiones* are thus in the sciences, for example in physics, always essential properties, which emanate from the essence of the thing, just like heat from fire, and therefore they do not constitute an *unum per se* with its subject, but only an *unum per accidens*').

## I. Scala

*scala*] As regards the sense, cf. Walther, s.v. *scala*, 2, and Adams, s.v. *scale*. As can be seen the latter still has the English word 'scale' for 'staff'. Nowadays that sense is labelled as obsolete in *OED*, s.v. *scale*, n<sup>3</sup>, II, 4, e.

*lineae pentales*] I.e. 'five-lines'. The adjective *pentalis* is very rare. This holds true also for the form *pentalitas* (created in analogy to *dualitas*, but from a Greek root), but this can be attested once in ancient latin (*TLL*, s.v. *pentalitas*).

*pentagramma*] This name for 'staff' was particularly in use in Italian theory (cf. *Grove Music Online*, s.v. *pentagramma*), albeit being derived from Greek πέντε ('five') and γράμμα ('that which is drawn'), and adopted into Latin as well.

*tabulatura*] What is referred to specifically here is the German organ tablature, where music is presented with letters together with signs of value (cf. Walther, s.v. *Tablature*).

*semitam*] In this context we could suppose that Orostander also wanted *semita* to contain a nuance of 'short-cut', although that is not generally the case.

*textus*] The word *textus* in this sense is unclassical. Some usage in late Latin is close to our conception, but nevertheless the word was still problematic for some Neo-Latin authors, and regarded as bad Latin. They thus preferred words such as *verba* or *oratio* (Krebs & Schmalz, s.v.).

As seen above, the 1699 edition used *voces* instead of *textus* here. Considering what has been said here, it seems that Orostander was choosing between good style (*voces*) and high precision (*textus*).

*ne textus longius notulis suis*] This regulation shows a concern much up to date with the printing of the later seventeenth century. Multiple impression prints from the first half of the century were rather inconsistent as regards text presentation, relying still on the ability of singers to align the text to the notation.

## II. Claves

*Claves ... Signatae vel non Signatae*] As regards the terms as they are presented by Orostander, cf. Walther's words: *Allerseits Gattungen heissen claves Signatae, Initiales, Expressae, und characteristicae, oder Vorgezeichnete Music-Schlüssel, auch Claves Principales, oder Haupt-Schlüssel; weil durch ihre Vorzeichnung den Linien und Spatiis den Nahmen geben, und dadurch ein Lied (gleichwie sonst ein Schloss durch den Schlüssel) aufgeschlossen wird ... Alle in Systemate enthaltene übrige Buchstaben heissen claves intellectae, non signatae, weil sie aus den signatis erst erkannt und verstanden werden müssen* (Walther, s.v. *chiave*). As we can see very similar ideas are presented, but Walther's many alternative descriptions illustrate the rich terminology in the field.

*Musurgi*] A variant of this ancient Greek word (μουσουργός) was transferred into Latin already in the 4<sup>th</sup> century (*TLL*, s.v. *musurga*). Walther (s.v. *musurgus*, 1–2) claimed that it in his time was used both in the sense of 'singer' and 'composer'. Matthiae (s.v. *musurgus*) simply translated it as *Gesang-Dichter*. In our context we must understand it as 'composer'.

*disposita fuerit*] Although the shifted perfect passive, which we here meet in the subjunctive (*disposita fuerit* for *disposita sit*), occurred already in Ancient Latin, it was not really common until late Latin (Kajanto 1979, pp. 57 ff.).

*claves vocantur ...*] Orostander's explanation relates to the common meaning of *clavis* (and clef) as 'key'.

*antogrado*] Quite obviously this word is intended as the opposite of *retrogradus* that follows somewhat later. While the latter is attested in ancient Latin, *antogradus* is a new coinage, and a strange and unfortunate one indeed.

It is very rare, and no evidence of its use can be found in either modern dictionaries, or those from Orostander's time. However, it can be found in other instances in contemporary literature, as e.g. in the *Anatomia alchymiae* (1695) by Gebhard Frisch, p. 1: *Et est multiplex [alchymia], quia multiplici procedit methodo, aliquando antogrado, quandoque retrogrado ordine*, and later in the same work on page 10: *audeant publice scriptis, et dictis profiteri, et asserere, ex herba, ligno, animali antogrado ordine metallum, et iterum ex metallo herbam, lignum, et animal retrogrado ordine educi posse*.

At any rate, from what word *anto-* has been created cannot be stated with any certainty. Presently we meet both *anterogradus* and *antegradus* in the same sense in medical language (cf. *Dorland's Illustrated Medical Dictionary*, s.v. *anterograde* and *antegrade*). The first form, *anterogradus*, is then created with the prefix *anterus*, an assumed positive form of *anterior* (*OED*, s.v. *antero-*). A word like *antegradus* could possibly have been avoided on the basis of the sense of the related, and classical, *antegredior*, which means 'precede'. A less probable solution would be to consider *anto-* as a misunderstanding of how the Greek ἀντί can be used, in an awkward analogy with a word as *antonomasia*.

*tonus nimis acuitur*] As we could see above, the edition of 1699 in this instance had *sonus nimis acuitur*. This correction, just like the one that was made in the previous chapter, apparently aims at a higher precision.

### III. Voces

*Voces*] the *voces* refer to the vocal parts in a choir. Fransén (1940, pp. 77 and 79) exaggerates the novelty of using *vox* in this way. The word had been used to denote vocal ranges already in several sixteenth-century prints most likely available to Orostander's



predecessors in Swedish diocese schools. It cannot have been seen as a novel term by anyone at that point.

*cantus*] The words *cantus* and *discantus* are used by Orostander without clear distinction. The former is an altogether less ambiguous term when describing the highest part in a choral texture, whereas the latter may alternatively signify a polyphonic part of any type, or polyphonic music in its entirety. At the time of Orostander's authorship, the first denotation was by far the most widespread and testified in treatises also for *discantus*, but the old-fashioned word *discantor* is not uncommon in archival records as describing a chorister in the polyphonic choir, regardless of his vocal range.

As we could see above, Orostander had actually changed the term for the second edition, but only at the very beginning of the chapter. A few lines later we read in the old fashion: *pueri canentes Discantum vel Altum*.

*Sonum acutum hic*] Orostander explains here that younger boys were responsible for the *cantus* and *altus* voices, fully in accordance both with the suggestions by Elfving and by the archival records of the *gymnasium*, which also confirm that the number of singers were in Västerås equally distributed over the parts of the choir. These circumstances are subject to considerable local and regional variation in this period, which makes such information highly valuable. For a broad overview of the diversity of choral organization and voice-part allocation elsewhere, see *Young Choristers, 650–1700* (2008).

*Articulatam atque distinctam ... pronunciationem ...*] The section on the importance of an articulated and distinct pronunciation mirrors the intended usage of the manual in practical singing. But the issue is to some extent dealt with in Vallerius' dissertations as well. In *De tactu* (1698) we read (thesis 7): *Scilicet lentam admodum constituendam esse mensuram, et ad eam tarditatem productam, ut syllabae clare et distincte pronunciari ac sine confusione audiri queant. Et licet interdum velocior tactus designetur, in acceleratione tamen maximam cautelam adhibendam esse, ne verborum aut syllabarum justa pronuntiatio ullo modo impediatur* ('Of course a very slow measure must be established, and to this a drawn out slowness, so that the syllables can be clearly and distinctly pronounced and heard without confusion. And although a quicker tactus is sometimes marked out, the greatest caution should be employed in the acceleration, lest the correct pronunciation of words or syllables is impeded in any way.').

*Crassa Minerva*] The phrase is proverbial. Minerva, the goddess of wisdom and learning, is used metonymically for 'intellect', in a saying that is initially in fact borrowed from a context of weaving (Otto 1962, p. 224).

*litteram paragogicam*] The *paragoge* (παραγωγή) means that a letter or a syllable is added to a word.

*gratos quoque vocis tremulos*] The edition of 1699 at this instance had *gratas quoque vocis flexuras*. Orostander's alteration can perhaps be explained by the fact that *tremulus* was a more established musical *terminus technicus* (cf. Walther, s.v. *Tremolo*), and thus also more precise.

*organoedi*] According to Noltenius (col. 642), *organoedus* is stylistically preferable to *organista* and *organarius* as the Latin designation of an organist, since it is created in imitation of *citharoedus* (one who plays on and sings to the cithara). Walther (s.v. *Organoedus*) similarly explains the word as *Ein Organist, oder vielmehr, ad imitationem des Worts Citharoedus, einer der die Orgel spielt, und zugleich drein singet*.

*mordanter*] In *The Oxford Companion to Music* (s.v. *mordent*) this ornament is described as "consisting in a rapid, often sharply rhythmic, alternation of main note, lower auxiliary note, and main note". Walther (s.v. *Mordant*) suggested that the word must derive from the Latin *mordere* (bite), since that was what this ornament sounded like. The fact that Orostander regards ability to execute such ornamentation as essential, testifies to its desirability (and most likely also its use) in the performance of the *chorus musicus* in Västerås. If he had continuous tremolando or vibrato in mind, he would not have referred to terminology used among organists.

#### IV. Tactus

*Spondaicus vel Trochaicus*] The names of the two kinds of *tactus* have been taken from poetical terminology, replacing the earlier *perfectus / imperfectus*. The spondee there consists of two strong syllables, while the trochee comprises one strong syllable followed by one weak.

Orostander's choice of terminology relates also to his statement that imperfect time is always indicated in the score 'by numbers' and not by any symbol: the concept of imperfection makes no sense graphically without the circle used to denote perfect time. The examples from coloured mensural notation were obsolete at this point but are significant in considering the extant repertoire in the diocese library of Västerås, where pencil annotations indicate that late sixteenth- and early seventeenth-century music was performed well past the middle of the seventeenth century.

*Spondaicus tactus*] In *De tactu* (1698), there are ample discussions on the subject. On the spondaic *tactus*, we can read, for instance (thesis 10): *Proportio itaque dupla, seu Tactus Spondaicus, tardo gressu et magnifico incedit, et in rebus gravibus, maxime vero sacris, usurpatur. Cujus notulae, quotquot omnino dari possunt, ad duas partes aequales reducuntur. Quae partes simplici positione et elevatione manus tempore prorsus aequali designantur* ('Thus the duple proportion, or the *tactus spondaicus*, advances in a slow and eminent course, and it is used for solemn subjects, but especially for sacred ones.

Its notes, however many there can be altogether, are reduced to two equal parts. These parts are marked out with a simple lowering and raising of the hand in quite equal time').

*isque tarde progreditur]* This likely paraphrase of Vallerius implies the relationship between perfect and imperfect time in sixteenth- and early seventeenth-century music, where minims appearing in entire sections of tripartite time were sung with smaller mensuration value in order to match a larger context of duple time. Duple time thus became associated with a slower pace. In modern editions the relationship suggested is often given as a ratio at the beginning of sections in tripartite time.

*Signum hujus tactus est ☿· vel hemicyclus ...]* The subject is certainly much more elaborated in *De tactu*. See thesis 13: *Hanc autem temporis varietatem indicaturi Musici ... C aut ☿ initio cujusque cantilenaē diu praefixerunt, illo lentam mensuram adhibendam esse monentes, hoc vero cum linea transversim ducta duplo velociorem requirentes* ('In order to indicate this variety of time the musicians ... for a long time set out a C or ☿ at the beginning of every song, and instructed with it that a slow measure should be employed, but with this with a line drawn straight through it they asked for a twice as swift measure').

But at the time of writing things were somewhat different, it is stated in the same thesis: *Solent etiam recentiores istis signis in scriptis suis uti, sed quod hanc temporis diversitatem sic denotatam velint affirmare non possumus, quandoquidem hujus rei causa singulis fere cantilenarum membris sua Grave, Largo, Adagio, Allegro et similia adiicere ament. Quid? quod non paucas hodie cantilenas videamus utroque hoc caractere destitutas, aut si habeant tantum ornamenti loco illud monstrantes* ('The contemporaries also usually use these signs in their writings, but we cannot affirm that they want this diversity of time to be denoted in that way, because of the circumstance that they love to apply their *grave, largo, adagio, allegro* and similar ones to almost every single section of the songs. Yes we even see not a few songs nowadays that are destitute of this mark, or if they have it, they only show it as an ornament').

*Trochaicus seu tripla]* The similarities between Orostander's description and the words on the trochaic tactus in *De tactu* are obvious. There we read (thesis 11): *At Tactus Trochaici alia proportio est, aliaque Battutarum designatio. Nempe proportione tripla ille semper delectat, et positionem ac elevationem manus sua natura inaequalem adhibet. Nam tantum per multiplicationem numerorum oriuntur interdum species diversae, elationem manus demissioni aequalem habentes. In hac autem mensura sic quidem Battutas designare nostris usu receptum est, ut dum duas priores Tactus partes recitant, manum demittant, tertiam vero pronunciantes illam elevent tempore admodum brevi, nempe duplo, quam in positione erat, celeriori* ('But the proportion of the trochaic

tactus is another, and another the designation of the *battute*. The former namely always delights in a triple proportion, and employs a lowering and an elevation of the hand that is unequal by nature. For only by a multiplication of numbers different kinds sometimes come about, in which the elevation of the hand is equal to the lowering. But in this measure it is customary by usage for our people to designate the *battute* in this way indeed, that while they recite the two first parts of the tactus they lower the hand, but when pronouncing the third they raise it in a very short time, namely twice as fast as in the lowering').

*In choreis tamen ... non nulli invertunt]* In *De tactu* this feature is especially attributed to more simple people and musicians. We read for instance (thesis 12): *At plebeiis heic familiare admodum est modo contrario suas Triplas instituere, ita ut prioribus Tactus Spondaici partibus intactis manentibus, posteriores corripiant et ad tertium Triplae momentum contrahant.* ('But here it is very customary for simple people to arrange their triples in an opposite way, so that while the first parts of the spondaic tactus remain untouched, they abridge the later ones and contract them to the third movement of the triple').

*pentagramo]* Orostander's morphological treatment of *pentagramma*, both here and in chapter X, is an oddity indeed. In analogy to other words ending with *-gramma* we should have expected the form *pentagrammate* here and *pentagrammatis* in chapter X (cf. e.g. JPG, s.v. *diagramma*).

*cujus signa sunt numeri]* This aspect was mentioned in the quotation above from *De tactu*, thesis 11. However, the function of such numbers, or fractions, in the beginning of songs is dealt with rather extensively in that dissertation, especially in theses 13–15, and of course the matter is not as simple as Orostander claims. In thesis 15 we read, for instance: *Ex hoc itaque fundamento errorem esse patet, si quis ubicunque numeros notulis praefixos animadverterit, triplam simpliciter cogitet, adeoque hujus essentiam in numeris consistere sibi persuadeat ... Proinde non in solis numeris, sed in proportione numerorum mensuram Musicam collocatam esse intelligimus, ita quidem ut, si unus tantum numerus fuerit positus, et is in duas solum partes aequales dividi possit, Tactus sit Spondaicus, si vero trifariam aequaliter partiri eum possimus, Tripla habeatur.* ('Accordingly it is evident from these fundamentals that there is an error, if anyone, wherever he notices numbers attached in the front of notes, simply thinks of a triple, and in addition firmly believes that its essence consists in the numbers ... In like manner we understand that the musical measure is located not only in the numbers, but in the proportion of the numbers, in such a way that, if only one number is set out and this can be divided into only two equal parts, the tactus is spondaic. But if we can divide it equally into three parts, a triple is the result').

*Dignoscitur enim ex numeris]* As regards the function of these fractions, cf. the words in *De tactu* (thesis 14): *In his vero et similibus Triplarum speciebus numerus ille fractus, qui praeponitur, ad integrum aliquod, quale est Tactus Spondaicus, respicere cuius est manifestum. Ideoque etiam de natura Denominatoris est, ut is, quicumque demum, modo divisibilis sit, numero binario, minime vero ternario exacte dividi possit. Et hinc in omni ejusmodi fractione hujus officium est, quales tactus spondaici notae, breves scilicet an semibreves, minimae, semiminimae, an denique fusae cuique Triplarum speciei adhiberi debeant, ostendere, numeratoris vero, quot illarum singulis Tactibus constituendis sufficient, indicare. Adeoque inferiorem numerum ad Tactum Spondaicum, superiorem vero ad Trochaicum respicere constat ...* ('In these and similar kinds of triples it is evident to anyone that this fraction, which is placed in the front, refers to something complete, such as the spondaic tactus. And therefore it is also part of the nature of the denominator, that it, of whatever kind it is, provided that it is divisible, can be exactly divided with a binary number, but not at all with a ternary. And therefore it is its function in every fraction of this kind to show which notes of the spondaic tactus, namely breves or semibreves, minims, crotchets, or finally quavers, that should be employed for every kind of the triples. But the function of the numerator is to indicate how many of them that are sufficient for creating every single tactus. In addition it is evident that the lower number refers to the spondaic tactus, but the upper to the trochaic ...').

*Ubi numerus 3/1]* The edition of 1699 here had only *Ubi numerus 3*. Since both readings are equal in sense, the change must have been made out of a wish for greater clarity. *aut aliae notae istis aequivalentes]* The words were missing in the edition of 1699, and the addition, although rather self-evident, once again adds clarifying nuances to the discussion.

*nota Syncopata]* Cf. the explanation in Walther (s.v. *syncopatio*): ... *bedeutet eine wieder den Tact angebrachte Rück-oder Zertheilung einer Note, so ein semibrevis, Minima oder semiminima seyn kan*. The result of such a syncopation is twice as big a note-value, Orostander claims.

## V. Cantus

*Cantus]* The word is used in many different ways in music literature. Here it must be understood in the long well-established sense (cf. Fransén 1940, p. 79), mainly as a 'song' or 'vocal composition'.

The musical examples used to demonstrate concepts of modality and tonality are taken from the core Lutheran repertoire and would be immediately recognized by any school boy at the time. *Allenaste Gud I himmelrik (Allein Gott in der Höh' sei Ehr* by Nicolaus Decius) is a widely-used Gloria paraphrase and appears here in a reading

identical with that given in Vallerius' hymnal and chorale book (*Then svenska psalm-boken*, 1697 n:o 192). The other two examples also correspond closely to the hymnal. *Mig gör stoor lust och Glädie*, which lacks the repeat sign found in other readings, is said to be *dispositus in C-duro*, illustrating that Orostander means by this a scalar type and not a key (which here otherwise would be G major). The practice of tonality is here entirely disconnected from the categories of keys. The melody of the third example "På tig, o Herre kiäre" much later became used, with different rhythmic properties, in Swedish hymnals, as "Se vi gå upp till Jerusalem".

*durus vel mollis*] According to Fransén, Orostander's manual is the first in Sweden that describes the difference between *durus* and *mollis* as the major or minor third (Fransén 1940, p. 79). Although this might be the case as regards explicit statements, an implicit knowledge is discernible already in Vallerius' dissertations.

In *De sono* (1674) similar ideas are expressed, although not under the labels of *durus* and *mollis*, but with a reference to the importance of the major and minor third for the modes. In thesis 75 we read: *Sunt tamen quaedam maxime generalia quae facile a quovis observari possunt, ut tertia major et minor ad differentiam praecipue melodiae amaenae ac lugubris. Ex cujus varia collocatione duodecim illi modi Musici maxime usitati oriuntur* ('But there are some very general circumstances that can be easily observed by anyone, as the major and minor third for the difference especially between the delightful and the gloomy melody. From its different position those twelve musical modes that are mostly used come about').

In *De modis* (1686), however, the connection between the major or minor third and *durus* and *mollis* is taken for granted (thesis 105): ... *nonnulli ex hisce Modis, juxta variam tertiae ac sextae majoris et minoris collocationem incedunt per B durum, ut Modus quintus in F, septimus in G, undecimus in C, alii vero per B molle, ut Modus primus in D, tertius in E, et nonus in A ...* ('... many of these modes, depending on the different location of the major and minor third and sixth, proceed through the B durum, for example the fifth mode in F, the seventh in G, the eleventh in C, but others through the B molle, for example the first mode in D, the third in E and the ninth in A ...').

*Ut Psalmus sequens*] In the edition of 1699 Orostander adduces not only one, as here, but three examples of psalms in which the third is minor. Obviously that was regarded as superfluous in the second edition.

## VI. Notae

*mensura temporis canendi*] It is true that the note-signs represent duration, but they do represent pitch as well. That aspect is assumed as prior knowledge by Orostander, and only briefly described in the chapters on *scala* and *claves*.

*quadrangulares*] The form is late Latin, and can first be attested in Boëthius (*anal. pr.* 2.25).

*caudatae*] Literally 'tailed', from *cauda*. The form appears in Medieval Latin, already by then it is also used to designate musical notes (Latham, s.v. *caudatus*).

*tabulatura*] See comments on chapter I above.

*Brevis valet duos tactus*] Note here that the edition of 1699 had *duos* in this instance. In the edition of 1703 this had for some reason been changed to *duobus*. It is true that an *ablativus temporis* could have been defended, but the following *tactus* in the accusative (just as in the other examples) precludes that possibility.

*Semifusa valet decimam sextam partem tactus*] In the edition of 1699, the last example was followed by yet another, viz. the *subsemifusa* (the demisemiquaver). Thereafter followed illustrations of how the ligatures of notes are created, and some words as regards the use of tablature. Obviously this information was in the second edition considered to be of less importance. Unlike for example Lippius' *Synopsis musicae* (1612), the *Compendium musicum* does not give the note-values as fractions of one *tactus*. Lippius has *maxima* described as 8/1 *tactus* ranging down to *semifusa* 1/16 *tactus*, the seven shorter note-values alternatively termed *quarter*, *bis*, *semel*, *dimidiam*, *quartam*, *octavam* and *sedecimam*.

## VII. Pausae

*vel integrae vel fractae*] The concept of *integer tactus* is highly common in seventeenth-century treatises, but the *integra pausa* is very rare. It can be found in Stephano Vanneo's *Recanetum de musica sacra* (1533), but it is unlikely that Orostander had come across this work. Instead he is likely either to have received the terminology from practical teaching rooted in sixteenth-century terminology, or to have received it independently, perhaps from the teaching of Vallerius, since the application of the *integer* and *fractus* distinction also to rests would only be a logical application of terminology from contemporary mathematics.

However, it is a sound pedagogical metaphor as it enables the explanation of *fracta pausa* as falling either on a downbeat or an upbeat. It is however problematic in its exclusion of syncopated breves – here Orostander could have done well to add that an *integra pausa* could commence also on the raising of the hand.

*tantum aut deprimio, vel elevo*] In the 1703 edition Orostander revised the description. A half rest can refer both to the raising and the lowering of the hand.

*suspirium*] The *suspirium* (literally 'a sigh' or 'a breath') was a structural device in sixteenth-century polyphony. Orostander mentions it, but seems to be unaware of the special significance of the term in counterpoint teaching. It is nevertheless found with

this function also at this point of time and later – for example it is treated as one of two useful devices in the second species counterpoint of Fux's *Gradus ad parnassum* (1725, p. 59).

*Valet 1/16 partem tactus*] In the edition of 1699 Orostander continued the enumeration, also accounting for and showing the sign of the rest that has the value of a 1/32 part of a tactus.

### VIII. Intervalla

*inter duos tonos*] Also here Orostander changed the use of *sonus* in the edition of 1699 to *tonus*.

*Saltus intervallorum*] With his distinction between *per tonos* and *per tonos et semitonia gradatim* Orostander deviates from the common terminology for voice-leading instruction by invalidating the distinction between diatonic skips *vis-à-vis* leaps (a third or greater).

*secunda imperfecta*] Orostander's refrain from using the older terminology for thirds (*semiditonus* and *ditonus*) reflects the practical aims of the *Compendium*, since that terminology is firmly rooted in the context of the frequency and wavelength ratio of just intervals: *sesquiquintum* = *semiditonus* = 6:5 (see for example Lippius, 1612, fol. 5r.).

*Tertia minor constat duobus tonis et totidem semitoniis*] Orostander's definition of the intervals are cumulative rather than additive, stating for example that the minor third consists of two tones and two semitones. Cf. e.g. Glareanus, who derives the minor third *ex tono ac hemitonio minore* (1547, p. 19).

### IX. De Modis

*De Modis*] While Orostander's earlier chapter on tactus above drew strongly upon the dissertation *De tactu*, the chapter on modes draws even more strongly on the dissertation *De modis*. Due to the complexity of the subject, Orostander only refers to Vallerius' treatment. By doing so he nevertheless manages to summarize Vallerius' most important views: there is a great disagreement as regards the names, numbers and orders of the modes (thesis 89), but also as regards the power of the modes in stirring different affects of men (theses 98–100). Orostander also represents Vallerius' concept of the modes as regards number, order and names (thesis 90).

However, Orostander also takes over a misconception from Vallerius. The Ionian mode is designated *iastius* in accordance to some, but not all, sources of ancient Greek theory. Vallerius most likely received this either through the *Dodecachordon* by Glareanus, or directly from Aristoxenos, but he has missed that Glareanus and other



readers of Aristoxenos treat ionian and iastian as equivalents. Ionian is in Vallerius and Orostander instead allocated to the Aeolian mode. The uncritical passing on of these errors is not surprising, since that terminology is but rarely to be found in any repertoire known to have been available in Sweden at that time – in these passages, Vallerius may well have been Orostander's only source.

*dura vel mollis*] In the chapter on cantus above we met the modern usage of these terms, but here they appear in an older sense. The relation to clefs reflects the hard and soft hexachord (the former comprising G–e with b natural, the latter F–d with b flat). The natural hexachord (c–a), if extended upwards, renders a scale that was incorporated into the new concept of major while Werckmeister still in 1691 with e–moll and b–moll meant not the keys of e– and b–minor, but the pitches of e–flat and b–flat. Carl Dahlhaus has identified nine distinct meanings of *durus* and *mollis* in Western music theory, several of which were very much in use at the time of Orostander's writing. (Dahlhaus 1955.) For a closer discussion of hexachordal theory in relation to octave species see Allaire (1972) and Pike (1998).

*hominum diversissimae sint dispositiones et complexiones ...*] The great differences in how persons react to music are a key issue in Vallerius' *De modis*. See e.g. thesis 85: *... et unam et eandem Cantilenam vel Melodiam secundum artem Musicam concinne prolatam, pro varia Sonorum habitudine tonorumque collocatione, ut et pro hominum secundum aetates, sexus, praejudicia, complexiones aliasque innumeras conditiones varia dispositione, alios, imo contrarios prorsus, effectus producere.* ('... that one and the same song or melody that is skillfully delivered in accordance with musical art produces different, yes even quite opposite, effects, depending on the different appearances of the sounds and the positions of the tones, as well as on people's different dispositions concerning age, sex, prejudices, complexion and uncountable other conditions.'). Later on Vallerius claims that this also holds true for the modes, which can produce different affects in different people (thesis 101).

*Quomodo ... modis sui tribuuntur affectus ...*] It is true that Vallerius accounts for affects that are usually attributed to certain modes, but when he does that, by comparing the views of Athanasius Kircher and Claude François Milliet Dechaies, his aim is to show how differently certain affects are attributed to certain modes (theses 98–100).

## X. Signa

*Cancellatum*] I.e. *signum cancellatum*. The adjective *cancellatus* at this time can simply mean 'provided with bars' (JPG, s.v.), and thus only refers to the sign's visual appearance.


τοῦ *b*] The τοῦ is the Greek genitive particle, merely showing that the *b*-sign is here meant to be in the genitive case.

*fugae*] The word itself means 'fleeing', or 'flight', which explains why Orostander chose to describe the feature as he did.

*custos*] Literally that is 'guardian'. The term is the same as the catchword used in early printed books as an aid to the printer. At the bottom of a book-page the word was printed that was the same as the first on the following page.

*pentagrami*] See the comments on this word in chapter IV.

*in eadem linea vel*] As could be seen above, Orostander changed the wording here in the second edition. Obviously he did so for the sake of clarity, although not many readers could have misunderstood the sense of the earlier *in eodem gradu et*.

*Signum clausulae*] As can be seen, the sign  was here used to demarcate phrases and did not signify any of the later functions of a rest or extended note-value (it. *fermata*) or a *cadenza*.

*virgula*] The bar line is called *virgula*, thus reinterpreting the use of the sign in neumatic notation and later in white mensuration ligatures (see for example in Cochleaus 1514, vol. IV; Ornithoparchus 1517, vol. II, and Rhau 1538. In the latter case, it is also used in relation to recitation, in the function of a rest). The term itself may have been adopted directly or indirectly from Calvisius' *Exercitationes musicae duae*, which was widely disseminated in Lutheran gymnasia throughout the seventeenth century.

## XI. Termini

*Coronidis loco*] Literally 'in the place of the *coronis*'. The *coronis* is a curved line, with which writers or transcribers used to mark the end of a separate chapter or an entire book (L&S, s.v. *coronis*). Not seldomly it even refers to the 'end' itself (Krebs & Schmalz, and JPG, s.v. *coronis*).

*Forte*] Typically for seventeenth-century literature Orostander interprets Italian terminology, here and in the following, not simply as indications of tempo and dynamics, but also as different character species. Regarding this terminology, it is likely to have been received directly or indirectly from Johann Andreas Herbst's *Musica moderna practica* (1653), a pedagogical performance treatise aimed for *Lateinschule* use (despite its title, it is mostly in German and Latin). This volume was widely disseminated and several copies have survived in Sweden.

*aliquanto celeriozem, tamen*] The words were added in the edition of 1703 to the earlier words that had only stated that *allegro* means that a song is to be performed in a merry way, because of the term's sense in Italian. The absence of a notion of the tempo

connected to the term in the first edition is the more surprising if one considers that Orostander connected the same signs as here especially to tempo in chapter IV above. *Chroma est ornatus [...] colorata est semitoniis*] The term *chroma* and its explanation was likewise missing in the edition of 1699.

Its use as an ornament here appears to be unrelated to its common meaning in late-mediaeval theory, for example in Marchetto da Padova's *Lucidarium in arte musicae plane, tractatus secundus* (see ed. Herlinger, 1985), where it refers to the moderation of intervals in relation to descending or ascending motion. We meet a description resembling that of Orostander in Walther (s.v. *chromatico*): *Ist eins von den dreyen Generibus musicis der Alten ... und entsteht: wenn eine modulation durch Semitonia majora und minora einhergehet ...*

### Postscriptum

*imprimendum Censeo*] Harald Vallerius' approval for printing, which is included last in both the edition of 1699 and 1703, not only establishes a firm link between Orostander and Vallerius. Its presence in the manual itself publicly demonstrates that Orostander's writing is in accordance with the views of the leading scholar in the field in Sweden at that moment. Thus, as an allographic paratext, using the terms of Gérard Genette, it serves as a strong act of authorization and legitimation of Orostander as an author in the field of music theory (cf. Genette 1997, pp. 264 f.).

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