A BRIEF HISTORY OF MUSIC

Wherein is Related the several Changes, Additions, and Improvements, from its Origin to this Present Time.

Collected from Aristoxenus, Plutarch, Boetius Bontempi, Zarlino, Tho: Salmon, and many others.

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Brief History of Musick

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

Some Ancient Philosophers are of opinion it was first found out by Mercury, who made a Lyre with three Strings, which they suppose to have been tuned in the same proportion as our Notes E, F, G, to which Apollo added a fourth.
Corebus a Jyth, Hiagnus a Jath, and Terpander a Seventh; in which Condition it remained till Pythagoras's time, who added an Eighth String and so made the two Extrams agreeable; for according to some others, this Eighth String was added by Lycaon, or according to D'Harrisse, Aristoxenus was the first who fix'd the Terms of an Octave as he calls it, which I take to be the same thing.

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

\[
\begin{array}{cccc}
A & G & F & E \\
E & D & C & B \\
\end{array}
\]

The reason why they joined both Tetrachords in the same Note is because they always followed one Rule in the Composition of them, which was that the Space between the first and Second String should always be a Tone minor; between, the Second and Third, a Tone major, between the Third and Fourth, a Semitone major, as may be observed in the two former Tetrachords where the Space between A and G, & between E and D, are each of them a Tone minor; the spaces GF and DC are Tones major. Exam. in the margin. Pythagoras (who is reported to have laid down rules for finding the Proportions of Sounds) perceiving that the first String in the upper Tetrachord and the last String in the lower one, i.e., A and B were disagreeable in themselves (they being what we call a Seventh,) added another under the lowest of the Second Tetrachord, viz., an A, which he called Proflamabonomenos that is to say added or Superior Numery, & so completed the Octave. In process of Time they made the Tetrachords more in the same manner as the former, as to their Com.
THE MODERN SYSTEM

System of the Ancients

Guido Aretinus's System

Letters of the Modern System
The Ancient Diatonical System

<table>
<thead>
<tr>
<th>Note</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Nete</td>
<td>Hyperboleon</td>
</tr>
<tr>
<td>2. Parane</td>
<td>Hyperboleon</td>
</tr>
<tr>
<td></td>
<td>or hyperboleon Diatonas</td>
</tr>
<tr>
<td>3. Trithe</td>
<td>Hyperboleon</td>
</tr>
<tr>
<td>4. Nete</td>
<td>Diacugmenon</td>
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<td>5. Parane</td>
<td>Diacusgmenon</td>
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<td></td>
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</tr>
<tr>
<td>6. Trithe</td>
<td>Diacusgmenon</td>
</tr>
<tr>
<td>7. Parailee</td>
<td>Mese</td>
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<tr>
<td>8. Mese</td>
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<td>9. Lykanos</td>
<td>Mese</td>
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<td></td>
<td>or Mese Diatonas</td>
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<td>10. Par hypate</td>
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<td>11. Hypate</td>
<td>Mese</td>
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<tr>
<td>12. Lykanos</td>
<td>Hypaton</td>
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<td></td>
<td>or Hypaton Diatonas</td>
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<tr>
<td>13. Par hypate</td>
<td>Hypaton</td>
</tr>
<tr>
<td>14. Hypate</td>
<td>Hypaton</td>
</tr>
<tr>
<td>15. Proslambanomenos</td>
<td></td>
</tr>
</tbody>
</table>
Explanation of the Names by which the Greeks used to Distinguish their Notes.

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

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

The next was called Parhypate Hypaton, which signifies nearly Principal of Principals; this note is a Semitone sharper than former and answers to C flat.

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

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

The next was called Parhypate Melon, i.e. near the Principal of the Means, and answers to F flat, the Bass Cliff.

The next was called Lycanos Melon or Melon Diatonos, that is to say the Index of the Means or also a mean extended; this answers to G sol-reut. The highest string of this Tetrachord they called Melo, i.e. the mean, because this is the middle Note of a Greek System and answers to A la mi-re.

The next Tetrachord is called Tetracordon Dieueugomenon, that is to say Tetrachord of the Separated by reason of its not being joined to another at the lowest string as the former is. The lowest string of this Tetrachord they called Paramele which signifies near or next the Mean; this answers to B flat mi.

The next was called Triote Dieueugomenon or the third Separated, it answers to C sol-fut the lower Cliff.

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

The next Tetrachord was called Tetracordon Hyperboleon, or Tetrachord of the Acutest or the most Excellent. There are others
Strings in this Tetrachord because the lowest is the same as if high
est in the left they being joyned in the same manner as the two low-
est Tetrachords are; I shall therefore proceed to the next String in
they called Trite Hyperboleon, that is to say the Third Excellent;
this answers to our F - au - it.
The next was called Paradete Hyperboleon or Hyperboleon Dia-
tonos, i.e. the last but one of the Acutes, this answers to our G - solre
at the Treble Clif. Nette Hyperboleon is the name they gave to the
highest String on this Tetrachord, which signifies the Acutes or
the highest excellent; this note answers to A - la - mi - re, the note above
the Treble Clif. The lowest Note of this System was called Prolam -
banomenos, and signifies added or Supernumerary; this answers
to A - re. This note does not help to make up the lowest Tetracord,
but has been added to compleat the lowest Octave.
This is the ancient Diatonical System, so called by reason of its
consisting of none but whole Tones and Semitones major; accur-
ding to which any one who has a tolerable good Ear and anIn
different good voice may tune to a very great nicety by the help
of nature only. This System might very properly be called by Sys-
tem of Nature, every note answering to the same manner of tun-
ing as Nature dictates, even to such as are quite ignorant of Mu-
sic. But finding between the Mele and the Paramese, i.e. between
A and B, a Full Tone, that made the fourth from F to B and the
fifth from B to F, very disagreeable (the one being a Sharp Fourth
and the other a Flat Fifth) made another Tetrachord which they
called Tetrachordon Synemenon, that is to say Tetrachord of
the Conjointed by which means they caused a String to fall between
the Mele and the Paramese (that is between A and B) which they
called Trite Synemenon, i.e. the Third of the Conjointed, this they
marked with a Flat in the Space between A and B.
But for the better understanding this Tetrachordon Synemenon,
and how the Trite Synemenon happens to fall between the Mele of
the Paramese, you must first know what they mean by Synaphe
and Dialleus is two words very much used by the Ancients in
the making of their Tetrachords.
By Synaphe they understand that Conjunction which is when two
Tetrachords are joyned in one and the same Note both making no
more than an Eptachord, or seven Strings; as it happens in the two
highest and in the two lowest Tetrachords, as for

Example
Example I.

\[ \text{AGFE} \quad \text{EDCB} \]

Tetrachordon Hyperboleon

Tetrachordon Dieuægmenon

Example II.

\[ \text{AGFE} \quad \text{EDCB} \]

Tetrachordon Meson

Tetrachordon Hypaton

Diasæxis signifies Disjunction or Separation and is when two Tetrachords are not joined by the same note but both together make an Octave, as it happens in the Tetrachords Dieuægmenon and Meson as for.

Example

\[ \text{EDCB} \quad \text{AGEE} \]

Tetrachordon Dieuægmenon

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

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

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

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

<table>
<thead>
<tr>
<th>Tetrachordon Synemenon</th>
<th>F</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triton Synemenon</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>Paraclete Synemenon</td>
<td>A</td>
<td>G</td>
</tr>
<tr>
<td>Mese</td>
<td>G</td>
<td>F</td>
</tr>
<tr>
<td>Lychnos Mese</td>
<td>E</td>
<td>D</td>
</tr>
<tr>
<td>Parhypate Mese</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>Hypate Mese</td>
<td>C</td>
<td>B</td>
</tr>
</tbody>
</table>

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

For this reason Timotheus the Milesean divided the Space CD & FG, in two Semitones which has been the Origin of the Chromatic Scale. Afterwards, one Olympus going yet farther with this Division, placed a Note or String between B and C, and another between E and F; he also divided the Space between the third Diatonic String of each Tetrachord.
and the Chromatic String that was half a note above it, which has been the beginning of the Enharmonic Scale.

I am apt to believe that Timotheus divided the Spaces CD & FG, by A D b and G b, and that Olympus only added C* and F#, in his Division before mentioned, thus

\[ E e^+ F f^# g^G \]

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

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


For the lowest Octave. For the highest Octave.

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

Baronius informs us that Guido Areinus a Monk of the Order of St. Benedict, who lived in the beginning of the eleventh Century, invented another System, that was received with the General Consent of every one who had any knowledge in Music. He finding that the names which the Greeks had given to the notes of their System too long, and considering if there was no name for them insisting substituted these five monosyllables ut re mi fa sol la in their stead. He also took five first Letters of the Roman Alphabet, & placed under them five Greek Gamma (or G) to show that Music first came from those peoples who made the following Scale which has since been called by Ganymus.

F Fa-ut
E la mi
D la sol re
C sol fa ut
B fa b mi
A la mi re
G sol re ut or Iammut; which
which Scale if placed in the following Order will give the Names which the Romans afterwards used in Singing in three different Keys.

**Example.**

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

**Guido Aretinus's System**
The Students had not the use of five parallel Lines, but instead of them they used but one, on which they wrote the Names of their Notes, which Method he might have followed with much more ease than they, by reason of the shortness of the Monosyllables before mentioned; but thinking that may not sufficient to express grave and acute Sounds, he brought in the use of four parallel Lines, on and between which he placed certain points & characters which he called Notes.

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

1. There was no Chromatik Note, except B♭.

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

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

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

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

\[ \text{Example} \]

\[ C \text{ D E F G A B C} \]

1 2 3 4 5

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

These four Octaves are of common extent of Organs & Harpsichords especially the former, which is seldom seen to exceed that number.

3. Their want of Notes of an unequal Length was supplied by one John de Muris who about the Year 1550, invented the following Characters which have since been called Notes, ascribing to every of them a certain length, & proportion in relation to each other.
Maxima

Maxima \{ \}
is as long as 8 Bars.

Large \[ \]
or \[ \]
4 Bars

Breve \[ \]
2 Bars

Semibreve \[ \]
or \[ \]
1 Bar

Minima \[\]
two in a Bar

Semiminima \[\]
four in a Bar

Croma \[\]
Light in a Bar

Semicroma \[\]
Sixteen in a Bar

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

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

The author of the first Set was Pythagoras, who would have reason be the only Judge of Sounds and their Proportions, so that the Intervals or Spaces between them should be rational—admitting only such as might be demonstrated, either Arithmetically by Numbers or Geometrically by Lines. For instance, the Octave should always be as 1 to 2. The Perfect Fifth as 2 to 3, the Fourth as 3 to 4, &c. and many more of the same kind which he demonstrated Mathematically. He also invented a Monochord, an Instrument so called by reason of its having but one String which he divided in several equal parts by a Line under it; Then a small movable Bridge being placed under the String divided it into two parts which yielded a Grave or Acute Sound according to the different Length of each portion. Then by comparing these Segments to themselves, or to the whole String, he assigned such proportions to them, as were agreeable to the Sound they expressed. Exam. he found that by putting the Bridge in the middle of the String, both Segments were an Unison to each other; or an Octave to the whole String, &c. and many other such which he demonstrated by Numbers.
Aristoxenes on the contrary would have the Ear (whose judgement he said was to be preferred) be the only Judge of this matter for Sounds said he, being the principal objects of the Ear, it is unnecessary for Reason to meddle with it; for example the Fifth being too full and the Fourth too flat, did not gratify the Ear; therefore the first was to be decreased, and the latter increased. Moreover as the Ear did not perceive any sensible difference between the whole Tones, it was needless to make some major, and some minor, since on the contrary they ought all to be esteemed equal.

Ptolemy and Dydimus finding that Pythagoras and Aristoxenes had fallen into two extremes equally unwarrantable, thought it proper to consult Reason as well as the Ear; they being inseparably join'd, ought therefore to conclude equally by Judgement of Sounds. For which reason they made another System by the help of the first which they endeavoured to gratify both. Notwithstanding all these changes and amendments, they still supposed each Tetrachord to consist of a Semitone Major, a Tone major and a Tone minor. But it has since been thought requisite to divide also the Tone minor into two Semitones. But before this could be done there was an absolute necessity of diminishing the Fifth and increasing the Fourth which alteration, none dared undertake, whether out of respect for Antiquity, or for want of feeling more narrowly into this matter. I cannot tell, till a learned Man (whose Name and the place he lived in have been both lost as Bonetami reports) perceiving that the Ear was not offended at the decreasing of the Fifth of a small matter, found by this means that admirable Temperament which allows the Fourth a little more extent than its mathematical proportion does, and so makes the first and second Tone of each Tetrachord equal, and consequently both capable of being divided into Semitones. This occasioned another System, which the Italians call Systema Temperato or Participato, because the addition of this Chromatic String causes the whole to be divided into 12 Semitones, without leaving any space void either between, or in the two Tetrachords it consists of, and rejoins both the Diatonic and Chromatic Systems more. This Invention is certainly admirable but yet so natural, that it is to be wondered that the Antients who had so narrowly searched into this matter, did not introduce it into some of their Systems which shews us, that we ought not always to follow blindly the Sentiments of others.
How much the Fifth ought to be diminished to arrive at this Temperament, is what I have determined in this place, several having already handled that subject very learnedly.

Of the Greek Moods, and Latin Tones.

There has been many disputes amongst Authors about the Name, Order, Effects, and the Nature of Moods, and yet more concerning the Relation between the Ancient and the modern mood, but this being not a proper place to enter into these debates, I shall only observe such things as may serve for an Inlet to the Curious and those who may have a mind to make a farther Search into them. In all times whatever, there are three Exceptional Sounds or Notes, to be observed; the first is that by which the Tune ought to end, which is called the Final. The second is that which is most heard, or most often repeated, this they call the Predominant or Ruling Note. The third is called the Mean or middle Note and is generally a Third above the Final. The Ancients made use of the Diatonic Notes to express their Moods. Now as there are but Seven in an Octave there are consequently no more than seven sorts of Diatonic Finals, viz.

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

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

<table>
<thead>
<tr>
<th>Harmonical Division</th>
<th>Arithmetical Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>This double Division of the Octave has occasioned those two sorts or classes of moods, so often mentioned in Authors, namely, the Authentic and Plagal Moods. For in an Authentic mood they dwelt most in the fifth above the Final, or Key-Note, and in a Plagal mood, they chiefly dwelt...</td>
<td></td>
</tr>
</tbody>
</table>
Among these seven sorts of Octaves before mentioned, there are but six that are capable of this Harmonical Division, which are C, D, E, F, G, A, because the Fifth to B is Sharp or Flat, so that there are but six Authentic Moods; there are but six Plagal Moods neither, because there are but six of these Octaves that can be divided Arithmetically, viz. G, A, B, C, D, E, the Diatonic Fourth to F, being sharp. So that C, D, E, G, A, have each of them an Authentic and a Plagal Mood; F has only an Authentic Mood and B only a Plagal, so that there are but six Moods, which Number has been fixed by Zarlino, Glarean and many others.

**Example.**

**Table of the Greek Moods**

<table>
<thead>
<tr>
<th>B.</th>
<th>C.</th>
<th>D.</th>
<th>E.</th>
<th>F.</th>
<th>G.</th>
<th>A.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
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</tr>
</tbody>
</table>


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

**Authentic Moods**

| C. Ionick | D. Dorick | E. Phyrgian |

**Plagal Moods**

| Hypo Ionick | Hypo Dorick | Hypo Phyrgian |
F Lydian  Hypo-Lydian  
G Mixo-Lydian  Hypo-Mixo Lydian  
A Eolian  Hypo-Eolian

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

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

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

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

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

Authentic Tones are 1.3.5.7.  
Plagal Tones are 2.4.6.8.

Observe here that the Authentic Tones are expressed by the Odd Numbers 1.3.5.7, from whence they have been called Odd Moods. And the Plagal by the Even Numbers 2.4.6.8. From whence they have been called Even Moods.

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

Observe also that the Authentic Tones are placed over
Flagals as being chief and most essential, whereas the others are dependant and subject to them.

To know of what Mood any Tune is of, these three things must be observed.

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>First Class</th>
<th>Second Class</th>
<th>Third Class</th>
<th>Fourth Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>D or A</td>
<td>E or B</td>
<td>F or C</td>
<td>G</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
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2. But as each Class contains both an Authentic and a Plagal Tone, it is necessary to determine in which of them the Musick is set. To know this you must examine the extent of any such Piece, both above and below. For if it goes 8 or 9 Notes above its Final, and not more than one Note below it, then it is Authentic as these:

First Tone

```
+-------------------------------+
|                             |                             |
+-------------------------------+
|                             |                             |
+-------------------------------+
|                             |                             |
+-------------------------------+
|                             |                             |
+-------------------------------+
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+-------------------------------+
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+-------------------------------+
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Hy - rie e - ly - son.
Third Tone

Fifth Tone

Seventh Tone

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

Second Tone

Fourth Tone

Sixth Tone
Eighth Tone

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

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

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

FINIS
A DICTIONARY EXPLAINING SUCH GREEK, LATIN, ITALIAN & FRENCH WORDS AS GENERALLY OCCUR IN MUSICK.

A

Abene Placito, at pleasure.
Adagio or Adag. or Ad., a slow movement especially if the word be repeated twice over as, Adagio Adagio, Affectuoso, a tenderly.
Alla Breve, the name of a movement in Music which Bar is consist of two Semibreves or four Minims.
Allegretta, Pretty Quick.
Allegro or All. Brisk or Quick especially if the word be repeated twice over.
Allemande is the Name of a Tune.

A

Always in Common Time.
Alto or Alto-Viola, or Alto-Concertante, Signify Counter Tenor.
Andante, from the Verbe Andare, to go, Signifies especially in Thorough Bases that all the Notes must be played equally and Distinctly.
Aria, an Air or Song.
Arietta, much the same as Aria.
Arles, a, Pugna.
Alsai, Enough, This Word is often joyned to, Allegro, Allegro Adagio Presto, a Tempo giusto, an equal Time.
B. or Basso, the Bass in general.
B. C. or Basso Continuo, The
rough Bass for the Organ, Harpsichord, or Spinnet, &c.
Basso Concertante, Bass of the
Small Chorus.
Basso Ripieno, Bass of the Great
Chorus.
Bene Placito, v. A Bene Placito,
Breve, or Name of a Note which
is in value as long as two Semibreve.
Brilliante, Brisk, Airy, Lively, &c.
Camera, Chamber, a Camera,
Chamber Aire.
Canon, or Canone, a Perpetual Fugue.
Cantata, a Song in an Opera Style.
Canto, the first Treble.
Canzone, a Song, in general.
Canzonetta, or Same as Canzone.
Capo a' Da.
Ciacona, or a Chacone or Tune.
Composed in a ground Bass.
Come Sopra, as above.
Con, with or Con senza Violins,
with and without Violins.
Concerto, signifies properly
a Concert.
Corente, a Tune always in Triple
Time.
D.
D. C. or Da Capo, begin again
end with the first Strain.
Divoto, in a Grave and Serious
manner.
Doppio, Double.
Duplo, Double.
E.
E. or Ed., signifies And
Ecco or Echus in imitation of a
Natural Echo, this Word is some-
times used instead of Piano.
F.
Fagotto, a Wind Instrument
answering to a Bassooon.
Favorito, a Favourite.
Flauto, any Kind of Flute.
F. or Forte signifies Loud or Strong.
P. F. or Più Forte, Louder than
Forte.
P. F. F. or Fortissimo, very Loud.
Fugha, or Fuge is when some of
the parts begin a certain Aire and
the other parts begin some time
after that imitating the first and
repeating the same Aire, Through-
out all the parts.
Fuga per Arsin and Thelin is
what the Italians call by contrap-
point motion, and is when the leading
part descends the other instead of
imitating of it, ascends.
Fuga Doppia, signifies Double Fugue
that is when the leading part propor-
tes a Subject; and the second part
instead of repeating the first subject
proposes a different.
G.
Gagliarda, Gay, Brisk, Lively &c.
Gavotta, a Gavotte name of a Tune.
Gigha, Giga or Gigue, a Sig
Grave, a Slow Movement.
H.
Haut-Contre, Counter Tenor.
Haut-Desus, First Treble.
L.
Languente in a languishing maner.
Largo, Very Slow.
Larghetto not Slow as Largo.
Lent, Lento or Lentememt, Slow.
Men, signifies Left at MenAllegro Not so quick as Allegro.
Men Forte, not so Loud.
Men Presto, not so Quick, &c.
Moderato, Modestly.
N
Non, not so
Non troppo Presto, not too Quick
Non troppo Largo, not too Slow
O
Octava or Octava, an Octave, or an Interval of Eight Notes.
Opera, signifies properly a Work as Opera Prima the first Work, Opera II. Second Work, Opera III. Third Work, &c.
It signifies also a Tragedy or Pastoral &c. Majesty
Organo, signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies a Thorough Bass.
Overture the Opening or Beech of an Opera or Sometimes as a Prelude to any Piece of Musick.
P
Parte, a Part as Parte Prima, the First Part Parte Secunda, the Second Part, &c.
Pastorale after a Sweet easy Gentle manner, as Shepherds are supposed to play.
Pia or Piano Soft.
Piu Piano or P. P. Softer.
Pianissimo or P. P. P. Very Soft.
Piu Allegro, more brisk than Allegro.
Piu Presto, quicker than Presto.
Poco Allegro, not so brisk as Allegro.
Poco Presto, not so quick as Presto.
Poco Largo not in Largo as Largo.
Presto, Fast or Quick.

Prestissimo, very Quick.
Primo, First as Violino Primo, First Violin.
Fagotto Primo, First Bassoon.
Recitativo or Recitativo, to express a Sort of Speaking in Singing. This Word is very common in Cantata.
Ritornello a short Symphony so called which either begins before the Song or Sometimes in the Middle or also after the Song is ended.
Repetatur to be Repeated.
S
Sarabanda, is a Tune always in Triple Time
Semi breve is the name of a Note which is in value as much as two Minims or 4 Crotchets, &c. Or one Barr of Common Time.
Sensa. Without, as Senza Violino without Violin, &c.
Soave or Soavemente Soft or Agreable.
Solo, Alone as Violino Solo, Violin, Alone; Flauto Solo, Flute Alone, Organ Solo, the Organ Alone &c.
Staccato or Stoccatto, in a plain and distinct Manner.
Subito, Quickly, &c. Volto.
Suonata, or Sonata, a Piece of Musick for Instruments.
T
Tardo, Slow, much the same as Largo.
Tutti, all, or all together.
V
Verte Subito Turn over, Quickly.
Viola, is properly a Violin, but
Much the same as Vivace.

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

Volta or Volti, Turnover.

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

Zufolo or Zuffolo or Suffolo, a little Flute, or Flageolet.

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