DICTIONARY
of
Musical Terms
A CONCISE

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A CONCISE

DICTIONARY

OF

MUSICAL TERMS

TO WHICH IS PREFIXED AN INTRODUCTION

TO THE ELEMENTS OF MUSIC

BY

FREDERICK NIECKS

THIRTEENTH IMPRESSION

AUGENER LTD.

LONDON
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INTRODUCTION.

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That a few months after the publication of the "Concise Dictionary of Musical Terms" a Second Edition was already called for could not but be gratifying to the Author, and spur him on to improve his work as much as he was able. The Second Edition which I now lay before the public differs from the First by a complementary Appendix, by a few corrections of misprints, and by some additions to and emendations of the original matter. I shall take advantage of this opportunity, and say a word or two about the plan of the work. This explanation of my intention will at the same time serve as a direction to the reader how to use the "Concise Dictionary." My chief endeavour in writing the book was to give the most exact information in the fewest possible words. I prefixed an "Introduction to the Elements of Music" to the "Concise Dictionary" because this enabled me to refer in many short articles to complete expositions of the branches of musical theory in question, and thus to avoid, on the one hand, repetitions and, on the other hand, obscurity and fragmentariness. The length of some articles as compared with that of others may at first sight appear excessive, but, I think, a closer examination will show that the importance of the subjects or the haziness of the knowledge that prevails about them justifies the apparent disproportion. Lastly, a greater number of German words and phrases than have appeared in any other Dictionary are explained in
the present one. Some critics hold this to be a commendable, others a censurable feature. But in answer to the objections of the latter I may say that a lexicographer has nothing to do with the question whether the use of German terms is reprehensible or not: he has only to take into account existing circumstances—the practice of composers and the wants of professors and amateurs. Moreover, my attention to German terms has not made me neglect Italian, French, and English ones.

An asterisk at the end of an article in the body of the "Concise Dictionary" signifies that the article is continued in the Appendix; an asterisk at the commencement of an article in the Appendix signifies that the article is a continuation of one in the body of the "Concise Dictionary"

Fr. NIECKS.

December 21, 1884.
INTRODUCTION
TO
THE ELEMENTS OF MUSIC.

§ I.—WHAT IS MUSIC?

An adequate definition of music is probably an impossibility, at any rate has not yet been formulated. Those who have made efforts in this direction have defined rather their own capacities than the capacity of the thing they intended to define. But what a single definition fails to do, perhaps several definitions may effect—namely, give an approximate idea of the vastness and multiplex nature of the art.

"Music is the art of combining sounds in a manner agreeable to the ear."—J. J. Rousseau.

"I consider music not merely as an art to please the ear, but as one of the most powerful means of moving the heart and exciting feelings."—C. W. von Gluck.

"Music is the art of pleasing the ear, touching the heart, exciting the intellect to agreeable activity, and enlivening the imagination with a variety of ideas."—J. C. Lobe.

"Music is the link which connects the spiritual with the sensuous life."—"Music is a higher revelation than wisdom and philosophy."—L. van Beethoven.

Not less high than Beethoven's is Richard Wagner's conception of what he calls "the most superhuman of all arts, divine music, this second revelation of the world, the unspeakable sounding secret of existence."

"The organ of the heart is tone; its artistically-conscious language, music. The latter is the full, overflowing heart-love which ennobles the sensuous feeling of pleasure, and humanises the non-sensuous thought."—Richard Wagner.

After Wagner let us hear his master in philosophy:

"Music differs from other arts in this, that it is not an image of appearance, or, more correctly, of the objectivity of Will, but an immediate image of Will itself, and therefore represents to all the physical of the world the metaphysical, to all appearance the thing in itself. Hence one might as well call the world embodied music as embodied Will."—Arthur Schopenhauer.

Thus we have risen from the art that combines sounds in a
manner agreeable to the ear, to the art that connects the spiritual with the sensuous life, and by imaging Will reveals the essence of things. But music is not only an art; it is also a science, and this latter concerns us here more than the former.

"Music, considered as an Art, combines the sounds, which philosophy distinguishes, in such a manner as to gratify our ears, or affect our imaginations, or, by uniting both objects, to captivate the fancy while it pleases the sense, and, speaking, as it were, the language of beautiful nature, to raise correspondent ideas and emotions in the mind of the hearer." "Music belongs, as a Science, to an interesting part of natural philosophy, which, by mathematical deductions from constant phenomena, explains the causes and properties of sound, limits the number of mixed, or harmonic, sounds to a certain series, which perpetually recurs, and fixes the ratio which they bear to each other or to one leading term."—Sir William Jones.

§ II.—THE MATERIAL OF MUSIC.

Vibratory motions of bodies, propagated by the air or some other elastic medium, produce by their action on the ear the sensation of sound, if sufficiently forcible, and neither too slow nor too rapid.

Musical sound (tone as distinguished from noise) is produced by rapid periodic vibrations—i.e., vibrations which succeed each other with rapidity and at equal intervals.

A musical sound may be considered under three aspects: its pitch (point of elevation or depression), its intensity (degree of loudness or softness), and its timbre (quality, character). The pitch of a sound depends on the rapidity of the vibrations, the intensity on their amplitude, and the timbre on their form.

With intensity and timbre we need not further trouble ourselves here, but pitch must yet occupy our attention for a while.

The more rapid the vibrations are, the higher (acuter) is the corresponding sound (tone, note); the slower the vibrations are, the lower (graver) is the corresponding sound (tone, note).

The raw material of music may be said to be the stretch of musical sound that extends from the lowest to the highest perceptible tone. These limits—which, however, can only be approximately stated, seeing that the organs of hearing are not equally acute in all men—are the tones produced by 16 and by 38,000 vibrations in a second. But the eleven octaves comprised within these limits contain much—especially in the higher regions—that is not beautiful, and not a little that is actually painful. Helmholtz fixes the limits of musically serviceable sounds at 40 and 4,000 vibrations in a second (33 give the contra C, and 3,590 the four times accented A—the lowest C and the highest A on the pianoforte), reducing thus the stretch of eleven octaves to seven. Of course, opinions differ as to what is and what is not a musical sound, and the great savant may have narrowed the boundaries more than others will acknowledge to be necessary.
INTRODUCTION.

Given the above-mentioned stretch of musical sound, something had still to be done to make it available for artistic purposes: it had to be divided, according to nature's laws and man's innate feeling of beauty, into sections small enough to give scope for variety, and yet sufficiently large to be easily appreciable by the ear. Thus came into existence *scales*, successions of steps forming ladders. The relation in which two musical sounds (two such steps—*degreess* is the technical term) stand to each other with regard to pitch is called *interval*. The smallest intervals used in our own modern music are the tone and the semitone (on the pianoforte you have from one key to its next neighbour a semitone, and wherever there is another key between two keys you have a tone). The musical system of the ancient Greeks, and those of the Hindoos, Chinese, Arabs, and some other peoples, include smaller intervals than the semitone. Before we proceed with the consideration of scales and intervals something must be said about our present *musical notation*, which in the tenth century began to develop out of the then prevailing neumatic (*neumes* consisted of dashes, dots, hooks, scrolls, &c.) and literal systems.

§ III.---HOW IS THE PITCH OF MUSICAL SOUNDS REPRESENTED IN WRITING?

The characters by which musical sounds are represented in music are called *notes*. A note has a twofold signification: by its lower or higher position it indicates the relative pitch, and by its shape the relative duration of a musical sound. To secure precision with regard to the relative position of the notes, a *stave* consisting of parallel horizontal lines was introduced. Except the four-lined stave still retained in many plain-song books, the only stave now generally employed is that of five lines.

No. 1.

[Stave diagram]

On the lines and in the spaces (both are counted from below, the lowest being the first) of this stave are placed the *notes*.

No. 2.

[Stave diagram]

As, however, such a stave of five lines cannot accommodate all the notes required for the representation of the musical sounds in use, and the addition of more lines of the same kind would make the reading of music very difficult, musicians have recourse to short auxiliary lines.
(below and above the five lines of the stave), to which the name of *ledger* or *leger* (from the French *léger*, light, slight, &c.) lines has been given, and which—in part, at least—supply what is wanted without the drawback alluded to.

Thus we have found room for twenty-seven notes, which the next illustration shows in a continuous ascending series.

This, however, is not yet enough. For even if we confine ourselves to seven octaves we require room for forty-nine notes. Now, although one might go on adding ledger lines, one could not add many more without finding one's self in the same predicament which thus far was avoided by using them. Therefore some contrivance had to be sought by which the range of the notation would be extended, and yet the eye not further tasked. Such a contrivance are the *clefs*. A clef determines the absolute pitch of one of the notes on the stave, and in doing this it determines, of course, the pitch of all the others, for, as has already been said, the position of the notes indicates their relative pitch. In short, the clef, as its name implies, is the key which unlocks the real meaning of the series of notes to be found on a stave.

The most common clefs in our time—the only two now employed in writing for the pianoforte, harmonium, and organ—are the G, or *treble*, clef, and the F, or bass, clef.

By the help of these two clefs we are enabled to note down conveniently almost all the notes of the often-mentioned seven octaves.
INTRODUCTION.

For the highest notes another contrivance had to be taken advantage of—namely, that of indicating by $8^{va}$ (an abbreviation of the Italian word ottava), placed above the notes, that they have to be taken an octave, or eighth, higher. Placed below the notes $8^{va}$ (or better, $8^{va}$ bassa, low octave) indicates that they have to be taken an octave lower. By this means we might have simplified the notation of some of the bass notes. The octave below the contra octave is called the double contra octave, and marked with two inverted accents.

The $G$, or treble, clef, sometimes called violin clef, and the $F$, or barytone, clef are, however, not the only clefs. Others still in use are the soprano, alto, and tenor clefs, which are all C clefs—that is to say, as the treble clef determines by its position (observe the scroll encircling the second line) which of the notes is to be $g'$, and the bass clef which of the notes is to be $f$, so the soprano clef (on the first line), the alto clef (on the third line), and the tenor clef (on the fourth line), determine by their position which of the notes on the stave is to be $c'$. Of now entirely obsolete clefs may be mentioned the $F$ clef on the third line and the $G$ clef on the first line, the former known by the name of barytone and the latter by the name of French violin clef.

No. 7.

The question may be asked, What is the good of all these clefs? Well, thanks to them it is possible to write for the various classes of voices and, to a certain extent, also for the various classes of instruments without having recourse to an inconvenient number of ledger lines. The following comparative table will give a clear view of the various notation of the tones according to the clef employed. Notes representing tones of the same pitch are placed below each other and connected by vertical rows of dots.

§ IV.—SHARPS, FLATS, AND NATURALS.

Before we proceed to the discussion of scales we have to make ourselves acquainted with some signs which are employed to alter the pitch of notes. The sharp (♯) raises the note before which it stands a semitone, the double sharp (♯♯) two semitones; the flat (♭) lowers the note before which it stands a semitone, the double flat (♭♭) two semitones; and the natural (♮) revokes a preceding sharp or flat, the double natural (♮♮) a double sharp or double flat. If of a double sharp or double flat only one sharp or flat is to be revoked, this is indicated thus (♯♯), or thus (♭♭), as the case may be. Naturals
INTRODUCTION.

became necessary when certain rules were introduced for the purpose of avoiding the labour of writing again and again sharps and flats before the same notes. These rules now stand thus: and are two in number:—(1) Sharps and flats marked at the beginning of a composition or part of a composition (forming in this case part of what is called the key-signature) affect, unless revoked, all the notes of the composition, or part of the composition, which bear the name of that note whose line or space of the stave they occupy. (2) Sharps and double sharps, flats and double flats, naturals and double naturals, occurring in the course of a composition (in which case they are called accidentals) affect not only the note before which they are placed, but, unless revoked, all the subsequent notes of the same name in the bar, and if the last note of the bar is affected by an accidental and tied to a note of the same pitch in the next bar, the power of the accidental is extended to that note also.* To the above has yet to be added as a caution that the sharps, flats, and naturals affect only the notes on, above, and below the stave on which they stand. For instance, when found on the treble stave of a pianoforte score they do not affect the notes of the bass stave, and when found in an orchestral score on the stave of one part they do not affect the notes on the stave of another part.

§ V.—SCALES.

We make use of two kinds of scales, the diatonic and the chromatic. The former is a succession chiefly of tones, the latter a succession purely of semitones. There are two modes of the diatonic scale, the major and the minor. Eight degrees form a complete diatonic scale, consisting of five tones and two semitones. The two semitones are in the major mode between the third and fourth and the seventh and eighth degrees. The eight degrees of the normal diatonic major scale are named respectively C, D, E, F, G, A, B, C, the name of the eighth degree being that of the first. Indeed, for all the musical sounds there are only seven names, which, as illustration No. 6 shows, reappear in all octaves. The repetition of the names is, however, by no means arbitrary, for not only are the number and order of the tones and semi-

* The above-given rule is the safest and most generally accepted. But it has to be kept in mind that there are great divergences in the teaching of the theorists and in the practice of the composers. Dommer says: “Accidentals hold good only in the bar in which they occur, except a note marked with a flat or sharp be tied through several immediately successive bars. In such a case the sign is not renewed in every bar, the tie propagating the accidental as well as the note.” Marx makes no mention of any exception, but rigidly lays down the rule thus: “Every chromatic sign appearing before a single note holds good throughout the whole bar and not farther.” On the other hand, it is sometimes taught that if the last note of a bar is marked with an accidental and tied to the first note of the next bar, the accidental holds good for the whole of that bar; and also, that if the last note of a bar is marked with an accidental and the next bar begins with the same note, the accidental still holds good. “If one measure ends, and the next begins, with the same note,” writes Dr. Callcott, “the accidental character which alters the first note. is understood to affect the second.
tones the same in every octave, but there is also a close relationship between every note and the eighth degree above and below it. In fact, the different octaves are, as it were, different generations alike in every respect except in stature. The C major scale—called the normal major scale because all other major scales are ruled by it, fashioned after it, differing from it in pitch but not in structure—will now be given in notation with the degrees numbered and the semitones marked with slurs.

No. 9.

The minor scale is not so easily described as the major. Its original is the Æolian Church mode, as the Ionic, or Iastian, is that of the major. In this oldest and fundamental form the semitones are between the second and third and the fifth and sixth degrees of the scale.

No. 10.

But the harmonic tendency of modern music called for a leading note, a semitone between the seventh and eighth degrees of the scale. Thus came into existence that form of the minor scale which is denominated the harmonic.

No. 11.

This form of the minor scale, the basis of the minor harmonies, has, however, melodically a drawback—namely, the awkward interval of an augmented second (a tone and a chromatic semitone). Free from this drawback are the two forms of the minor scale distinguished by the epithet melodie, one of which is chiefly used in ascending, the other in descending, this latter being the above-mentioned original form.

No. 12.
INTRODUCTION.

But although these melodic forms are chiefly used the one in ascending and the other in descending, they may be, and are, used in both ways. And the harmonic form not only serves as a basis for the minor harmonies, but is also utilised for melodic purposes.

The chromatic scale, which has already been described as a succession of semitones only, divides the octave into twelve equal intervals.

No. 13.

Those semitones which are noted on the same line or in the same space by means of sharps and flats (as c and C, d and D♭, &c.) are called chromatic, or minor, semitones; those which are noted on different lines or in different spaces (as e and F, b and E, f♯ and G, a and b♭, &c.) are called diatonic, or major, semitones.

One speaks also of an enharmonic scale, but this is not a scale in the sense of the chromatic, still less in the sense of the diatonic scale. It is not in practical use as a scale, and has only a theoretical or educational significance, which, however, is impaired by its incompleteness. The enharmonic scale contains the notes of the diatonic scale sharpened and flattened, as well as natural. To complete this so-called scale double sharps and double flats would have to be added. Enharmonic tones or notes are such as differ in notation but are the same in pitch—that is to say, are the same in pitch in the prevailing system of equal temperament, which removes natural differences and divides the octave into twelve equal semitones. Those notes which are identical in pitch are indicated in the following illustration of the enharmonic scale with brackets.

No. 14.

§ VI.—KEYS AND THEIR SIGNATURES.

There are only two modes of the diatonic scale, the major and the minor, but each of these may appear in many keys; that is to say, you may form a major or minor scale as well in starting from C♯, D♯, D, D♭, E♭, or any other note, as in starting from C. In short, the different keys differ only in pitch, not in structure: the
intervals between the degrees are the same in all major and the same in all minor scales. C major is the normal major, and A minor the normal minor scale, and after them all the other major and minor scales are fashioned. The key-signatures (sharps and flats) and the English, French, Italian, and German names of the several keys will be given in the following lists. The minor scales require, of course, besides the sharps and flats of the signature, accidentals. A minor scale is said to be the relative, or parallel, minor scale of a major scale when it has the same signature, and the tonic minor scale when it starts from the same note. Thus A, D, and E are the relative minor scales of C, F, and G major; and C, F, and G, the tonic minor scales of C, F, and G major. In illustration No. 15 those keys which have different signatures but coincide as regards pitch are placed one below the other.

No. 15.

<table>
<thead>
<tr>
<th>Key</th>
<th>Key</th>
<th>Key</th>
<th>Key</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>C major</td>
<td>G major</td>
<td>D major</td>
<td>A major</td>
<td>E major</td>
</tr>
<tr>
<td>A minor</td>
<td>E minor</td>
<td>B minor</td>
<td>F sharp minor</td>
<td>C sharp minor</td>
</tr>
<tr>
<td>B major</td>
<td>F sharp major</td>
<td>C sharp major</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G sharp minor</td>
<td>D sharp minor</td>
<td>A sharp minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C flat major</td>
<td>G flat major</td>
<td>D flat major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A flat minor</td>
<td>E flat minor</td>
<td>B flat minor</td>
<td></td>
</tr>
<tr>
<td>A flat major</td>
<td>E flat major</td>
<td>B flat major</td>
<td>F major</td>
<td>C major</td>
</tr>
<tr>
<td>F minor</td>
<td>C minor</td>
<td>G minor</td>
<td>D minor</td>
<td>A minor</td>
</tr>
</tbody>
</table>
### INTRODUCTION.

No. 16.

**Names of the Keys in**

<table>
<thead>
<tr>
<th></th>
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<th></th>
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</thead>
<tbody>
<tr>
<td><strong>7 Sharps</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C sharp major</td>
<td>Ut dièse majeur</td>
<td>Do diesis maggiore</td>
<td>Cis dur.</td>
</tr>
<tr>
<td>A sharp minor</td>
<td>La dièse mineur</td>
<td>La diesis minore</td>
<td>Ais moll.</td>
</tr>
<tr>
<td><strong>6 Sharps</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F sharp major</td>
<td>Fa dièse majeur</td>
<td>Fa diesis maggiore</td>
<td>Fis dur.</td>
</tr>
<tr>
<td>D sharp minor</td>
<td>Ré dièse mineur</td>
<td>Re diesis minore</td>
<td>Dis moll.</td>
</tr>
<tr>
<td><strong>5 Sharps</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B major</td>
<td>Si majeur</td>
<td>Si maggiore</td>
<td>H dur.</td>
</tr>
<tr>
<td>G sharp minor</td>
<td>Sol dièse mineur</td>
<td>Sol diesis minore</td>
<td>Gis moll.</td>
</tr>
<tr>
<td><strong>4 Sharps</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E major</td>
<td>Mi majeur</td>
<td>Mi maggiore</td>
<td>E dur.</td>
</tr>
<tr>
<td>C sharp minor</td>
<td>Ut dièse mineur</td>
<td>Do diesis minore</td>
<td>Cis moll</td>
</tr>
<tr>
<td><strong>3 Sharps</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>La majeur</td>
<td>La maggiore</td>
<td>A dur.</td>
</tr>
<tr>
<td>F sharp minor</td>
<td>Fa dièse mineur</td>
<td>Fa diesis minore</td>
<td>Fis moll.</td>
</tr>
<tr>
<td><strong>2 Sharps</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td>Ré majeur</td>
<td>Re maggiore</td>
<td>D dur.</td>
</tr>
<tr>
<td>B minor</td>
<td>Si mineur</td>
<td>Si minore</td>
<td>H moll.</td>
</tr>
<tr>
<td><strong>1 Sharp</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td>Sol majeur</td>
<td>Sol maggiore</td>
<td>G dur.</td>
</tr>
<tr>
<td>E minor</td>
<td>Mi mineur</td>
<td>Mi minore</td>
<td>E moll.</td>
</tr>
<tr>
<td><strong>No Signature</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C major</td>
<td>Ut majeur</td>
<td>Do maggiore</td>
<td>C dur.</td>
</tr>
<tr>
<td>A minor</td>
<td>La mineur</td>
<td>La minore</td>
<td>A moll.</td>
</tr>
<tr>
<td><strong>1 Flat</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F major</td>
<td>Fa majeur</td>
<td>Fa maggiore</td>
<td>F dur.</td>
</tr>
<tr>
<td>D minor</td>
<td>Ré majeur</td>
<td>Re minore</td>
<td>D moll.</td>
</tr>
<tr>
<td><strong>2 Flats</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B flat major</td>
<td>Si bémol majeur</td>
<td>Si bemolle maggiore</td>
<td>B dur.</td>
</tr>
<tr>
<td>G minor</td>
<td>Sol mineur</td>
<td>Sol minore</td>
<td>G moll.</td>
</tr>
<tr>
<td><strong>3 Flats</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E flat major</td>
<td>Mi bémol majeur</td>
<td>Mi bemolle maggiore</td>
<td>Es dur.</td>
</tr>
<tr>
<td>C minor</td>
<td>Ut mineur</td>
<td>Do minore</td>
<td>C moll.</td>
</tr>
<tr>
<td><strong>4 Flats</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A flat major</td>
<td>La bémol majeur</td>
<td>La bemolle maggiore</td>
<td>As dur.</td>
</tr>
<tr>
<td>F minor</td>
<td>Fa mineur</td>
<td>Fa minore</td>
<td>F moll.</td>
</tr>
<tr>
<td><strong>5 Flats</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D flat major</td>
<td>Ré bémol majeur</td>
<td>Re bemolle maggiore</td>
<td>Des dur.</td>
</tr>
<tr>
<td>B flat minor</td>
<td>Si bémol mineur</td>
<td>Si bemolle minore</td>
<td>B moll.</td>
</tr>
<tr>
<td><strong>6 Flats</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G flat major</td>
<td>Sol bémol majeur</td>
<td>Sol bemolle maggiore</td>
<td>Ges dur.</td>
</tr>
<tr>
<td>E flat minor</td>
<td>Mi bémol mineur</td>
<td>Mi bemolle minore</td>
<td>Es moll.</td>
</tr>
<tr>
<td><strong>7 Flats</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C flat major</td>
<td>Ut bémol majeur</td>
<td>Do bemolle maggiore</td>
<td>Ces dur.</td>
</tr>
<tr>
<td>A flat minor</td>
<td>La bémol mineur</td>
<td>La bemolle minore</td>
<td>As moll.</td>
</tr>
</tbody>
</table>
§ VII.—INTERVALS.

In measuring intervals one generally counts the diatonic degrees from the lower note (which is regarded as the first degree) upwards. The intervals in the major scale are major from the first degree to the second, third, sixth, and seventh; perfect from the first degree to the fourth, fifth, and eighth. An interval is called minor when it is a chromatic semitone smaller than a major, diminished when it is two chromatic semitones smaller than a major or one chromatic semitone smaller than a perfect, and augmented when it is a chromatic semitone greater than a major or a perfect interval. A major second is equal to one tone, a major third to two tones, a perfect fourth to two tones and a diatonic semitone, a perfect fifth to three tones and a diatonic semitone, a major sixth to four tones and a diatonic semitone, a major seventh to five tones and a diatonic semitone, an octave to five tones and two diatonic semitones. The larger intervals need not be specially described, for the ninth is nothing but an octave with a second added to it, a tenth an octave with a third added to it, and so forth. Hence these larger intervals are sometimes called compound intervals.

An interval is said to be inverted when the upper note is made the lower, or the lower the upper, by transposing the one or the other an octave. The following two rows of figures show at a glance how by inversion a unison becomes an octave, a second a seventh, and so forth:

\[
\begin{align*}
1, & 
2, 3, 4, 5, 6, 7, 8. \\
8, 7, & 
6, 5, 4, 3, 2, 1.
\end{align*}
\]

By inversion, major intervals become minor, minor intervals major, augmented intervals diminished, diminished intervals augmented, but the character of perfect intervals remains unaltered.

The following table contains both the original and the inverted intervals.

No. 17.

<table>
<thead>
<tr>
<th>Original Intervals</th>
<th>Their Inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Primes" /></td>
<td><img src="image2" alt="Primes" /></td>
</tr>
<tr>
<td><img src="image3" alt="Seconds" /></td>
<td><img src="image4" alt="Seconds" /></td>
</tr>
<tr>
<td><img src="image5" alt="Octaves" /></td>
<td><img src="image6" alt="Octaves" /></td>
</tr>
<tr>
<td><img src="image7" alt="Sevenths" /></td>
<td><img src="image8" alt="Sevenths" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Intervals</td>
<td>Perfect or Unison</td>
<td>Augmented</td>
<td>Major</td>
<td>Minor</td>
</tr>
<tr>
<td><img src="image9" alt="Primes" /></td>
<td><img src="image10" alt="Primes" /></td>
<td><img src="image11" alt="Primes" /></td>
<td><img src="image12" alt="Primes" /></td>
<td><img src="image13" alt="Primes" /></td>
</tr>
<tr>
<td><img src="image15" alt="Seconds" /></td>
<td><img src="image16" alt="Seconds" /></td>
<td><img src="image17" alt="Seconds" /></td>
<td><img src="image18" alt="Seconds" /></td>
<td><img src="image19" alt="Seconds" /></td>
</tr>
<tr>
<td><img src="image21" alt="Octaves" /></td>
<td><img src="image22" alt="Octaves" /></td>
<td><img src="image23" alt="Octaves" /></td>
<td><img src="image24" alt="Octaves" /></td>
<td><img src="image25" alt="Octaves" /></td>
</tr>
<tr>
<td><img src="image26" alt="Sevenths" /></td>
<td><img src="image27" alt="Sevenths" /></td>
<td><img src="image28" alt="Sevenths" /></td>
<td><img src="image29" alt="Sevenths" /></td>
<td><img src="image30" alt="Sevenths" /></td>
</tr>
</tbody>
</table>
The perfect prime (unison), perfect fourth, perfect fifth, and perfect octave are perfect consonances. The major and minor thirds and the major and minor sixths are imperfect consonances. All the other intervals are dissonances.

§ VIII.—CHORDS.

A chord is a simultaneous combination of several sounds of different pitch. As, however, not all combinations of tones are called chords, this definition requires to be farther defined. Instead of discussing the innumerable opinions of the theorists on this open question, I shall quote two rather more definite definitions, to both of which, however, objections have been made, and not without cause.—A chord is a com-
INTRODUCTION.

A combination of three, four, or five tones, made according to certain laws, and intended for simultaneous performance.—A chord is a combination of tones reducible to a number of thirds placed one above the other.

A chord consisting of a fundamental tone, third, and fifth is called a triad. If the third is major or minor and the fifth perfect, the chord is also called a common chord. (v. first sentence on p. 17.)

Forming a triad on each degree of the major scale, we find that those on the first, fourth, and fifth, have major thirds and perfect fifths—are major triads; those on the second, third, and sixth, have minor thirds and perfect fifths—are minor triads; and that of the seventh has a minor third and diminished fifth—is a diminished triad.

No. 18.

Major.

\[
\begin{array}{ccccccc}
I & II & III & IV & V & VI & VII \\
\end{array}
\]

In the minor mode we find two minor triads (on the first and fourth degrees), two major triads (on the fifth and sixth degrees), two diminished triads (on the second and seventh degrees), and one augmented triad—i.e., one with a major third and augmented fifth (on the third degree).

No. 19.

Minor.

\[
\begin{array}{ccccccc}
I & II' & III' & IV & V & VI & VII \\
\end{array}
\]

A chord of the seventh consists of a fundamental tone, third, fifth, and seventh. As we formed a triad on each degree of the major and minor scale, so we can also form chords of the seventh on each degree. The most important of these chords is the chord of the dominant seventh (thus named after the dominant, the fifth degree,* on which it stands), which has a major third, perfect fifth, and minor seventh. The other chords of the seventh, named like the chord of the dominant seventh after the degree on which they stand, are distributed as follows: (1) On the first and fourth degrees of the major scale and on the sixth degree of the minor scale a chord consisting of a

* The seven degrees of the scale are distinguished not only by the ordinal numbers, but also by the following names: tonic (first), supertonic (second), mediant (third), subdominant (fourth), dominant (fifth), superdominants, or submediants (sixth), subtonic, or leading note (seventh degree).
major triad and major seventh; (2) on the second, third, and sixth degrees of the major scale and on the fourth degree of the minor scale a chord consisting of a minor triad and a minor seventh; (3) on the seventh degree of the major scale and the second degree of the minor scale a chord consisting of a diminished triad and a minor seventh; (4) on the seventh degree of the minor scale a chord consisting of a diminished triad and a diminished seventh; (5) on the first degree of the minor scale a chord consisting of a minor triad and major seventh; (6) and on the third degree of the minor scale a chord consisting of an augmented triad and major seventh.

No. 20.

\[
\begin{array}{c}
\text{Major.} \\
\text{Minor.}
\end{array}
\]

If we add a fourth third to the three thirds of a chord of the seventh we get a chord of the ninth. The dominant chords are, as in the case of the chords of the seventh, the most important: the chord of the major ninth in major, and the chord of the minor ninth in minor.

No 21.

As long as the fundamental note is in the bass the upper notes of a chord may be distributed in any way without very much affecting its character. These various distributions, where now the third, now the fifth, now the octave of the fundamental note, &c., is at the top, are called its positions. Chords undergo a more thorough change by inversion. A chord is said to be inverted when another than the fundamental note is in the bass, is the lowest or bass-note. The first inversion of a triad (the third in the bass) bears the name of chord of the sixth (\(6\) or \(3^1\)); the second inversion of a triad (the fifth in the bass), chord of the fourth and sixth (\(4\)). The first inversion of a chord of the seventh (the third in the bass) bears the name of chord of the fifth and sixth (\(5\)); the second inversion (the fifth in the bass), chord of the third, fourth, and sixth (\(4\) or \(5\)); and the third inversion (the seventh in the bass),

* A large Roman figure indicates a major triad, a small Roman figure a minor triad. A large Roman figure with an accent indicates an augmented triad, a small Roman figure with a cipher a diminished triad. A \(7\) indicates a minor seventh, with an accent it indicates a major seventh, with a cipher a diminished seventh.

† The numbers within parentheses are the signs by which the respective chords are indicated in the musical short-hand system known by the name of Figured Bass, Thorough Bass, or General Bass.
chord of the second, or chord of the second, fourth, and sixth (2 or 4 or 6).

Of course the chord of the ninth admits of four inversions.

No. 22.

Dissonant chords are chords which contain one or several dissonant intervals. All dissonant intervals require to be resolved—that is, followed by consonant intervals. Although, especially in the latter-day music, one dissonant chord is often followed by another—the resolution being either only partial or accompanied by the introduction of a new dissonance—the ear does not find rest after the unrest of a dissonant chord until it hears a major or minor triad, which are the only consonant chords. Generally speaking, diminished intervals have a tendency to contract, augmented intervals a tendency to expand. Unless remaining stationary, the seventh and ninth proceed a degree downwards, and the third a degree upward. Besides remaining stationary the fifth may either ascend or descend a degree, and the fundamental note ascend a degree or proceed a fourth upwards or a fifth downwards. The most satisfactory resolution of the dominant chord of the seventh is that where the fundamental note in the bass proceeds to the tonic a fourth above or a fifth below, the seventh descends a degree, the third ascends a degree, and the fifth either descends or ascends a degree. The following dissonant chords and their resolutions will illustrate the above remarks: (a) Chord of the dominant seventh; (b) chords of the dominant major and minor ninth; (c) chord of the diminished seventh; (d) chord of the second degree of the major scale; (e) chord of the third degree of the minor scale.

No. 23.

Of course these are neither all the possible resolutions of dissonant chords, nor all the possible progressions of the parts. The former are almost infinite, and the latter admit of a freer treatment.
or more notes of a chord are often omitted; the chord of the ninth, especially when inverted, rarely appears without such an omission.

About other chords which are not mentioned in this introduction—for instance, the great number of those that belong to the class of “chromatically altered chords” (a classification and name condemned by some theorists)—something will be said in the dictionary. He, however, who wishes for a thorough explanation and exemplification of the subject touched upon in this chapter must get a good book on harmony (E. F. Richter’s is one of the clearest and most practical).

With regard to Preparation of Discords, Retardation and Anticipation, Essential and Unessential Notes, Passing Notes, Auxiliary Notes, and Changing Notes, consult the respective articles in the dictionary.

§ IX.—VALUE OF NOTES AND RESTS.

The value or duration of a sound is indicated by the shape of the note. The longest note now ever used is the breve, but it is of such rare occurrence that it is omitted in many primers and schools. The longest of the notes commonly in use is the semibreve. The note of half the length of a semibreve is a minim, and going on halving this and every subsequent note we get a crotchet, a quaver, a semiquaver, a demisemiquaver, and a semidemisemiquaver. Some of the terms of this awkward nomenclature are relics of the mediæval mensurable music, which had a maxima (a longest note), a longa (a long note), a brevis (a short note), a semibrevis (a half-short note), a minima (a shortest note), and so forth. Of these we have retained hardly more than the last two, and speak absurdly enough of our longest note as the half-short. Simpler and more descriptive than the English is the German nomenclature, according to which the semibreve is called a whole note, the minim a half, the crotchet a fourth, the quaver an eighth, the semiquaver a sixteenth, and so forth.

No. 24.  

<table>
<thead>
<tr>
<th>Note</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>A breve</td>
<td>! [image]</td>
</tr>
<tr>
<td>A semibreve</td>
<td>0</td>
</tr>
<tr>
<td>A minim</td>
<td>&gt; or 0</td>
</tr>
<tr>
<td>A crotchet</td>
<td>&gt; or 0</td>
</tr>
<tr>
<td>A quaver</td>
<td>&gt; or 0</td>
</tr>
<tr>
<td>A semiquaver</td>
<td>&gt; or 0</td>
</tr>
<tr>
<td>A demisemiquaver</td>
<td>&gt; or 0</td>
</tr>
<tr>
<td>A semidemisemiquaver</td>
<td>&gt; or 0</td>
</tr>
</tbody>
</table>
Those notes (the quaver, semiquaver, &c.) which consist not only of a head and stem, but have also one or more hooks, are joined together when several follow each other, as may be seen in the following diagram, which is given to show the relative duration of the various notes.

No. 25.  

A semibreve

is equal to

two minims,

four crotchets,

eight quavers,

sixteen semiquavers,

thirty-two demisemiquavers,

sixty-four semidemisemiquavers.
INTRODUCTION.

Thus far we have divided the notes into two parts, but we may also divide them into three: a semibreve will then give a triplet of minims, a minim a triplet of crotchets, and so on.

A quintuplet is the division of a note into five instead of four parts of equal length; a septuplet, the division of a note into seven instead of six or eight parts. The term sextuplet, properly used, applies not to two triplets, but to a group formed by the division of each unit of a triplet into two smaller parts. A group of four notes is called a quadruplet when they have to be played in the time of three—for instance, when four quavers occur in a bar of a piece in $\frac{3}{8}$ time. Octuplets, nonuplets, decuplets, undecuplets, dodecuplets, and tredecuplets are irregular groups of 8, 9, 10, 11, 12, and 13 notes. Such irregular divisions are distinguished in notation from the regular division and subdivision into two parts by the figures 3, 4, 5, 6, 7, &c., above or below the groups in question.

The characters employed to indicate the rests corresponding to the above-discussed notes of the same name are as follows:

No. 27.

A breve:  

A semibreve:  

A minim:  

A crotchet:
A quaver: 

A semiquaver: 

A demisemiquaver: 

A semidemisemiquaver: 

The characters for longer rests are given in the next illustration.

No. 28.
Two bars rest: 

Four bars rest: 

Six bars rest: 

Eight bars rest: 

By combining the above signs—the last two of which, however, are now hardly ever used—any number of bars rests may be indicated. Thus we get in illustration No. 29, a, b, c, seven, eight, and thirteen bars respectively. But many bars rest are generally indicated by one or two oblique or horizontal lines with the requisite number above or below (as at d and e).

No. 29

(a) (b) (c) (d) 25 (e) 30
INTRODUCTION.

A dot after a note increases its value by one half: it adds a minim to a semibreve, a crotchet to a minim, a quaver to a crotchet, and so on. Two dots (also called a double dot) after a note increase its value by three-fourths, the second being equal to one half of the preceding one: they add to a semibreve a minim and a crotchet, to a minim a crotchet and a quaver, and so on. Sometimes there are as many as three dots, every additional dot being equal to one half of the value of the preceding one. Dots after rests have the same meaning as after notes, but are of rare occurrence.

No. 30.

§ X.—TIME AND ACCENT.

To facilitate the reading and proper grouping of the notes, musical compositions are generally divided by lines (bars), vertically crossing the stave, into small equal portions called measures, and more commonly, like the vertical lines, bars. The length and accentuation of these bars, however, are not the same in all pieces, nor are they always so throughout a piece.

There has ever been much confusion, and if not confusion, much looseness, in the classification of the different kinds of measure, different kinds of time. The common English classification differs entirely from the German. Whether correct or incorrect, the existing nomenclatures are certainly unsatisfactory: the English takes note only of the large divisions of the measure, the German only of the elements of these divisions. I shall give what I consider a complete and logical classification and nomenclature, and then add for comparison the current English and German ones.

A measure is either binary (more generally called common) or ternary; in the one case the first of two members, in the other the first of three members, has an accent. Further, binary and ternary measures may be either simple or compound. Simple measures are those which have only one accent; compound measures are those which have more than one. Compound measures may be dupple, triple, or quadruple—that is, they may be compounded out of two, three, or four simple measures. In compound measures, where there is more than one accent, the first is the principal, and to it the others are subordinate. The relative force of the accents will be shown in the following illustrations by means of dots; the stronger the accent the more dots the note will have.
I. SIMPLE TIMES OR MEASURES.

(a) Simple Binary Time.

No. 31.

\[ \frac{2}{1} \text{ time (also marked } \text{, two semi-breves in a bar:} \]

\[ \frac{2}{2} \text{ time (also marked } \text{, two minims in a bar:} \]

\[ \frac{3}{4} \text{ time, two crotchets in a bar:} \]

\[ \frac{4}{8} \text{ time, two quavers in a bar:} \]

(b) Simple Ternary Time.

\[ \frac{3}{2} \text{ time, three minims in a bar:} \]

\[ \frac{3}{4} \text{ time, three crotchets in a bar:} \]

\[ \frac{3}{8} \text{ time, three quavers in a bar:} \]

\[ \frac{3}{16} \text{ time, three semiquavers in a bar:} \]

II. COMPOUND TIMES.

(a) Duple Binary Time.

\[ \frac{4}{4} \text{ time (also marked } \text{ or } \text{, four minims in a bar:} \]

* The French indicated formerly \[ \frac{2}{2} \text{ time always by } \text{ and } \text{ time by } 8. \]
INTRODUCTION.

\[ \frac{4}{4} \text{ time (also marked C), four crotchets in a bar:} \]

\[ \frac{4}{8} \text{ time, four quavers in a bar:} \]

(b) Duple Ternary Time.

\[ \frac{6}{2} \text{ time, six minims in a bar:} \]

\[ \frac{6}{4} \text{ time, six crotchets in a bar:} \]

\[ \frac{6}{8} \text{ time, six quavers in a bar:} \]

\[ \frac{6}{16} \text{ time, six semiquavers in a bar:} \]

(c) Triple Ternary Time.

\[ \frac{9}{4} \text{ time, nine crotchets in a bar:} \]

\[ \frac{9}{8} \text{ time, nine quavers in a bar:} \]

\[ \frac{9}{16} \text{ time, nine semiquavers in a bar:} \]

(d) Quadruple Ternary Time.

\[ \frac{12}{4} \text{ time, twelve crotchets in a bar:} \]
INTRODUCTION.

\begin{equation}
\text{12}\frac{8}{16}\text{ time, twelve quavers in a bar:}
\end{equation}

\begin{equation}
\text{12}\frac{16}{16}\text{ time, twelve semi-quavers in a bar:}
\end{equation}

The English classification is as follows:

\begin{align*}
\text{Simple.} & \\
\{ & Duple: 2 & 2 & 2 \\
 & 2 & 4 & 8 \\
\{ & Triple: 3 & 3 & 3 \\
 & 2 & 4 & 8 \\
 & Quadruple: 1 & 1 & 1 \\
 & 2 & 4 & 8 \\
\text{Compound.} & \\
\{ & Duple: 6 & 6 & 6 \\
 & 4 & 8 & 16 \\
\{ & Triple: 9 & 9 & 9 \\
 & 4 & 8 & 16 \\
 & Quadruple: 12 & 12 & 12 \\
 & 4 & 8 & 16 \\
\end{align*}

The German classification:

\begin{align*}
\text{Simple duple time:} & 2 & 2 & 2 \\
 & 2 & 4 & 8 \\
\text{Simple triple time:} & 3 & 3 & 3 \\
 & 3 & 3 & 3 \\
 & 2 & 4 & 8 \\
\text{Compound duple time:} & 4 & 4 & 4 \\
 & 2 & 4 & 8 \\
\text{Compound triple time:} & 6 & 6 & 6 \\
 & 6 & 6 & 6 \\
\end{align*}

Sometimes binary and ternary time are compounded together. One meets, for instance, with \(\frac{5}{4}\) time, which may be a compound either of \(\frac{2}{4}\) and \(\frac{3}{4}\) or of \(\frac{3}{4}\) and \(\frac{2}{4}\); in the former case the accents are on the first and third; in the latter case on the first and the fourth member of the bar. In the same way \(\frac{7}{4}\) time is a compound either of \(\frac{3}{4}\) and \(\frac{4}{4}\) or of \(\frac{3}{4}\) and \(\frac{3}{4}\); and the accents are accordingly either on the first and the fourth (or first, fourth, and sixth), or on the first and the fifth (or first, third, and fifth) member of the bar. (v. Quintuple and Septuple time in App.)

Besides the primary accents (bar accents) which articulate the primary constituents of a bar, there are secondary, tertiary, &c., accents (member accents) which articulate the divisions and subdivisions of the primary constituents of the bar. The divisions and subdivisions of the primary constituents into two, three, four, five, six, &c., parts, are simply reproductions on a reduced scale of simple binary and ternary time, and of compound binary and ternary time. Sometimes, however,
there occur irregular groups of 7, 9, 11, 13, &c., notes which are not amenable to any strict rule of accentuation. It is hardly necessary to say that the secondary accents are inferior in force to the primary, the tertiary to the secondary, and so forth. The relative force of the accents is shown in the following illustration by the number of dots, both bar and member accents being taken into account. For the sake of greater clearness the notes which have the bar accent are marked with $\wedge \wedge \wedge$ of different sizes; but these signs should be regarded as distinct from the dots, which by themselves represent a complete system of notation indicating the full dynamical value of each part and particle of a bar.

No. 32.
INTRODUCTION.

In the next section we shall see that there are several kinds of accents, and that the one we have now considered is the lowest of them, and has to accommodate itself to the requirements of the higher ones, sometimes by giving way altogether, often by subordinating itself. Except in dances, dance-like compositions, or on occasions where a special effect is to be obtained, this accent ought not to make itself too prominent—indeed, should make itself rather felt than heard, revealing itself by something so subtle as to be materially almost impalpable, though spiritually distinctly perceptible.

§ XI.—DIFFERENT KINDS OF ACCENT.

Musical accent is of three kinds, which have been more or less happily denominated metrical (or grammatical), rhythmical (or syntactical), and pathetic (or rhetorical).

(1) The metrical (or grammatical) accent is the regularly recurring emphasis (stress) which articulates the bar. It is the accent which we have considered in the preceding section.

(2) Rhythmical (or syntactical) accent.—Whilst the metrical accent is regulated by a fixed scheme and confined to single bars, the rhythmical accent is unfettered by rules, and its scope embraces whole sentences and complex periods. It articulates these latter, and their divisions and subdivisions—phrases, sections, and motives—and thus forms the basis of what is called the art of phrasing. In short, the words metrical and rhythmical are employed to distinguish the fixed, mechanical bar-accent, and the free, poetic motive-accent. As to how the rhythmical accent sometimes modifies and even altogether sets aside and reverses the metrical accent, some examples will be given in the following illustration. The first example is an instance of that kind of displacement of accent which is termed syncopation, and which appears also in some of the later examples.

No. 33.
(3) The Pathetic (or rhetorical) accent is not dictated by rule, as the metrical, nor solely by intelligence, as the rhythmical, but by intelligence combined with taste, feeling, and imagination. Its aim is the revelation of the spiritual contents of a composition, and to attain this aim more is required than a correct rendering of metrical and rhythmical forms. Being the highest kind of accent, the pathetic accent has the right to dispose freely, though not capriciously, of the lower ones; the rhythmical may modify the metrical, the pathetic both the rhythmical and metrical. Although the musical notation and marks of expression can suggest in some measure the requisite pathetic accent, they are not subtle enough, and, moreover, too vague to be satisfactory interpreters of the author's meaning.

§ XII.—TIME, IN THE SENSE OF MOVEMENT.

What has been said about time in § X. has reference to relative time. Absolute time is indicated by words and phrases, generally taken from the Italian language, such as Adagio (slow), Allegro moderato (moderately quick), &c. The following words form a graduated series from slowest to quickest movement:

Slow: Grave, Largo, Adagio, Lento.
Moderately slow: Larghetto, Andante, Andantino.
Moderately quick: Allegretto, Moderato.
Quick: Allegro, Vivace, Vivacissimo, Presto, Prestissimo.

Intermediate degrees are formed by adding modifying words and phrases to these terms. Such indications of the rate of speed are, however, very vague, and leave much to the decision of the artistic feeling and judgment of the performer. Frequently the time is more definitely indicated by the utilisation of the metronome, a mechanical instrument for beating time.

§ XIII.—FORM.

The possible forms which a musical composition may assume are infinite. We can here only throw out a few hints and give two or three illustrations. The first of the following examples (a) shows us a complete musical thought—a period. This period (or sentence) of eight bars is divisible into two phrases of four bars, each of these
phrases into two *sections* of two bars, and each of these *sections* into two
motive* of one bar. The second example (b) shows a *compound
period* comprising two co-ordinate *simple periods*, the latter of which
is the counterpart of the former. Most dance tunes and many songs
consist of one or several simple or compound periods such as these.
But periods and their members are not always of the same length,
nor are phrases and sections always clearly distinguishable. If all
periods were constructed after one pattern, larger works, being made
up of a greater number of periods, would of course be terribly
monotonous. But a simple period may have fewer and more than
eight bars, and a compound period may be compounded of periods
of various lengths. The opening of "God Save the King," for
instance, furnishes us with an example of a period of six bars
divisible into three sections of two bars each, followed by a period
of eight bars. The structure of periods is mostly symmetrical,
but is not necessarily so. Whilst we find oftenest four and four,
two and two, three and three, &c., bars counterbalancing each other,
we meet also not unfrequently with four and three, four and five,
two and three, &c., coupled together. Moreover, the most common
period, that of eight bars, may be shortened by the omission of a bar
or two, or it may be lengthened by the addition of one, two, three, or
four bars—for instance, by repetition, exact or modified, of its latter
portion. Then in combining periods they may be dovetailed—that is,
the last bar of the first period may be made to coincide with the
first bar of the second period. But who could enumerate all the
possible variations of construction?

Measure, however, is not the only factor which produces variety in
the structure of periods. Very important factors are the melodic and
harmonic cadences, the inflections that articulate the musical forms.
These cadences may be confined to the same keys or digress (modulate)
into other keys. Our first example remains throughout in the key
of G major, the first phrase closing with the chord of the dominant (the
fifth of which is in the melody) preceded by that of the tonic, and
the second with the chord of the tonic (the fundamental note of
which is in the melody) preceded by that of the dominant. Also
the second example is in the key of G major, but it does not remain
throughout in the same key, and the cadences are different: for
instance, the first phrase closes with the chord of the tonic of G major
(the third of which is in the melody) preceded by that of the dominant,
and the second with the chord of the tonic of D major (the fundamental
note of which is in the melody) preceded by the chord of the dominant.

\(v.\) Cadence in the dictionary.

No. 34.

\[(a)\]

<table>
<thead>
<tr>
<th>Period</th>
<th>Phrase</th>
<th>Section</th>
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One means of preserving unity in a composition is key-relation. What key-relation is will be explained in the dictionary. Let it suffice here to say that union by means of key-relation exists in those compositions in which one key predominates, and is relieved and contrasted by others standing in a more or less near degree of kinship with it. Where, however, there is only this formal relation, a composition cannot but be mere patchwork. If it is to be a work of art, there must be also affinity of feeling between its constituents—agreement, opposition, or some other quality, must link them together. The grandest result, however, is not attained until to the formal connection of key-relation and to congeniality is added a third element, which not inaptly might be called consanguinity—namely, unity of matter. This unity of matter is obtained by ‘thematic work’ (to use an expressive term from German musical
phraseology), which consists in the evolution of more or less differentiated thoughts out of one or a few fundamental thoughts, or even germs of thought. Thematic work has been defined as the melodic, harmonic, and rhythmical transformation of themes. The definition is undoubtedly correct, but apt to mislead by suggesting a mechanical process. Such, however, it is only with the mere craftsman, not with the tone-poet. Something of such thematic work, but only in its simplest and most rudimentary form, may be seen in our examples. Observe, for instance, how the second of them is constructed out of two motives (bars one and two) which recur again and again, the first only altered in pitch, the second also melodically remoulded. Ingenious thematic work is one of the chief distinguishing marks of a true master's productions; indeed, without it satisfactory composition in the larger forms, especially in the branch of instrumental music, is hardly imaginable. One of the most striking instances of thematic work is the first movement of Beethoven's C minor symphony, which is mainly evolved from a simple motive of four notes, three of which are of the same pitch.

To illustrate several points which have been touched upon in the above remarks—shape and concatenation of periods and their subdivisions, key-relation, and thematic work—I shall analyse and insert here a composition in one of the larger forms, the first movement of Mozart's sonata in C minor.

The first movement of a sonata consists of two parts, of which the first contains the exposition of the subject-matter, and the second the development and restatement.

I.—Exposition.

(a) The first subject, in C minor, extends up to the first note of the 19th bar, and consists of a period of 8 bars (1—8) and a period of 11 bars (9—19), the latter being further analysable into an intercalated bar (last crotchet of bar 8 and first three of bar 9) and a period of 8 bars (from last crotchet of bar 9 to first note of bar 19) prolonged by two bars.

(b) The transition, which begins with the closing note of the first subject (we have here one of several instances to be found in the movement under discussion of periods overlapping each other), and consists only of four bars (19—22), forms the connecting link between the first and second subject. It modulates from C minor into E flat major.

(c) The second subject, in E flat major, consists of a period of eight bars (23—30), which is prolonged by five bars (31—35), leading to another melodious strain in the same key, likewise a period of eight bars (36—43), this latter being followed by a period of 16 bars (44—59) clearly articulated into motives, sections, and phrases of 1, 2, and 3 bars.
(d) The conclusion of the exposition, the first note of which coincides with the last of the second subject, consists of four phrases of four bars (59—74), the last bar modulating into C minor.

II.—Development.

There are altogether 25 bars in this division (75—99), which present themselves—excepting the last five bars—in sections of two bars, of which the first six group themselves into phrases of four bars. The subject-matter of this division is derived from the first subject, the transition, and the second subject, each of them contributing a section.

III.—Modified Restatement of the First Division.

(a) The first subject, in C minor, reappears in the same form (100—118).

(b) The transition may be said to consist of 13 bars (118—130), though originally forming part of the second subject, will be here more properly considered as part of the transition, which first modulates into D flat major, and then returns to C minor.

(c) Second subject, in C minor. The first melodic strain is omitted, the five bars leading up to the second have already been mentioned in connection with b, the rest of the subject appears transposed into another key, but otherwise very nearly as before (131—156).

(d) Conclusion, in C minor. The first 12 bars (156—167) of the 30 bars (156—185) which it contains differ almost in nothing but the key from the corresponding portion of the exposition. What follows (168—185) forms a brilliant coda, distinctly articulated into one-bar motives and two-bar sections, which group themselves into two overlapping periods (168—176 and 177—185).

No. 35.
INTRODUCTION.

Transition.

2nd Subject, in E flat major.
INTRODUCTION.

Conclusion, in E flat major,

returning in the last bar to C minor
INTRODUCTION.

II. DEVELOPMENT.
INTRODUCTION.

III. Modified Restatement of Division I.

1st Subject, in C minor.

\[ \text{Music notation} \]

Transition.
INTRODUCTION.

2nd Subject, in C minor.
INTRODUCTION.

Conclusion, in C minor.
The subject of graces is one of the most difficult imaginable. It is too complicated to be treated fully and briefly at the same time, too obscure to be treated satisfactorily under any circumstances. Ornaments are modified and altogether abandoned not only by the caprice of ages and nations, but also by the caprice of individuals. And of these innumerable modifications and changes we have either no record at all, or, with a few exceptions, but a very imperfect one. Hence, to speak dogmatically on this subject, to lay down hard-and-fast rules, argues ignorance, not knowledge.

The most important ornaments are the long and short appoggiatura, the double appoggiatura, the Nachschlag, the double Nachschlag, the turn, the shake, or trill, the Pralltriller, or inverted mordent, and the mordent.

Before we enter on the consideration of these ornaments let us note, as a fundamental and universal rule—a rule which has hardly any exceptions—that the time required for the execution of grace notes has
to be supplied by the principal note to which they belong; it matters not whether the grace notes are prefixed or affixed to the principal note.

THE APPOGGIATURA AND NACHSLAG.

The 'short appoggiatura, also called acciaccatura (in German, kurzer Vorschlag—short fore-beat), is now always written as a small-sized quaver or semiquaver note with a stroke crossing the stem and the hook. Formerly, however, the short appoggiatura was noted without such a stroke. This circumstance causes performers much trouble, for they have to ask themselves in every case—Is this appoggiatura a long or a short one? The short appoggiatura should not take up much of the time of the principal note. It varies little in length; indeed, it has been called, in distinction from the varying long appoggiatura, the invariable appoggiatura.

No. 36.

The long appoggiatura (in German, langer Vorschlag or Vorhalt) should always be written as a small-sized note corresponding in value to its intended length; but small notes of less than the intended value are very often to be met with. Like the short appoggiatura, the long appoggiatura need not be one of the adjoining notes, a degree below or above the principal note, although these latter are the most common. With regard to the length of the long appoggiatura the following three rules have to be remembered: (1) When the principal note is divisible into two equal parts, the appoggiatura receives one of them; (2) when the principal note is dotted, and not divisible into two equal parts, the appoggiatura receives the value of the note without the dot or dots; (3)
when the principal note is tied to a shorter note of the same pitch, the appoggiatura receives the value of the whole of the long note, and if that note has a dot, the value of the dot also \( (a) \). In those cases where a strict adherence to these rules would lead to faults in the harmonic progression, the long appoggiatura has to be played shorter. Another matter which has to be considered is the rhythmic design, which sometimes demands a shortening of the long appoggiatura. Further, Bach, Mozart, and other composers made often use of a shortened or shortest long appoggiatura (always written as a small-sized quaver or semiquaver), which is equal in length to a third, a fourth, and even less, of the principal note \( (b) \). Lastly, a few of the older composers used occasionally a lengthened appoggiatura—i.e., a long appoggiatura which is equal in length to three-fourths of the principal note. This lengthening was sometimes, and ought to have been always, indicated by a dot after the small note \( (c) \). The notation of the long appoggiatura was invented and served the older masters for no other purpose than that of concealing the then forbidden unprepared introduction of dissonances. After Mozart composers began to give up the small for full-sized notes, and to use the former only occasionally for long appoggiaturas of no great length and for the so-called shortest long appoggiatura.

No. 37.

(a)
The double appoggiatura consists of two short grace notes prefixed to a principal note, as is shown in the next illustration (a). Two grace notes ascending or descending by degrees (b) are a kind of double appoggiatura which the Germans call a Schleifer (a slide). More than two such grace notes ascending or descending by degrees may likewise be classed as slides (c).

No. 38.

The Nachschlag (after-beat) is the opposite of the appoggiatura (Vorschlag—fore-beat). It consists of a short grace note played after a principal note (a). The double Nachschlag consists, of course, of two short notes (b).

No. 39.
THE TURN.

The appellation *turn* describes the nature of the ornament which winds round the principal note. The turn forms a group of four or five notes, in which the principal note appears two or three times, and alternates with the auxiliary notes a degree above and below it. The sign for the turn is ~. Sharps, flats, and naturals *under* this sign refer to the lower auxiliary note; sharps, flats, and naturals *above* it to the upper auxiliary note. Formerly these accidentals were also placed before and after the sign, and for both auxiliary notes above it. Sometimes, however, they were not marked at all, the performer having to decide for himself whether other notes than those belonging to the key had to be introduced into the turn. The execution of the turn depends (1) on the time of the piece in which it occurs; (2) on the position of the sign—when it stands above the note the turn is executed at once, when it stands sideways the principal note is sustained for some time; (3) on the kind of note to which it refers—namely, whether the note is dotted or not (a). In our time the turn is often begun with the principal note, even though the sign stands above it (b). The inverted turn (c) is generally written out in full, but it has occasionally been indicated by ? or ©, which signs, however, have formerly been sometimes employed also for the common turn. Appended (d) will be found some examples of the combination of the inverted mordent with the turn—the *prallende* or *geprallte Doppelschlag* (the rebounding turn, or the trilled turn).

No. 40.

![Musical notation](image-url)
The shake, or trill, is a quick and even alternation of a principal note with an auxiliary note a tone or semitone above it. The degree of quickness with which it should be executed depends on the character of the composition, the place of the performance, and the nature of the voice or instrument. In olden times the shake was always begun with the auxiliary note. Both Brossard (1703) and Walther (1732) state in their dictionaries that in singing or playing a shake one begins with the higher and ends with the lower note. Hummel writes in his "Pianoforte School," published in 1828: "Hitherto one has not departed,
as regards the shake, from use and wont, and began it with the upper auxiliary note." This statement, however, is not quite correct, as the "Méthode de Chant du Conservatoire de Musique" (Paris, 1820) and Kalkbrenner's "Pianoforte School" (1824) prove. Noteworthy is also the complaint of Marpurg, in 1755, about the vicious innovation of beginning the Pralltriller, against the rule of how shakes should be executed, with the principal note. The majority of musicians in our day seem to share Hummel's opinion, who said: "The shake begins generally with the principal note, and also always ends with it; if it is to begin with the upper or lower auxiliary note, this has to be indicated by an appoggiatura from above or from below." Formerly the case was the reverse of this, for we find composers—Mozart among the rest—making occasional use of a small note to indicate that the shake has to begin with the principal note. Another debated question is whether, when a shake is begun with the principal note, the accent is to be laid on the auxiliary—the principal note being on its first occurrence played as a light appoggiatura—or on the principal note. The theorists, who look at the matter from the historical point of view, are apt to ignore or to condemn the prevailing practice of our time, forgetting that the fashion of one age is not a standard for all subsequent ages, and that not a few of our great virtuosi are not only musicians of taste, but also epoch-making composers, creation going hand-in-hand with execution. Now in considering the prevailing practice of the last two or three generations, one cannot help coming to the conclusion at which Th. Lemaire and H. Lavoix, fils, have arrived. "The shake," they say in "Le Chant," "may begin with the auxiliary or principal note. It would not be possible to determine by rules in which cases it ought to be begun with the one or the other of these notes: this is a question of taste." But it is not a question of taste alone: convenience, too, has a voice in the matter. For instance, where in pianoforte music a shake accompanies a melody or other succession of notes played by the same hand, the majority of the pianists of our time prefer beginning it with the auxiliary note. Generally speaking, we may say that, unless an appoggiatura be prefixed, the shake is nowadays, in most cases, begun with the principal note. But whether a shake begins or does not begin with the principal note, it must end with it. Unless very short, a shake is generally concluded with a turn, which, however, becomes superfluous when the shake is followed by certain progressions of notes, of which one or two examples will be given (\(\phi\)). This turn is often indicated by two small notes after the written principal note. The sign for the shake is tr.; now obsolete signs are \(t\), \(\frac{1}{2}\), and \(\sim\). Sharps, flats, or naturals above the sign of the shake refer to the upper auxiliary note; sharps, flats, or naturals below the sign to the lower auxiliary note. Where there is only an accidental below the sign it may also apply to the upper auxiliary note. In old music the accidentals are sometimes, but rarely, found to the left and right of the sign, the former referring to the upper, the latter to the lower auxiliary. At (c) the reader will find a chain of shakes with two modes of execution.
No. 41.

(a) $^\text{tr}$


(b) $^\text{tr}$

"Violin School," by E. Singer & M. Seifriz.

Pianoforte and Singing School, by A. Reissmann.  
The inverted mordent, also called passing shake (in German, Pralltriller and Schneller; in French, pincé renversé), consists of three notes—the principal, upper auxiliary, and principal—of which the two first must be played quickly, and the third has to be of longer duration than the preceding ones. The sign for the inverted mordent is \(~\sim~\). The next illustration shows first (a) the modern form of the passing shake, and then the original form (b). For examples of the combination of the inverted mordent with the turn see illustration No. 40 (d).
The real mordent (in German, Mordent or Beisser; in French, pince) may be either single or double, or, as others say, short or long. The single mordent, which is indicated by $\downarrow\uparrow$, consists of three notes—the principal, lower auxiliary, and principal; the double mordent, which is indicated by $\downarrow\downarrow\uparrow$, consists of five notes—principal, lower auxiliary, principal, lower auxiliary, principal. The first notes have to be played quickly, the last note must be sustained. Both kinds of mordent are frequently preceded by a long appoggiatura. In our time this ornament is rarely used, and then generally written out in full.

Old Ornaments.

The following "Explication of Diverse Signs," which J. S. Bach began to write on January 22, 1720, for his son Friedemann, will make the student acquainted with the most common of the ornaments then in use. He will note that the upward hook on the left or right side of the sign of the shake indicates the upper auxiliary note, and that the downward hook indicates the lower auxiliary note. The vertical stroke across the sign indicates likewise the lower auxiliary note.
The French fashion of instrumental ornamentation in the early part of the eighteenth century is exemplified by the following "Explication des Agréments et des Signes," in the first book of François Couperin's "Pièces de Clavecin," published at Paris in 1713.

No. 45.

Pincé simple. Pincé double.
INTRODUCTION.

Port de voix coulé.

Port de voix double.

Tremblement appuyé et lié.

Tremblement ouvert.

Tremblement firmé.

Tremblement lié sans être appuyé.

Tremblement détaché.

Accent.

Arpègement en montant.

Pincé diesé.

Pincés bémollisés.

Arpègement en descendant.
INTRODUCTION.

Pincé continu.

Tremblement continu.

Coulés, dont les points marquent que la seconde note de chaque temps doit être plus appuyé.

Tierce coulée en montant, en descendant.

Double.

Double.

Aspiration.

Unisson.

Suspension.
INTRODUCTION.

Couperin writes: "It is the value of notes which must determine the duration of the pinces, ports de voix, and tremblements. By the word 'duration' is to be understood the greater or less number of beats or vibrations." In explanation of the notation of $m$ it has to be remembered that a flat after a sharp had the effect of a natural.

To supplement the above information about French ornamentation, Jean Philippe Rameau's "Table pour les Agréments," prefixed to his "Pièces de Clavecin," which were published at Paris in 1731, will now be quoted.
INTRODUCTION.

§ XV.—SIGNS NOW OR FORMERLY USED IN MUSIC.

1. (1) A dot above or below a note signifies staccato (q.v.).
   (2) After a note or rest it is a sign of prolongation.

2. A dash above or below a note signifies staccatissimo.

3. A slur, bind, tie.

4. A slur and dots above or below two or more notes (one dot
to each note) indicate that the latter have to be played
somewhat detached. (v. Staccato.)

5. Several dots and a slur over a note denote the Balance-
ment or Bebung (obsolete).

6. Sustained.—Horizontal dashes above or below a series of
notes indicate that they have to be sustained but not
slurred.

7. Dashes above or below notes which have also a slur have to
be played almost but not quite legato.

8. Accented and sustained, ben pronunziato (rare).

9. With a weighty and well-sustained touch, pesante (very
rare).

Crescendo.

Decrescendo.

\( > \text{ and } < \) Rinforzando.

\( \wedge \vee \) Forzando, or Sforzato.

\( \vee \) Upbow. \( \wedge \) Downbow in violoncello music.

\( \vee \) Port de voix.—Martellement (obsolete).

\( \mathbb{W} \mathbb{W} \mathbb{W} \) Martellement double and triple (obsolete).

\( \square \) or \( \square \) Downbow.
Indicates the continuation of something, for instance—of the shake, or of 8va.

Above a note it has been used to denote the Balancement and also the Tremblement (obsolete and rare).

Tremblement (obsolete and rare).

Arpeggio and Acciaccatura (the last two signs may be said to be obsolete).

Signifies sometimes in pianoforte music that two notes on different staves have to be played with one hand.

A brace.

Before a note, an Accent, a Porte de voix, a Coulé (obsolete).

After a note, a pincé (obsolete).

Under a note of a thorough bass part, tasto solo.

Before a note, a double appoggiatura (obsolete and rare).

On the right side above a note, a Coulé. The French viol-players of the last century indicated by it the Tremblement.

On the left side above a note, the Backfall and Double Backfall.

Between two notes, a Plain-beat (obsolete).

Between two notes, a Cadent.

These two signs indicate further, an Accent, Schleifer, Portamento, Nachschlag, &c. (obsolete).

Between two notes, a Springer.

An oblique line passing under the head of one of a simultaneous combination of notes, or crossing obliquely a chord, indicates an Arpeggio or an Acciaccatura (obsolete).

Between two notes or above or below the space between two notes, this sign denotes a Nachschlag (obsolete).

On the right side above a note, a Chute (obsolete).

On the left side above a note, a Port de voix (obsolete).

Above a note, somewhat to the left, a Backfall and a Double Backfall (obsolete).
Above a note, a Single and a Double Relish (obsolete).

Above notes, the former has been used to indicate a *Son coupé*, the latter to indicate a *Unisson*, two notes of the same pitch to be played on the same key (obsolete and rare).

(1) Above or below a note it indicates in English fingering the thumb. (2) Above a note it signified a shake (obsolete). (3) Before notes, it was used as the sign for the shake by the French music masters of the eighteenth century (obsolete and rare). (4) Above a note in old English music, an Elevation (obsolete). (5) An old form of the double sharp. (6) R. Wagner indicates by it the notes in the horn parts whose sound has to be damped.

These and other similar signs indicate ornaments. (*v. § XIV. of this Introduction.*)

Shaked graces (obsolete)

Obsolete form of the sharp.

Obsolete forms of the double sharp.


Repeats.

The dots or strokes are on the side of the part of the composition which is to be repeated. Four dots are often found instead of two dots.

These signs of repetition are explained in the dictionary under *al segno* and *dal segno*.

Signs indicating that a bar or parts of a bar have to be repeated. (*v. § XVI.*)

Indicates in vocal music that a word or short phrase has to be repeated.
A pause.

A direct.

These signs refer to the pianoforte pedal. The first is the only one now in use, and indicates where the foot is to be raised after the pedal has been pressed down. Formerly it had the opposite meaning. The second and the third signs are synonymous with the first sign as understood in our day.

C \( \text{C} \) Time signatures.

Notes.

Maxima (Duplex longa).

Longa.

Brevis.

Semibrevis.

Minima.

Notes of the old mensurable music.

Semiminima.

Fusa.

Semifusa.
INTRODUCTION.

Time signatures of the old mensurable music.

- Brevis.

\[\text{Semibrevis.}\]

\[\text{Minima.}\]

\[\text{Semiminima.}\]

\[\text{Fusa.}\]

\[\text{Semifusa.}\]

\[\text{or Two semiminims.}\]

\[\text{Four Fusae (compare with the preceding signs and explanation).}\]

\[a, b, c, d, \&c.\] Capital and small letters have often been used in musical notation. (\textit{v. Notation and Tablature.})

\[a, c\] A sharp, C sharp.  \{In the old German organ Tablature.\}
\[\text{A flat, C flat.}\]

\[C, C, C\] Helmholtz’s system of notation, consisting of letters and accents, is to be found on page 5. The following, which has lines instead of accents, is an older system. The lines are placed by some below, by others above the letters.

\[C, D, E, F, G, A, B = \text{Contra Octave.}\]
\[C, D, E, F, G, A, B = \text{Great Octave.}\]
\[c, d, e, f, g, a, b = \text{Small Octave.}\]
\[\overline{c}, \overline{d}, \overline{e}, \overline{f}, \overline{g}, \overline{a}, \overline{b} = \text{One-lined Octave.}\]
INTRODUCTION.

\[ \text{c, d, e, f, g, a, b = Two-lined Octave.} \]

And so forth. (v. Appendix.)

\[ \Gamma \text{ Gamma (q.v.).} \]

1, 2, 3, 4, 5, &c. Figures are used in music for various purposes:

(1) To indicate the fingering in instrumental compositions.
(2) To indicate the rhythmical divisions called triplets, quadruplets, quintuplets, &c.
(3) To indicate the chords in Thorough Bass.
(4) To indicate the pitch of notes, as in the method invented by J. J. Rousseau and developed by Galin, Paris, and Chevé; or in the old Italian lute Tablature.

2 and 3 on the stave refer to time, and are synonymous with \( \frac{2}{2} \) and \( \frac{3}{4} \).

\( \text{O} \) indicates (1) \textit{tasto solo} in Thorough Bass, (2) the open string in music for stringed instruments, (3) harmonics or flageolet notes in music for stringed instruments.

\( \text{O} \) Indicates the thumb position in violoncello playing.

\( \text{O}, 3, 5, &c. \) A stroke through a figure indicates in Figured Bass that the interval in question has to be taken a semitone higher.

\( \frac{2}{2}, \frac{3}{4}, \frac{12}{8}, &c. \) Fractional numbers on the stave indicate the time of the piece.

I, II, III, &c. Roman figures are used to indicate the degrees of the scale and their respective chords, major triads being marked with large figures, augmented with an additional accent, minor with small figures, diminished with an additional cipher. Other intervals besides those contained in a triad are indicated by a small \( 7, 9, &c. \).

I\text{a} I\text{ma}: \text{Primo, Prima (prima volta).}

II\text{d} II\text{da}: \text{Secondo, Seconda (seconda volta).}

\text{M.M. } \texttt{120}. \text{ Refers to Mälzel's Metronome. This or any other figure indicates to which part of the pendulum the regulator is to be moved, and this or any other note indicates whether it beats crotchets, minims, or quavers.}
§ XVI.—ABBREVIATIONS.

The abbreviations instanced under $h$, $i$, $j$, $k$, $l$, $m$, $n$, are long ago entirely obsolete. Except the abbreviations $o$ and the second example under $d$, the notes of a composition are now generally printed in full. In manuscript music the abbreviations $a$—$g$ are still very common.

A list of the most important abbreviations of words used in music will now conclude this introduction.
<table>
<thead>
<tr>
<th>Musical Term</th>
<th>Italian Term</th>
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<tr>
<td>perd. or perden.</td>
<td>perdendosi</td>
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<tr>
<td>P.F.</td>
<td>pianoforte</td>
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<tr>
<td>p.f.</td>
<td>più forte (or poco forte)</td>
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<td>piang.</td>
<td>piangendo</td>
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<td>pianiss.</td>
<td>pianissimo</td>
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<td>pizz.</td>
<td>pizzicato</td>
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<td>pp. or ppp.</td>
<td>pianissimo</td>
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<td>leg.</td>
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<td>legno</td>
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<td>raddolcendo</td>
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<td>rall.</td>
<td>rallentando</td>
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A

CONCISE DICTIONARY OF MUSICAL TERMS.

A.

A. (1) The name of the sixth degree of the C major, the normal major, scale; and of the first degree of A minor, the normal minor, scale. (2) The note given by the oboe or organ to which the instruments of the orchestra are tuned.

À (It.). To, at, in, for, by, &c.—À piacere, at pleasure; a tempo, in time.

À (Fr.). To, at, in, for, by, &c.—À première vue, at first sight; à quatre mains, for four hands.

A ballata (It.). In the ballad style.

A battuta (It.). In strict time. This term, which literally means "by the beat," is employed after a recitative, a cadenza, or any other interruption of the regular time of a movement.

Abbandonatamente, or con abbandono (It.). With self-abandonment, unrestrainedly.

Abbassamento (It.). The act of lowering or the state of being lowered.—Abbassamento di mano, lowering of the hand in beating time; abassamento di voce, lowering of the voice.

Abbellimento (It.). Embellishment, ornament.

Abbellire (It.). To embellish, to ornament.

Abbellitura (It.). Embellishment, ornament.

Abbrevisiazioni (It.). Abbreviations. For a list of abbreviations see Introduction, § XVI., pp. 58—62.

A-b-c-diren (Ger.). To use in singing exercises the letter names of the notes instead of the syllables do, re, mi, fa, sol, la, si, or any other system of designating the notes.

A bene placito (It.). At pleasure.

Abgestossen (Ger.). Detached; staccato.

Ab initio (Lat.). From the beginning; da capo.

Abkürzungen (Ger.). Abbreviations.

Abrégés (Fr.). Trackers.

Absolute music. "Music," defines Sir F. A. Gore Ouseley, "which depends solely on itself for its effects. and is in no
wise dependent on words, scenery, acting, or any other extraneous condition." Absolute (i.e., pure, unconnected, nothing but) music, the opposite of programme-music, is either a purely formal play with sounds or an unconscious reflection of some part of the dim regions of the emotions.

Abstossen (Ger.). To detach; to play staccato.

Abstracten (Ger.). Trackers. Part of the mechanism of the organ which connects the keys with the pallets.

Abwechselnd (Ger.). Alternating.

Académie de Musique (Fr.). Academy of Music.

Académie Royale (or Nationale, or Impériale—according to the Government of the day) de Musique (Fr.). The principal opera house in Paris. Generally called "l'Opéra." This institution was founded in the year 1669.

Académie Spirituelle (Fr.). A concert of sacred music.

Academy of Music. (1) A society of musicians or amateurs for the cultivation of music. (2) A music school. (3) An operatic institution. (4) A concert institution. (5) A concert. (6) A building in which musical performances are held.

A capella (It.). v. A cappella.

A cappella (It.). (1) In the style of church music. (2) For voices without instrumental accompaniments. When in compositions in this style instruments are joined to the voices, they proceed with them in unisons and octaves. (3) Sometimes this term is synonymous with alla breve (q.v.).

A capriccio (It.). At will, according to the fancy of the performer.

Acathistus (Lat., from Gk.). A hymn of praise sung in the Greek Church in honour of the Blessed Virgin.

Accarezzavole (It.). { In a caressing, insinuating manner.

Accarezzavolmente (It.). { Accelerando (It.). Accelerating the time.

Accent. (1) The regularly recurring stress on certain parts of a bar by which bars and their divisions are articulated. (2) The emphasis laid on certain notes with a view of articulating motives, phrases, periods, &c. (3) The modifications of tone that aim at bringing out the intellectual and emotional contents of a composition. (v. Introduction, §§ X. and XI., pp. 21—27.)

Accent (Fr.). (1) Accent (q.v.). (2) Either an appoggiatura or a Nachschlag. (v. Introduction, pp. 48 and 49.)

Accentus (Lat.). "Under the name Accentus were classed those portions of the Ritual Song [of the Roman Catholic Church] chanted or intoned by the officiating Priest, the Deacon, Sub-Deacon, or other Sacred Ministers at the altar; in contradistinction to Concentus, which referred to all that should be sung by the Assistants or by a special trained Choir." (Rev. F. H. Haberl.) See the next article.

Accentus ecclesiastici (Lat.). Ecclesiastical accents are melodic forms used in the Roman Catholic Church in chanting, or rather reciting, the collects, epistles, gospels, &c. These melodic
inflections which vary the monotone recitation correspond with the comma, colon, semicolon, period, mark of interrogation, &c. See the preceding article.

Acciaccatura (It.). (1) A short appoggiatura. (2) Formerly a short grace note lying beside and struck together with a longer principal note.

Accidentals. (1) Sharps, flats, or naturals that occur in the course of a piece, in contradistinction to those that are in the signature. (v. Introduction, § IV., pp. 6 and 7.) (2) This term has also been applied without exception to all signs for raising and lowering notes and revoking preceding signs—namely, both to those in the signature and those occurring in the course of a piece. The origin of all these signs are the "round B" (B rotundum) and "square B" (B quadratum), by which in the middle ages B flat was distinguished from B natural. By-and-by the two forms of the letter B became common signs of elevation and depression, being applied not only to B, but also to other notes. The square B assumed various shapes, two of them like our sharp and natural; but no distinction was made between them till towards the end of the seventeenth century—a flat not only flattened a natural note, but also revoked a preceding sharp; a sharp not only sharpened a natural note, but also revoked a preceding flat (see a later instance in the Introduction, p. 49, m). Double sharps and flats did not come into use till about 1700. In earlier times, more especially before 1600, composers left it very much to the performers to find out what accidentals were required. For a long time, if there was any signature at all, it consisted of a flat only. Before the seventeenth century it was not customary to put more than one flat or one sharp in the signature. Even as late as the first half of the eighteenth century we meet with various anomalies. Bach, Handel, and their contemporaries, for instance, furnish examples of placing one flat and one sharp less in the signature than the key required, accidentals being used in the course of the piece instead of the sharp or flat in the signature. In short, our present system of using sharps, flats, and naturals, was not fixed till the second half of the eighteenth century.

Accidents (Fr.). Accidentals.

Accolade (Fr.). A brace which connects two or more staves, as in pianoforte, harp, organ, and harmonium music, and in vocal and full scores.

Accomodare (It.). To mend, repair, put in order.

Accompagnamento (It.). Accompaniment.

Accompagnato (It.). Accompanied. (v. Recitative.)

Accompagnement (Fr.). Accompaniment.

Accoppia (It.). Coupled, joined.

Accord (Fr.). (1) A chord. (2) Agreement in pitch. (3) Mode of tuning an instrument.
Accordando (It.). Tuning; or being in tune, agreeing.

Accordare (It.). To tune; or to be in tune.

Accordatura (It.). Mode in which an instrument is tuned—the violin, for instance, in fifths (g, d', a, e').

Accordeur (Fr.). A tuner.

Accordion. A portable musical instrument invented by Damian, of Vienna, in 1829, the sounds of which are produced by the vibration of metallic tongues (free reeds), set in motion by the wind as it is drawn in by expanding the small bellows, or forced out by compressing them. (v. Concertina.)

Accordo (It.). A chord.

Accordoir (Fr.). (1) A tuning-key or hammer. (2) A tuning-fork.

Accresciuto (It.). Augmented.

Achtel (Ger.). A quaver. Lit., "an eighth."—Achtelnote, quaver note; Achtelpause, quaver rest.

Acoustics. The science of sound; or, more explicitly defined, the science which treats of the nature, phenomena, and laws of sound. A few acoustical facts are mentioned in § II. of the Introduction. Consult also the articles Harmonics, Timbre, Resultant Tones, &c.

Act. The largest division of a play or opera. It is subdivided into scenes.

Acte de cadence (Fr.). The two chords that form a cadence.

Action. The mechanism of the pianoforte, organ, harmonium, &c. (keys, jacks, hammers, dampers, trackers, rollers, pallets, &c.), by means of which the player acts upon the sound-generators (strings, pipes, reeds, &c.).

Acuta (Lat.). A mixture stop in the organ.

Acute. High, in reference to pitch.

Acutus (Lat.). (1) Sharp, acute. (2) The name of one of the accentus ecclesiastici.

Adagietto (It.). (1) A short adagio. (2) A movement somewhat less slow than adagio.

Adagio (It.). Slow. This term indicates a movement quicker than largo and slower than andante. It is also used substantively.

Adagio assai (It.). Very slow.

Adagio di molto (It.). Extremely slow.

Addolorato (It.). Sorrowful, with an expression of grief.

À demi jeu (Fr.). With half the power of the instrument.

À demi voix (Fr.). With half the power of the voice (messa voce).

À deux (Fr.). For two instruments or voices. This expression is also used for à deux temps.

À deux huit (Fr.). In 3/4 time.

À deux mains (Fr.). For two hands.

À deux quatre (Fr.). In 2/4 time.
A deux temps (Fr.). In $\frac{3}{4}$ time.

Adiaphonon. An instrument invented by Schuster, of Vienna, in 1819. It has a keyboard like the pianoforte, but instead of strings metal rods. One of its best qualities is that of always keeping in tune. In the latest development of this instrument, the Adiaphonon, the hammers act on tuning-forks.

Adirato (It.). Irritated; in an angry manner.

Adjunct notes. Notes not essential to the harmony and occurring on unaccented parts of the bar.

Ad libitum (Lat.). At will. (1) This term implies that the time, and the rendering generally of a passage, is left to the judgment of the performer. (2) In titles and in scores the phrase is used to indicate that one or more parts may be performed or left out. (3) Cadenza ad libitum means either that the performer has to provide a cadenza himself, or that he may at his pleasure introduce one or not.

Adornamento (It.). An ornament.

A due (It.). For, or divided between, two voices or instruments.

A due corde (It.). On two strings.

Adufe (Sp.). Tambourine, timbrel.

A dur (Ger.). A major.

Æolian. (1) In the ancient Greek system, the name of the octave species $a b c d e f g a$, also called Hypodorian, and of one of the transposition scales. (2) In the mediaeval ecclesiastical system the names of the octave species $\overline{a b c d e f g a}$, the ninth (fifth authentic) mode. (v. Church Modes.)

Æolian harp. A box in or on which are stretched strings. The sounds of this instrument are produced by the action of the wind.

Æolian piano. v. Aeolsklavier.

Æolodicon, or Æolodion. A keyboard wind instrument of the harmonium class.

Æolomelodicon, or Choraleon. This instrument, invented by Professor Hoffmann, and in 1825 constructed by the mechanician Brunner, of Warsaw, was a kind of small organ. Its tone was capable of modification as regards character as well as loudness.

Æolopantalon. A combination of the Æolomelodicon with the pianoforte.

Aeolsklavier (Ger.). Æolian piano. An obsolete keyboard wind instrument, invented in 1825 by Schortmann, of Buttelstedt. It had reeds of wood instead of metal, by the vibration of which a soft pleasing tone was produced.

Aequal (Ger., from Lat.). This term signifies "of eight feet," and is applied to organ stops.

Æquisonus (Lat.). Unison.

Æsthetics. The philosophy of art, the theory of taste, the science of the beautiful in art.

Æuussere Stimmen (Ger.). The extreme parts.
AEUSSERST—A LIVRE OUVERT.

Aeusserst (Ger.). Extremely; as äusserst rasch, extremely quick.
Aeuia. An abbreviation of the word "Alleluia," formed by the suppression of the consonants.
Affabile (It.). In a pleasing, kindly manner.
Affanato (It.). In a distressed, sorrowful manner.
Affanosamente (It.). Anxiously, restlessly.
Affanoso (It.). Anxious, restless.
Affetto (It.). Passion, affection, tenderness.—Con affetto, with emotional warmth; with heartfelt, tender feeling; with a passionate expression.
Affettuosamente (It.). With passionate and tender feeling.
Affettuoso (It.).
Afflitto, or con afflizione (It.). Sorrowfully.
Affrettando (It.). Hurrying.
Affrettoso (It.).
Agevole, or con agevolezza (It.). Lightly, with ease.
Aggiustatamente (It.). Strictly in time.
Aggraver la fugue (Fr.). To augment the subject in a fugue.
Agilità (It.). Lightness, nimbleness.—Con agilità, with agility.
Agilité (Fr.). Agility, nimbleness.
Agilmente (It.). Nimblly.
Agitamento (It.). Agitation, restlessness.
Agitatamente, or con agitazione (It.). With agitation, excitedly.
Agitato (It.). Agitated, restless.
Agitazione (It.). Agitation.—Con agitazione, with agitation.
Agnus Dei (Lat.). "Lamb of God." One of the principal parts of the mass. (v. Mass.)
Agoge (Gk.). (1) "Conduct" of the melody, melodic motion. The same as ductus (q.v.). (2) Rhythmical agoge corresponds to what we call tempo, movement
Agréments (Fr.). Ornaments, graces. (v. Introduction, § XIV.)
Aigu (Fr.). Sharp, piercing, acute, high.
Air (Fr.). Air, tune, melody, song, aria.
Ais (Ger.). A sharp (A♯).
Ais dur (Ger.). A sharp major.
Ais moll (Ger.). A sharp minor.
Akkord (Ger.). A chord.
Al (It.). To the, at the, in the.
À la mesure (Fr.). In time. This phrase has the same meaning as a tempo or a battuta.
Alberti Bass. A bass consisting of broken chords. It derives its name from Domenico Alberti, a talented dilettante, who first introduced or extensively used it in compositions for the cembalo. Alberti was born in Venice at the beginning of the eighteenth century, and died at Formio about 1740.
Aliquot tones. Overtones, upper partials, harmonics.
À livre ouvert (Fr.). At sight.
All', alla (It.). To the, at the, in the, in the style of.

*Alla breve* (It.). This term denotes a quick kind of common time \((\frac{3}{8})\) in which the minims and not the crotchets are beaten. The usual sign by which *alla breve* time is indicated is 📡. In the older church music an *alla breve* bar contained generally four or eight minims. *Alla breve* means literally "by the breve," and implies "count by the breve, not by the semibreve," or in other words, "make the breves as short as semibreves." The semibreves had of course, consequently, the ordinary length of minims. (v. Tactus.)

*Alla caccia* (It.). In the hunting style.

*Alla camera* (It.). In the style of chamber music.

*Alla cappella* (It.). The same as *a cappella*.

*Alla diritta* (It.). Ascending or descending by degrees.

*Alla hanacca* (It.). In the style of *a hanacca* (q.v.).

*Alla marcia* (It.). In the style of a march.

*Alla mente* (It.). Extemporaneous. (v. Contrapunto alla mente.)

*Alla militare* (It.). In the military style.

*Alla moderna* (It.). In the modern style.

*All’antico* (It.). In the ancient style.

*Alla Palestrina* (It.). (1) In the noble, chaste church style of Palestrina. (2) For voices without instrumental accompaniment.

*Alla polacca* (It.). Like a polonaise.

*Alla quinta* (It.). At, or in, the fifth.

*Alla scozzese* (It.). In the Scotch style.

*Alla siciliana* (It.). In the style of a Siciliano (q.v.).

*Alla stretta* (It.). In the manner of a *stretto* (q.v.).

*Alla turca* (It.). In the Turkish style.

*Alla zingara* (It.). In the style of gipsy music.

*Alla zoppa* (It.). In a limping, lame manner. (v. Zoppo.)

Allegramente (It.). Gaily, in a lively manner.

Allegrissimo (It.). Moderately lively, not so quick as *allegro*.

Allegrissimo (It.). (1) A short *allegretto*. (2) A movement not so fast as *allegretto*.

Allegranza (It.). Joyfulness.—*Con allegrezza*, joyfully.

Allegrissimo (It.). Very quick.

*Allegro* (It.). Quick, lively.—This term is used both as an adverb, to indicate the movement, and as a substantive, to designate a piece in *allegro* time.

*Allegro agitato* (It.). Quick and agitated.

*Allegro assai* (It.). Very quick.

*Allegro con brio*, or *Allegro brioso* (It.). Quick and spirited.

*Allegro con fuoco* (It.). With animation and fire.

*Allegro con moto* (It.). An animated *allegro*.

*Allegro di bravura* (It.). A brilliant *allegro*, a quick movement full of executive difficulties.

*Allegro furioso* (It.) Quick and impetuous.
Allegro giusto (It.). Quick and in strict time. (v. Giusto.)
Allegro maestoso (It.). Quick but majestic.
Allegro ma non troppo (It.). Lively, but not too quick.
Allegro moderato (It.). Moderately quick.
Allegro molto (It.). Very quick.
Allegro risoluto (It.). Quick and with decision.
Allegro vivace (It.). Very quick and lively.
Alleluia (Lat.). Hallelujah. Praise ye the Lord.
Allemande (Fr.). (1) A German national dance still in vogue among the peasants of Bavaria, Suabia, Baden, and Northern Switzerland. It is generally in \( \frac{3}{4} \) or \( \frac{5}{8} \) time (in some parts of these countries, however, in \( \frac{3}{4} \)), and of a quiet, contentedly cheerful character. The French allemande is an imitation of the German dance. (2) A serious and elaborate piece of music in \( \frac{3}{4} \) time to be met with in the suites and partite of Bach, Handel, and other composers.
Allegretto (It.). A slackening in time.
Allentando (It.). Abating the speed.
Allentato (It.). Slackened, slackening.
All’ improvista (It.). Extemporaneously.
Allmählig (Ger.). Gradually, by easy and slow steps.
Al’ loco (It.). Lit., “at the place.” This term is used to inform the performer, after he has been playing an octave higher or lower, that the notes have to be played in the usual and proper place.
All’ ottava (It.). At the octave. (1) A direction to play an octave higher or lower. In the former case the words are placed above the note or notes; in the latter case below them. The word bassa (“low”—at the low octave) is sometimes added. Instead of all’ ottava the abbreviations all’ \( \text{8va} \) and \( \text{8va} \) are often used. (2) This expression is also used in scores to indicate that one instrument has to play with another in octaves.
All’ unisono (It.). In unison or at the unison.
Almand. Allemande (q.v.).
Alpenhorn, or Alphorn (Ger.). Alpine horn. A primitive wind instrument, consisting of a wooden tube from three to eight feet long. It is in use among the Swiss herdsmen. Only notes from the natural harmonic series can be produced on this instrument.
Al piacere (It.). At pleasure.
Al rigore di tempo (It.). In strict time.
Al riverso and Al rovescio (It.). (1) By contrary motion. (2) By retrograde motion. (v. Rovescio.)
Al segno (It.). To or at the sign. A more common expression signifying the same thing is dal segno (from the sign). The performer on meeting this expression has to go back to where the sign (\( \text{§} \) or \( \text{®} \) or \( \star \)) is marked, and thence repeat what he has played or
sung till he comes to the word fine or a double bar with a 
pause above it \[\text{\textcopyright} \]. One of the above signs takes also often the 
place of the words al segno. (\textit{v. Dal segno.})

\textbf{Alt} (Ger.). Alto voice or part.
\textbf{Alta} (It.). High.—\textit{Ottava alta}, an octave higher.

\textbf{Altclarinette} (Ger.). Alto clarinet. A clarinet which is a fifth lower in pitch than the ordinary B flat or C clarinet, standing in E flat or in F.

\textbf{Alteratio} (Lat.). In the old mensurable music the doubling of the 
value of a note under certain conditions.

\textbf{Alteration} (Ger.), \textbf{Altération} (Fr.). (1) The same meaning as 
\textit{alteratio}. (2) Alteration of the pitch of a note by raising or 
lowering it a semitone.

\textbf{Alterato} (It.), \textbf{Altéré} (Fr.). Altered in pitch, raised or lowered 
a semitone.

\textbf{Alternamente} (It.). Alternatively.

\textbf{Alternando} (It.). Alternating.

\textbf{Alternativo} (It.). (1) Alternate. (2) A part of a composition to 
be performed alternately with another.

\textbf{Altgeige} (Ger.). The tenor violin, the viola.

\textbf{Alti naturali} (It.). "Natural altos." (\textit{v. Altò.})

\textbf{Altissimo} (It.). The highest. Extremely high. (\textit{v. In altissimo.})

\textbf{Altista} (It.). An alto singer.

\textbf{Alto}, m., \textbf{Alta}, f. (It.). High; loud. (\textit{v. In alto.})

\textbf{Alto} (It.). (1) One of the four chief classes of the human voice; 
the deeper of the two classes of the female voice, which in 
England is more commonly called contralto. There are to be 
distinguished three different kinds of alto voices: those of 
women, boys, and men. Among the latter are again to be 
distinguished those of the \textit{castrati} and of the \textit{alti naturali}, \textit{tenori acuti}, or \textit{falsetti}. The last-mentioned male altos, in England 
also called counter-tenors, make use of a developed \textit{falsetto} 
(head-voice). The English music written for this kind of voice 
demands a compass from g to \textit{c''}. The \textit{alti naturali}, who till 
the introduction of the \textit{castrati} sang in the churches of Italy and 
elsewhere the soprano and alto parts, are said to have sung up 
to \textit{a'}. For the compass of the female alto see Contralto. 
(2) Alto is also one of the names of the stringed instrument 
which is a little larger and a fifth lower in pitch than an ordinary 
violin. \textit{Viola}, \textit{Tenor}, and \textit{Bratsche} are synonyms.

\textbf{Alto basso} (It.). A primitive instrument formerly in use in 
Northern Italy, consisting of a wooden box, over which were 
stretched a few gut strings, which the performer struck with a 
stick held in his left hand while he played on a flageolet held in 
his right hand.

\textbf{Alto clef}. The C clef on the third line, which makes the note 
on that line \textit{c'}. It is used for the alto voice, viola, &c.
Altposaune (Ger.). Alto trombone.
Altra (It.). Other.
Altre, altri (It.). Others.
Altro (It.). Other.
Altschlüssel (Ger.). Alto clef.
Altviole (Ger.). Viola.
Altzeichen (Ger.). Alto clef.
Alzamento (It.). A raising.—Alzamento di mano, raising of the hand.
Amabile (It.). Sweetly, amiably.
Amarevole (It.). Sad, bitter. This word is often rendered “lovingly,” and then has to be regarded as a corruption of the word amorevole.
Amarezza (It.). Bitterness, sadness.—Con amarezza, with sadness.
Amateur (Fr.). A lover of music who does not pursue the art professionally.
Ambitus (Lat.). Compass.
Ambrosian Chant. The most ancient form of church-song, introduced by St. Ambrose (Bishop of Milan from 374 to 397), but concerning which nothing definite is known.
Ambrosian Hymn. The “Te Deum laudamus,” the authorship of which had once been erroneously attributed to St. Ambrose. Who the author of it really was is a question that has not yet been decided, nor can it ever be decided.
Ame (Fr.). The sound-post of the violin and other stringed instruments of that class.
American organ. This keyboard wind instrument is a variety of the harmonium, from which it differs, as regards construction, by the curvature and the greater smallness of the reeds, and by the action of the bellows, which do not drive but draw (suck) the wind through the apertures against which the reeds are placed.
A mezza voce (It.). With half the power of the voice. This expression is applied also to the tone of instruments.
A moll (Ger.). A minor.
Amore (It.). Love, affection.—Con amore, with tenderness, with devotion.
Amorevole (It.). Tenderly, lovingly, affably.
Amorevolmente (It.). Amorosamente (It.). Amorosamente (It.). Amoroso (It.). Amorously, lovingly, with affection.
Amphibrach. A metrical foot composed of three syllables, the middle one long, the first and last short: — — —
Amphimacer. A metrical foot composed of three syllables, the middle one short, the first and last long: — — —
Amusement (Fr.). A composition in an easy, pleasing style.
Anacruse (Fr.). v. Anakrasis.
Anakrasis (Ger., from Gk.). The unaccented note or notes which precede the first accented note of a phrase; the note or notes which precede the initial ictus (q.v.) of a rhythm.
Anapest. A metrical foot consisting of two short syllables followed by a long one: — — —

Anche (Fr.). The reed or mouthpiece of an oboe, bassoon, &c. also the reeds in the organ, harmonium, &c.

Anche (It.). Also, still, likewise.

Ancia (It.). The same as the French anche, a reed.

Ancora (It.). Again, also, yet.

Andacht (Ger.). Devoutness.—Mit Andacht, devoutly.

Andachtig (Ger.). Devoutly.

Andamento (It.). (1) Movement; as andamento rapido, a quick movement. (2) A long subject of a fugue.

Andante (It.). This term, which means literally "walking," implies a somewhat slow movement.

Andante affettuosamente (It.). Slow and with tender feeling.

Andante cantabile (It.). Slow and in a singing style.

Andante maestoso (It.). Slow and majestic.

Andantino (It.). This is the diminutive of andante. Opinions differ as to whether the movement is quicker or slower than andante. Italian lexicographers and linguists and the majority of musicians say andantino indicates a quicker movement than andante. We have to remember that composers differ as much on this point as theorists.

Anemochord, or Animo-corde. A keyboard wind instrument which had strings instead of pipes or reeds. Its inventor was Johann Jacob Schnell, a German, who in 1777 settled in Paris, and after four years' labour completed in 1789 this development of the Aeolian harp.

Anfang (Ger.). Beginning.

Angelica (Lat.). Angelic.—Vox angelica, an organ stop.

Angélique (Fr.). An obsolete instrument of the lute class.

Angemessen (Ger.). Appropriate, suitable.

Anglaise (Fr.). (1) The name formerly given to three English dances: the Country dance, the Ballad, and the Hornpipe.

(2) A lively French dance in $\frac{3}{4}$ time.

Angosciosamente (It.). With an expression of suffering and anguish.

Angoscioso (It.).

Anhaltende Cadenz (Ger.). A pedal-point. The expression is obsolete.

Anhang (Ger.). Coda (q.v.).

Anima (It.). Soul, spirit, life.—Con anima, with animation, with spirit.

Animando (It.). With spirit and animation.

Animato (It.).

Animo-corde. Anemochord (q.v.).

Animoso (It.). Eager, spirited.

Anmuth (Ger.). Grace, sweetness.

Anonner (Fr.). To stammer, to play in a stumbling, hesitating way.
Ansatz (Ger.). Mode of producing the tone of a wind instrument.
Anschlag (Ger.). Touch. Mode of striking the keys of any keyboard instrument, more especially the pianoforte.
Anschwellen (Ger.). To increase in loudness.
Anstimmen (Ger.). To intone.
Ansteludium (Lat.). Prelude, introduction.
Anthem. A vocal composition in the sacred style, set to words generally taken from the Bible. There are anthems with and without accompaniment. The forms in which this kind of composition presents itself are very varied. "There are five species of anthems," says Dr. Busby: "(1) The Verse and Chorus anthem, consisting of verse and chorus, but beginning in verse; (2) the Verse anthem, containing verse and chorus, but beginning in verse; (3) the Full anthem, consisting wholly of chorus; (4) the Solo anthem, consisting of solos and choruses, but without verse; and (5) the Instrumental anthem." Verses are those portions of an anthem that are meant to be performed by a single voice to each part.
Anthologie (Fr. and Ger.). Anthology, a collection of choice compositions. Lit., "a gathering of flowers."
Anthologium (Lat.). The name of a book in which are collected the hymns, prayers, and lections of the Greek Church.
Anthropoglossa (Gk.). The vox humana stop in the organ.
Anticipation. The introduction of a note previous to the entrance of the harmony to which it belongs. The anticipations are indicated in the illustrations by *

Antienne (Fr.). } Anthem. Antiphon.
Antifona (Lat.). } Antiphon.
Antiphon. A short sentence from the Bible sung before or after the Psalms in the Roman Catholic Church.—Antiphonal singing is alternate singing between two choirs.
Antiphonaire (Fr.). } Antiphonary.
Antiphonarium (Lat.) } Antiphonary.
Antiphonary. The service-book which contains all the chants of the Divine Office (i.e., of the Canonical Hours), as the Graduale contains those of the Mass.
Antistrophe. v. Strophe.
Antithesis. A contrasting thought; a countersubject in a fugue.
Antwort (Ger.). Answer. (v. Fugue.)
Apertus (Lat.). Open. A term applied to organ pipes that are open at the top, to distinguish them from stopped pipes.
Apfelregal (Ger.). An obsolete reed-stop in the organ, usually of 4-feet pitch, sometimes of 8 feet.
A piacere (It.). At the pleasure of the performer.
A piacimento (It.).} By degrees; little by little.
A poco a poco (It.). An instrument of the lute class, with twenty strings, invented in 1678 by Prompt, a musician of Paris.
Apollo, or Apollon. A combination of an organ and gigantic orchestration. The instrument, which had 1,900 pipes, five manuals, a pedal keyboard, and three barrels, was in 1817 and for a quarter of a century afterwards exhibited by the organ-builders Messrs. Flight and Robson.
Apolome (Gk.). The major semitone of the Greeks, the greater half of a tone. (v. Limma.)
Appassionato (It.). With passion and strong emotion.—Appassionate is the feminine form of the word.
Appassionamento (It.). Passion, ardour.
Appassionatamente (It.). Passionately, ardently.
Aqq (Ger.). A bugle call. The same as Antreten, "to fall in."
Appell (Ger.). A leaning. A note leaning against another. These terms are applied to notes which are connected with others—to syncopations and suspensions—and are also synonymous with col portamento di voce. (v. Portamento.)
Apprestare (It.). To put in order, to make fit for use.
Appretiren (Ger.).
À première vue (Fr.). At sight.
À prima vista (It.).} At sight.
À punta d'arco (It.). With the point of the bow.
À punto (It.). Exact, in accurate time.
À quatre mains (Fr.).} For four hands. Expressions used in speaking of pianoforte and organ duets.
À quatre voix (Fr.).} For four voices.
A quattro voci (It.).}
Àrbitrio (It.). Free-will, power.—À suo arbitrio, at one's pleasure. This expression is identical with a piacere and ad libitum.
Àrcato (It.). Bowed. Played with the bow.
Àrchet (Fr.). The bow with which instruments of the violin class are played.
Àrchilute (Fr.). Archlute.
Àrchilute. v. Lute and Theorbo.
Àrcicembalo (It.). An instrument invented by Don Nicolo Vicentino in the sixteenth century, on which it was possible to play in all the genera—the diatonic, chromatic, and enharmonic.
Àrciliuto (It.). Archlute.
Àrco (It.). The bow.
Àrdente (It.). With fire and ardour.
Ardito (It.). With spirit and boldness.

Aretinian Syllables. The names Ut, Re, Mi, Fa, Sol, La, given to the notes of the Hexachord by Guido d’Arezzo. These syllables occur in a hymn to St. John, and are coincident with the six notes they now designate.

Aria (It.). An air; a song; a vocal composition for a single voice with instrumental accompaniment. The aria such as we find it in the opera, oratorio, cantata, &c., in the structure of which it forms one of the most important elements, was developed in the seventeenth century. Of the varieties of the aria-form none is historically more noteworthy than the aria with da capo—that is, a composition consisting of a more or less extended first part, a shorter second part, and a repetition of the first part. For a long period it was the prevalent type. Most of the other varieties of the aria-form sprang out of this one. For instance, that in which a free, modified repetition took the place of the da capo; or that in which the repetition was altogether dispensed with; or that in which the centre of gravity was to be found in the second part; and so forth. Arias, however, have often been written in the rondo-form, and also in what we may call the abridged sonata-form. Since Mozart the great masters have departed more and more from the conventional pattern, and have taken for their guides as regards form as well as sentiment the character and mood of the person for whom, and the nature of the situation for which, the aria is intended.

Aria concertante (It.). An aria with obbligato instrumental accompaniment—i.e., an aria in which one or more instruments vie with the voice.

Aria di bravura (It.). An aria florid in style and with rapid brilliant passages.

Aria parlante (It.). A declamatory aria. (v. Parlante.)

Arietta (It.). A short aria.

Ariette (Fr.). Although the word signifies “a short aria,” the French gave this name to a long vocal composition, generally of an animated character.

Arioso (It.). In the style of an air; melodious.

Armer la clef (Fr.). To indicate the key by means of the signature.

Armonia (It.). Harmony.

Armonica (It.). (1) Harmonic. (2) Harmonica (q.v.).

Armoniosamente (It.). Harmoniously.

Armonioso (It.). Harmonious.

Arpa (It.). A harp.

Arpa doppia (It.). A double harp. (v. Spitzharfe.)

Arpanetta, or Arpanella (It.). A small harp. (v. Spitzharfe.)

Arpeggio (Fr.). Arpeggio.

Arpeggiando (It.). Playing the notes of a chord in succession. (v. Arpeggio.)

Arpeggiare (It.). To play the notes of a chord in succession. (v. Arpeggio.)
Arpeggiato (It.). Played harp-like—i.e., the notes of a chord are to be played successively.

Arpeggio (It.). A term applied to the notes of a chord when they are struck one after the other instead of together. A broken chord. The word is derived from arpa (harp), and its literal meaning is “harping,” or “harp-like playing.” A succession of broken chords is called an arpeggiatura.

Arpicordo (It.). A harpsichord.

Arranger (Fr.). To arrange or adapt music for other instruments or voices than those for which it was originally written.

Arsis (Gk.). The upbeat in beating time; the unaccented part of a bar.

Art (Ger.). Species, kind, mode.

Articolare (It.). To articulate, to pronounce distinctly.

Articolato (It.). Articulated, distinctly pronounced.

Articolazione (It.). Articulation, distinct pronunciation.

Articuler (Fr.). To articulate, to pronounce distinctly.

Articuliren (Ger.). To articulate, to pronounce distinctly.

A (Ger.). The note A flat.

Asas (Ger.). A double flat.

As dur (Ger.). A flat major.

Ases (Ger.). The same as Asas.

As moll (Ger.). A flat minor.

Aspirare (It.). To aspirate; to breathe audibly.

Asprezza (It.). Harshness, roughness.

Assai (It.). Very.—Largo assai, very slow.

Assez (Fr.). Enough, rather.—Assez lent, rather slow.

Assoluto (It.). Absolute, free.

Assonance (Fr.). Assonance, resemblance of sound.

A suo arbitrio (It.). At the will, at the pleasure, of the performer. The same as ad libitum.

A suo commodo (It.). According to the convenience of the performer.

A tempo (It.). In time. This expression occurs after a change in the time, and denotes that the first or original time must be resumed.

A tempo commodo (It.). In a moderate, convenient time.

A tempo di gavotta (It.). In the time of a gavotte (q.v.).

A tempo di minuetto (It.). In the time of a minuet (q.v.).

A tempo giusto (It.). In strict, accurate time.

A tempo ordinario (It.). In ordinary time. (v. Tempo ordinario.)

A tempo primo (It.). A return to the first time.

A tempo rubato (It.). In irregular time. Literally, “robbed time.” Acceleration and retardation of parts of a bar. (v. Tempo rubato.)

Athem (Ger.). Breath.

A tre (It.). For three voices or instruments.
A tre mani (It.). For three hands.
A tre parti (It.). In three parts.
A tre voci (It.). For three voices.
A trois (Fr.). For three voices or instruments.
A trois mains (Fr.). For three hands.
A trois parties (Fr.). In three parts.
A trois voix (Fr.). For three voices.
Attacca (It.). Attack, begin the next part immediately
Attacca subito (It.). Attack immediately. (v. Attacca.)
Attaccare (It.). To attack, to begin at once.
Attaquer (Fr.). To attack, to begin at once.
Attacco (It.). A short subject of a fugue. It consists of no more than a few notes, a motive, and is not restricted by all the laws of a regular fugue.
Attendant keys. Relative keys (q.v.).
Atto (It.). An act of an opera or play.
Attore (It.). Actor. A singer in an opera.
Attrice (It.). Actress.
Aubade (Fr.). Morning music. Compare with sérenade.
Audace (It.). Bold, audacious.
Auffassung (Ger.). Conception, reading of a work.
Aufführung (Ger.). Performance.
Aufgereggt (Ger.). Excited, agitated.
Aufgeweckt (Ger.). Brisk, lively.
Aufhalt (Ger.). Suspension.
Aufhalten (Ger.). To retard, to keep back, to suspend.
Aufhaltung (Ger.). Suspension, retardation.
Auflage (Ger.). Edition.
Auflösung (Ger.). Resolution of a discord.
Aufschlag (Ger.). An upbeat, an unaccented beat.
Aufstrich (Ger.). An upbow in violin, violoncello, &c., playing.
Auftakt (Ger.). The unaccented part of a bar; especially the commencement of a piece, or division of a piece, when it does not open with a note on the first accented part of the bar, but on a later unaccented one.
Auftritt (Ger.). A scene.
Aufzug (Ger.). Act of a play or opera.
Augmentation. An imitation by augmentation introduces a theme or subject in notes of greater length than those in which it was first proposed.
Augmented intervals. Intervals one semitone greater than major or perfect intervals. (v. Introduction, § VII., pp. 12 and 13.)
Auletes (Gk.). A flute-player.
Aulos (Gk.). A flute.
Aulozonum (Gk.). The tuning-wire of organ reeds.
Aumentando (It.). Augmenting, increasing. Sometimes used instead of crescendo.
Aumentato, m., Aumentata, f. (It.). Augmented.
A una corda (It.). On one string. In pianoforte music, a direction to use the soft pedal.
Ausdruck (Ger.). Expression.—Mit innigem Ausdruck, with heartfelt expression.
Ausdrucksvoll (Ger.). In an expressive manner.
Ausführung (Ger.). Performance, execution.
Aushaltung (Ger.). Sustaining a note.
Aushaltungszeichen (Ger.). A pause: ^
Authentic cadence. The cadence in which the chord of the tonic is preceded by the chord of the dominant.
Authentic modes. Authentic are called those ecclesiastical modes or tones (scales) which are composed of a fifth and a fourth (for instance, d e f g a b c d), and have their final on the first degree of the scale. The Plagal modes, which were constructed on the authentic modes, are composed of a fourth and a fifth (for instance, a b c d e f g a), and have their final on the fourth degree of the scale.
Authentic part of the scale. That part which extends from the tonic to the dominant. The expression is used in Counterpoint and Fugue.
Auxiliary notes. Notes not belonging to the harmony which lie either immediately above or below an essential note. They differ from passing notes in that they do not proceed by degrees from one essential note to another.
Ave Maria (Lat.). Hail, Mary! A hymn of the Roman Catholic Church.
Ave maris stella (Lat.). Hail, star of the sea! A Roman Catholic hymn.
Avec (Fr.). With.—Avec accompagnement, with accompaniment.
A vista (It.). At sight. (v. A prima vista.)
A voce sola (It.). For one voice alone.
Azione sacra (It.). A sacred drama.

B.

B. (1) The name of the seventh degree of the normal major scale.
(2) The German name of B flat, B natural being called H.
Bacchius. A metrical foot of one short and two long syllables: _ _
Bachelor of Music. The lower of the two musical degrees, Doctor of Music being the higher.
Bagatelle (Fr.). A trifle.
Bagpipe, or Bagpipes. An ancient wind instrument still in use in many countries, consisting of a leathern bag (into which the wind is conveyed through a tube, one end of which the player holds in his mouth) and from two to five pipes (on the shortest of them, the chanter, which has several finger-holes, the performer plays the tune; the others, the drone, produce each only one note, which they sustain throughout). The form and structure of this instrument vary in different countries and even in one and the same country. Bagpipes with more than one drone pipe have the smaller drone pipes generally tuned a fifth or an octave, or one a fifth and another an octave, above the fundamental note produced by the longest pipe, two of the smaller pipes being often tuned in unison.

Baguettes (Fr.). Drumsticks.
Balalaika. A primitive Russian instrument, a kind of guitar
Balancement (Fr.). The same as Reibung (q.v.).
Balg (Ger.). The bellows of the organ.
Balgtreter (Ger.). Bellows-treader.
Balken (Ger.). The bass-bar.
Ballad. This word is derived from ballata (dancing song), which in its turn is derived from ballare (to dance). The popular meaning of ballad, in English, is "a simple song;" the specific and more widely accepted meaning is "a lyric-narrative poem or the music to such a poem." Ballads have been composed for a single voice (which is the most reasonable course), for several voices, for chorus with and without accompaniment, and also for single instruments with and without accompaniment, and for orchestra.

Balladenmässig (Ger.). After the manner of a ballad.
Ballata (It.). A ballad (q.v.).
Ballad. (1) An artistic, as distinguished from a social, dance performed by several persons. (2) A kind of opera in which there was not much of a plot but a great deal of dancing. (3) The representation of an action by pantomime and dancing. (4) A sprightly kind of composition for several voices which became popular at the end of the sixteenth century. As many of them had a Fa la burden, they were, in England, commonly called Fa las.

Balletto (It.). A ballet.
Balli (It.). Dances.—Balli inglese, English dances; balli ungarlesi, Hungarian dances.
Band (Ger.). A volume.
Bande (Fr.). A band.
Bandora (It.). An instrument of the cither kind. v. Cither and Pandora.)
Banjo. A long-necked stringed instrument the body of which consists of a broad hoop with a skin stretched over it. The strings, from five to nine, are variously tuned.

Bänkelsänger (Ger.). An itinerant ballad singer.

Bar. (1) The name of the perpendicular lines crossing the stave which divide musical compositions into small portions of equal length. (2) Also the name commonly given to the small portions formed by the dividing perpendicular lines, which, however, are more properly called measures. (v. Introduction, § X., p. 21.)

Bars did not come into more general use till about the middle of the seventeenth century. In scores they are to be met with centuries before that time, but for the most part only in theoretical books, as it was not then the custom to print compositions in score. With the rise of the monodic style in Italy, towards the end of the sixteenth century, bars came to the fore, as the publications with a basso continuo prove. The systems of notation called Tablature have almost always made use of bars.

Barcarola, or Barcaruola (It.), Barcarolle (Fr.), Barcarole (Ger.). An Italian, more especially a Venetian, ballad. Also a vocal or instrumental piece in imitation of, or similar in character to, such songs. They are generally in compound ternary time, oftenest in 3/4 time.

Bard. A poet and minstrel among the various Celtic nations.

Bardiet, or Bardit (Ger.). A war-song of the ancient Germans.

Barden. This is a corruption of Bordone (q.v.).

Barem (Ger.). An old name for the organ stop Stillgedackt (q.v.).

Baribasso (It.). A deep bass voice.

Baritenore (It.). A low tenor voice.

Bariton (Fr. and Ger.). Baritone, or Barytone (q.v.).

Baritone. v. Barytone.

Baritono (It.). Barytone.

Barocco (It.), Barock (Ger.), Baroque (Fr.). Strange, whimsical, eccentric.

Barra (It.). A bar-line.

Barre (Fr.). (1) A bar-line. Some abbreviations are likewise called barres. (2) The low bridge of some stringed instruments; as barre de luth, a lute bridge.

Barre (Fr.). In guitar playing the placing of the forefinger of the left hand on several strings. The placing of the forefinger on more than three strings is called grand barré.

Barre de mesure (Fr.). A bar-line.

Barre de repetition (Fr.). A double bar with dots, indicating a repeat.

Barrel-organ. An organ in which the keys which give the wind access to the pipes are acted upon by pins (staples) fixed on a cylinder which is made to revolve by turning a handle. This turning of the handle sets also the wind-producing mechanism in motion. Besides portable street barrel-organs, there are also...
BARYPHONUS—BASSE-TAILLE.

non-portable church barrel-organs and barrel-organs for dancing saloons, &c.

Baryphonus (Lat.). A bass singer.

Baryton, or Barytone. (1) The male voice which is higher in pitch than the bass and lower than the tenor, and participates to some extent in the character of both. Its usual compass is from $A$ to $f'$. (2) A brass instrument with valves having a compass of three octaves, from $B_p$ to $b'_p$, or from $C$ to $c'$. (3) The *viola di bordone* (or *bardone*), a stringed instrument which went out of use in the second half of the eighteenth century. It had six or seven catgut strings above the finger-board, which were played with the bow, and from eight to twenty-seven wire strings below the finger-board, which were plucked and sounded sympathetically with the upper ones. (4) The word *barytone* is often used as an epithet to indicate an instrument related to other instruments as the barytone voice to other voices.

Barytone clef. The F clef on the third line of the stave. It is now no longer used. *(v. Introduction, § III., p. 5.)*

Bas-dessus (Fr.). Mezzo soprano (*q.v.*).

Base. An obsolete form of the word "bass."

Bass. (1) The lowest part in a composition. (2) The lowest member of every family of instruments. (3) The lowest male voice. *(v. Bass voice.)*

Bassa (It.). Low.—*Ottava bassa*, or *all’ottava bassa*, indicates that the notes thus marked have to be played or sung an octave lower than they are written.

Bass-bar. A thin strip of wood glued to the inner side of the belly of a violin and similarly constructed instruments.

Bass clef. The F clef on the fourth line. *(v. Introduction, § III., p. 5.)*

Basse chantante (Fr.). The high bass voice, or a singer who has such a voice. The more flexible "singing bass" (*basso cantante*) as distinguished from the "deep bass" (*basso profondo*).

Basse chiffrée (Fr.). Figured bass (*q.v.*).

Basse continue (Fr.). Thorough bass. *(v. Basso continuo.)*

Basse contrainte (Fr.). Ground bass (*q.v.*).

Basse-contre (Fr.). The same as "basse"—*i.e.*, bass.

Basse de cromorne (also written *cremorne*) and Basse de hautbois (Fr.). Old French names for the bassoon; but also the names of the lowest members of the oboe and cromorne families.

Basse de viole (Fr.). Bass viol.

Basse figurée (Fr.). Figured bass (*q.v.*).

Basse fondamentale (Fr.). Fundamental bass.

Basse récitative (Fr.). A solo bass.

Basse-taille (Fr.). The name of the male voice that lies between the *basse* (bass) and *taille* (tenor)—namely, the barytone. The expression is also used synonymously with *basso cantante*. 
Basset-horn. A variously bent and constructed instrument of the clarinet family no longer used by composers. It is said to have been invented in 1770. Its compass extends from F to e".

Bassetto (It.). (1) A small double bass. (2) The lowest part where the bass is silent. (3) An 8 or 16-feet reed-stop in the organ.

Bassflöte (Ger.). A bass flute; the lowest member of the old family of straight, or direct, flutes (Flûtes à bec).

Bassgeige (Ger.). Violoncello.—Grosse Bassgeige, double bass.

Bass horn. A wind instrument in form like a large bassoon, with a compass of four octaves, from C or B, to upwards.

Basso (It.). (1) A bass voice or singer. (2) A bass instrument, more especially the double bass. (3) The bass part.

Basso buffo (It.). A bass singer who sings comic parts.

Basso cantante (It.). (1) The vocal bass in contradistinction to the instrumental. (2) The higher and more flexible "singing bass" in contradistinction to the heavy "deep bass" (basso profondo).

Basso continuo (It.). A continuous, or thorough, bass, which may be figured or not. Formerly, when accompaniments were not always written in full, such a basso continuo served the accompanist as a guide. It came into use towards the end of the sixteenth century.

Basso figurato (It.). A figured bass (q.v.).

Basso fondamentale (It.). A fundamental bass.

Basson (Fr.). A bassoon.

Basso numerato (It.). A figured bass.

Bassoon. A wood wind instrument with a double reed mouthpiece, invented about 1539, and since then much improved. The Italian name fagotto (fagot, bundle of sticks) describes some what its outward appearance. Its usual compass extends from B, to b"; its extreme upper limit is e"<. Music for the bassoon is written in the bass and tenor clefs, the latter clef being used for the higher notes.

Basso ostinato, also basso obbligato (It.). Ground bass.

Basso profondo (It.). A deep bass. (v. Basso cantante.)

Basso ripieno (It.). Lit., "the filling up bass"—namely, the bass played by all the performers in contradistinction to that played only by one or a few. (v. Ripieno.)

Basspommer (Ger.). The lowest member of the Pommer family. (v. Pommer.)

Bassposaune (Ger.). Bass trombone. (v. Trombone.)

Bassschlüssel (Ger.). Bass clef.

Bassstimme (Ger.). Bass voice.

Bass tuba. v. Tuba.

Bass viol. v. Viol.

Bass voice. The lowest kind of the human voice. Its most common compass is from F to d' or e"<, which, however, is often exceeded at one or the other end, or at both ends. One distinguishes
two species of bass voice: the *basso cantante* and the *basso profondo*. (v. Basso cantante.)

**Baton** (Fr.). A stick used for beating time.

**Battement** (Fr.). An obsolete trill-like ornament. It consisted in the repeated alternation of a principal and an auxiliary note, the latter, a degree below the former, beginning the trill. As there was no sign for this ornament, it had to be written in full.

**Battimento** (It.). *Battement*.

**Battuta** (It.). (1) A bar, a measure. (2) A beat.—*A battuta*, in time (lit., “by the beat”).

**Bau** (Ger.). Structure.—*Bau einer Violine*, structure of a violin.

**Bauerflöte, Bauernflöte, or Bauerpfeife** (Ger.). “Rustic flute.” An obsolete organ stop of stopped pipes on the pedals. It occurred of 1, 2, and 4-feet pitch.

**Bb.** The German name of B double flat.

**B cancellatum** (Lat.). The sharp (♯).

**B dur** (Ger.). B flat major.

**B durum** (Lat.). The note B natural.

**Bearbeitet** (Ger.). Revised, adapted, or touched up.

**Bearbeitung** (Ger.). Revision or adaptation.

**Beat.** (1) A melodic ornament, by some described as a *mordent*, by others as a *battement*. (2) The movement of the hand or foot in marking the time, and the corresponding division of the bar.

**Beats.** The pulsation, or throbbing, most distinctly heard when two notes slightly differing in pitch are sounded together.

**Bebung** (Ger.). *Tremolo*. A mode of singing or playing by which a tremulous effect is produced. On the old clavichord this was done by the quick balancing of a finger on a key. On stringed instruments without keys it is done by the quick balancing of a finger on a string.

**Bécarre** (Fr.). The natural (♮).

**Bec** (Fr.). Lit., “beak.” A mouthpiece like that of the clarinet, flageolet, &c.

**Becco** (It.). The same as *Bec*.

**Becco polacco** (It.). A large kind of bagpipe.

**Becken** (Ger.). Cymbals.

**Bedeckt** (Ger.). Stopped. Said of strings, in contradistinction to *leer*, open.

**Begeisterung** (Ger.). Enthusiasm, inspiration.

**Begleiten** (Ger.). To accompany.

**Begleitung** (Ger.). Accompaniment.

**Beisser** (Ger.). A mordent. (v. Introduction, § XIV., p. 47.)

**Bell.** (1) The more or less bell-like expansion which terminates the tubes of most wind instruments. (2) An instrument of percussion consisting of a hollow vessel of metal or glass, which is set in vibration either by a clapper hanging within or by a separate hammer.

**Bell diapason.** An open organ stop, generally of 8-feet pitch

**Bellezza** (It.). Beauty.
Bell gamba. A sweet-toned organ stop.
Bellicosamente (It.). Martially, in a warlike manner.
Belllicoso (It.). Martial, warlike.
Bell metronome. A metronome with a small bell that marks the first beat of every bar or group of beats.
Belly. (1) The upper part of the sound-box of an instrument, that part over which the strings are stretched. (2) Also the sound board of the pianoforte.
Bémol (Fr.). The flat (♭).
Bemolle (It.). The flat (P).
Bémoliser (Fr.). To put a flat before a note.
Bemollizzare (It.). To put a flat before a note.
Bene, or ben (It.). Well.
Benedictus (Lat.). A part of the mass.
Ben marcato (It.). Well marked.
Ben pronunziato (It.). Distinctly, clearly pronounced.
Ben tenuto (It.). Well sustained.
Bequadrato (It.). The natural (♯).
Bequarre (Fr.). A cradle song, lullaby.
Bergamasca (It.). An obsolete dance, the name of which derived from Bergamo, the town in Lombardy.
Bes (Ger.). B double flat, more commonly called B♭.
Betont (Ger.). Emphasised.
Bewegt (Ger.). Stirred, agitated, impassioned.
Bewegung (Ger.). Motion, movement, agitation, emotion.
Bezifferter Bass (Ger.). Figured bass.
Bianca (It.). A minim.
Bichord. An instrument with two strings, or an instrument the strings of which are tuned in pairs, each pair in unison. A bichord pianoforte is one with two strings to each key.
Bicinium (Lat.). A composition in two parts.
Bimolle (It.). The same as bemolle.
Binary measure. A measure in which the first of every two members has the accent. Common time. (v. Introduction, § X., p. 21.)
Bind. A curved line is called a bind or tie when it is placed over or under two notes of the same pitch in order that they may be played or sung as one note. In every other case this sign is called a slur.
Bindung (Ger.). (1) A syncopation. (2) A dissonance with its consonant preparation.
Bindungszeichen (Ger.). A bind, tie.
Biquadro (It.). The same as bequadro (q.v.).
Birn (Ger.). That part of the clarinet, basset-horn, &c., into which the mouthpiece is inserted. The original meaning of the word is “pear.”
Bis (Lat.). Twice.
Bischero (It.). Bischeri are the pegs to which one end of the strings of stringed instruments (violin, guitar, &c.) are fastened, and by means of which they are tuned.

Biscroma (It.). Biscrome (Fr.). A demisemiquaver.

Bisdiapason. The double octave, or fifteenth.

Bisser (Fr.). To encore.

Bisse (Lat.). An instrument of the guitar class with twelve strings.

Bis unca (Lat.). A semiquaver.

Bizzarramente (It.). Oddly, strangely.

Bizzarria (It.). Oddity, whim, extravagance.

Bizzarro (It.). Odd, whimsical.

Blanche (Fr.). A minim note.

Blasinstrumente (Ger.). Wind instruments.

Blatt (Ger.). A leaf; a reed. The single reed of the clarinet and of the bassoon.

Blechinstrumente (Ger.). Brass instruments.

Blochflöte, or Blockflöte (Ger.). (1) A straight, or direct, flute, with a plugged mouthpiece, a flûte à bec. (2) A soft-toned organ stop.

B moll (Ger.). B flat minor. B molle (Lat.). B rotundum (q.v.)

Bocal (Fr.). The mouthpiece of the horn, trombone, &c.*

Bocca (It.). The mouth.

Bocchino (It.). The mouthpiece of the trumpet, horn, trombone, &c.

Bockstriller (Ger.). Lit., “a goat-trill.” A bad shake, an iteration of one note instead of an alternation of two.

Boden (Ger.). The back of the sound-box of a musical instrument—for instance, of a violin.

Bogen (Ger.). (1) A bow, such as the violin and other stringed instruments are played with. (2) A slur or tie: :

Bogenführung (Ger.). The art or mode of bowing.

Bogenstrich (Ger.). A stroke of the bow.

Bolero (Sp.). A Spanish national dance in ¾ time, rhythmically somewhat resembling the polonaise, but of a more lively character. It is generally accompanied with castanets.

Bombard. (1) An obsolete family of instruments of the shawm, or oboe, class. The Germans call it Pummer. (2) A reed-stop in the organ.

Bombarde (Fr.). A bombard.

Bombardino (It.). A small bombard, the smallest of the family.

Bombardo (It.). A bombard.

Bombardon. A powerful brass wind instrument, either oblong or circular in shape. There is one in E flat, and a larger one in B flat (contrabass bombardon). Bombardons in F are less common. These instruments are used as basses in military bands.

Bombardone (It.). A large bombard, the largest of the family.
Bombix (Gk.). A Greek reed instrument. Also a name of the bombard.

Bon temps de la mesure (Fr.). The accented part of a bar.

Bourdon (Fr.). (1) A drone bass. (2) An organ stop of stopped pipes, mostly of wood, and of 16-feet pitch. (3) The lowest (C) string of the violoncello.

Bourrée (Fr.). A lively old French dance in ¾ or ½ time.

Boutade (Fr.). An instrumental piece like a caprice or fantasia. (2) An old French dance. (3) A kind of short ballet which was performed as if the performers set about it impromptu.

Bow. An instrument consisting of an elastic wooden rod and a number of horse-hairs stretched from the bent head to the movable nut. It is used in playing on the violin and many other stringed instruments which are made to sound by friction, the bow being drawn over the strings and setting them in vibration.

B quadratum, or B quadratum (Lat.). (1) The note B natural. (2) The sign $\frac{1}{4}$, the natural.

Brace. A bracket connecting two or more staves.

Branle, or Bransle (Fr.). A brawl.

Breitsche (Ger.). The viola, or tenor violin.

Bravo, m. sing.; Brava, f. sing.; Bravi, m. plur.; Brave, f. plur. (It.). Brave, courageous, skilful. An exclamation expressive of approbation, signifying “Well done!”

Bravoure (Fr.). Bravura.

Bravura (It.). Bravery, spirit; brilliant, skilful execution.


Breit (Ger.). In a broad, stately manner.

Breve. The note which has double the length of a semibreve and four times the length of a minim; the longest note now ever used. (v. Introduction, § IX., pp. 17, 18.)

Brevis (Lat.). A breve. (v. Introduction, p. 55.)

Bridge. A piece of wood on which the strings of stringed instruments rest, and which itself rests on the resonance-box, or resonance-board (sound-box, or sound-board), to which it transmits the vibrations of the strings.

Brillant (Fr.), Brillante (It.). Brilliant, sparkling.

Brillenbässe (Ger.). Lit., “spectacle basses.” A kind of bass called thus on account of its resemblance to a pair of spectacles.

Brindisi (It.). A drinking song.

Brio (It.). Vivacity, fire.—Con brio, with fire and vivacity.

Brioso (It.). Fiery, in a spirited manner.

Brisé (Fr.). Broken, played arpeggio.

Broderies (Fr.). Ornaments.

Broken cadence. An interrupted cadence. (v. Cadence.)
Broken chord. Arpeggic (q.v.).

Brotundum (Lat.). The Latin name of the note B flat, and also of the sign ♭, the flat. (v. Accidentals.)

Brummeisen (Ger.). A Jew's-harp.

Buccina (Lat.). A wind instrument of the ancient Romans, a trumpet, a horn.

Buccolico, Buccolica (It.), Bucolique (Fr.). Bucolic; pastoral, rustic.

Buffo, m., Buffa, f. (It.). (1) Comic, humorous. (2) A singer of a comic part.

Buffone (It.). A buffoon, a jester.

Buffonesco, m., Buffonesca, f. (It.). Droll, ludicrous.

Buffonescamente (It.). In a droll, ludicrous manner.

Bugle. (1) A brass wind instrument; the signal horn for the infantry. (2) Two kinds of brass wind instruments, the one with keys (the Kent bugle) and the other with valves.

Bühnenweihfestspiel (Ger.). Lit., "Stage-consecrating festival play." Thus Wagner called his last dramatic work, Parsifal.

Bundfrei (Ger.). "Unfretted." A clavichord was said to be bundfrei when it had a separate string for each note. (v. Gebunden.)

Buonaccordo (It.). A small spinet with narrow keys for the use of children.

Buona nota (It.). Accented note.

Buon gusto (It.). Good taste.

Burden. (1) Chorus, or refrain, of a song. (2) A drone; for instance, that of the bagpipe.

Burla (It.). A joke.

Burlando (It.). Jesting, joking, romping.

Burlescamente (It.). In a burlesque, merry, comical manner.

Burlesco, m., Burlesca, f. (It.). Burlesque, facetious, comic, merry.—Burlesca, a piece of a burlesque character.

Burletta (It.). A burlesque operetta; a whimsical farce.

C.

(Those words not given under C should be sought under K.)

C. The name of the first degree of the normal major scale.

Cabaletta (It.). A very melodious and rhythmical musical thought, so taking as to impress itself at once even on the memory of the least musical hearer. It is generally employed as a conclusion to arias and duets in the Italian style.

Cabinet d'orgue (Fr.). An organ case.

Cabinet pianoforte. An upright pianoforte about six feet high, introduced in the early part of this century.

Cabiscola (Lat.). A precentor, or leader of a choir.
Caccia (It.).—Chase, hunting.—Alia caccia, in the hunting style.
Cachucha (Sp.).—A Spanish national dance in ternary time.
Cacofonia (It.), Cacophonie (Fr.), Cacophony. Discordant sound.
Cadence. A close. Lit., "a fall." The term applies to melody as well as to harmony: (1) to the last melodic step of a strain (not necessarily a "fall" as regards pitch, but always a subsidence of motion into relative rest), and to a shake or brilliant passage of more or less extent which leads up to the close of a piece, or part of a piece (v. Cadenza); (2) to two chords which form a close, mark a point of rest, complete or incomplete.

The harmonic cadences may be divided into four classes. (1) The chords of the dominant and tonic form a full, or authentic, cadence, which is perfect when the bass has the fundamental note of the first and of the second chord, and the highest part the octave of the fundamental note of the second chord (a), but otherwise is imperfect (aa). (2) The chords of the subdominant (major or minor) and tonic form the plagal cadence. According to some theorists it is, like the authentic, a full close; according to others it is not (b). (3) The chord of the tonic (c), or any other chord (cc), and that of the dominant form a half close, or semi-cadence. Some writers, however, call this cadence imperfect. Indeed, the nomenclature is very unsettled. (4) An interrupted, deceptive, or false cadence, occurs where the chord of the dominant is followed by any chord except that of the tonic (d).
Cadence (Fr.). (1) A shake. (2) The harmonic close of a musical phrase, and the resolution of a dissonant chord. (3) Measure, regulated movement.

Cadence brisée (Fr.). An abrupt shake: it begins with the upper auxiliary note, but is not, like the cadence pleine, preceded by it as a long appoggiatura.

Cadence évitée (Fr.). Lit., “avoided cadence.” A dissonant chord followed by another dissonant chord instead of the expected consonant triad.

Cadence imparfaite (Fr.). An imperfect cadence, a half close (tonic, dominant).

Cadence interrompue (Fr.). An “interrupted cadence.” A chord of the dominant seventh followed by another chord of the dominant seventh whose fundamental note lies a third lower or higher, a second lower, &c.

Cadence irrégulière (Fr.). The same as cadence imparfaite.

Cadence parfaite (Fr.). A perfect cadence; a full close (dominant, tonic).

Cadence pleine (Fr.). (1) A shake which is preceded by the upper auxiliary note as a long appoggiatura. (2) A dissonant chord followed by a consonant chord.

Cadence rompue (Fr.). A “broken cadence.” A chord of the dominant seventh followed by another consonant chord than that of the tonic.

Cadenza (Ger.). A cadence.

Cadenza (It.). A cadence (q.v.). In English the word cadenza is used in the sense of a short or a more or less extended flourish which does not form part of the rhythmical structure of a composition, but is a mere intercalation. Such flourishes may be met with anywhere in the course of vocal and instrumental compositions, more especially, however, at the end of the last solo of pieces for solo voices or instruments. In the aria and kindred forms the cadenza was a prominent feature. It assumed, however, the greatest importance in the concerto; there the flourish expands often into a brilliant fantasia on themes of the composition into which it is introduced—a fantasia either improvised by the performer or written out in full by the composer. These long concerto cadenzas occur in the first and last movements, at the end of the last solo, and begin usually on the chord of the fourth and sixth, preceding the full close (dominant, tonic).

Cadenza d’inganno, or cadenza finta (It.). A deceptive cadence.

Cæsura (Lat.). In music, the break, or pause, which in the course of a period marks the end of a phrase.

Caisse (Fr.). A drum.—Grosse caisse, bass drum.

Caisse roulante (Fr.). The long side-drum.

Calamus (Lat.). A reed pipe, a kind of shawm.

Calamus pastoralis, or Calamus tibialis (Lat.). One of the most ancient wood wind instruments. It had three or four sound-holes and was made of reed.
Calando (It.). Decreasing in loudness, synonymous with *diminuendo*. Sometimes it includes along with a decrease in loudness also a slackening of the pace.

Calandrone (It.). A reed instrument with a hoarse but pleasing tone, in use among the Italian peasants.

Calascione (It.). An instrument of the lute kind with a long neck, a small body, and two or three strings.

Calata (It.). An Italian dance in $\frac{3}{4}$ time.

Calcando (It.). Hurrying the time.

Calmato (It.). Calmed, quieted, appeased.

Calore (It.). Heat, affection.—*Con calore*, with warmth, with passion.

Caloroso (It.). With warmth, with passion.

Camera (It.). Chamber.—*Musica da camera*, chamber music; *sonata da camera*, chamber sonata.

Campana (It.). A bell.

Campanella (It.). A small bell.

Campanetta (It.). A set of bells, a carillon.

Canarie (Fr.), Canarie, or Canaries. An old dance, a kind of jig in $\frac{3}{8}$ or $\frac{6}{8}$ time.

Canario (It.). The same as Canarie.

Cancellen (Ger.). Grooves, the small channels in the organ which conduct the wind from the wind-chest to the pipes.

Cancrizans (Lat.). Retrogressive.

Cancrizzamente, or cancrizzante (It.). Reversed, retrogressive.

Canna (It.). A reed; a pipe.—*Canne d’organo*, organ pipes; *canne d’anima*, flue-pipes; *canne a lingua*, reed-pipes.

Canon. A composition in which the notes of one part are strictly imitated by one or more other parts. The imitation may be at the octave, fifth, or any other interval. There are also canons by diminution, by augmentation, by retrogression, &c. In the first kind the notes of the *antecedent* are diminished in length in the *consequent*; in the second kind they are augmented; and in the third kind they appear in retrogressive order. A canon “two in one” is a canon for two parts and with one subject; a canon “four in two” is a canon for four parts and with two subjects; and so on. For further information see the next articles.

Canon cancrizans (Lat.). Canon by retrogression; that is to say, the consequent performs the notes of the antecedent backwards.

Canone (It.). A canon.

Canone aperto (It.). An open canon—i.e., one written out in full.

Canone cancrizzante (It.). The crab-like canon; canon by retrogression.

Canone chiuso (It.). A close canon; that is, one of which only one part has been written out, the number and the entrance of the other parts being indicated by signs or words.
Canone enigmatico (It.). Enigmatic canon; a canon in which the number and the entrances of the parts are not indicated, or only hinted at by an obscure motto.

Canone infinito or canone perpetuo (It.). An infinite canon, one without a conclusion.

Canone sciolto (It.). A free canon, one in which the imitation is not exact.

Canonical Hours. The daily offices of devotion prescribed to the Roman Catholic clergy. They are: (1) Matins and Lauds; (2) Prime; (3) Tierce; (4) Sext; (5) None; (6) Vespers; (7) Compline. Of these, Matins and Lauds, Vespers, and Compline are called the greater hours, and the others the lesser hours.

Cantabile (It.). In a singing style.

Cantamento (It.). Singing; an air.

Cantando (It.). Singing, in a singing style.

Cantare (It.). To sing.

Cantata (It.). The word originally meant something sung in contradistinction to something played (sonata). So varied are the innumerable exemplifications of the cantata, that it is impossible to define its character. Now this name is given to a vocal composition of some extent consisting of recitatives, arias, choruses, &c., with orchestral accompaniment in most cases; formerly it often signified a short vocal composition for one voice with organ, harpsichord, or some other simple accompaniment. Indeed the range of the cantata may be said to extend from an elaborate song to a short oratorio and an opera not intended for the stage. (v. Cantata da camera in Appendix.)

Cantatilla and Cantatina (It.). A short cantata.

Cantatore (It.). A male singer.

Cantatrice (It.). A female singer.

Cantatorium (Lat.). A service-book in the Roman Catholic Church containing the music of the Antiphonary as well as that of the Gradual.

Cantellerando (It.). Singing in a low voice; warbling.

Canterina (It.). A female singer.

Canterino (It.). A male singer.

Canti carnascialeschi (It.). Songs that used to be sung some centuries ago at Florence during carnival time.

Cantica (Lat.), Cantici (It.). Canticles, hymns.

Cantico (It.). Canticle, hymn.

Cantilena (It.). A short song-like composition; sometimes also a short cantata for one voice; but more especially a strikingly song-like (cantabile) melody.

Cantilenare (It.). To sing.

Cantilenaccia (It.). A bad song.

Cantillatio (Lat.). The reading in a singing style; for instance, of the Epistles, Gospels, Collects. (v. Accentus ecclesiasticus.)

Cantino (It.). The highest string of an instrument; for instance, the E string of the violin.
Cantio (Lat.). A song.—*Cantiones sacrae*, sacred songs, motets, anthems.

Cantique (Fr.). A canticle.


**Canto a cappella** (It.). Vocal church music without instrumental accompaniment.

Canto Ambrosiano (It.). Ambrosian Chant.

Canto armonico (It.). A vocal composition in parts.

Canto cromatico (It.). Chromatic vocal music.

Canto fermo (It.). Cantus firmus (q.v.).

Canto figurato (It.). v. Cantus figuratus.

Canto Gregoriano (It.). Gregorian Chant.

Canto piano (It.). Plain-Chant.

Canto primo (It.). First soprano.

Canto recitativo (It.). Recitative, declamatory singing.

Cantor (Lat.). A singer, a leader of a choir, a precentor.

Cantore (It.). A chorister, a singer.

Cantoris (Lat.). Of the *cantor*. This term is used to designate that side in a cathedral choir where the precentor sits, opposite being the *decanit* side.

Canto secondo (It.). The second soprano.

**Cantus** (Lat.). (1) Song, singing. (2) A song, a melody. (v. Canto.)

Cantus Ambrosianus (Lat.). Ambrosian Chant (g.v.).

Cantus figuratus (Lat.). The same as *Cantus mensurabilis* (g.v.).

Cantus figuratus (Lat.). “Figurate song.” *A cantus firmus* accompanied by a figurate, figured, or florid counterpoint. The expression is also used in the sense of *cantus mensurabilis* (g.v.).

Cantus firmus (Lat.). Lit., “fixed chant.” (1) Plain-Chant, Plain-Song, Gregorian Chant. (2) A fragment of Plain-Song or any other melody to which counterpoint is added.

Cantus Gregorianus (Lat.). The Gregorian Chant.

Cantus mensurabilis (Lat.). Mensurable song in contradistinction to *cantus planus*, Plain-Chant; or, in other words, music consisting of notes of different and fixed time-values.

Cantus planus (Lat.). Plain-Song.

Canzona (It.). A song, a ballad.

Canzonaccia (It.). A bad, a vulgar song.

Canzoncina (It.). A short song.

Canzone sacra (It.). A sacred song.

Canzonetta (It.). A canzonet, a little canzone.

Canzoniere (It.). A collection of lyric poems or songs.

Capelle (Ger.). v. Cappella, and Kapelle.

**Capellmeister** (Ger.). “Chapel-master.” Originally the musical director of a church or chapel. Now the title is applied to the musical conductor of a theatrical or concert performance, to the conductor of an orchestra and indeed of any instrumental band.
Capo (It.). The head; the beginning.—*Da capo*, from the beginning.

Capotasto (It.). (1) The nut of stringed instruments with a neck.
(2) A small piece of ebony or ivory screwed over the strings on to the finger-board of a guitar in order to raise its pitch.

Cappella (It.). A chapel, choir. The musicians collectively who perform in the choir. The members of an orchestra taken collectively. This word is often written *capella*. (v. A cappella.)

Capriccietto (It.). A short *capriccio*.

Capriccio (It.). A caprice. A sort of fantasia, a composition in which the composer follows the dictates of his fancy more than the prescriptions of conventional form. Also a study.

Capricciosamente (It.). Capriciously, in a fanciful style.

Capriccioso (It.). Capricious, fanciful.

Caractère de musique (Fr.). The signs used in the notation of music.

Caressant (Fr.).

Carezzando (It.). In a caressing, insinuating manner.

Carezzevole (It.).

Caricato (It.). Overloaded with regard to embellishments, dissonances, instrumentation, or any other means of musical expression.

Carillon (Fr.). (1) A chime—*i.e.*, a set of tuned bells which are played upon either by clockwork or by means of a key-action.
(2) It is also the name of an instrument in this country more generally called *Glockenspiel* (*q.v.*), or chime, consisting of a set of tuned metal bars.

Carillonneur (Fr.). A bell-player.

Carità (It.). Charity, affection.—*Con carità*, with tenderness.

Carmagnole (Fr.). A famous French revolutionary song. It came into vogue in 1792, and derives its name from the Piedmontese town Carmagnola.

Carol. A song of exultation or mirth. The custom of singing Christmas carols is of very ancient origin.

Carola (It.). A round (dance) accompanied with singing.

Cartelles (Fr.). Large leaves of hide or cloth prepared, varnished, and provided with musical staves, on which notes could be written and at pleasure effaced. The Italians call these *leaves cartelle*.

Cartellone (It.). A placard. The prospectus of an operatic season.

Cassa, or cassa grande (It.). The big, or bass, drum.

Cassatio (Lat.), Cassazione (It.), Cassation (Ger.). Lit., "dismissal." Originally the concluding piece of a musical performance, afterwards a kind of serenade consisting of several instrumental pieces.

Castagnette (It.), Castagnettes (Fr.), Castañetas, or Castanuelas (Sp.). Castanets. Small clappers in the form of concave shells made of hard wood or ivory. They are used by the Spaniards as an accompaniment to their dances and songs.
Castrato (It.). A eunuch. A male singer with a soprano or contralto voice.

Catch. A kind of round, a canon at the unison for three or more voices. As only one part was written out, each succeeding singer had to catch his part. The first printed collection of catches is of the year 1609. Later on a comic element was introduced, and the catch was so contrived that the words were caught up by the singers and a ludicrous meaning thereby given to them. Round and Catch were originally synonymous terms.

Catena di trilli (It.). A chain, or succession, of trills.

Catgut strings. What the English call "catgut strings" the French, Germans, &c., call simply and more correctly "gut strings;" for these strings are made not of guts of cats, but mostly of guts of sheep. Italian gut strings are the best.

Cavalletto (It.). The same as ponticello (q.v.).

Cavalquet (Fr.). A cavalry trumpet call.

Cavata (It.). (1) Production of tone. (2) The word has also been used synonymously with cavatina.

Cavatina (It.). A short and simple kind of aria, mostly of a tender and affectionate character.

C barré (Fr.). The \( \ddagger \), which indicates alla breve time, \( \frac{2}{4} \) and \( \frac{3}{4} \). (v. Alla breve; and Introduction, p. 22.)

C clef. The clef which indicates which place on the stave is occupied by \( \dagger \). The Soprano Clef stands on the first line, the Mezzo-Soprano Clef on the second, the Alto Clef on the third, the Tenor Clef on the fourth. (v. Introduction, § III.)

C dur (Ger.). C major.

Celer (It.). Quick, nimble.

Celerità (It.). Celerity, swiftness.—Con celerità, with swiftness, quickly, nimbly.

Céleste (Fr.). Celestial. The jeu céleste or pédales célestes was a mechanical arrangement by which on the drawing out of a stop or the pressing down of a pedal the sound of the pianoforte could be modified.—The voix céleste is a stop on the organ and harmonium.

Celli (It.). Abbreviation of violoncelli.

Cello (It.). Abbreviation of violoncello.

Cembalista (It.). A player on the cembalo.

Cembalo (It.). A harpsichord. The same as clavicembalo.

Ces (Ger.). C flat.

Cetera (It.). A either.

Cetera tedesca (It.). The "German either," a ten-stringed instrument of the lute class.

Chacona (Sp.), Chaconne (Fr.), Ciaccona, or Ciaconna (It.). A slow dance in \( \frac{3}{4} \) time, the origin of which (whether Italian, Spanish, or Saracenic) cannot with certainty be determined. It was constructed on a ground bass.
Chalumeau (Fr.). (1) The shawm. (2) The lowest register of the clarinet. The word “chalumeau” in clarinet music indicates that the notes have to be played an octave lower. (3) Several unimportant wind instruments bear this name likewise.

Changer de jeu (Fr.). To change the stops of an organ or harmonium.

Changing note. (1) A passing note on the accented part of a bar. (2) With the old contrapuntists, a passing discord on the unaccented part of the bar which does not proceed by degree, but by leap, and consequently is not regularly resolved. The second note in the following series is such a changing note (nota cambiata): d' e a b | e.

Chanson (Fr.). A song.

Chansonnette (Fr.). A little song.

Chant. A short composition to which the Psalms and Canticles are sung. There are two kinds of chants, Gregorian and Anglican. The latter are either single or double chants. A single chant consists of a strain of three and one of four bars. Double chants consist of four strains respectively of three and four, and again three and four bars. Quadruple chants have latterly also been introduced. Apart from tonality and rhythm, the ancient Gregorian chant differs from the modern Anglican chant by certain opening notes called the intonation. The several parts of the Gregorian chant are: the intonation, first reciting note, mediation, second reciting note, and termination. The Anglican chant begins at once with the reciting note. Monotone recitation (on the reciting note) followed by melodic modulations (the mediation and termination) in the middle and at the end of each verse are the characteristics of what, in the restricted sense of the word, is called “chanting,” the original and wider meaning of the word being “song” or “singing.” (v. Ambrosian Chant, Gregorian Chant, and Plain-Chant.)

Chant (Fr.). Song; tune; melody; singing.

Chanter (Fr.). To sing.

Chanter à livre ouvert (Fr.). To sing at sight.

Chanterelle (Fr.). The highest string of the instruments of the violin and lute classes.

Chanteur (Fr.). A male singer.

Chanteuse (Fr.). A female singer.

Chant pastoral (Fr.). A pastoral song.

Chantre (Fr.). Chorister, precentor, singer.

Chantry. An endowed chapel where masses are said for the souls of the donors.

Chant sur le livre (Fr.). An extemporaneous counterpoint added by one or more singers to the canto fermo sung by others. It is identical with contrapunto alla mente.

Chapeau chinois (Fr.). A crescent. An instrument to be met with in some military bands (infantry), which consists of a staff (carriage), a crescent with two horse-tails, and a metal ornament.
like a Chinese hat, to the two latter parts being attached a great
number of small bells, which are made to sound by shaking the staff.

**Characters.** The signs employed in the notation of music.

**Charakterstücke** (Ger.). Characteristic pieces. Pieces descriptive
of moods, impressions, and events.

**Charivari** (Fr.). Discordant noise. A serenade with tin kettles,
fire-tongs, penny whistles, &c.

**Chasse** (Fr.). Chase, hunting.—*À la chasse*, in the hunting style.

**Chef d’attaque** (Fr.). He or she who leads the singers of a chorus
part—the sopranos, altos, tenors, or basses. This term is also
applied to orchestral leaders.

**Chef d’orchestre** (Fr.). The conductor of an orchestra.

**Chelys** (Gk.). (1) An ancient Greek lyre. (2) In the sixteenth and
seventeenth centuries this name was applied to instruments of the
violin class.

**Chest of viols.** A set of viols. A good chest of viols consisted of
two trebles, two tenors, and two basses.

**Chevalet** (Fr.). The bridge of a stringed instrument.

**Chevilles** (Fr.). The pegs of instruments of the violin and lute classes.

**Chevrer** (Fr.). To perform a shake in a manner resembling the
bleating of a goat.—*Chevrerement* is the French word for what
the Italians call *trillo caprino* and the Germans *Bockstriller*.

**Chiara, f.** (It.). Clear, pure.

**Chiaramente** (It.). Clearly, distinctly.

**Chiarezza** (It.). Brightness, clearness.

**Chiara, m.** (It.). A species of trumpet, a clarion.

**Chiara, m.** (It.). Clear, pure.

**Chiave** (It.). (1) Clef. (2) Key of an instrument. (3) Tuning-key.

**Chica.** A Spanish dance much in favour with the descendants of the
Spanish settlers in South America.

**Chiesa** (It.). Church.—*Concerto da chiesa*, a sacred concerto.

**Chiffre** (Fr.). Figured.—*Basse chiffre*, figured bass.

**Chiogymnast.** An apparatus which has for its object the
strengthening of the fingers.

**Chiroplast.** A mechanical contrivance invented by Logier which
keeps the wrists of the pianist at a certain height, and thus
accustoms young players to a good position of the hands and
promotes a firm touch.

**Chitarra** (It.). A guitar.

**Chitarra coll’ arco** (It.). Bow-guitar.

**Chitarrina** (It.). The small Neapolitan guitar.

**Chitarrone** (It.). A kind of theorbo, a large and very long-necked
instrument of the lute class, with two sets of pegs a considerable
distance from each other. The longer set of strings is not
stretched over but beside the finger-board.

**Chiuso** (It.). Close.—*Canone chiuso* (q.v.).

**Chœur** (Fr.). Choir, chorus.

**Choir.** A band of singers; that part of the church in which they
perform.
Choir organ. A portion of the organ, consisting of a set of stops and a corresponding keyboard, called thus in distinction from the more powerful "great organ."

Chor (Ger.). (1) A choir. (2) A chorus.

Choragus (Lat.). The leader of the ancient dramatic chorus.

Choral. Belonging to a choir; written for or sung by a choir. (v. Chorus.)

Choral (Ger.). A psalm or hymn tune; also plain-chant.

Chorale. English spelling of the German word Choral.

Choräle (Ger.). Plur. of Choral. Psalm or hymn tunes.

Choralist. A member of a choir, a chorister.

Choraliter (Lat.).}

Choralmässig (Ger.).} In the style of Plain-Song.

Choral music. Music written for a choir. (v. Chorus.)

Chord. Two or more sounds combined according to the laws of harmony and simultaneously performed. (v. Introduction, § VIII., p. 1.) To what has been said in the Introduction may be added here, that some theorists give the names "chords of the eleventh, thirteenth," &c., to combinations of sounds which other theorists do not regard as independent chords.

Chorda (Lat.). (1) A string. (2) A tone or note.

Chordæ (Lat.). Plur. of chorda (g.v.).

Chordae essentiales (Lat.). The tonic, third, and fifth of any key.

Chôre (Ger.). Choirs, choruses.

Choriambus. A metrical foot consisting of two short syllables between two long ones: — — —

Chorister. A member of a choir or chorus.

Chorton (Ger.). The obsolete "choir pitch" which prevailed formerly in German churches. It varied at different times, and was as much as a tone and even a minor third higher than the secular pitch, the Kammerton, "chamber pitch."

Chorus. (1) A choir, a band of singers. (2) A composition sung by a band of singers, each part being performed by a multiplicity of voices.

Christe eleison (Gk.). A part of the Ἱερεῖς, which is the first principal portion of the musical mass.

Chroma (Gk. and Lat.). (1) A quaver. (2) A chromatic semitone.

Chroma simplex (Lat.). A single sharp (♯). Chroma duplex (Lat.). A double sharp (×).

Chromatic. This word, derived from the Greek chroma, colour, has a twofold meaning. (1) In modern music, progressing by semitones, chromatic in distinction from diatonic (g.v.).—Chromatic notes are notes of the diatonic scale altered by sharps, flats, or naturals.—A chromatic scale is one which proceeds throughout by semitones. (v Diatonic scale.)—A chromatically altered chord is a chord which contains one or more notes foreign to the key to which it belongs, one or more notes proper to the key being sharpened or flattened a semitone. (2) In the musical genus called by the ancient Greeks chromatic, the tetrachord (a
series of four notes, a division of the scale) ascended by two semitones and a tone and semitone; for instance, $b\ c\ d\#\ e$.

**Chromatique** (Fr.) \{ Chromatic.

**Chromatisch** (Ger.)

**Chrota, Chrotta.** *v* Rota and Crowd.

**Church modes.** The scales or octave species in use before our present major and minor modes prevailed; that is, up to and into the seventeenth century. These scales, which are purely diatonic and differ only in the position of the two semitones, are either authentic or plagal. Each authentic mode has a corresponding plagal, and both contain the same notes; but whilst in the former the tonic is the first degree of the scale, it is the fourth in the latter. St. Ambrose is said to have introduced the first four authentic scales, Gregory the Great paired them with four plagal ones, and subsequently three more authentic and three more plagal modes were added. As, however, the eleventh and twelfth are seldom made use of, they are often left out of account, and those which are properly speaking the thirteenth and fourteenth are called the eleventh and twelfth. In starting from the following fourteen notes and running over the next seven white keys of the pianoforte, you get the fourteen Church modes (tones, or scales), an authentic being always followed by a plagal:—D, A; E, B; F, C; G, D; A, E; B, F; C, G. The Church modes are either called the first, second, third, fourth, &c., or receive the Greek epithets: (1) Dorian, (2) Hypodorian; (3) Phrygian, (4) Hypophrygian; (5) Lydian, (6) Hypolydian; (7) Mixolydian, (8) Hypomixolydian; (9) Aeolian, (10) Hypoaeolian; (11) Hyperaeolian, (12) Hypophrygian; (13) Ionian, (14) Hypionian. (*v* Authentic, Plagal, Final, and Dominant.)

**Chaconne** (It.). Chaconne (*q.v.*).

**Cimbali** (Ger.). A dulcimer.

**Cimbals** (It.). Cymbals.

**Cimbel** (Ger.). A mixture stop in the organ.

**Circular canon.** This is a canon which is so constructed that each repetition appears a second, or third, or fourth, &c., higher or lower; the original key must therefore be reached, and thus the circle completed, after a certain number of repetitions.

**Cis** (Ger.). C sharp.

**Cis dur** (Ger.). C sharp major.

**Cisis** (Ger.). C double sharp.

**Cis moll** (Ger.). C sharp minor.

**Citara** (It.). *v* Cithara.

**Cithara** (Lat.). (1) A kind of lyre in use among the Greeks and Romans. (2) The name of variously shaped instruments of the lyre species in mediæval times. (3) A cither.

**Cithara bijuga** (Lat.). A double-necked cither.

**Cither.** An instrument in form like the lute, but strung with wire strings instead of catgut strings. The cither was generally
played with a quill or plectrum, but there were also keyed cithers, and cithers played with a bow, &c. (v. Zither.)

Citole. A small box-shaped psaltery.

Cittern. v. Cither.

Clairon (Fr.). v. Clarino.

Claquebois (Fr.). A gigelira, xylophone, or Strohfiedel (q.v.).

Clarabella. A soft sweet-toned organ stop, invented by Bishop, usually of 8-feet pitch.

Claribel flute. An organ stop similar to the Clarabella, but generally of 4-feet pitch.

Clarichord. v. Clavichord.

Clarinet. One of the most important wood wind instruments, which is said to have been invented about 1700 by J. C. Denner, of Nuremberg. It consists of a cylindrical tube with finger-holes and keys which terminates in a bell, and has a beak-like mouthpiece with a single beating reed. Its extreme compass extends from $e$ to $a''$. There are clarinets of different pitch; those commonly used in the orchestra are the clarinets in C, in B♭, and in A. The clarinets in D, E flat, F, A flat, &c., are rarely used except in military bands. All clarinets, the one in C excepted, are transposing instruments; that is to say, they do not sound the notes which are written; for instance, the B flat clarinet sounds them a tone lower and the A clarinet a minor third lower. Music for the clarinet is written in the G clef. (v. Chalumeau.) Besides the above-mentioned clarinets there are a bass clarinet and a barytone clarinet. Now clarinets are also made of ebonite.

Clarinetto (It.). Clarinet.

Clarino (It.). (1) A shrill-toned, narrow-tubed trumpet. (2) A name sometimes given to the ordinary trumpet. (3) A bugle. (4) A reed-stop in the organ, usually of 4-feet pitch.

Clarion. A shrill-toned trumpet. (v. Clarino.)

Clarionet. v. Clarinet.

Classic, or Classical. These words are used in music as in the other arts and in literature in various senses which often more or less overlap. (1) "Of the first class, of the first rank;" more especially applied to the older, universally acknowledged masters and their works, those of the best epoch of the art. (2) Having or resembling the style and temper of these masters and their works—their perfectness of form and sobriety and ideal beauty of contents. The opposite of "classical" in this sense is "romantic" (q.v.).

Clausula (Lat.). A concluding musical phrase, a cadence.

Clavecin (Fr.). A harpsichord.

Claviatur (Ger.). The keyboard of a pianoforte, organ, harmonium, &c.

Clavicembalo (It.). The harpsichord.

Clavichord. One of the precursors of the pianoforte. A keyboard stringed instrument, the tone of which was produced by tangents
(small brass wedges about an inch high and at the top about an eighth of an inch broad) fixed at the back end of the keys in an upright position.

**Clavicylinder.** A keyboard instrument with a series of tuned wooden bars and a revolving glass cylinder, invented by Chladni in 1799.

**Clavicytherium.** An upright (not horizontal) instrument of the harpsichord kind.

**Clavier** (Ger.). (1) A keyboard. (2) A keyboard stringed instrument: a clavichord, a pianoforte, &c.; now especially a square pianoforte.

**Clavier** (Fr.). Keyboard.

**Clavierauszug** (Ger.). (1) An arrangement of a full score for the pianoforte. (2) A pianoforte score, a score of a vocal work with orchestra in which the parts of the latter are arranged for the pianoforte.

**Clavis** (Lat.). A key; a note; a clef.

**Clef.** The character placed at the beginning of the stave to show the absolute pitch of the notes; without a clef the notes would only show their relative pitch. There are three kinds of clef: the C, F, and G clefs. *(v. Introduction, § III, pp. 4—6)*

**Cloche** (Fr.). A bell.

**Clochette** (Fr.). A little bell.

**Close harmony.** A chord is said to be in close harmony when the parts lie so near together as not to admit of the insertion of any note belonging to the same chord. This proximity is, however, an indispensable condition only as regards the upper parts; for the harmony is still said to be close when there is a wide gap between the bass and the next part above it. The chords under (a) are in close harmony, but so are also those under (b). Under (c) are given the same chords in extended harmony, that is, room enough is left between the different parts to admit of the insertion of notes belonging to the same chords.

![Close harmony examples](image-url)
C moll (Ger.). C minor.
Coda (It.). Lit., "a tail." Something added at the end of a piece or part of a piece of music as a conclusion.
Codetta (It.). A short coda. (v. Fugue.)
Cogli stromenti (It.). With the instruments.
Coi (It.). With the; as coi sordini, with the mutes.
Col, col', colla (It.). With the; as col basso, with the bass.
Colascione (It.). v. Calascione.
Col canto (It.). With the vocal part or with the melody.
Cola destra (It.). With the right hand.
Colla parte (It.). With the principal part.
Colla punta dell' arco (It.). With the point of the bow.
Coll' arco (It.). With the bow.
Colla sinistra (It.). With the left hand.
Colla voce (It.). With the voice.
Col legno (It.). With the "wood"—i.e., with the stick, not with the hair of the bow.
Coll' ottava (It.). With the octave; to be played in octaves.
Colofonia (It.).
Colophane (Fr.). Rosin, used for rubbing on the hair of bows.
Colophonium (Lat.). (v. Rosin.)
Colphony.
Coloratura (It.). Ornamental passages, runs, divisions, &c., in vocal music. This word, the plural form of which is colorature, is less properly, but very conveniently, used also in connection with instrumental music.
Combination, or Combinational, tones. v. Resultant tones.
Come (It.). As, like.
Come prima (It.). As at first.
Comes (Lat.). The companion, or answer, to the dux (guide), or subject, of a fugue.
Come sopra (It.). As above.
Come sta (It.). As it stands, as it is written.
Comma. This is the name of various small intervals not used in practical music forming the difference between two notes of nearly the same pitch. Two of these small intervals are: (1) The comma syntoniom, or the comma of Didymus, which is the difference between a major and a minor tone. (2) The comma ditonicum, or comma of Pythagoras, which is the difference between the twelfth fifth (just intonation, not tempered) and the seventh octave above a given note.
Commodamente (It.). With ease, quietly, in a comfortable manner.
Commodo (It.). The same as commodo.
Compiacevole (It.). In an agreeable, pleasant manner.
Complectorium (Lat.). Compline.

Compline. The evening prayer or service, the last of the *hora canonica*.

Compound intervals. Intervals which are greater than an octave, a ninth being, for instance, considered the compound of an octave and a second, a twelfth of an octave and a fifth, a fifteenth of two octaves.

Compound times. Times in which several simple times are grouped together: $\frac{3}{8}$ time, for instance, is simple time; $\frac{6}{8}$ time is compound time. (*v.* Introduction, § X., pp. 21—24.)

Con (It.). With.

Con abbandono (It.). With self-abandonment, with passion.

Con affetto (It.). With passion, with tenderness.

Con affezione (It.). With affection, with tenderness.

Con afflizione (It.). Sorrowfully.

Con agilità (It.). With nimbleness, with lightness.

Con agitazione (It.). With agitation, excitedly.

Con alcuna licenza (It.). With a certain degree of licence.

Con allegrezza (It.). Joyfully, gaily.

Con alterezza (It.). Proudly.

Con amarezza (It.). Bitterly, sadly.

Con amore (It.). With love, affection, devotion.

Con anima (It.). With animation, with spirit.

Con brio (It.). With fire, with vivacity.

Con calore (It.). With warmth.

Con celerità (It.). With celerity.

Concerto (It.). Concord, harmony.

Concento (It.). (1) A brilliant composition for two or more solo instruments with or without orchestral accompaniment.

Concertante (It.). (2) A composition in which one or more instruments play prominent parts.—A part is said to be concertante (concertato or concertando) when it stands out from the rest of the accompaniment and concertos, *i.e.*, strives, with the principal part.

Concerted music. Music for several voices or instruments, the parts of which do not stand in the relation of solo and accompaniment, but are of nearly equal importance.

Concerti (It.). The plural of concerto (*q.v.*).

Concertina. A small musical instrument, hexagonal in form, which as regards construction is somewhat similar to the accordion (*q.v.*). The English treble concertina has a compass of about three and a half or four octaves (from $g$ to $g^{\text{'''}}$) with all the intermediate semitones, and is a double-action instrument—that is, on expanding and compressing the bellows the same note is produced. The tenor, bass, and double-bass concertina are, like the accordion, single-action instruments, producing different
notes on expanding and compressing the bellows. Charles Wheatstone patented the concertina in 1829. The German concertina is a less perfect instrument than the English concertina; it is a single-action instrument, and its scale is not chromatic.

**Concertino (It.).** (1) A small concerto. (2) The opposite of ripieno—namely, "principal," or "concertante;" for instance, violino concertino, principal violin. (3) The name concertino is sometimes applied to a first violin part in which are entered the obbligato passages of the other parts. (v. Concerto grosso.)

**Concertmeister (Ger.).** The leader of the orchestra, the first of the first violins.

**Concerto (It.).** (1) A concert. (2) A composition consisting generally of three, rarely of four, movements, for one or more solo instruments with orchestral accompaniment. Its form is on the whole that of the sonata; its distinctive features are the tutti (the orchestral ritoruelli) and certain peculiarities arising from the intention to display the solo instrument and the powers of the player. As one of these peculiarities may be mentioned the cadenzas played by the performer of the solo part just before the concluding tutti of the first and the last movement. (v. Sonata and Cadenza.) The customary tutti, which, for instance, in Mozart's concertos appear in diffusive fulness, are in more modern times often curtailed or altogether omitted. This is especially the case with the long introductory tutti, which generally presented both the first and the second subject afterwards taken up by the solo part or solo parts. Also the cadenzas have lost much of their former importance. In other words, the concerto, at one time a show-piece, has more and more become a tone-poem. Concertos without orchestral accompaniment need hardly be mentioned, they are exceptional, and of very rare occurrence.

In its earliest application the word "concerto" was synonymous with "concert," signifying not a definite form, but a composition in parts, either purely vocal or vocal and instrumental. Giuseppe Torelli, who died in 1708, is regarded as the inventor of the modern concerto. The development of the concerto runs parallel, one may say is identical, with that of the sonata. The earlier exemplifications of these forms differ indeed often only in name. With Mozart (1756—1791) the concerto reached, so to speak, maturity. (See the following articles.)

**Concerto da camera (It.).** Chamber concerto. (v. Concerto and Concerto grosso.)

**Concerto da chiesa (It.).** Church concerto. This was at first simply a sacred composition without any fixed form and for several parts, either solely vocal or vocal and instrumental; afterwards the name was given to a composition for a solo voice with organ accompaniment; finally it meant a composition for a solo instrument with some kind of accompaniment.
Concerto grosso (It.). Lit., "big concerto." It was distinguished from the concerto da camera by the greater number of instruments—some of them solo parts (the concerto grosso), others orchestral parts (the concerto grosso).

Concert spirituel (Fr.). A concert of sacred music.

Concertstück (Ger.). A concert piece.

Concitato (It.). In an agitated, excited manner.

Concord. An agreeable, satisfying combination of sounds.

Concordant (Fr.). A barytone voice or singer.

Con delicatezza (It.). Delicately.

Con desiderio (It.). With an expression of longing.

Con devozione (It.). With devotional feeling.

Con diligenza (It.). Carefully.

Con discrezione (It.). With discretion, as regards the accompaniment of the principal part.

Con disperazione (It.). In a despairing manner.

Con dolce maniera (It.). In a sweet manner.

Con dolcezza (It.). With sweetness.

Con dolore (It.). Mournfully.

Conduiten (Ger.). Conveyances. Tubes or channels in an organ which convey the wind to pipes not mounted on the windchest.

Conductor. The director of an orchestra or chorus.

Con duolo (It.). With grief.

Con elevazione (It.). With elevation. In a lofty, elevated style.

Con energia (It.). With energy.

Con espressione (It.). With expression.

Con facilità (It.). With facility.

Con fermezza (It.). With firmness, with decision.

Con festività (It.). In a festive manner.

Con fiducia (It.). With confidence.

Con fierrezza (It.). Fiercely.

Con final. v. Final.

Con fiocnezza (It.). Hoarsely.

Con forza (It.). With force.

Con fretta (It.). Hurriedly.

Con fuoco (It.). With fire.

Con furore (It.). With fury, with vehemence.

Con garbo (It.). With elegance, gracefully.

Con giustezza (It.). With precision.

Con grandezza (It.). With dignity, with majesty.

Con grazia (It.). With grace.

Con gusto (It.). With taste.

Con impeto (It.). Impetuously.

Con ira (It.). With an expression of anger.

Con leggerezza (It.). With lightness, airily.

Con lenezza (It.). In a gentle, quiet manner.

Con lentezza (It.). Slowly.

Con mano destra (It.). With the right hand.
Con mano sinistra (It.). With the left hand.
Con molto passione (It.). With much passion.
Con precisione (It.). With precision.
Con prestezza (It.). With rapidity.
Con rabbia (It.). With rage, furiously.
Con rapidità (It.). With rapidity.
Con resoluzione (It.). With resolution, firmly.
Con sdegno (It.). Scornfully, angrily.

Consecutives. A term chiefly applied to progressions of perfect fifths and octaves, which are permissible only under certain conditions or for special purposes. They are most objectionable when the parts which thus offend are extreme parts. Consecutive unisons are likewise prohibited. But the prohibition of consecutive octaves and unisons applies only to individual parts, not to the doubling, reinforcing, of one part by another. Hidden consecutives are discussed in the article Hidden Fifths and Hidden Octaves.

Con semplicità (It.). With simplicity.
Con sensibilità (It.). With sensibility, with feeling, tenderness.
Con sentimento (It.). With sentiment, with feeling.

Conservatoire (Fr.). A public school of music for advanced students.
Conservatorio (It.).
Conservatorium (Ger., from Lat.).
Consolante (It.). Consoling.
Con solennità (It.). With solemnity.

Consonance. A harmonious, satisfying, restful combination of sounds. The opposite of consonance is dissonance.

Consonant. Concordant, harmonious. (v. Consonance.)
Consonanz (Ger.), Consonanza (It.). A consonance.

Con sordino (It.). With the mute. This indicates: (1) in piano forte playing that the soft pedal has to be used; (2) in violin, viola, &c., playing that a mute has to be placed on the bridge; (3) in horn, trumpet, &c., playing that a mute has to be inserted into the bell. Sordini is the plural of sordino. (v. Sordino.)

Con spirito (It.). In a spirited manner.

Con strepito (It.). Noisily.

Con suavità (It.). With suavity, with sweetness.

Contano (It.). Lit., “they count.” This expression indicates in scores that certain parts have to be silent.

Con tenerezza (It.). With tenderness.

Con timidezza (It.). In a timid manner.

Con tinto (It.). With various shades of expression.

Continuato (It.). Continued, held down, sustained.

Continued bass. v. Basso continuo.

Contra (Lat. and It.). Over, against, facing, opposite to. The following articles will show the various meanings of the word when prefixed to other words.

Contrabassist (Ger.). A double bass player.
Contrabasso, or Contrabasso (It.). The double bass.

Contraddanza (It.). A country-dance.

Contrafagotto, or Contrafagotto (It.). A double bassoon (q.v.).

Contrainte (Fr.). Basse contrainte (q.v.).

Contralto (It.). The deepest and most full-toned species of female voice, the higher being mezzo soprano and soprano. Its average compass is from $f$ to $e'$, exceptional are $e$ and $f''$, $g''$, &c. For choral purposes composers should not exceed the limits $g$ and $e''$ or $d''$. Alto is used synonymously with contralto.

Con tranquillità (It.). With tranquillity; calmly.

Contra octave. The octave from $C$, up to, but not inclusive of, $C$. (v. Introduction, p. 5.)

Contraposanaue (Ger.). A 32-feet reed-stop in the organ.

Contrappuntista (It.). An adept in counterpoint, a contrapuntist.

Contrappunto (It.). Counterpoint.

Contrappunto alla mente (It.). Impromptu counterpoint. The French called it Chant sur le livre (q.v.).

Contrappunto doppio (It.). Double counterpoint.

Contrappunto sopra il soggetto (It.). Counterpoint above the subject.

Contrappunto sotto il soggetto (It.). Counterpoint below the subject.

Contrapunkt (Ger.). Counterpoint.

Contrapuntal. Pertaining to, or of the nature of, counterpoint. (v. Counterpoint.)

Contrapuntist. One skilled in counterpoint. (v. Counterpoint.)

Contr' arco (It.). Bowing (on the violin, &c.) in a manner contrary to rule.

Contrary motion. Contrary motion occurs when one part ascends and another descends. From contrary motion are distinguished similar and oblique motion.

Contrasoggetto (It.). Countersubject.

Contra-tenor (Lat.). The part above the tenor but below the highest part in a composition for several voices. The alto.

Contratempo (It.). A note which begins on an unaccented part of a bar and ends on an accented. A syncopation.

Contratöne (Ger.). The notes belonging to the contra octave.

Contrebasse (Fr.). The double bass.

Contredanse (Fr.). A country-dance (q.v.). A social dance "in which couples of dancers placed vis-à-vis make contrarily similar steps and figures." The most important contredanse, or rather series of contredanses, of our day is the Quadrille (q.v.).

Contre-partie (Fr.). A part opposed to another.

Contrepoint (Fr.). Counterpoint.

Contrepointiste (Fr.). Contrapuntist.

Contre-sujet (Fr.). Countersubject.

Contre-temps (Fr.). v. Contratempo.
Conversio (Lat.). Inversion.

Coperto (It.). Covered, muffled.—*Timpani coperti*, muffled kettle-drums.

Copula (Lat.). A coupler.

Copyright. The exclusive right which an author has of publishing his works for a number of years, a right which he may sell absolutely or conditionally to a publisher or any other person.

Cor (Fr.). A horn.

Corale (It.). A hymn tune; plain-chant.

Cor anglais (Fr.). “English horn.” This instrument is a large-sized oboe with a compass from e to a”. But as the cor anglais is a transposing instrument and sounds a perfect fifth lower than the notes written for it, these latter extend from b to c”.

Coranto (It.). A *Courante* (q.v.).

Corda (It.). A string.

Corde (It.). Strings.

Corde (Fr.). A string.—*Corde à jour*, and *corde à vide*, open string.

Cor de chasse (Fr.). A hunting horn.

Corde fausse (Fr.). A false string.

Cor de signal (Fr.). A bugle.

Cor de vaches (Fr.). A cow-horn, used by herdsmen.

Corifeo (It.). Corypheus (q.v.).

Corista (It.). (1) A male or female chorus singer. (2) A tuning-fork.

Cormorne (Fr.). v. Cromorne.

Cornamusa (It.). The bagpipes.

Cornare (Lat. and It.) and Cornicare (Lat.), Corner (Fr.). To sound a horn.

Cornemuse (Fr.). The bagpipes.

Cornet. (1) An obsolete wind instrument, generally made of wood, of which there were several kinds of different sizes. (z. Cornetto.) (2) The name of several organ stops. (3) A brass instrument of the trumpet family. (z. Cornet à pistons.)

Cornet à pistons. A brass instrument of the trumpet family with valves (q.v.), by means of which a chromatic scale can be produced. It is usually in the key of B♭ and has one or more crooks (A, A♯, G), and therefore the notes written for it (from f♯ to c””) sound a tone, minor third, major third, or perfect fourth lower. The *Soprano Cornet* is in the key of E flat. Cornets in other keys are also to be met with, but are less common than those above mentioned.

Cornetta (It.). (1) A small horn. (2) A cornet.

Cornettino (It.). A small cornetto.

Cornetto (It.). (1) A cornet (q.v.). (2) An obsolete wood wind instrument.—*Cornetto muto*, a mute—i.e., soft-toned—horn; *cornetto torto*, or *storto*, a crooked horn.

Corno (It.). A horn.

Corno alto (It.). The high horn.
Corno basso (It.). The low horn.
Corno di bassetto (It.). Basset-horn.
Corno da caccia (It.). A hunting horn.
Corno Inglese (It.). The English horn. (v. Cor anglais.)
Cornopean. A name formerly given to the cornet à pistons (g.v.).
Cor omnitonique (Fr.). A horn, invented by Sax of Paris, on which by means of valves all the tones and semitones of the scale can be produced.
Coro (It.). A choir, a chorus.
Corona (It.). A pause.
Corps de voix (Fr.). Quality or volume of the voice.
Correctorium (Lat.). Tuning-cone, used in tuning an organ.
Corrente (It.). v. Courante.
Corrélééteur (Fr.), Correpititor (Ger.). The musician who teaches the singers their parts; also the musician who makes the ballet dancers acquainted with the accompanying music.
Coryphæus (Lat.), Choryphée (Fr.), Chorypheus. The leader of the dramatic chorus.
Cotillon (Fr.). Lit., “petticoat.” “A social game in form of a dance.” The cotillon has no characteristic music. A waltz, gallop, or any other dance-tune is used for the purpose.
Couac (Fr.). The “quack” of the clarinet, oboe, and bassoon, caused by a bad reed or reeds, deranged keys, wearied lips, &c., which in English is also called the “goose.”
Coulé (Fr.). (1) Slurred, legato. (2) A grace consisting of two or three ascending or descending notes, forming as it were a double or triple appoggiatura. (v. Introduction, § XIV., p. 50.)
Counterpoint. (i) The art of adding one or more parts to a given part. (2) A part or parts added to a given part.
   The contrapuntal style is distinguished from the harmonic in this, that whilst the latter consists of a melody accompanied by chords, the former is a simultaneous combination of several melodies, or melodic parts. The supreme contrapuntal forms are Canon and Fugue.
   In teaching counterpoint, theorists assume generally five species: (a) Note against note—a semibreve against a semibreve; (b) two notes against one—two minims against a semibreve; (c) four notes against one—four crochets against a semibreve; (d) syncopated counterpoint—the second minim of one bar tied to the first of the following bar against a semibreve entering on the first part of each bar; (e) florid counterpoint—a mixture of the three preceding species.
   Further, counterpoint is divisible into simple and double counterpoint. The latter differs from the former in this, that its parts are invertible—i.e., may be transposed an octave, or ninth, tenth, twelfth, &c., above or below one another. Counterpoint is called triple when three and quadruple when four parts are mutually invertible.
Countersubject. (1) The second theme in double fugues and fugues with two subjects in distinction from the principal subject. (2) The subject accompanying the answer (the resumption by one part of the subject proposed by another) of a fugue. But the accompaniment of the answer gets this name only when it is retained throughout the fugue. (3) A melody forming a counterpoint against a cantus firmus.

Counter-tenor. Male alto voice. (v. Alto.)

Country-dance. Whether "country" means here simply "rustic," or has to be regarded as a corruption of "contra," is still a matter of controversy. But whatever the right interpretation may be, a country-dance is a contra-dance. One writer defines it as "a dance in which partners are arranged opposite to each other." Another writer, after remarking that at the commencement the gentlemen are arranged on one side and the ladies on the other, proceeds thus in his description of the dance: "In its figures the dancers are constantly changing places, leading one another back and forward, up and down, parting and uniting again. The numerous different figures, which give an interest to this dance, are generally designated with a particular name. The music is sometimes in $\frac{3}{4}$ and sometimes in $\frac{6}{8}$ time" (Chambers's "Encyclopædia"). To this has, however, to be added that these are the most common, but not the only times in which country-dance tunes have been composed.

Coup d'archet (Fr.). A stroke of the bow in violin, violoncello, &c., playing.

Couper le sujet (Fr.). To abbreviate the subject.

Coupler. The mechanism in an organ which connects different manuals together, or the pedals with the manuals; so that in playing on one manual you act also upon another, or in playing on the pedals you act also on a manual.

Couplet (Fr.). (1) A stanza of a song. (2) A variation.

Couplet. (1) Two verses which rhyme. (2) Two notes, the division of a bar or part of a bar into two instead of three equal parts.

Courante (Fr.). A merry, running old dance in $\frac{5}{4}$ or $\frac{3}{4}$ time.

Couronne (Fr.). A pause.

Cracovienne (Fr.). A Polish dance in $\frac{2}{4}$ time.

Credo (Lat.). The third principal division of the musical mass.

Crembalum (Lat.). A Jew's-harp.

Crescendo (It.). Gradually increasing in loudness.

Crescent. v. Chapeau chinois.

Croche (Fr.). A quaver.

Croma (It.).

Cromatico (It.). Chromatic.

Cromorne (Fr.). The name of a family of obsolete reed wind instruments. In Germany it was called Krummhorn (crooked
horn. Cromorne is said to be a corruption of cormorne (cor, horn; morne, dim, gloomy).

Crooks. Curved tubes which are inserted into horns, trumpets, &c., for the purpose of altering the key. The A crook, for instance, in making the tube of an instrument in B♭ longer, makes its pitch also a semitone lower.

Crotalum (Lat., from Gk.). A species of clapper, used by the ancient Greeks to mark the time in dancing.

Crotchet. A note or corresponding rest one-fourth the value of a semibreve. (v. Introduction, § IX., pp. 17—20.)

Crowd (Engl.), Crwth (Welsh). A more or less lyre-shaped instrument the strings of which were originally twanged; afterwards it was also played upon with a bow, modifications of structure being consequently introduced.

Crucifixus (Lat.). A part of the Credo in the mass.

Crwth. v. Crowd.

Csardás. v. Appendix.

C Schlüssel (Ger.). The C clef.

Cue. To insure a correct entry of a part after a long rest, notes belonging to other parts are often inserted; these are called a cue.

Cum sancto spiritu (Lat.). Part of the Gloria, one of the divisions of the musical mass.

Custos (Lat.). A direct, the sign placed at the end of a line or page. Another sign will be found among the signs now or formerly used on p. 55 of the Introduction.

Cymbales (Fr.). Cymbals.

Cymbalista (It.). A cymbal player.

Cymbals. Musical instruments of percussion, made of metal, and in form not unlike basins or plates. The sound is produced by clashing them together.

Cymbel (Ger.). v. Cimbel.

Czakan (Czech). A flute and walking-stick combined.

Czardas. v. Csárdás in Appendix.

D.

D. The name of the second degree of C major, the normal major scale.

Da (It.). From, by, about, of, for.—Sonata da chiesa, church sonata; sonata da camera, chamber sonata.

Da capo (It.), or abbreviated, D.C. From the beginning. The words al fine or al segno (v. Da capo al fine, and Da capo al segno) are generally understood. As an exclamation after a performance this expression is synonymous with encore.
Da capo al fine (It.). From the beginning to the end—i.e., repeat the piece from the beginning to the end or to where the word Fine or a ▼ stands.

Da capo al segno (It.). From the beginning to the sign. This expression has, however, also been used in the sense of "Repeat from the sign."

Da capo al segno, poi [segue] la coda (It.). From the beginning to the sign, then [follows] the coda.

Da capo senza replica or senza ripetizione (It.). From the beginning without repetition. For instance: Minuetto da capo senza replica [or senza ripetizione]. Play the minuet again, but don’t repeat the parts.

D’accord (Fr.). In tune.

Dach (Ger.). Lit., "roof." The upper part of the sound-box of a stringed instrument. The belly of a violin, &c.

Dactyl. Ametrical foot consisting of three syllables, the first long, the two others short: —  ▼

Dactylion (Gk.). An instrument invented by H. Herz, with a view to assist pianists in making their fingers independent and of equal strength and suppleness. It consists of ten rings that hang above the keyboard and are fastened to steel springs.

Daina. A kind of Lithuanian folk-song that has love and friendship for its subject. Dainos is the plural of daina.

Dagli, Dai, dal, dall’, dalla, dalle, dallo (It.). Contractions of the preposition da and the masculine and feminine, singular and plural, forms of the definite article il, lo (m. sing.), i, gli (m. plur.), la (f. sing), le (f. plur.).

Dal segno (It.). From the sign ($)$. Dal segno al segno, from the sign to the sign. This last expression implies that there are two signs in the piece, and that the portion lying between them is to be repeated. (v. Introduction, p. 54.)

Damper. (1) That part of the mechanism of the pianoforte which checks the vibration of the strings, and consequently stops the sound. (2) The mute of brass wind instruments.

Dämpfer (Ger.). A damper; a mute.

Dämpfung (Ger.). (1) Damping, muffling. (2) The part of the pianoforte action which stops the vibrations of the strings.

Darmsaiten (Ger.). Catgut strings.

Daumen (Ger.). The thumb.

Daumenauflaufsatz (Ger.). Thumb position.

D Dur (Ger.). D major.

Debele, or debole (It.). Feeble, weak.

Début (Fr.). A first appearance.

Débutant (Fr.). A male performer who appears for the first time.

Débutante (Fr.). A female performer who appears for the first time.

Decachord (Ger.), Décacorde (Fr.). An instrument of the guitar family with ten strings.
**Decamerone (It.)**. Decameron, a collection consisting of ten parts.

**Decani (Lat.)**. Of the Dean. The Decani side in a cathedral choir is that on which the dean sits, opposite to the cantoris side, that on which the Precentor sits.

**Deceptive cadence**. An interrupted cadence. (*v.* Cadence.)

**Décidé (Fr.)**. Decided, with decision.

**Decima (Lat. and It.)**. The tenth, the interval of a twentieth.

**Decima nona (Lat. and It.)**. The interval of a nineteenth.

**Decima octava (Lat.)**. The interval of an eighteenth.

**Decima quarta (Lat. and It.)**. The interval of a fourteenth.

**Decima sesta (It.)**. The interval of a sixteenth.

**Decima settima (It.)**. The interval of a seventeenth.

**Decima sexta (Lat.)**. The interval of a sixteenth.

**Decima septima (Lat.)**. The interval of a seventeenth.

**Decima sesta (It.)**. The interval of a sixteenth.

**Decima settima (It.)**. The interval of a seventeenth.

**Decima sesta (Lat.)**. The interval of a sixteenth.

**Decima septima (Lat.)**. The interval of a seventeenth.

**Decimosexta (Fr.)**. A decuplet.

**Deciso (It.)**. Decided, in a decided manner.

**Decke (Ger.)**. The upper part of the sound-box of stringed instruments. The belly of the violin, &c.

**Declamando (It.)**. Declaiming, in a declamatory style.

**Declaration.** The art of rendering words with the proper pronunciation, accentuation, and expression. The mastery of this art is as necessary to the singer as to the speaker.

**Décomposé (Fr.)**. Unconnected; decomposed.

**Decrescendo (It.)**. Decreasing in loudness. Instead of the word the following sign is often used

**Decuplet.** A group of ten notes formed by the division of a bar or part of a bar into ten equal parts.

**Deductio (Lat.)**. (1) The ascending scale in the Areitian system.

(2) Two chords of which the second resolves the dissonance of the first.

**Deffiendo (It.)**. Dying away.

**Degré (Fr.)**. Degree.

**Del, dell’ella, delle dello (It.)**. Of the.

**Deliberatamente (It.)**. Deliberately.

**Deliberato (It.)**. Deliberate, in a deliberate manner.

**Delicatamente (It.)**. Delicately.

**Delicato (It.)**. Delicate, in a delicate, refined manner.

**Délié (Fr.)**. Loose, light, easy.

**Delirio (It.)**. Madness. *Con delirio,* frantically.

**Démancher (Fr.)**. To shift, an expression used in connection with instruments of the violin and lute species.

**Demande (Fr.)**. The subject of a fugue.

**Demi-baton (Fr.)**. A two-bar rest. It consists of a vertical bar extending from one line of the stave to the one next to it.
Demi-cadence (Fr.). A half cadence. (v. Cadence.)
Demi-jeu (Fr.). This term is used in instrumental music and corresponds with mezza voce and mezzo forte. It is especially to be met with in organ and harmonium music, signifying with half the power of the instrument.
Demi-mesure (Fr.). Half a bar.
Demi-pause (Fr.). A minim rest.
Demi-quart de soupir (Fr.). A demisemiquaver rest.
Demisemiquaver. A note equal in duration to one fourth of a quaver and one twenty-fourth of a semibreve. A demisemiquaver note has this form \( \frac{1}{4} \), a demisemiquaver rest this \( \frac{1}{4} \)

(Demi-soupir, § IX., p. 17.)
Demi-ton (Fr.). A quaver rest.
Demi-tonne (Fr.). A semitone.
Derivatives. Chords derived from others by inversion. Thus, for instance, the chords of the sixth and of the fourth and sixth are derivatives. (v. Introduction, § VIII., pp. 15, 16.)
Des (Ger.). D flat.
Descant. v. Discant.
Des dur (Ger.). D flat major.
Dessin (Fr.). Design or plan.
Dessus (Fr.). The treble, the highest vocal part.
Desto (It.). Sprightly.
Destra (It.). Right; as mano destra, the right hand.
Détaché (Fr.). Detached, staccato.
Determinato (It.). Determinate, in a resolute manner.
Détonation (Fr.). The act of singing out of tune. False intonation.
Détonner (Fr.). To sing out of tune.
Detto (It.). Said, named; as il detto strumento, the said instrument.
Deutsche (Ger.). v. Deutsche Tänze.
Deutsche Flöte (Ger.). The German flute.
Deutscher Bass (Ger.). German bass. An obsolete instrument, almost equal in size to the double bass, with five or six catgut strings.
Deutsche Tänze, or simply Deutsche (Ger.). Lit., "German dances." A name of the old slow waltzes.
Deuxième position (Fr.). The second position of the hand, the half shift, on instruments of the violin class. (v. Position.)
Deux quatre (Fr.). The mesure à deux quatre is \( \frac{3}{4} \) time.
Devoto (It.). Devout; devoted.
Devozione (It.). Devotion.—Con devozione, with devotion.
Dextra (Lat.). Right; as manus dextra, the right hand; manus dextra, with the right hand.
Di (It.). Of, from, to, &c.

Diagramma (Gk.). A diagram. This term had different meanings at different times. The Greeks applied it to their scale of fifteen notes and its division into tetrachords and their nomenclature. In later times it was applied to the stave and the signature, and to a score or a part copied out of a score.

Dialogo (It.), Dialogue (Fr.). A dialogue. A composition in which two single parts or two choirs (voices or instruments) discourse with each other, now alternately, now conjointly.

Diapason (Gk.). (1) An octave. (2) The compass of a voice or instrument. (3) Pitch; as the diapason normal of the French. (4) The English name of the organ stops which the Italians and Germans call characteristically “principal” (Principae, Principal). The Diapasons are the most important foundation stops of the organ.*

Diapason cum diapente (Lat.). Octave with the fifth, the interval of a twelfth.

Diapason cum diatessaron (Lat.). Octave with the fourth the interval of an eleventh.

Diapente (Gk. and Lat.). The interval of a fifth.

Diapente cum ditono (Lat.). A major seventh.

Diapente cum semiditono (Lat.). A minor seventh.

Diapente cum semitonio (Lat.). A minor sixth.

Diapente cum tono (Lat.). A major sixth.

Diapentisare (Lat.). (1) To make progressions of fifths. (2) To proceed by fifths in tuning a piano.

Diaphony. (1) In Greek music it meant dissonance, as symphony meant consonance. (2) One of the earliest attempts at simultaneous combination of notes in the middle ages. It preceded discant, which in its turn was followed by counterpoint.

Diaschisma (Gk.). This term is to be met with in mathematical calculations of the ratios of intervals. It is the name of various small intervals not used in practical music.

Diastema (Gk.). An interval.

Diatessaron (Gk.). The interval of a fourth.

Diatonic. (1) In modern music we call diatonic the scale in which tones predominate, in distinction from the chromatic scale which consists entirely of semitones. There are two modes of the diatonic scale, the major and the minor. (v. Introduction, § V.) Diatonic notes and intervals are such notes and intervals as the diatonic scale contains; and diatonic progressions or chords are such progressions and chords as consist of intervals and notes belonging to the diatonic scale. (2) The Greeks called one of their three genera of music diatonic—the other two they called chromatic and enharmonic—the tetrachord of this genus consisting of a semitone and two tones (for instance, e, f, g, a).

Diaulos (Gk.). Double flute.

Diazeuxis (Gk.). In the Greek system the separation of two tetrachords by the interval of a tone.
Dichord. (1) A two-stringed instrument. (2) An instrument the strings of which are tuned in pairs.

Diesare (It.). To put a sharp in the signature or before a note.

Diése (Fr.). A sharp.

Diése (Fr.). The same as diesare.

Diesis (Gk.). (1) A term which has been applied to various small intervals, mostly to intervals smaller than a semitone. (2) The name given to the sharp in Italy and also in France.

Diezeugmenon (Gk.). Disjunct. Thus the Greeks called the tetrachord which was separated from the one below it by the interval of a tone. (v. Greek Music.)

Difference tones. v. Resultant tones.

Difficile (It. and Fr.). Difficult.

Digitorium. A small, portable, dumb instrument with five keys for exercising the fingers.

Di grado (It.). By degrees; step by step.

Dilettante. A lover and admirer of one of the fine arts. One who more or less occupies himself with an art, but does not follow it professionally nor seriously.

Diludium (Lat.). An interlude.

Diluendo (It.). Diminishing in loudness; dying away.

Diminished intervals. Those which are a semitone less than minor and perfect intervals.

Diminuendo (It.). Diminishing in loudness.

Diminutio (Lat.). Diminution (q.v.). In the plural Diminutiones.

Diminution. (1) The changing of the notes of a subject or theme into notes of shorter duration, while keeping intact their melodic progression. (2) Florid divisions of principal notes into rhythmically smaller and melodically differentiated notes; colorature. (3) The shortening, generally by one half, of the time-value of notes in the old mensurable music.

Diminuzione (It.). Diminution (q.v.). In the plural Diminuzioni.

Di molto (It.). Very; as Allegro di molto, very quick.

Dioxia (Gk.). The name given by the Greeks to the interval of the fifth before the introduction of the term diapente.

Diphonium (Lat.). A piece of music for two voices.

Direct. The sign †, which used to be placed at the end of a line or page to indicate the following note. Another sign will be found among the "Signs now or formerly used in Music." (v. Introduction, p. 55.)

Directeur (Fr.). A director; a conductor.

Direct motion. Similar motion. Motion of several parts in the same direction. (v. Motion.)

Dirge. A song or instrumental piece of a mournful character intended to commemorate death or accompany funeral rites.

Diriger (Fr.). To conduct, to direct.

Dirigiren (Ger.). To conduct, to direct.

Diritta (It.). Straight, direct.—Alla diritta, "in direct motion," in the sense of "by degrees," not "by leaps."
Dis (Ger.). D sharp.
Di salto (It.). By leaps, or skips.
Discant. Lit., "diverse song." (1) One of the early phases of counterpoint. The term signified at first the addition of a melody to a melody. Afterwards, however, the number of the parts was not limited. According to the number of parts employed the discant was double, triple, or quadruple. (2) The highest kind of the human voice, the soprano, or treble. Also the highest member of a family of instruments, the highest register of an instrument, and the highest part of a composition.
Discantgeige (Ger.). An obsolete name of the violin.
Discantist (Ger.). A treble, or soprano, singer.
Discant-Schlüssel (Ger.) The soprano clef, the C clef on the first line.
Discant-Stimmen (Ger.), or Discant-Register (Ger.). The organ stops which comprise only the treble, not the bass notes. They are also called Halbe-Stimmen, half-stops.
Discantus (Lat.). Discant (q.v.).
Discord. (1) A dissonant interval, an interval that does not satisfy the ear, but causes unrest. The opposite of a discord is a concord.
(2) A chord which contains one or more dissonant intervals, and which, on account of its unsatisfying and disquieting effect, requires to be resolved into a consonant chord. (v. Introduction, § VIII.)
Discreto (It.). Discreet, in a discreet manner.
Discrezione (It.). Discretion.—Con discrezione, with discretion—i.e., with subordination to the intention of the composer or to the rendering of the performer of the principal part.
Disdiapason (Gk.). The interval of two octaves, a fifteenth.
Disinvolto (It.). Free, easy, graceful.
Disis (Ger.). D double sharp.
Disjunct motion. Motion by skips. Conjunct motion is motion by degrees of the scale.
Dis moll (Ger.). D sharp minor.
Disperato (It.). Desperate, hopeless.
Dispersed harmony. Harmony in which the notes are at wide intervals from each other, so that between the treble and alto, between the alto and tenor, and between the tenor and bass there are to be found notes belonging to the chord left unemployed. (v. Close harmony.)
Dissonance. A combination of disagreeing sounds.
Dissonant. Discordant, disagreeing. A dissonant interval is one that does not satisfy the ear, but causes unrest. A dissonant chord is one that contains one or more such intervals. The opposite of "dissonance" is "consonance." (v. Dissonance.)
Dissonare (It.). To discord.
Distanza (It.). Distance. For instance, of an interval.
Distinto (It.). Distinct, clear.
Disstonare, or Stonare (It.). To sing or play out of tune.
Dithyrambus (Gk.). A hymn in honour of Bacchus. The epithet dithyrambic is applied to lyrical compositions (in words and tones) of a wild, impetuous, and enthusiastic character.

Dito (It.). A finger.

Ditone. The major third, the interval consisting of two tones.

Ditonos (Gk.), Ditonus (Lat.). Ditone.

Ditty. A short, simple song.

Divertimento (It.). (1) A light, entertaining composition, consisting of a series of pieces, which may be in any form. (2) A composition consisting of a number of movements or simple tunes loosely strung together. A pot-pourri. (3) Formerly the name of a series of dances or songs inserted in the acts of operas, ballets, and plays. (4) Now a short ballet with little or no action, often a mere medley of dances.

Divisi (It.). The plural form of diviso, divided. This term occurs frequently in orchestral scores and the parts of the stringed instruments. It signifies that where two or more simultaneous notes are written these have to be divided between the several performers of the part in question.

Division. (1) A variation of a simple theme. (2) A long note divided into short notes. A series of notes forming a chain of sounds and in vocal music sung to one syllable. To run a division is to execute such a series of notes.

Divotamente (It.). Devoutly; affectionately.

Divoto (It.). Devout; affectionate. In a devout or affectionate manner.

Dixième (Fr.). Tenth. The interval of a tenth.

D moll (Ger.). D minor.

Do. (1) The name given by the Italians to the note C. It took in the seventeenth century the place of the earlier ut, which is still retained in France. (2) In the Tonic Sol-fa system Do is the name of the first note of every scale.

Doctor of Music (Lat.: Doctor Musices). The higher of the two musical degrees conferred by the Universities and Royal College of Music; the other is that of Bachelor of Music.

Dodecachordon (Gk.). (1) A twelve-stringed instrument. (2) A celebrated treatise by Henricus Glareanus.

Dodecuplet. A group of notes formed by the division of a bar or part of a bar into twelve portions of equal length.

Doigt (Fr.). Finger.

Doigté (Fr.). Fingered.

Dolce (It.). Sweet, soft.

Dolcemente (It.). Sweetly, softly.

Dolcezza (It.). Sweetness.—Con dolcezza, with sweetness.

Dolciano, or Dolcino (It.). (1) Dulcian, or Dulciana, an obsolete instrument of the bassoon species. (2) Dulciana, a soft-toned organ stop.

Dolcissimo (It.). Superlative of dolce. Very sweet and soft; with great sweetness.
Dolente (It.). Doleful, plaintive, sad.
Dolentemente (It.). Dolefully, plaintively, sadly.
Dolore (It.). Pain, grief, pangs.—Con dolore, with an expression of grief, distress, sorrow.
Dolorosamente (It.). Sorrowfully.
Doloroso (It.). Dolorous, afflicted, sorrowful.
Dolzflöte (Ger.). (1) An obsolete kind of cross-flute. (2) A soft-toned organ stop.
Domchor (Ger.). A cathedral choir.
Dominant. (1) The fifth degree of the scale. (2) In Plain-Chant the dominant is only in some of the modes the fifth degree of the scale; in others it is the third, the fourth, &c. (v. Appendix.)
Dopo (It.). After.
Doppel-B (Ger.). A double flat (♭♭).
Doppelflöte (Ger.). Double flute. An organ stop.
Doppelfuge (Ger.). Double fugue. (v. Fugue.)
Doppelflügel (Ger.). Double grand pianoforte. (1) An instrument invented in the last century, also called Diaplosion and Vis-à-vis. It had at both ends one or two keyboards which acted upon two separate sets of strings. (2) Piano à claviers renversés (q.v.).
Doppelgeige (Ger.). Viola d’amore (q.v.).
Doppelgriffe (Ger.). Double stops on the violin, viola, violoncello, &c.
Doppelkrauz (Ger.). A double sharp (חמישי).
Doppeloctave (Ger.). The interval of two octaves.
Doppelschlag (Ger.). A turn.
Doppio (It.). Double.
Doppio movimento (It.). Double movement. A movement twice as quick as the one preceding it.
Doppio pedale (It.). This signifies, in organ music, the pedal part in octaves.
Dorian. (1) In the ancient Greek system, the octave species ef g a b c d, and one of the transposition scales. (2) In the ecclesiastical system, the octave species d e f g a b c d, the first ( authentic) mode.
Dot. (1) A point, placed after a note, increases its duration one half. (2) A point placed above or below a note indicates that the latter has to be played staccato (detached). If there is at the same time a slur, the notes thus marked are played mezzo staccato (lit., “half-detached”). (3) v. p. 56.
Double (Fr.). Variation. Doubles may be defined as repetitions of a song, dance tune, or instrumental air ornamented with figures, graces, diminutions, runs, &c. The term is obsolete.
Double bar. Two thick lines drawn vertically through the stave, showing the end of a part or piece.
Double bass. This instrument, the largest member of the violin family and the fundamental part of the orchestra, has generally either three or four strings. In Germany the double bass is tuned as under (a), in England most frequently as under (b), and in Italy and France as under (c). The double bass sounds the notes an octave lower than they are written.*

Double bassoon. This instrument is an octave lower in pitch than the bassoon. Its extreme compass extends from the double contra B flat to the small F (B♭ to f). The compass of a double bassoon designed by Dr. W. H. Stone, and made by Haseneier of Coblenz, extends from C, to c'.

Double Bémol (Fr.). Double flat (♭♭).
Double chant. v. Chant.
Double chorus. A chorus for two distinct bodies of singers.
Double counterpoint. v. Counterpoint
Double croche (Fr.). A semiquaver.
Double demisemiquaver. A semidemisemiquaver. A note of half the duration of a demisemiquaver, the 64th part of a semibreve. (v. Introduction, pp. 17—20.)
Double diapason. An organ stop of 16-feet pitch.
Double dièse (Fr.). Double sharp (♯).
Double drum. A drum beaten at both ends.
Double flageolet. A flageolet with two tubes and one mouth piece, on which tunes in thirds or sixths can be played.

Double flat. The sign ♭♭, which indicates that the note before which it is placed has to be sung or played two semitones lower.
Double fugue. v. Fugue.
Double octave. The interval of a fifteenth.
Double pedal-point. The sustaining of the tonic and dominant by two parts whilst other parts above them move on in varying harmonies. (v. Pedal-point and Sustained notes.)

Double quartet. A piece for two sets of four voices or instruments.
Double reed. v. Reed.
Double sharp. The sign ♯, which indicates that the note before which it is placed has to be sung or played two semitones higher.

Double-stopping. The simultaneous playing of two notes on the violin, viola, violoncello, &c. (v. Stop.)

Double-tonguing. An action of the tongue employed in flute and trumpet playing for the purpose of producing a clear articulation of rapid notes. In different countries and by different teachers different syllables are recommended for double-tonguing.
Double-triple (Fr.). \( \frac{3}{2} \) time.

**Double trumpet.** A 16-feet organ reed-stop.

**Doublette** (Fr.). (1) A 2-feet organ stop. (2) An organ stop of two ranks of pipes.

**Doucement** (Fr.). Gently, softly.

**Doux** (Fr.). Sweet, gentle, smooth.

**Douzième** (Fr.). Twelfth. The interval of a twelfth.

**Downbeat.** The accented part or parts of a bar at which in beating time the hand or foot falls. (v. Thesis.)

**Downbow.** The drawing of the bow in playing a stringed instrument from the nut to the head.

**Doxology** (Gk.). A form or expression of praise and honour to God; but more especially the Gloria in excelsis Deo (Glory to God in the highest) and the Gloria patri et filio et spiritui sancto (Glory be to the Father, and to the Son, and to the Holy Ghost). The former is called the greater doxology (doxologia maior), the latter the lesser (doxologia minor).

**Drahtsaiten** (Ger.). Wire strings.

**Dramma lirico** (It.). Lyrical, musical drama; opera (q.v.).

**Dramma musicale** (It.).

**Drammaticamente** (It.). Dramatically.

**Drammatico** (It.). Dramatic.

**Drängend** (Ger.). Hurrying, urging.

**Dreher** (Ger.). A waltz-like dance of Bohemian and Austrian origin. It is in \( \frac{3}{4} \) time, and of moderate movement.

**Drehorgel** (Ger.). A barrel-organ.

**Dreichörig** (Ger.). (1) A pianoforte with three strings to each note (a trichord) is said to be dreichörig. (2) For three choirs.

**Dreiklang** (Ger.). A triad, a chord consisting of a root, or fundamental note, its third, and its fifth.

**Dreistimmig** (Ger.). In three parts.

**Dritta** (It.). Right.—Main droite, right hand.

**Drone.** The two or three pipes of the bagpipes which furnish the fixed and unvarying accompaniment to the melody of the chanter, the third or fourth pipe. A drone bass is often found in orchestral and other instrumental works. (v. Bagpipe.)

**Drücker** (Ger.). A sticker.

**Drum.** An instrument of percussion consisting of one or two skins stretched over a frame frequently cylindrical in form and always circular at the top. There are a great many kinds of drums—the Tambourine, Side-drum, Bass, or Big, drum, Kettle-drum, &c.—the most important of which will be noted in their places.
DUCTUS—DUX.

Ductus (Lat.). Melodic movement, or order of successive notes, which may be: (1) rectus, direct—i.e., ascending; (2) reversus, or revertens, reversed—i.e., descending; or (3) circumcurrens, circumcurrent—i.e., ascending and descending.

Dudelsack (Ger.). Bagpipe.

Due (It.). Two. v. A due.

Due corde (It.). Two strings.

Duet. (1) A composition for two voices or instruments. (2) A composition for two performers on the pianoforte, harmonium, or organ. (3) A composition for the organ in two parts to be played on two manuals.

Duett (Ger.). A duet.

Duetto (It.). A duet.

Due volte (It.). Twice.

Dulcian. v. Dolciano.

Dulcimer. A very ancient instrument whose principal parts are a wooden frame, a sound-board with one or several sound-holes, two bridges, and appliances for the fastening and tuning of the wire strings with which it is strung. The dulcimer is played upon with two hammers.

Duo (It.). A duet.

Duodecima (It.). Twelfth. The interval of a twelfth.

Duodecimole (Ger.). v. Dodecuplet.

Duodramma (It.). Duodrama. A dramatic piece for two performers; more especially a spoken drama with musical accompaniments, a kind of melodrama (q.v.).

Duoi (It.). The same as due.

Duolo (It.). Grief.—Con duolo, with an expression of grief.

Dur (Ger.). Major

Duramente (It.). Harshly.

Durchcomponiren (Ger.). Lit., “to compose through.” A durchcomponirtes Lied, “a through-composed song,” is a song of which each verse has a setting of its own, whilst in other songs one setting serves for all verses.

Durchführung (Ger.). Working-out, development of a subject or subjects. (v. Introduction, § XIII., pp. 29, 30, &c.)

Durchgangstöne (Ger.). Passing notes.—Durchgehend, passing.

Durezza (It.). Hardness, harshness.

Duro (It.). Hard, harsh.

Durus, dura, durum (Lat.). Hard.—B durum, B natural. Cantus durus and hexachordum durum, a hexachord and music consisting of the notes g a b c d e. The first, fourth, and seventh hexachords were called “hard.” (v. Mollis, Naturalis, and Solmisation.)

Düstter (Ger.). Gloomy.

Dux (Lat.). Lit., “leader, guide.” The proposition, or subject, of a fugue.
E.

The name of the third degree of C major, the normal major scale, and of the fifth degree of A minor, the normal minor scale.

E (It.). And. Ed is generally used before a vowel.

Ebollimento, or Ebollizione (It.). Ebullition.

Écart (Fr.). A stretch of the hand in playing.

Eccedente (It.). Exceeding. Applied to intervals this expression has the meaning of: augmented, superfluous.

Ecclesiastical modes. The same as church modes (q.v.).

Ecco (It.). An echo.

Échelle (Fr.). A scale.

Échellette (Fr.). The same as Claquebois, Xylophone, and Strohfiedel (q.v.).

Echo. (1) A sound reverberated, or reflected, from a solid surface.

(2) In music the softer repetition of an immediately preceding strain, motive, or single note.

(3) An old organ stop.

(4) A stop of the harpsichord.

Éclisses (Fr.). The sides of a violin, violoncello, double bass, guitar, &c.

Éclogue. A pastoral.

Éco (It.). An echo.

École (Fr.). A school.

Écossaise (Fr.). An old dance of Scotch origin. It was of a grave character, and either in \( \frac{3}{2} \) or \( \frac{3}{4} \) time.

(2) The modern Écossaise is a lively contredanse in \( \frac{3}{4} \) time formerly popular in France, Germany, and other countries.

Ed (It.). v. E.

Edel (Ger.). Noble.

Edur (Ger.). E major.

Effet (Fr.). Effetto (It.). An effect: a result obtained, an impression produced.

Égualle (It.). Equal, even.

Égualmente (It.). Equally, evenly.

Einhörig (Ger.). This term is applied (1) to any instrument which has but one string to each note; (2) to a composition for one choir, to distinguish it from a composition for two or more distinct choirs.

Einfach (Ger.). Simple.

Eingang (Ger.). Introduction.

Eingestrichen (Ger.). Having one stroke, line, or accent: as, eingestrichene Octave, the one-lined, or once-accented, octave. (v. Introduction, § III., p. 5, and § XV., p. 56.)
Einklang (Ger.). Unison.
Einleitung (Ger.). Introduction.
Einmal (Ger.). Once.
Einstimmen (Ger.). To put in tune. Said of the tuning of several instruments (their mutual adjustment as regards pitch) before a performance.
Einstimmig (Ger.). For one part.
Eintritt (Ger.). Entrance, beginning.
Eis (Ger.). E sharp.
Eisenvioline (Ger.). Nail-fiddle.
Eisis (Ger.). E double sharp.
Elegante (It.). Elegant.
Elegantemente (It.). Elegantly.
Elegia (It.), Élégie (Fr.). An elegy, a poem or musical composition expressive of sorrow, tender regret, and longing.
Elegiac. Expressing sorrow.
Elevatio (Lat.). Elevation. (1) The upbeat in beating time. (2) The unaccented part of a bar. (3) The rising of a melody beyond the ambitus (compass) of the mode. (4) A motet or any other vocal or instrumental composition performed during the elevation of the Host.
Elevation. To the four meanings given in the preceding article is to be added this: (5) The obsolete English name of two ornaments. As one of the "smooth graces," it is synonymous with an ascending double appoggiatura, as one of the "shaked graces," it is more complicated.
Elevato (It.). Elevated, lofty, sublime.
Elevazione (It.). Elevation. (v. Elevatio.)
Élève (Fr.). A pupil.
Embellir (Fr.). To embellish, to ornament.
Embouchure (Fr.). (1) The mouthpiece of any wind instrument. (2) The mode or art of producing the tone of a wind instrument.
E moll (Ger.). E minor.
Empêter les sons (Fr.). To sing or play the notes smoothly and in a sweet, mellow manner.—Voix empâtée, and exécution empâtée, a voice and an execution that lack neatness and clearness.
Empfandung (Ger.). Feeling.
Empfandungsvoll (Ger.). Full of feeling, feelingly.
Emphase (Fr.). Emphasis.
Emporté (Fr.). Carried away by passion.
Empressé (Fr.). Eager; in haste.
Enarmonico (It.). Enharmonic.
Encore (Fr.). Again, yet, also.
Energia (It.), Énergie (Fr.). Energy.
Energicamente (It.). Energetically, with energy.
Energico (It.). Energetic.
Energisch (Ger.). Energetic, vigorous.
Enfasi (It.). Emphasis.—*Con enfasi*, with emphasis.
Enfatico (It.). Emphatic.
Eng (Ger.). Narrow, close.—*Enge Harmonie*, close harmony.
Engelstimme (Ger.). *Vox angelica* (*q.v.*).
Engführung (Ger.). Close imitation, the *stretto* in a fugue.
Englisches Horn (Ger.). English horn, *cor anglais* (*q.v.*).
Enharmonic. (1) In our present system of music with its twelve equal semitones in the octave, those notes, intervals, and scales are called enharmonic which differ in notation but not in pitch. (2) *Enharmonic chords* are chords which have in common one or several notes the same in pitch but different in notation. An *enharmonic modulation* is one by means of such chords. (2) With the ancient Greeks the word "enharmonic" had an entirely different meaning. In their *enharmonic genus*, the tetrachord presented itself as a progression of two quarter tones and a major third; for instance, \( e^\frac{1}{4} e + \frac{1}{2} f^2 a \) (a development from the trichord \( e f a \)).

Ensemble (Fr.). Together. Taken substantively this word signifies: (1) Perfect harmony between different parts of a whole; (2) mutual understanding and entire agreement between the performers in rendering a composition.—*A morceau d'ensemble* is a composition for two or more parts, more especially quintets, sextets, septets, &c., in an opera, oratorio, or similar work.

Entr'acte (Fr.). (1) An interval between the acts of a dramatic performance. (2) What is played, sung, or danced between the acts of a dramatic performance.

Entrata (It.). An instrumental introduction to a larger musical composition.

Entrée (Fr.). (1) Entry of a voice or instrument. (2) Introduction. (3) Division of a ballet.

Entschlossen (Ger.). Resolute, determined.

Enthusiasmo (It.). Enthusiasm.

Entwurf (Ger.). Sketch, design, plan.

Eolian. *v.* Aolian.

Epècède (Fr.), Epicedio (It.), Epicedium (Lat.). An epicede—*i.e.*, a funeral song, an elegy.

Epigonion (Gk.). An ancient Greek instrument with forty strings, named after its inventor, or introducer, Epigonus.

Epigonos (Gk.). Born after. The sons of the chiefs that fell in the first war against Thebes were called *epigonoi*, after-born. The expression is not unfrequently applied to composers that do not open new paths, but follow in the tracks of their predecessors.

Epilogue. A concluding piece; a concluding part. The common meanings of the word are: (1) A speech or short poem addressed to the audience by one of the players at the end of a play; (2) the concluding part of a discourse.
Épinette (Fr.). A spinet.
Epinicion (from the Greek). A song of victory.
Epiodion (Gk.). A funeral song.
Episode. An incidental, accessory part of a composition, as distinguished from the principal theme or themes and their developments.
Epistrophe (from the Greek). Lit., "a wheeling about, a return." In music the recurrence at the end of a movement of a melody which had appeared in another movement of the same work.
Epithalamion (Gk.), Epithalamium (Lat.). A nuptial song.
Epode (from the Greek). Lit., "after-song." The concluding part of an ode; what follows after the strophe and antistrophe. Also a kind of lyrical poem invented by Archilochus and cultivated by Horace.
Epitacorde (Fr.), Eptacordo (It.). (1) A scale of seven notes. (2) The interval of a seventh. (3) The seven-stringed lyre of the Greeks.
Equabile (It.). Equable, similar.
Equabilmente (It.). Equably, similarly.
Équisonnance (Fr.). Consonance of unisons and of octaves.
Équisono (It.). Equisonant—i.e., in unison or in octaves, double octaves, treble octaves, &c.
Ergriffen (Ger.). Struck, affected, moved.—Mit grosser Ergriffenhheit, deeply affected, moved.
Erhaben (Ger.). Sublime, exalted.
Erhöhung (Ger.). The raising of the pitch of a note. Erhöhungszeichen, the sign which indicates such a raising—i.e., a sharp (♯) or double sharp ( ♯ ).
Erniedrigung (Ger.). The lowering of the pitch of a note. —Erniedrigungszeichen, the sign which indicates such a lowering—i.e., a flat (♭) or double flat ( ♭ )
Ernst (Ger.). Earnest, serious, grave.
Eroico (It.). Heroic. Eroica is the feminine form of the word.
Erotic. Taken adjectively, this word signifies: amatory, pertaining to or treating of love. As a substantive it designates: an amorous poem or composition.
Erotica (It.). A love-song.
Erst (Ger.). First.—Erste violine, first violin.
Erweitert (Ger.). Extended.—Erweiterte Harmonie, extended harmony.
Erweiterung (Ger.). Extension, enlargement. By Erweiterung of the theme of a fugue is meant the enlargement of one of its intervals.
Es (Ger.). E flat.
Esacordo (It.). (1) The interval of a sixth. (2) A hexachord (a.v.).
Es dur (Ger.). E flat major.
Esecuzione (It.). Execution.
Esercizio (It.). Exercise.
Es moll (Ger.). E flat minor.
Espace (Fr.). Space—for instance, a space between the lines of the stave.
Espagnol (Fr.), Espagnolo (It.). Spanish.
Espressivo (It.). Expressive, with expression.
Essential notes. Notes belonging to the harmony, not passing or changing notes.
Estensione (It.). Compass.
Estingendo (It.). Dying away, diminishing in loudness.
Estinto (It.). Lit., “extinguished, dead.” In musical phraseology, the utmost degree of pianissimo.
Estravaganza (It.). (1) Extravagance. (2) An extravagant composition.
Étendue (Fr.). Compass.
Étouffé (Fr.). Damped.
Étouffoirs (Fr.). The dampers of the pianoforte.
Ettacordo (It.). The same as Eptacordo.
Étude (Fr.). A study. Strictly speaking a composition for practice in which the overcoming of some one technical difficulty is aimed at. There are, however, also études which are studies in expression or in phrasing. Further, during the last half-century it has been the fashion to write études de concert, concert studies—i.e., studies intended not merely for private practice, but also, perhaps chiefly, for public display. Not a few of these études de concert are indeed works of imagination and exquisite musicianship.
Eu­fonia (It.). Euphony.
Eu­ouae. A collocation of the vowels contained in and indicative of the words “Seculorum Amen.” According to the old form of the letters: Evovae.
Euphon. A kind of glass harmonica with a compass from $c$ to $f^\#$, invented by the great physicist, E. F. F. Chladni, about 1790. The tone of this instrument is produced by rubbing with moistened fingers strips of glass which communicate their vibrations to rods of metal.
Euphonie (Fr.). Euphony, agreeable sound.
Euphonium. A brass wind instrument with valves used in military bands. It stands most frequently either in the key of C or of B flat. The euphonium is a barytone instrument.
Evacuant (Ger.). The waste-pallet in the bellows of the organ.
Evirato (It.). A eunuch, a castrato.
Eversio, and Evolutio (Lat.). Inversion of the parts in double counterpoint.
Evovae. v. Euouae.
Exequiae (Lat.). Exequies, funeral rites.
Expression. The act of revealing the spiritual, the emotional contents of a composition, of interpreting the conceptions of an author. Read in connection with this § XI., p. 26, of the Introduction. Most, if not all, of the marks of expression used in music are to be found in § XV. and § XVI. (pp. 52—62) of the Introduction.

Expression stop. v. Harmonium.
Extremo (Lat.). Without preparation, without premeditation, on the spur of the moment.
Extremoriren (Ger.). To extemporise, to improvise, to play extempore—i.e., without previous preparation.
Extended harmony. v. Close harmony.
Extraneous sharps and flats are such as do not belong to the key.
Extraneous modulation. A modulation to a remote, non-related key.

Extreme. (1) Augmented, in speaking of intervals. (2) The lowest and the highest parts, in speaking of part-writing or part-music.

F.

F. The name of the fourth degree of the normal major scale.

Fa. (1) The fourth of the Aretian syllables. (2) The name of the note F in Italy, France, and some other countries.

Fa bemol (Fr.), Fa bemolle (It.). F flat.

Fabliau (Fr.). A tale in verse, a kind of poetical composition much in vogue in the early ages of French poetry.

Faburden. v. Falso bordone.

Faces d'un accord (Fr.). Positions of a chord. A chord has as many "aspects" as it has tones.

Facile (Fr. and It.). Easy; fluent, facile.

Facilemente (Fr.), Facilmente (It.). Easily, fluently.

Facilità (It.), Facilité (Fr.). Easiness; facility, fluency.

Fackeltanz (Ger.). A dance with torches, a kind of Polonaise.

Facture (Fr.). (1) The make, construction, of a musical composition. (2) The scale of organ pipes. (v. Scale.)

Fa dièse (Fr.). F sharp.—Fa dièse majeur, F sharp major; Fa dièse mineur, F sharp minor.

Fa diesis (It.). F sharp.—Fa diesis maggiore, F sharp major; Fa diesis minore, F sharp minor.

Fa feint (Fr.), Fa fictum (Lat.). Lit., "feigned Fa." Notes lowered a semitone by a flat were called thus in the old theory of music. If, for instance, you flatten the note B, this B flat will, as regards pitch, be in the same relation to A as F (Fa) to E (Mi).
Fagott (Ger.). The bassoon.

Fagottino (It.). An obsolete member of the bassoon family a fifth higher in pitch than the ordinary bassoon. It was also called Tenorfagott and Quintfagott.

Fagottista (It.). A bassoon player.

Fagotto (It.). The bassoon.

Fagottone (It.). The double bassoon.

Fagottzug (Ger.). “Bassoon stop.” (1) An organ reed-stop. (2) A harpsichord stop.

Fable (Fr.). Weak, faint, light.—Temps faible, unaccented part of a bar.

Falsetto (It.). (1) The head-voice as distinguished from the chest-voice. (2) A singer who sings soprano or alto parts with such a voice. Falsetti must not be confounded with castrati.

Falso (It.). False.

Falso bordone (It.). What the French call Faux-bourdon and the English Faburden. There are several kinds of Falso bordone. The most important are: (1) The early manner of accompanying a melody (cantus firmus) in thirds and sixths, with the exception of the first and the last note, with which the highest part took
the octave and the middle part generally the 1/4th of the tenor—i.e., the part which “holds” the cantus firmus. Or the melody (cantus firmus) was in the highest part, and was accompanied by fourths and sixths below, except at the close, where the lowest part took the octave. (2) Rhythmically unmeasured vocal compositions in simple counterpoint, consisting of progressions of consonant chords, whose even course, however, is interrupted at the cadences by prepared suspensions.

Fa mi. In the old solmisation the name of the semitone progression—in the first place of F—E, then of B♭—A, E♭—D, &c.

Fandango (Sp.). A Spanish national dance in ternary time (2/4, 2/8, and also in 3/8 time). Like the Seguidillas and Bolero, it is danced with the accompaniment of castanets.

Fanfare (Fr.). A flourish, call, or short tune, sounded by trumpets, bugles, or hunting horns.

Fantaisie (Fr.), Fantasie (Ger.), Fantasia (It.). Fantasy, fancy, caprice, whim. (1) The name of fantasia is given to various kinds of composition—to preludes consisting of a few arpeggios and runs, to lengthy works full of thought and learning, to pot-pourris of operatic tunes, &c.—which, however, all agree in being free in style, not restricted by any definite form. (2) An improvisation. (v. Fancies in Appendix.)

Fantasirens (Ger.). To improvise.

Fantastico (It.), Fantastique (Fr.), Fantastisch (Ger.). Fantastic, capricious, whimsical, following the vagaries of imagination.

Farandola, Farandole, or Farandoule (Fr.). A Provençal dance in 3/8 time.

Farsa (It.). A farce.

Fascie (It.). The sides of a violin, violoncello, guitar, or similarly constructed instrument.

Fastosamente (It.). Pompously, in a stately manner.

Fastoso (It.). Pompous, stately.

Fattura (It.). The make, construction, of a musical composition.

Fausse (Fr.). Faux.

Fausse quinte (Fr.). A diminished fifth.

Fausse relation (Fr.). False relation.

Fausset (Fr.). Voix de fausset, head-voice, falsetto.

Faux, m., fausse, f. (Fr.). False; out of tune.

Faux-bourdon (Fr.). Faburden. (v. Falso bordone.)

Fclef. Now this clef, which indicates the note f, is only used on the fourth line, and called “bass clef.” (v. Introduction, p. III., pp. 4—6.) Formerly it was also used on the third line (barytone clef) and on the fifth line (contrabass clef).

F ‡ dur (Ger.). F major.

Federclavier (Ger.). A spinet.

Feierlich (Ger.). Festive, solemn.
Fein (Ger.). Fine, delicate.

Feint, Feinte (Fr.). Feigned. (v. Fictum, Ficta.)

Feldflöte, Feldpfeife, or Feldpipe (Ger.). v. Bauernflöte.

Feldstücke (Ger.). Trumpet signals of the cavalry.

Fermamente (It.). Firmly.

Fermata (It.), Fermate (Ger.). A pause:

Fermo (It.). Firm.

Ferne (Ger.). Distance.—Wie aus der Ferne, as if from a distance.

Ferocita (It.). Fierceness, violence.—Con ferocità, fiercely.

Fertig (Ger.). Ready, prompt, finished; skillful, dexterous.

Fertigkeit (Ger.). Skill, dexterity, technical accomplishment.

Fervente (It.). Fervent, ardent, passionate.

Fever (Ger.). Ready, prompt, finished; skillful, dexterous.

Fertigkeit (Ger.). Skill, dexterity, technical accomplishment.

Feroce (It.). Fierce, violent.

Feses (Ger.). Double flat.

Festa (It.). A festival.—Musikfest, a music festival.

Festlich (Ger.). Festive.

Festoso (It.). Festive.

Feuer (Ger.). Fire, ardour, spirit, passion.

Feuerig, or Feurig (Ger.). Fiery, ardent, passionate.

Fiacco (It.). Tired, weak, languishing.

Fiasco (It.). Failure.

Fiato (It.). Breath, respiration.—Stromenti da fiato, wind instruments.

Ficta (Lat.). Feigned.—Musica ficta, feigned music, was the name formerly given to music in a transposed key, which of course required accidentals.

Fictum (Lat.). Feigned. (v. Fa fictum.)

Fiddle. A violin.

Fides (Lat.). (1) A catgut string. (2) A stringed instrument.

Fidicen (Lat.). A lyre, harp, or lute player; indeed, a player on any stringed instrument.

Fidicina (Lat.). A female player on a stringed instrument.

Fidicula (Lat.). A small stringed instrument.

Fiducia (It.). Confidence, assurance.

Fiedel (Ger.). A fiddle.

Fier, fière (Fr.). Proud, haughty.

Fieramente (It.). Ferociously; haughtily, proudly.

Fiero (It.). Ferocious; haughty, proud.

Fife. A simple cross-flute (v. Flute), generally either in the key of F or B flat, and chiefly used in military music in combination with the side-drum, in what are called Drum and Fife Bands.

Fifre (Fr.). A fife.

Fifteenth. (1) The interval of a fifteenth, also called a double octave. (2) An organ stop of 2-feet pitch, which sounds the notes two octaves higher than they are written.
Figur (Ger.). A figure, a group of notes.

Figurals-Gesang, or Figural-Musik (Ger.). v. Cantus figuralis.

Figura muta (Lat. and It.). A rest.

Figuration. Rhythrical and melodical solution, diminution, ornamentation, of simple elements.

Figurirt (Ger.). Figurate, or figurative.

Figuré (Fr.). Figured bass. A short-hand system of noting harmonies. It consists of a bass part with figures which indicate the principal intervals of the intended chords. In the case of triads, unless they are inverted, the bass is generally left without figures. Accidentals affect the corresponding intervals of the figures beside which they stand. An accidental standing by itself affects the third above the bass note. A stroke through a figure shows that the interval is sharpened a semitone. An oblique stroke under or above a bass note indicates that not the note thus marked, but the following one is the basis of the harmony to be taken; horizontal lines indicate that a harmony has to be continued whilst the bass proceeds; and the words tastó solo or the sign o indicate that nothing but the bass notes is to be played. (v. Introduction, § VII., pp. 15 and 16, and § XV., p. 57.)

Filar la voce, and filar il suono (It.). To sustain a sound and (generally, though not necessarily) gradually increase and decrease its loudness, either in singing or in playing on an instrument.

Filer la voix (Fr.). v. Filar la voce.

Fin (Fr.). The end.

Fin (It.). v. Fino.

Final. The final is in the Church modes what the tonic is in our modern musical system. In the authentic modes the final is on the first degree, in the plagal modes on the fourth degree of the scale. Besides these regular finals (i.e., "concluding notes") there are also irregular ones (confinals), which occur frequently in the endings of the Psalms and in the sections of the Responsories, Graduals, and Tracts.

Finale (It.). (1) The concluding movement of a sonata, symphony, &c., and the concluding divisions of the acts of an opera. This latter kind of finale is a culminating ensemble piece, many-membered in movement and matter and generally with chorus.

(2) A final (q.v.).

Finalis (Lat.). The name of one of the Accentus ecclesiastici.

Fine (It.). The end.

Fingerleiter (Ger.). The same as Chiroplast.

Fingersatz (Ger.). Fingering.

Finita (It.). Finished.

Fino (It.). Till, as far as.

Finto, Finta (It.). Feigned.—Cadenza finta, a deceptive cadence; Fa finto, the same as Fa feint (q.v.).
Fiochetto (It.). Somewhat hoarse, faint, dim.
Fiochezza (It.). Hoarseness.
Fioco (It.). Hoarse, faint, dim.
Fioreggia (It.). To ornament with diminutions, passages.
Fioretto (It.). Grace notes, any kind of melodic ornament.
Fiorito (It.). Ornamented, florid.
Fioritura (It.). Lit., "a flowering." A florid melodic ornament.
Fioreggia, the corresponding verb, signifies to ornament (flower) a melody by solving its principal elements into a multiplicity of shorter notes of varied pitch. Fioritura is the plural of fioritura.
Fis (Ger.). F sharp.
Fis dur (Ger.). F sharp major.
Fisïsis (Ger.). F double sharp.
Fis moll (Ger.). F sharp minor.
Fistel (Ger.). The head-voice, falsetto.
Fistula (Lat.). A pipe.
Fistuliren (Ger.). (1) To sing or speak with the head-voice. (2) In speaking of organ pipes, to overblow—i.e., to sound one of the upper partial notes instead of the fundamental note.
Flageolet. A small flûte à bec—that is, a straight flute, with a plug in the mouthpiece which leaves only a narrow slit for the breath to pass through. (2) An organ stop. (3) Flageolet tones are those ethereal sounds produced on instrumented instruments (violin, harp, &c.) by lightly touching a string in certain places with a finger, and then setting it in vibration by drawing the bow over it or plucking it. (v. Harmonics.)
Flaschinet (Ger.). A corruption of Flageolet.
Flat. The character (♯) by which the normal pitch of a note is lowered a semitone. (v. Introduction, § IV., pp. 6—11; and Accidentals.)
Flatter la corde (Fr.). Lit., "to caress the string." To play with a tender, sweet expression on a bow stringed instrument.
Flautando, or Flautato (It.). Flute-like. An expression sometimes found in music for stringed instruments played with a bow, in which case the latter has to be kept farther away from the bridge than usual and drawn lightly over the strings.
Flautino (It.). A small flute.
Flautista (It.). A flute-player.
Flauto (It.). A flute.
Flauto a becco (It.). The same as flûte à bec (q.v.).
Flauto amabile (It.). A sweet-toned organ stop, most frequently of 4-feet pitch.
Flauto dolce (It.). (1) The same as flûte à bec (q.v.). (2) Also the name of a sweet-toned organ stop.
Flauto piccolo (It.). A "small flute," an octave flute—i.e., a flute an octave higher in pitch than the ordinary flute. Its compass extends from d" to a"" (notation: d'—a'').
Flauto traverso (It.). "Cross-flute." The German flute. (v. Flûte traversière and Flute.)
Flautone (It.). A large flute, a bass flute.
Flexible (It.). Doleful, mournful.
Flessibile (It.). Flexible,pliant.
F Löcher (Ger.). The f or sound-holes of instruments of the violin class.
Flöte (Ger.). A flute.
Flötenbass (Ger.). A bass flute.
Flüchtig (Ger.). Fugitive. Light,nimbly. Hasty, superficial, careless.
Flue-pipes. Those organ pipes (metal as well as wooden) which are made to sound by forcing the wind through a slit (the wind-way) at the top of the foot, and against a sharp edge (the upper-lip), which divides the wind, part of which only enters the body of the pipe. A flue-work is the aggregate of such pipes.
Flügel (Ger.). Lit., “wing.” A grand pianoforte. Formerly, a harpsichord.
Flügelhorn (Ger.). (1) A bugle. (2) A keyed brass instrument which is made in various keys and forms. The Kenhorn, Klappenhorn, and Cornet belong to the genus Flügelhorn.
Flute. There are two kinds of flute: the flûte à bec (beak-flute), or direct flute, and the flûte traversière, or cross-flute; the former has a plugged mouthpiece at one end of the tube, the latter is blown through a lateral hole. Excepting the flageolet, the flûte à bec has entirely disappeared, at least among the art-producing European nations. The instrument understood when we now speak of the flute is the cross-flute, also called German flute. It is generally made of wood, sometimes of metal, and consists of a conical tube, stopped at its wider end, and provided with six finger-holes and a number of keys. As improved by Böh, it has a compass from c' to c''''. Music for this instrument, which is one of the most important members of the orchestra, is written as it sounds. A small, or octave, flute, the flauto piccolo (with a compass from d'' to a''''; written d'—a''), is also sometimes used in the orchestra. In military bands flutes in E flat and in F, and small flutes an octave higher, are to be met with. Now flutes are also made cylindrical and of ebonite.
Flûté (Fr.). The same as flautando and flautato (q.v.).
Flûte à bec (Fr.). “Beak-flute.” A direct flute. It has a beak-shaped mouthpiece with a plug which leaves only a narrow aperture for the breath to pass through. There was a whole family of flûtes à bec: bass, tenor, alto, &c. (v. Flute.)
Flûte à Pavillon (Fr.). An organ stop of 8-feet pitch.
Flûte d’amour (Fr.). (1) A flute in the key of B flat. (2) A soft toned organ stop.
Flûte d’Angleterre (Fr.). The same as flûte à bec (q.v.).
Flûte douce (Fr.). The same as flauto dolce (q.v.).
Flûte harmonique (Fr.). An organ stop of 4-feet pitch. (v. Harmonic stops.)
Flûte octaviante (Fr.). An organ stop of 4-feet pitch. (v. Har
monic stops.)

Flûte traversière (Fr.). “Cross-flute.” The German flute, the
common flute which is blown through a hole in the side of its
tube. (v. Flute.)

F major (Ger.). F minor.

Foco (It.). The same as fuoco (q.v.).

Focosamente (It.). Fiery, passionately.

Focosamente (It.). A name given to a first violin part which contains
all the obbligato passages of the other parts. A foglietto is used
by the player who assists at the rehearsals of ballets, sometimes
by conductors instead of a score, and also by the leader of the
orchestra.

Forlane (It.). A gay, lively dance, generally in \( \frac{3}{2} \),
sometimes in \( \frac{4}{4} \) time, which originated in Friuli, and has its home
in the north-east of Italy.

Form. The exposition and grouping of musical thoughts; the con-
catenation and balancing of parts of a composition. Symmetry is
an important, but neither the sole nor perhaps the chief, element of
form. Indeed strict symmetry produces monotony. Matter,
moreover, has to be weighed as well as measured. But form of
some kind is indispensable, for without it no work can be
intelligible. And if the composition is to be a work of art, its
form must be not only clear but also beautiful. This beauty,
however, is a secret, the knowledge of which none but heaven-
born artists possess. With regard to the mechanism of form con-
sult: Introduction, pp. 27—38; Sonata; Rondo; Song-form; &c.

Fort (Fr.). Strong.—Temps fort, accented part of a bar.

Forte (It.). Loud, strong.

Fortemente (It.). Loudly, strongly.

Fortepiano (It.). (1) The art of shading—i.e., of increasing and
decreasing the sound. (2) The pianoforte. (3) The commencing
of a note loud and becoming soft immediately after.

Fortissimo (It.). Very loud.

Fortisschreitung (Ger.). Progression.

Forza (It.). Force, vigour.—Con forza, with vigour.

These expressions indicate that a stress has to be laid on a note.

Forzar la voce (It.). To force the voice.
FOURNITURE—FUGA CONTRARIA.

Fourniture (Fr.). A mixture stop in the organ.

Fourth. The name of a musical interval. *(v. Introduction, pp. 12, 13.)*

Française (Fr.). (1) A lively dance in $\frac{3}{8}$ time. (2) Instead of *Contredanse française,* the former word being understood.

Franchezza (It.). Frankness, boldness, freedom.

Frappé (Fr.). "Struck." Taken substantively this term signifies the accented part of a bar. Its opposite is *levé.*

Frase (It.). Phrase.—*Frasi,* phrases.

Fraseggiare (It.). To phrase, to render a musical period properly.

Freddamente (It.). Coldly.

Freddo (It.). Cold.

Fredon (Fr.). An almost obsolete word signifying: (1) a rapid run, in most cases diatonic and on the same syllable; (2) a quavering of the voice in singing.

Fredonnement (Fr.). Humming.

Fredonner (Fr.). To hum, to sing in an undertone.

French horn. *v.* Horn.

French sixth. The chord of the French sixth consists of a bass note, its major third, augmented fourth, and augmented sixth—for instance: $ab\, c\, d\, f\, g^\#$.

French violin clef. The G clef on the first line. *(v. G clef.)*

Frets. Thin strips of wood, metal, or ivory, inserted transversely in, and slightly projecting from, the finger-board of various stringed instruments—the old viols, lutes, theorbs, and the still flourishing guitar—in order to facilitate correct stopping. Catgut frets, too, are found on old instruments. Strings bound round the necks of instruments were indeed the earliest frets.

Fretta (It.). Haste, celerity.—*Con fretta,* with haste.

Frisch (Ger.). Brisk, lively, vigorous.

Fröhlich (Ger.). Joyous, gladsome, gay.

Frosch (Ger.). The nut of a bow.

F Schlüssel (Ger.). F clef.

Frottola (It.). A ballad, a song. *Frottola* is the plural of *frottola.*

Fuga (Lat. and It.). A fugue.

Fuga ad octavam (Lat.). A fugue at the octave.

Fuga ad quintam (Lat.). A fugue at the fifth.

Fuga æqualis motus (Lat.). "A fugue of similar motion"—i.e., a fugue in which the answer ascends and descends in the same way as the subject. It is synonymous with *fuga recta.*

Fuga al contrario, or *al rivoire,* or *al rovescio* (It.). *v.* Fuga contraria.

Fuga authentica (Lat.). A fugue with an ascending subject.

Fuga canonica (Lat.). A canon.

Fuga composita (Lat.). A fugue the subject of which proceeds by degrees, not by leaps.

Fuga contraria (Lat.). A fugue in which the answer imitates the subject at once by contrary motion.
Fuga del tuono (It.). A tonal fugue. (v. Fugue.)
Fuga doppia (Lat.). A double fugue, a fugue with two subjects.
Fuga homophona (Lat.). A fugue with the answer at the unison.
Fuga impropria (Lat.). The same as fuga irreguljaris (q.v.).
Fuga inaequalis (Lat.). The same as fuga contraria (q.v.).
Fuga incomposita (Lat.). A fugue the subject of which proceeds by leaps, not by degrees.
Fuga in consequenza (It.). A canon.
Fuga in contrario tempore (Lat.). A fugue in which the accentuation of the answer differs from that of the subject, the accented notes of the one being unaccented in the other, and vice versa.
Fuga inversa (Lat.). A fugue throughout in double counterpoint and contrary motion.
Fuga irreguljaris (Lat.). An irregular fugue, a fugue which lacks one or more of the features that characterise the form.
Fuga libera (Lat.). A fugue with free episodes.
Fuga ligata (Lat. and It.). A fugue without free episodes, entirely developed out of the subject and the countersubject.
Fuga mixta (Lat.). A fugue in which several kinds of answer occur—by augmentation, by diminution, by contrary motion, &c.
Fuga obligata (Lat. and It.). The same as fuga ligata (q.v.).
Fuga partialis, or fuga periodica (Lat.). A fugue with partial, or periodic, imitation, in contradistinction to a fugue with canonic or uninterrupted (perpetual) imitation; in short, what we call a fugue, in contradistinction to a canon.
Fuga per arsin et thesin (Lat.). The same as fuga in contrario tempore, the accents of the subject being reversed in the answer.∗
Fuga per augmentationem (Lat.). A fugue in which the answer is by augmentation.
Fuga per diminutionem (Lat.). A fugue in which the answer is by diminution.
Fuga per motum contrarium (Lat.). A fugue in which the answer is by contrary motion.
Fuga perpetua (Lat.). A canon.
Fuga plagalis (Lat.). A fugue with a descending subject.
Fuga propria (Lat.). The same as fuga regularis (q.v.).
Fuga realis (It.). A real fugue. (v. Fugue.)
Fuga recta (Lat.). The same as fuga equalis motus (q.v.).
Fuga reditta (It.). A fugue in the middle or at the end of which two or more parts are treated canonically.
Fuga regularis (Lat.). A regular fugue, a fugue which has all the features that characterise the form.
Fuga retrograda (Lat.). A fugue in which the answer is by retrograde motion.
Fuga retrograda per motum contrarium (Lat.). A fugue in which the answer is both by retrograde and contrary motion.
Fuga ricercata (It.). An elaborate fugue; one in which the rarer devices of contrapuntal craftsmanship are employed, such as
canonic imitation, and imitation by augmentation, diminution, and by contrary and retrograde motion.

**Fuga sciolta** (It.). The same as *fuga libera* (q.v.).

**Fuga soluta** (Lat.). The same as *fuga libera* (q.v.).

**Fuga totalis** (Lat.). A canon.

**Fugato** (It.). An irregular fugue. An independent composition, or a movement or part of a movement of a larger work in the fugal style.

**Fuge** (Ger.). A fugue.

**Fughetta** (It.), **Fughette** (Ger.). A short fugue. This term is also used in the sense of *fugato*.

**Fugue**. This word is derived from the Latin *fuga*, flight, and a certain kind of musical composition has been called thus because: "One part, as it were, tries to flee and escape from the others; but is pursued by them, until they afterwards meet in an amicable way, and finally come to a satisfactory understanding." The technical description must necessarily be less simple than this poetical one.

There are fugues for instruments, for voices, and for instruments and voices combined. A fugue may be in two, three, four, five, and more parts. The word fugue had not always the same meaning as in our time and since the days of J. S. Bach and Handel, the masters of masters; but it always signified an imitative form—a canon or something more or less like what we call a fugue. Various kinds of fugues are enumerated under *Fuga* with its accompanying epithets. A fugue, in its final evolution, consists of an *exposition* and two or more *developments*, which generally are connected by *episodes*. In a fugue in four parts the exposition is somewhat like this. One part proposes the *subject*; a second part follows with the *answer* (*i.e.*, the imitation of the subject at the fifth above or fourth below); a third part resumes the subject an octave higher or lower than the part which commenced; and a fourth part brings up the rear with the answer an octave higher or lower than the part which was second in the order of succession. The counterpoint with which the part that first enunciates the subject accompanies the answer is called *countersubject*; but it is properly so called only when it recurs as an accompaniment with the subsequent enunciations of the subject and answer. Sometimes the subject and countersubject are simultaneously introduced. When after an episode, short or long, the first development begins, the subject is taken up and answered by the parts in another order of succession. Supposing the alto to have begun before, the tenor or soprano or bass will begin now. Further, the imitations will be at different intervals of pitch and time. The drawing closer together of the subject and its answer, so that the latter begins before the former has completed its course, is called the *stretto*. This contrivance is especially resorted to in the last development. Other contrivances that may be utilised are: the *augmentation*, *diminution*,
\textit{inversion}, and \textit{retrogression} of the subject. The \textit{stretto} is frequently followed by a \textit{pedal-point}, on which the subject is piled up in various layers, so as to form a striking conclusion to the whole. The matter out of which the episodes are wrought may be new, but oftener (in order to insure unity) is derived from the subject, countersubject, or other accompaniments of the subject.

An important division of fugues remains yet to be noticed—namely, that into \textit{real} and \textit{tonal} fugues. A \textit{real} fugue is one in which the answer is an exact transposition of the subject; a \textit{tonal} fugue is one in which the answer is an imitation of the subject slightly modified for the purpose of keeping within the same key.

Two words often heard in connection with fugues may be here explained. \textit{Coda}, or \textit{codetta}, is the name given to the notes which are appended to the subject when at its conclusion the answer does not strike in at once. \textit{Repercussion} is the re-appearance of the subject and answer in a new order with regard to succession and pitch in the various developments of a fugue.

\textit{Double, triple, and quadruple} fugues are fugues with two, three, and four subjects. See, however, the article \textit{Double fugue} in Appendix. Various kinds of fugue are described under \textit{Fuga}.

\textbf{Führer (Ger.).} Lit., “guide.” The subject of a fugue.
\textbf{Full Anthem.} \textit{v.} Anthem.
\textbf{Full cadence, or Full close.} \textit{v.} Cadence.
\textbf{Full score.} \textit{v.} Score.
\textbf{Füllstimmen (Ger.).} “Filling-up parts,” not principal parts.
\textbf{Fundamental bass.} A bass part which contains the fundamental notes of chords.
\textbf{Fundamental note or tone.} The lowest note of a chord reduced to a series of thirds placed one above the other. See also \textit{Harmonics}.

\textbf{Funèbre (Fr.), Funèbre, Funerale (It.).} Funereal, funeral, mournful, lugubrious.—\textit{Marche funèbre}, funeral march.

\textbf{Fünffach (Ger.).} Five-fold. An adjective applied by organ builders and organ players to a mixture stop that has five ranks of pipes.

\textbf{Fünfstimmig (Ger.).} In five parts.
\textbf{Funzioni (It.).} Functions, offices, services—for instance, in the Roman Catholic Church.

\textbf{Fuoco (It.).} Fire.—\textit{Con fuoco}, with fire.

\textbf{Fuocosò (It.).} Fiery, ardent.

\textbf{Furia (It.).} Fury, rage, passion.—\textit{Con furia}, passionately.

\textbf{Furibondo (It.).} Furious, passionate.

\textbf{Furiosamente (It.).} Furiously, passionately.

\textbf{Furioso (It.).} Furious, passionate.

\textbf{Furlana (It.).} The same as \textit{Forlana (g.v.)}.

\textbf{Furniture.} A mixture stop of the organ—\textit{i.e.}, a stop consisting of several ranks of pipes.

\textbf{Furore (It.).} Fury, rage, passion.—\textit{Con furore}, passionately.
Fusa (Lat.). A quaver.
Fusée (Fr.). Lit., "a squib, a rocket." A rapid series of notes ascending or descending by degrees.
Fusella (Lat.). A demisemiquaver.
Fusellala (Lat.). A semidemisemiquaver.
Fuss (Ger.). Foot. Füssig is the corresponding adjective, both words being used in connection with organ pipes and stops.—8-füssig, or achtfüssig, of 8-feet pitch.

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G.

G. The name of the fifth degree of C major, the normal major scale.
Gagliarda (It.), Gagliarde (Ger.). A galliard.
Gai (Fr.). Gay, merry, lively.
Gaiement (Fr.). Gaily, merrily, lively.
Gaillarde (Fr.). A galliard.
Gaillante (It.). Gaily, merrily, lively.
Gajo (It.). Gay, lively, merry.
Galamment (Fr.), Galantemente (It.). Prettily, pleasingly, gallantly.
Galant m., Galante, f. (Fr.), Galante (It.). Pretty, pleasing, gallant, graceful.
Galliard. An old dance of a lively, vigorous character in \( \frac{3}{4} \) time. It was of Italian origin.
Galop, Galopade (Fr.), Galopp, Galoppade (Ger.). A galop, a quick dance in \( \frac{3}{4} \) time.
Galoubet, or Galoube (Fr.). A small fife with three finger-holes, a national instrument of the Provençals.
Gambe (Ger.). v. Viola da gamba.
Gamma. The Greek name of the letter G (Γ). In musical terminology the word gamma has been employed variously: (1) as the name of the lowest note (G) of the Guidonian scale; (2) as the name of that scale; (3) in the sense of scale, or gamut, generally; (4) in the sense of compass of a voice or instrument, the succession of notes from the lowest to the highest.
Gamma ut, or Γ ut. The name of the note G, the lowest note in the old solmisation. From this name is derived the English word gamut. (v. Gamma.)
Gammé (Fr.). v. Gamma.
Gang (Ger.). (1) A passage. (2) A period not symmetrically articulated.
Ganz (Ger.). Whole.—Ganze Note, a whole note, a semibreve; ganzer Takt, a whole bar.
Ganzton (Ger.). The interval of a tone.
Garbo (It.). Grace, elegance.—Con garbo, with grace, elegance.
Gauche (Fr.). Left.—Main gauche, left hand.
Gavotta (It.), Gavotte (Fr.). A gavot. A graceful old French dance in binary time (C), with a well-marked rhythm, and of a moderately quick movement.
G clef. The sign that determines by its position on the stave which of the notes is g. The only G clef now in use is that on the second line which is called also treble and violin clef. The G clef on the first line, the French violin clef, is now obsolete.

G dur (Ger.). G major.
Gebläse (Ger.). The bellows of an organ.
Gebrochene Akkorde (Ger.). Broken chords.
Gebunden (Ger.). (1) Slurred; tied.—Alles wohl gebunden, all the notes well slurred (legato). (2) "Fretted." Gebunden were called those clavichords each string of which served for more than one note. (v. Buntfrei.)
Gedackt, Gedact, or Gedakt (Ger.). Stopped, in contradistinction to open—terms used in connection with organ pipes.
Gedämpft (Ger.). Muted, muffled.
Gedeckt (Ger.). The same as gedackt (g.v.).
Gedehnt (Ger.). Distended, sustained, drawn out.
Gedicht (Ger.). A poem.
Gefährte (Ger.). The answer, consequent, of a fugue and canon.
Gefällig (Ger.). Pleasing, in a pleasing manner.
Gefühl (Ger.). Feeling.—Mit Gefühl, with feeling, with expression.
Gegenbewegung (Ger.). Contrary motion.
Gegenharmonie (Ger.). Countersubject; whatever is opposed to, or accompanies, the subject and answer of a fugue.

Gegensatz (Ger.). Countersubject.
Gehalten (Ger.). Sustained.—Gut gehalten, well sustained.
Gehend (Ger.). At a walking pace. Andante.
Geige (Ger.). A violin.
Geist (Ger.). Spirit; soul; mind; genius.
Geistlich (Ger.). Spiritual, sacred.—Geistliche Lieder, spiritual, or sacred, songs; hymns.
Gelassen (Ger.). Calm; placid.
Geläufig (Ger.). Fluent; voluble.
Geläufigkeit (Ger.). Fluency, volubility, ease.
Geltung (Ger.). Value—for instance, of a note or a rest.

Gemächlich (Ger.). Slow, gentle, comfortable, commodious.
Gemässigt (Ger.). Moderate.
Gemshorn (Ger.). "Chamois horn." The name of a pleasing organ stop, often of 8-feet pitch, sometimes of 4 or 2-feet, and in the pedal organ of 16-feet.
Gemüth (Ger.). Mind, soul, heart.
Genera (Lat.). The plural of genus, kind. The ancient Greeks distinguished three musical genera: the diatonic, chromatic, and enharmonic.
Generalbass (Ger.). Thorough-bass.
Generalpause (Ger.). A rest in all the parts.
Generalprobe (Ger.). A general, or principal, rehearsal.
Générateur (Fr.), Generator. Fundamental note, root.
Genere (It.). Genus, kind.
Generoso (It.). Generous, noble, magnanimous.
Genial (Ger.). Pertaining to genius, clever, ingenious, spirited.
Génie (Fr.), Genie (Ger.). Genius.
Genre (Fr.). Genus, kind, sort; style.
Gentil, m., Gentille, f. (Fr.), Gentile (It.). Pretty, tender, delicate.
Gentillement (Fr.), Gentilmente (It.). Prettily, tenderly, delicately.
Genus (Lat.). v. Genera.
Gerade Bewegung (Ger.). Similar motion.
Gerade Takart (Ger.). Binary time.
German flute. The cross-flute. (v. Flute.)
German sixth. The chord of the German sixth consists of a major triad and an augmented sixth—for instance, $f a c d^+$.
Ges (Ger.). G flat.
Gesang (Ger.). Singing; a song, a vocal composition; a melody.
Gesangbuch (Ger.). A song-book, a hymn-book.
Gesanggruppe (Ger.). The second subject of a first sonata movement.
Gesangverein (Ger.). A choral society.
Geschlecht (Ger.). Genus.
Geschleift (Ger.). Slurred.
Geschmack (Ger.). Taste.
Geschwind (Ger.). Quick.
Ges dur (Ger.). G flat major.
Geses (Ger.). G double flat.
Getheilt (Ger.). Divided.—Getheilte Violinen, the same as violin divisi.
Getragen (Ger.). Lit., "carried." Sustained and well connected.
Sostenuto e legato.
Ghiribizzo (It.). Whim, fancy, humour. Ghiribissi is the plural form of the word.
Ghiribizzoso (It.). Whimsical, capricious, fantastical.
Giga (It.). A jig. (v. Gigue.)
Gigelira (It.). A Xylophone, or Strohfiedel (q.v.).
Gigue (Fr.). A jig. A very lively old dance in duple or quadruple ternary time—as $\frac{12}{8}$ (or $\frac{4}{4}$ with quaver triplets), $\frac{6}{8}$, $\frac{4}{4}$, and also in $\frac{12}{8}$ and $\frac{24}{16}$. Examples in simple ternary time ($\frac{3}{8}$) are comparatively rare, and a jig in $C$ with triplets is something exceptional. Nothing certain can be said about the origin of this dance.
Giochevole (It.). Playful, merry.
Giocondamente (It.). Playfully, joyously.
Giocondo (It.). Playful, joyous, gay.
Giocosamente (It.). Jocosely, gaily, merrily.
Giocono (It.). Jocose, gay, merry.
Gioja (It.). Joy, mirth, delight.
Giojante (It.). Mirthful.
Giojoso (It.). Joyful, mirthful.
Gioviale (It.). Jovial, pleasant.
Gis (Ger.). G sharp.
Gisis (Ger.). G double sharp.
Giubilo, Giubilo, or Giubilazione (It.). Jubilation, rejoicing.
Giubiloso (It.). Jubilant.
Giucante (It.). Playful.
Giucante (It.). Exactly, precisely.
Giusto (It.). Exact, precise. Just, appropriate. (v. Tempo giusto.)
Glass harmonica. An instrument the sounds of which are produced by friction from glass bells, the performer making use either of his fingers (which must be moistened) or some mechanical means. (v. Harmonica and Euphon.)
Glee. A secular vocal composition, peculiar to England, in three or more parts, one voice only to a part. It consists generally of more than one movement, and may be of any character—gay or serious, tender or bacchanalian. The word glee is derived from the Anglo-Saxon, gleó, gleow, glíw, joy, mirth, music.
Gleich (Ger.). Equal.—Gleicher Contrapunkt, “equal counterpoint”—i.e., note against note.
Gleichschwebende Temperatur (Ger.). Equal temperament. (v. Temperament.)
Gli (It.). The masculine plural of the definite article in Italian.
Glissando, Glissato, Glissicando, Glissicato. Words with Italian terminations which have been sometimes used in the sense of glissé (q.v.). None of them is a genuine Italian word, but glissando is to be met with in Italian musical publications.
Glissé (Fr.). Sliding. This expression indicates that a passage thus marked has to be played smoothly; in pianoforte music, that a series of notes has to be played with one finger, which the performer draws over the required keys.
Glöckchen (Ger.). A little bell.
Glocke (Ger.). A bell.
Glockenspiel (Ger.). (1) A set of bells, a carillon. (2) An instrument consisting of a series of small bells, or, more commonly now, of a series of metal bars, which the performer strikes with a small hammer or acts upon by means of keys. This instrument is also known by the names of Carillon and Chimes. (3) An organ stop.—The literal meaning of the word is “play of bells.”
Gloria (Lat.). One of the divisions of the mass.
G moll (Ger.). G minor.
Gnaccare (It.). Castanets.
Gondelied (It.). Gondola song.
Gorgheggiamento (It.). The art of performing florid passages, trills, &c.
Gorgheggia (It.). To perform florid passages, trills, &c. Gorgheggio is the plural.
Graces. Ornaments, notes of melodic embellishment, such as the appoggiature, turns, shakes, &c. (v. Introduction, § XIV., p. 38.)
Gracieux, m., Gracieuse, f. (Fr.). Graceful.
Gracile (It.). Small, thin, delicate.
Grad (Ger.). Degree.
Gradistemente (It.). Pleasing, grateful.
Grado (It.). A degree, step.—Grado ascendente, ascending step; grado descendente, descending step.
Graduale (Lat.). A gradual. (1) What is sung in the mass between the Epistle and Gospel. (2) The book which contains what is sung in the mass by the choir. (v. Concentus.)
Graduellement (Fr.). Gradually.
Gran cassa (It.). The big, or bass, drum.
Grand, m., Grande, f. (Fr.). Large, great.
Grand barre (Fr.). v. Barré.
Grand orgue (Fr.). The great organ.
Grandezza (It.). Grandeur, dignity.
Grandioso (It.). Grand, magnificent, splendid, majestic.
Grandisonante (It.). Loud-sounding, re-echoing.
Grand jeu (Fr.). (1) The name of a harmonium stop which brings into play the full power of the instrument. (2) Full organ; a combination of all or most of the stops.
Grappa (It.). The brace which connects two or more staves.
Grassement (Fr.). A faulty (guttural) pronunciation.
Grasseyer (Fr.). To pronounce gutturally.
Grave (It.). (1) Low, grave, in pitch. (2) Heavy, ponderous, in movement. Grave is next to largo the slowest movement. (3) Grave, serious in expression.
Grave (Fr.). Serious. Heavy, ponderous. Low, deep, as regards pitch.
Gravecembalo, or Gravicembalo (It.). A harpsichord.
Gravement (Fr.), Gravemente (It.). Heavily, ponderously; seriously.
Gravis (Lat.). Heavy, ponderous. The name of one of the accentus ecclesiastici.
Grazia (It.). Grace, elegance, comeliness.—Con grazia, with grace
Grazioso (Ger.). Graceful.
Graziosamente (It.). Gracefully.
Grazioso (It.). Graceful.
Great octave. v. Introduction, p. 4.
Great organ. A part of the organ which is distinguished from
the Choir and Swell organ by more numerous and more powerful
stops. Each of these divisions of the organ has a separate key-
board.

Greek music. The limits of a concise dictionary exclude neces-
sarily the exposition of so intricate and problematic a subject as
the theory of Greek music. Here can be found room only for a
few remarks on the Greek systems (scales), and some refere-
ces to articles treating of details.

The Greek systems are composed of tetrachords (series of
four notes with a compass of a perfect fourth) which succeed
each other in two ways—either the last note of one tetrachord
coincides with the first note of the adjoining tetrachord (this
being called *synaphe*, conjunction) or an interval of a tone is left
between them (this being called *diazeuxis*, separation).

The Perfect System (*systema teleion*) is a two-octave scale,
and has the following arrangement:

\[ \begin{align*}
A & B c d e f g a b' c' d' e' f' g' a'.
\end{align*} \]

The single note at the commencement of the scale is the
Proslambanomenos, the note "added" to complete the two
octaves.

Of another of the several Greek systems and of their nomen-
clature the following table will give some account.

**THE IMMUTABLE SYSTEM**

(*systema ametabolon*).

\[
\begin{array}{ll}
\text{Ne} & \text{A}' \\
\text{Parane} & \text{g} \\
\text{Trite} & \text{f} \\
\text{Nete} & \text{e} \\
\text{Param} & \text{d} \\
\text{Nete} & \text{c} \\
\text{Parane} & \text{b} \\
\text{Trite} & \text{a} \\
\text{Mese} & \text{g} \\
\text{Lichanos} & \text{f} \\
\text{Parhypate} & \text{e} \\
\text{Hypate} & \text{d} \\
\text{Lichanos} & \text{c} \\
\text{Parhypate} & \text{b} \\
\text{Hypate} & \text{a} \\
\text{Proslambanomenos} & \text{A} \\
\end{array}
\]

Hyperboleon (extreme)

Diezeugmenon (disjunct)

Synemmenon (conjunct)

Meson (middle)

Hypaton (lowest)

Tetrachord.

Tetrachord.

Tetrachord.

Tetrachord.

For further information see the articles Diatonic, Chromatic,
Enharmonic, Transposition scales, Æolian, Dorian, Ionian,
Lydian, Phrygian, Hyper, Hypo, &c.
Gregorian Chant. The chief characteristics of this music, which owes its name, but not its existence, to Pope Gregory I. (590—604), are these: it is strictly diatonic, not in harmony, and without prescribed rhythmical measure—"the text being the master, the notes the slaves." (v. Church Modes and Plain-Chant.)

Griffbrett (Ger.). The finger-board of stringed instruments such as the violin, guitar, lute, &c.

Groppetto (It.). The same as gruppetto (q.v.).

Groppetto (It.). The same as gruppo (q.v.).

Gross (Ger.). (1) Great, large, grand. (2) Major—for instance, Grosse Terz, a major third.

Grosse caisse (Fr.). The big, or bass, drum.

Grosso (It.). (1) Big, great, large. (2) Deep.

Ground bass. A bass passage of a few bars which is again and again repeated, whilst the other parts are varied at every repetition.

Grundakkord (Ger.). A chord with its fundamental note in the bass, a chord which is not inverted.

Grundbass (Ger.). A fundamental bass.

Grundstimme (Ger.). The lowest, fundamental, part.

Grundton (Ger.). (1) The fundamental note of a chord. (2) The tonic of a scale. (3) The tonic of the principal key in a composition.

Gruppetto (It.). A turn.

Gruppo (It.). A group of notes. A diminution of a note into four shorter notes of equal length—for instance, the note 'e' either into 'c' 'd' 'e' 'b' or 'c' 'b' 'c' 'd'.

G Schlüssel (Ger.). The G clef.

Guaracha (Sp.). A graceful, gay Spanish national dance, one part of which is in ¾ (or ¾) and the other in ¾ time.

Guaranita, Guarana, or Garanita (Sp.). A variety of the Spanish guitar.

Guerriero (It.). Warlike, martial.

Guida (It.). (1) The subject of a fugue and antecedent of a canon and any kind of imitation. (2) A direct. (3) v. Presa in App.

Guide (Fr.). Subject of a fugue and antecedent of a canon.

Guidon (Fr.). A direct.

Guidonian syllables. v. Aretinian syllables.

Guimbarde (Fr.). A Jew's-harp.

Guitar. A long-necked instrument which in modern times has been strung generally with six strings, and whose fingerboard is provided with frets. The strings, which are plucked with the fingers of the right hand, are tuned in E A d g b e; but as guitar music is written an octave higher than it sounds, their notation is as follows:
Guitare (Fr.), Guitarra (It.), Guitarre (Ger.). A guitar.

Guitare d'amour (Fr.). An instrument (invented by Georg Staufer, of Vienna, in 1823) with six strings tuned like those of the guitar but played with a bow. In some of its features it resembles the guitar, in others the violoncello. It has not inaptly been described as a *viola bastarda*. The Germans call it also: *Bogenguitarre* (Bow-guitar), *Knieguitarre* (Knee-guitar), and *violoncellguitarre* (violoncello-guitar).

Gusto (It.). Taste.—*Con gusto*, with taste; *di buon gusto*, tasteful.

Guter Takttheil (Ger.). "The good part of the bar"—*i.e.*, the accented part.

Guttural. Formed in the throat. A guttural sound is produced in singing when respiration is obstructed in the throat.

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H (Ger.). The German name of the note B, the name B being reserved for B♭.

Hackbrett (Ger.). A dulcimer.

Halb (Ger.). Half.

Halbcadenz (Ger.). Half close, or semi-cadence. (*v.* Cadence.)

Halbe Note (Ger.). A half note—*i.e.*, a minim.

Halbe Pause (Ger.). A half rest—*i.e.*, a minim rest.

Halber Ton, or Halbton (Ger.). A semitone.

Halbprincipal (Ger.). An organ stop of 4-feet pitch.


Hallelujah. The same as Alleluia.

Hals (Ger.). The neck of an instrument such as the violin and guitar.

Halt (Ger.). A pause. The same as *Fermate*.

Hammers. A part of the pianoforte action.

Hanakisch (Ger.). A Hanacc. A Moravian dance in $\frac{3}{4}$ time, rhythmically somewhat resembling the Polonaise, but quicker.

Handleiter (Ger.). A "hand-guide," a chiroplast. A mechanical contrivance for promoting a good position of the hands and a good touch in pianoforte playing.

Handstücke (Ger.). Technical exercises.

Hardiment (Fr.). Boldly.

Harfe (Ger.). A harp.

Harfenbass (Ger.). A bass consisting of broken chords. (*v.* Alberti Bass.)

Harmonia (Gk., Lat., and It.). *v.* Harmony.

Harmonica. (1) The name of various instruments the tones of most of which are produced from glass bells, plates, or bars, by
friction (in which case either moistened fingers or some mechanical means is used), or by the impact of a hammer or hammers, held in the hands of the performer or acted upon by means of a keyboard. (2) In Germany, *Harmonica*, more correctly *Handharmonica*, or *Ziehharmonica*, is a name of the Accordion.

**Harmonichord.** A keyboard stringed instrument, invented by Fr. Kaufmann, of Dresden, in 1810, the tones of which are produced by the action of a revolving cylinder on the strings, which are brought in contact with it by pressing down the keys.

**Harmonic.** The generic name of instruments the tones of which are produced from a series of pieces of metal, wood, or stone.

**Harmonics.** (1) The sounds produced by the vibrations of divisions (aliquot parts) of a string, column of air, &c. Simple sounds are very rare. What we regard as one sound is in reality a compound of a multiplicity of sounds produced by a multiplicity of various simultaneous vibrational forms. If, for instance, an impact is given to a string, it vibrates not only in its full length, but at the same time also in divisions. The vibrations of the full length of the string give the fundamental tone, the doubly-quick vibrations of the halves of the string give the octave above the fundamental tone, the trebly-quick vibrations of the string the fifth above the octave, and so on. The several tones which make up the compound sound are called *partial tones* or *partials*; the lowest of them is called *fundamental tone*, *prime*, or *principal tone*; those above the fundamental tone are called the *upper-partial tones*, *upper-partials*, *overtones*, or *harmonics*. The fundamental tone is generally the loudest of the partial tones, and with it the *upper-partial* blend so as to be indistinguishable, or only in part distinguishable under certain conditions. The number and relative strength of the partial tones varies in the different classes of instruments and voices and in the different individuals of the same class; it is on the number and the relative strength of the partials that the *timbre* (quality, character of tone) of instruments and voices chiefly depends. In the following illustration, which shows the first sixteen partial tones of the sound *C*, the figures indicate the sequence of the partials in the series and also the relative number of their vibrations in a given time. As the actual sounds of the 7th, 11th, 13th, 14th, and 15th partials can only be approximately represented, they have been distinguished by asterisks. (*v. App.*)
(2) Harmonics is also the name given to certain tones produced on the violin, harp, and other stringed instruments, tones which owe another name—flageolet tones—to their peculiar character. By touching a vibrating string very lightly in the middle or at a point a third, fourth, fifth, &c., of its length distant from one of its ends (i.e., from the nut or the bridge) it is made to vibrate in two, three, four, five, &c., divisions, and the result are notes respectively an octave, twelfth, fifteenth, seventeenth, nineteenth, &c., higher than the tone obtained from the open string—i.e., by its full length vibration.

Harmonic stops. Organ stops whose pipes, owing to greater pressure of wind, do not produce their fundamental tones, but the first harmonic—i.e., the tone an octave above the fundamental tone. Such stops are the Flûte octavianté and Flûte harmonique.

Harmonie (Ger.). (1) Harmony. (2) Music for wood and brass wind instruments. In this sense one says also Harmoniemusik. (3) A wind band consisting of wood and brass instruments; the wood and brass instruments of the orchestra collectively.

Harmonielehre (Ger.). (1) The science of harmony. (2) A treatise on harmony.

Harmonieux, m., Harmonieuse, f. (Fr.). Harmonious.

Harmoniphon (Fr.). A keyboard wind instrument, invented in 1837 by Pâris of Dijon. The music produced from it resembles a concert of oboes, cors anglais, and bassoons.

Harmonium. A keyboard wind instrument, the tones of which are produced by the vibration of free reeds. (v. Reeds.) The bellows are worked, except in very large harmoniums, by the performer by means of two pedals (treadles). Small harmoniums have only one set of reeds—i.e., one reed to each note; larger harmoniums have several sets. These different sets of reeds, varied in tone, are brought into play by drawing out corresponding stops. The "expression stop" closes a valve which shuts off the wind-reservoir, and thus the whole management of the wind is given into the hands (literally, to the feet) of the performer, who by the greater or lesser quantity of wind furnished by him can play more or less loud, increase and decrease the tone at pleasure.

Harmonometer (Ger.), Harmonomètre (Fr.). An instrument for measuring the relative pitch of sounds.

Harmony. The simultaneous combination of different consonant or dissonant tones which stand to each other in some easily perceivable relation. With the ancient Greeks harmony (harmonia) signified a fit combination of successive sounds. (v. Chord; and Introduction, § VIII., p. 13.)

Harp. One of the most ancient stringed instruments, the tones of which are produced by plucking the strings (which are of catgut) with the fingers of the right and left hand. The harp has a diatonic scale. On account of the absence of the chromatic
tones the performer was of course unable to modulate. To remedy this defect various contrivances have been resorted to. The most perfect instrument hitherto constructed is Erard’s “double-action pedal harp,” a development of the single-action pedal harp. It has seven pedals by which the strings may be raised either a semitone or a whole tone, and thus all the keys become practicable. This double-action harp has a compass of more than six and a half octaves—from $C^\flat$ to $f^{"}$, and, as each string can be raised two semitones, even to $f^{"}$#. The seven pedals act respectively throughout all the octaves, each on one of the seven degrees of the C flat major scale, this being the key in which the harp is tuned. The single-action harp was in the key of E flat, and its compass extended from $F$ to $a^{\#}$.

Harpe (Fr.). A harp.
Harpicordo (It.). A harpsichord.
Harpsichord. A keyboard instrument, one of the predecessors of the pianoforte. The strings, instead of being struck by tangents, as in the clavichord, or by hammers, as in the pianoforte, were plucked by quills or pieces of hard leather. (v. Jack.) The spinet and virginal are varieties of the harpsichord, differing from it in size and form. The form of the harpsichord is indicated by the German name of the instrument—Flügel, wing. The harpsichord had often more than one keyboard, and also was provided with stops by which the tone could be modified.

Hart (Ger.). Hard. This word is also used in the sense of “major.”
Haupt (Ger.). Chief, principal.
Hauptgesang, and Hauptmelodie (Ger.). The principal melody.
Hauptmanual (Ger.). The principal manual, the keyboard of the great organ.
Hauptnote (Ger.). (1) An essential note. (2) An accented note. (3) A principal note.
Hauptpartie (Ger.). A principal part.
Hauptprobe (Ger.). The principal rehearsal.
Hauptsatz (Ger.). (1) The principal part, or division, of a composition. (2) The first subject of a double fugue.
Hauptschluss (Ger.). A full close.
Hauptstimme (Ger.). The principal part.
Hauptthema (Ger.). The principal theme; the first subject of a double fugue.
Hauptton (Ger.). (1) The key-note. (2) Sometimes also the fundamental tone.
Haupttonart (Ger.). The principal, the prevalent key of a composition.
Hauptwerk (Ger.). The great organ.
Hausse (Fr.). The nut of a bow.
Haut (Fr.). High, acute.
Hidden Fifths and Hidden Octaves. In the article “Consecutives” it has been stated that progressions of perfect fifths and octaves are prohibited. Hidden fifths and octaves—which occur when the second of two intervals formed by two parts progressing in similar motion is a perfect fifth or octave—are likewise prohibited, but not so strictly. Many of these progressions are indeed quite harmless. They are, barring some exceptions, least objectionable when the upper of the two parts proceeds a degree upward or downward, and the lower takes a leap of a third, fourth, or fifth. The more or less of their innocuousness depends upon the closeness of the harmonic connection and the progression of the other parts. Much, moreover, is permissible in the middle parts which would incur censure in the extreme parts. These progressions are prohibited and called hidden because the ear fills up, as it were, the gap or gaps.
between the actual sounds and hears fifths or octaves which otherwise are not obvious. For instance, if the actual sounds are as at \((a)\), the ear hears as at \((b)\).

![Musical notation](image)

**Hinaufstrich** (Ger.). An upbow in playing the violin and instruments held like it.

**Hinstrich** (Ger.). A “thither-stroke,” the drawing of the bow in the direction from the point to the nut. This term is used in connection with the violoncello, double bass, and instruments held like them. It corresponds with the upbow of the violinists.

**His** (Ger.). B sharp.

**Hisis** (Ger.). B double sharp.

**H moll** (Ger.). B minor.

**Hoboe** (Ger.). An oboe.

**Hoch** (Ger.). High, acute.

**Hochamt** (Ger.). High mass.

**Hochzeitsmarsch** (Ger.). A wedding march.

**Höhe** (Ger.). Height, elevation, acuteness.

**Hohlflöte** (Ger.). “Hollow flute.” A flute-stop in the organ, which is to be found from 16-feet to 1-foot pitch.

**Hold.** A pause. This term is obsolete.

**Holding note.** A note sustained by one part whilst other parts are moving.

**Holzbläser** (Ger.). A player, or players, on wood wind instruments.

**Holzblasinstrument** (Ger.). A wood wind instrument.

**Homophony** (Gk.). (1) Music in unison in contradistinction to music in harmony. (2) Music consisting of an accompanied principal part in contradistinction to contrapuntal music in which all the parts are of equal importance. (v. Polyphony; and Counterpoint.)

**Horæ canonice** (Lat.). The canonical hours \((q.v.)\).

**Horn.** A brass wind instrument consisting of a long twisted tube terminating in a wide, outspreading bell. There are two kinds of horns: the natural horn and the valve-horn. The following
natural harmonic series can be obtained by the modification of
the position of the lips and the force of air blown into the
tube:

The first of these notes is, however, not practicable, and the
notes marked as crotchets are not in tune. By inserting the
hand more or less far into the bell the natural (or open) notes
may be more or less flattened, and thus all the other notes
obtained, at least from F♯, below the first G, upward. But
these stopped (or closed) notes are not so clear as the natural
ones, especially those more than a semitone below the latter.
The length of the tube and consequently the key of the in-
strument can be altered by crooks (q.v.). The notation for the
horn is always in the key of C. Only the horn in C alto,
however, sounds the notes as they are written; whereas the one
in B♭ basso sounds them a major ninth lower, the one in C an
octave lower, the one in D a minor seventh lower, the one in E♭
a major sixth lower, the one in E a minor sixth lower, the one in
F a perfect fifth lower, the one in G a perfect fourth lower, the one
in A a minor third lower, the one in B♭ alto a major second lower,
&c. On the valve-horn can be produced all the semitones, from
the F♯ below the second C upward, as open notes. For the
horn with three valves comprises in fact seven natural horns.
(v. Valves.) Music for the horn is noted in the G clef, with the
exception, however, of the lowest notes, which are written in
the F clef, and an octave lower than the rest.

Hornmusik (Ger.). Music for brass instruments.

Hornpipe. (1) An old wind instrument, a kind of shawm. (2) A
spirited dance of English origin; in its older form in ¾, in its
modern form in C time.

Hosanna (Lat.). A part of the Sanctus.

Huit pieds (Fr.). An organ in which those of 8-feet pitch are the
largest pipes.

Hülfssnote (Ger.). An auxiliary note.

Hummel, or Hümmelchen (Ger.). (1) A drone. (2) An
obsolete organ stop with two drone pipes—either C, F; or C, G.

Humor (Ger.). Humour.—Mit Humor, humorously.

Humoreske (Ger.). A humorous piece.

Hurdy-gurdy. The vielle of the French and the Leyer, or
Bauernleyer, of the Germans. This very ancient instrument
consists of a body similar to that of the violin, a box-like neck
with from ten to twelve keys, four catgut strings, and a wooden
wheel, rubbed with rosin, which is turned with a handle. The
keys act on two of the strings, the two others serve as a drone.

Hurtig (Ger.). Quick, brisk, nimble.

Hydraulic organ. An organ in which the pressure of the air was regulated by water.

Hymn. An ode, a song of praise. Now especially applied as the name of religious songs.

Hymnaire (Fr.). A hymn-book.

Hymnos (Ger.), Hymnus (Lat.). A hymn.

Hyper (Gk.). Over, above.—Applied to the names of intervals this word signifies "super," or "upper;" applied to the names of the Greek transposition scales and ecclesiastical octave species it signifies "a fourth higher;" applied to the Greek octave species it signifies "a fifth higher," or, what (with regard to the names of the notes and the succession of the intervals) comes to the same thing, "a fourth lower."

Hypercóelion. (1) In the ancient Greek system, the name of one of the transposition scales. (2) In the medievæal ecclesiastical system, the octave species \( b c d e f g a b \), the eleventh (sixth authentic) mode. (v. Church modes.)

Hyperdorion. In the ancient Greek system, the name of the octave species \( b c d e f g a b \), also called Mixolydian, and of one of the transposition scales.

Hyperlydian. In the ancient Greek system, the name of the octave species \( g a b c d e f g \), and of one of the transposition scales.

Hyperphrygian. (1) In the ancient Greek system, the name of the octave species \( a b c d e f g a \), also called Locrian, and of one of the transposition scales. (2) In the medievæal ecclesiastical system, the name of the octave species \( f g a b c d e f \), the twelfth (sixth plagal) mode. (v. Church modes.)

Hypo (Gk.). Under.—Applied to intervals this word signifies "sub," or "lower;" applied to the names of the Greek transposition scales and ecclesiastical octave species it signifies "a fourth below;" applied to the names of the Greek octave species it signifies "a fifth below," or, what (with regard to the names of the notes and the succession of the intervals) comes to the same thing, "a fourth above."

Hyposóelion. (1) In the ancient Greek system, the name of one of the transposition scales. (2) In the medievæal ecclesiastical system, the name of the octave species \( e f g a b c d e \), the tenth (fifth plagal) mode.

Hypodiapente (Gk.). The "lower fifth," the subdominant.

Hypodorion. (1) In the ancient Greek system, the name of the octave species \( a b c d e f g a \), also called Æolian, and of one of
the transposition scales. (2) In the mediaeval ecclesiastical system, the octave species $abcdefg$, the second (first plagal) mode.

**Hypoiastian**, or **Hypoionian**. (1) In the ancient Greek system, the name of one of the transposition scales. (2) In the mediaeval ecclesiastical system, the name of the octave species $gabcdefg$, the fourteenth (seventh plagal) mode. (v. Church modes.)

**Hypolydian**. (1) In the ancient Greek system, the name of one of the transposition scales. (2) In the mediaeval ecclesiastical system, the name of the octave species $abcddefg$, the sixth (third plagal) mode.

**Hypomixolydian**. In the mediaeval ecclesiastical system, the name of the octave species $defgabcd$, the eighth (fourth plagal) mode.

**Hypophrygian**. (1) In the ancient Greek system, the name of the octave species $gabcdefg$, also called *Ionian*, and of one of the transposition scales. (2) In the mediaeval ecclesiastical system, the name of the octave species $bcdefgabc$, the fourth (second plagal) mode.

**Hypoprosomian.** The note below the Prosomian—namely, G.

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I. I (It.). The masculine plural form of the definite article in Italian. 

Iambus. A metrical foot consisting of a short and a long syllable: — —

Iastian. One of the Greek modes, and identical with *Ionian*.

Idillio (It.). An idyl.


Idyle (Fr.). An idyl.

Il (It.). The masculine singular form of the definite article in Italian.

Il doppio movimento (It.). A movement twice as fast as the preceding one. The time twice as fast as before.

Il fine (It.). The end.

Il piu (It.). The most. — *Il piu presto possibile*, as quick as possible.

Imbocatura (It.). (1) The mouthpiece of a wind instrument. (2) The mode of producing the tone of a wind instrument.

Imbroglio (It.). Embroilment, confusion. Intricate rhythmical combinations.
Imitando (It.). Imitating.

Imitatio (Lat.). Imitation.—*Imitatio canonica*, canonic imitation.

(v. Canon.) Other expressions accompanying the word *imitatio*

are explained in connection with the word *fuga* or in special

articles.

**Imitation.** The exact or modified repetition of a phrase or subject

by another part than that by which it was proposed. (v. Canon,

Fuga, and Fugue.)

Imitazione (It.). Imitation.

Immer (Ger.). Always, continuously.—*Immer schwächer*, becoming

softer and softer.

Immutabilis (Lat.). One of the *accentus ecclesiastici*.

Impaziente (It.). Impatient.

Impazientemente (It.). Impatiently.

**Imperfect cadence.** (v. Cadence.)

Imperfect consonances. The minor and major thirds and

sixths.

**Imperfect intervals.** Thus are sometimes called the diminished

octaves, fifths, and fourths—*i.e.*, the perfect intervals lessened by

a semitone.

Imperioso (It.). Imperious, haughty.

Impetuoso (It.). Impetuosity.—*Con impeto*, with impetuosity.

Impetuosoamente (It.). Impetuously.

Impetuosità (It.). Impetuosity.

Impetuosamente (It.). Impetuously.

Impetuosamente (It.). Imposing.

Impresario (It.). A manager of a theatre or concert.

**Impromptu.** A piece composed off-hand, or having the appearance

of being thus composed.

Improvisateur (Fr.). A male improviser.

Improvisatrice (Fr.). A female improviser.

Improviser (Fr.). To improvise.

Improvvisamente (It.). Extemporaneously.

Improvvisare (It.). To improvise.

**Improvvisata (It.).** An impromptu. An improvisation.

**Improvisatore (It.).** An improviser. One who creates and

performs off-hand and simultaneously.

**Improvvisatrice (It.).** A female improviser.

In altissimo (It.). Thus are called the notes from *g"* to *f"*.  

In alto (It.), or in alt. Thus are called the notes from *g"* to *f"*

Incalzando (It.). Spurring on, hastening.

Incarnatus (Lat.). A part of the *Credo*.

Incrociamento (It.). Crossing.

Indeciso (It.). Undecided.

**Indifferente, Indifferentemente, Con indifferenza (It.).**

Careless, with indifference.

**In distanza (It.).** Indicates that a passage has to be performed as

if the sound came from a distance.

**Infernale (It.).** Infernal, hellish.
Infinite canon. A canon without a close which goes on for ever.

Infinitilia (Lat.). Wind instruments.

Infrobass (Lat.-Ger.). An organ stop of 16-feet pitch, a sub-bass.

In fretta (It.). In haste.

Inganno (It.). Lit., “a deceit”—Cadenza d’inganno, a deceptive cadence.

Inhalt (Ger.). Contents.

In lontananza (It.). The same as in distanza.

Inner parts. Those parts which lie between the extreme parts—i.e., between the highest and the lowest part.

Inner pedal. A sustained, or holding, note in an inner part.

Inno (It.). A hymn.

Innocente (It.). Innocent.

Innocentemente (It.). Innocently.

Innocenza (It.). Innocence.

In partito (It.). In score.

Inquieto (It.). Restless, uneasy.

Insensibile (It.). Imperceptible.

Insensibilmente (It.). Imperceptibly.

Inständig (Ger.). Urgent, pressing.

Instante (It.). Urgent, pressing.

Instrument. Musical instruments may be divided into three classes: stringed instruments (q.v.), wind instruments (q.v.), and instruments of percussion (q.v.).

Instrument à archet (Fr.). A bow instrument.

Instrument à cordes (Fr.). A stringed instrument.

Instrument à percussion (Fr.). A percussion instrument.

Instrument à vent (Fr.). A wind instrument.

Instrumentation. The act and art of writing for a plurality of instruments of different kinds.

Instrumenti (It.). Plural of instrumento.

Instrumentierung (Ger.). Instrumentation.

Instrumento (It.). An instrument. (v. Stromento.)

Intavolare (It.). To write down.

Intavolatura (It.). (1) Notation. (2) Tablature. (3) Figured bass.

Interlude. (1) What is acted, sung, or played between the acts of a play or opera. (2) Also what is played between the verses of a chorale, a psalm, or hymn tune.

Interludium (Lat.). An interlude (q.v.).

Intermède (Fr.). What is acted, sung, or played between the acts of a play or opera.

Intermezzo (It.).

Interrogativus (Lat.). One of the accentus ecclesiastici.

Interrotto (It.). Interrupted.

Interrupted cadence. v. Cadence.

Interruzione (It.). Interruption.—Senza interruzione, without interruption.

Interval. v. Introduction, § II., p. 3, and § VII., p. 12, &c.
Intimo (It.). Inward, heartfelt.—*Con intimo sentimento*, with deep, genuine feeling.

Intonare (It.). To intone.

Intonation. (1) The act and art of producing sound from the voice or an instrument, both as regards quality and pitch. (2) A voice's or instrument's capacity of yielding sound. (3) The initial phrase sung alone by the officiating priest or leading chorister of the antiphon and other portions of the divine service in Roman Catholic churches. (4) The opening notes, those before the reciting note, of the Gregorian chant.

Intonatura, Intonazione (It.). Intonation.

Intrada (It.). A prelude; introductory piece; flourish of trumpets.

Intrepidamente (It.). Fearlessly, boldly.

Intrepidezza (It.). Intrepidity, boldness.

Intrepido (It.). Fearless, bold, intrepid.

Introduzione (It.). Introduction.

Introit. The antiphon with which the mass opens. It is begun when the priest approaches the steps of the altar.

Introito (It.), Introtitus (Lat.). Introit.

Inventions. The name of thirty pieces by J. S. Bach, imitative in form, and of an impromptu character.

Inversion. (1) An interval is inverted by transposing the lower of two notes an octave higher or the upper an octave lower. *(v. Introduction, § VII., pp. 12 and 13).* (2) A chord is inverted by placing the third, fifth, seventh, or ninth in the bass instead of the fundamental note. *(v. Introduction, § VIII., pp. 15, &c.)* (3) A subject is inverted when its motion is contrary to that of the original, when the notes that before ascended descend, and the notes that before descended ascend. *(4)* In double counterpoint, inversion is the placing of an upper part under a lower part, or a lower part above a higher one, by transposing them an octave, tenth, or other interval higher or lower.

Invitatorium (Lat.). A verse sung in the Roman Catholic Church at the beginning of Matins alternately with two verses of the 94th Psalm. The concluding words are generally "Veni adoremus."

Ionian. (1) In the ancient Greek system, the name of the octave species (in later times called Hypophrygian) *g a b c d e f g*, and of one of the transposition scales. *(v. Iastian.)* (2) In the mediæval ecclesiastical system, the name of the octave species *c d e f g a b c*, the thirteenth (seventh authentic) mode. *(v. Church modes.)*

Ira (It.). Anger, wratn, passion.—*Con ira*, angrily, passionately.

Irato (It.). Angry, passionate.

Irlandais, irlandaise (Fr.). Irish.

Ironicamente (It.). Ironically.

Ironicó (It.). Ironic.

Irresoluto (It.). Irresolute, undecided.

Istesso (It.). The same.—*L'istesso tempo*, the same time, the same movement.
J.

Jack. (1) In the harpsichord the upright slip of wood on the back end of the key-lever to which is attached a crow-quill or piece of hard leather, projecting at right angles. The quill or piece of leather serves as a plectrum with which the corresponding string was plucked. (2) A part of the action of the pianoforte, the escapement lever, which is also called "hopper."

Jagdhorn (Ger.). A hunting horn.

Jägerchor (Ger.). Hunting chorus.

Jaleo (Sp.). A Spanish national dance of a lively character.

Janitscharenmusik (Ger.). The music introduced into Europe by the Janizaries. Military music consisting of wind instruments and instruments of percussion, such as drums, cymbals, triangles, &c.

Jeu (Fr.). (1) Manner of playing. (2) An organ, harmonium, or clavecin stop.*

Jeu a bouche (Fr.). A flue-stop.

Jeu céleste (Fr.). v. Céleste.

Jeu d'anches (Fr.). A reed-stop.

Jeu d'ange (Fr.). The vox angelica stop.

Jeu de flûte (Fr.). A flute-stop.

Jeu de violes (Fr.). A consort of viols.

Jeu de voix humaine (Fr.). The vox humana stop.

Jeux (Fr.). Plural of jeu.

Jeux doux (Fr.). Soft, sweet stops.

Jew's-harp, or Jew's-trump. A simple metal instrument consisting of a frame and an elastic tongue. The player takes the instrument in his mouth, keeps its tongue in vibration by twitching it with one of his fingers, and alters the pitch of the sound by modifications of the cavity of his mouth.

Jig. v. Gigue.

Jodeln. A style of singing practised by the Swiss, the Tyrolese, the inhabitants of the Bavarian Alps, &c., the peculiarity of which
consists in frequent and sudden changes from the chest to the head-voice.

**Jongleurs (Fr.).** Thus were called in the time of the *troubadours* and *trouvères* the professional minstrels and players on instruments who either were in the service of the former or travelled about the country independently. Their performances were not confined to singing, playing, and recitation, but comprised—especially in later times—legerdemain, tumbling, roppedancing, &c.

**Juste (Fr.).** Correct, with regard to intonation, pitch.

**Justesse (Fr.).** Correctness, with regard to intonation.

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**K.**

(These words not given under K should be sought under C.)

**Kalamaika.** A Hungarian dance in time full of animation and passion.

**Kammercantate (Ger.).** Chamber cantata.

**Kammercomponist (Ger.).** "Chamber composer." A composer who had to furnish the compositions required for a prince's private apartments.

**Kammerconcert (Ger.).** A chamber concerto; or a chamber concert.

**Kammerduett (Ger.).** Chamber duet.

**KammERMUSIK (Ger.).** Chamber music.

**Kammermusiker (Ger.).** "Chamber musician." A title of the principal members of court orchestras.

**Kammersänger (Ger.).** A singer in the service of a prince.

**Kammerton (Ger.).** "Chamber pitch," concert pitch. (*v.* Chorton.)

**Kammervirtuose (Ger.).** A virtuoso in the service of a prince.

**Kanon (Ger.).** A canon.

**Kapelle (Ger.).** A chapel. A musical establishment—consisting of a choir of singers, of a band of instrumentalists, or of both—connected with a church or a court, or in the pay of a nobleman. Now the expression is generally applied to a band of instrumentalists.

**Kapellknaben (Ger.).** Choir boys.

**Kapellmeister (Ger.).** A chapel-master. A director of a choir or of a band. (*v.* Kapelle.)

**Keck (Ger.).** Forward, bold, pert.

**Keckheit (Ger.).** Forwardness, boldness, pertness.

**Kenner (Ger.).** A connoisseur.

**Kent Bugle.** A keyed bugle.

**Kenthorn (Ger.).** The Kent bugle.

**Keras (Gk.).** Horn, a wind instrument of the ancient Greeks.
Keraulophon. A sweet-toned 8-feet organ stop.
Keren (Heb.). A Hebrew trumpet.
Kesselpauke (Ger.). A kettle-drum.
Kettentriller (Ger.). A chain of shakes.
Kettle-drum. This instrument consists of a brass or copper kettle, more or less hemispherical, over the top of which is stretched a skin. In the orchestra two kettle-drums are generally employed, sometimes more. Each has a compass of a fifth—the lower may be tuned to any note from $F$ to $c$, and the higher to any note from $B$ flat to $f$. Kettle-drums are made to sound by means of two sticks which have a soft knob at one end.

Key. (1) Pitch of the major and minor scale. When we say that a piece or passage is in $C$, $D$, $E$ flat, $F$ sharp, &c., major, or in $A$, $G$, $C$ sharp, $B$ flat, &c., minor, we mean that the piece or passage is solely or mainly founded on the major or minor scale which starts from the note specified. As has been shown in the Introduction, there are only two modes (major and minor), but many keys. For an explanation of this, and for the names and signatures of the different keys, consult the Introduction, § V. and § VI. (2) At one time what we now call a clef was called a key. (3) Part of the mechanism of many musical instruments. It is a lever which on being pressed down at one end rises at the other, and thereby causes—to give only two examples—a hammer to strike (as in a pianoforte), or a valve to open (as in the organ and harmonium). Keys very different in form, but levers like the former, are those of flutes, clarinets, &c. They act either directly and open a ventage, or act first on a second lever and close a ventage. (4) An instrument with which the strings of a pianoforte or those of other instruments with metal pins are tuned. It is also called a wrest.

Keyboard. A row of keys, such as we find in the pianoforte, organ, and harmonium.

Key-note. The first note of a scale.
Kicks (Ger.). v. Couac.
Kinnor (Heb.). A Hebrew stringed instrument, either a harp or a lyre.
Kirche (Ger.). Church.
Kirchenarie (Ger.). A church aria.
Kirchencantate (Ger.). A church cantata.
Kirchenlied (Ger.). Lit., "a church song." A hymn, or hymn-tune.
Kirchenmusik (Ger.). Church music.
Kirchentystl (Ger.). The ecclesiastical style, the style of church music.

Kit. A small pocket violin.
Klang (Ger.). Sound.
Klangboden (Ger.). Sound-board.
Klangfarbe (Ger.). Quality of sound, timbre.
Klanggeschlecht (Ger.). Genus of sounds. The diatonic, the chromatic, and the enharmonic genus.
Klappe (Ger.). A key of wind instruments like the flute, clarinet, bassoon, Kent bugle, &c.

Klappenhorn (Ger.). A metal wind instrument with keys. The key-bugle.

Klarinet (Ger.). The clarinet.

Klavir (Ger.). (1) A keyboard. (2) A keyboard stringed instrument: a clavichord, pianoforte, &c.; now especially a square pianoforte.

Klavierauszug (Ger.). A pianoforte score. (v. Clavierauszug.)

Klein (Ger.). (1) Small, little. (2) Minor, with reference to intervals.

Kniegeige (Ger.). A viola da gamba (q.v.).

Knopfregal (Ger.). The same as Apfelregal (q.v.).

Kollettivzug (Ger.). Composition pedal.

Komponiren (Ger.). To compose.

Komponirt (Ger.). Composed.

Kopfstimme (Ger.). Head-voice, falsetto.

Koppel (Ger.). A coupler.

Kosackisch (Ger.), "in the Cossack style" (alla Cosaca), or Kosacker Tanz, "Cossack dance." A national dance of the Cossacks. It is in \( \frac{5}{4} \) time, moderately quick, and generally in minor.

Kraft (Ger.). Strength, vigour, energy.—Mit grosser Kraft, with great vigour.

Kraftig (Ger.). Vigorous.

Krakowiak (Pol.). A Polish dance in \( \frac{5}{4} \) time of a strongly-marked rhythm. The same as Cracovienne.

Krebsgangig (Ger.). Retrograde, backward, in reference to motion.

Kreischend (Ger.). Shrieking, screeching.

Kreu (Ger.). A sharp (♯).

Kriegslied (Ger.). A war-song.

Krummbogen (Ger.). A crook for changing the key (pitch) of a horn or trumpet.

Krummhorn (Ger.). Lit., "crooked horn." (1) A cromorne. The name of a family of obsolete wood wind instruments. (2) An organ stop.

Krustische Instrumente (Ger.). Instruments of percussion.

Kuhhorn (Ger.). A cow-horn, Alpine horn.

Kuhreihen, or Kuhreigen (Ger.). The name of the simple melodies sung or played on the horn by the Swiss herdsmen when driving the cattle out or in.

Kunst (Ger.). Art.

Kunstfuge (Ger.). A fugue in which the composer introduces all imaginable scholastic contrivances.—Meisterfuge and Ricercata are synonymous expressions.

Künstler (Ger.). An artist. A musician as well as a painter, sculptor, &c.
KURZ—LANGUETTE.

Kurz (Ger.). Short.—Kurz und bestimmt, short and determined.
Kurzer Mordent. A short mordent. (v. Introduction, § XIV., p. 46, &c.)
Kurzer Vorschlag (Ger.). A short appoggiatura. (v. Introduction, § XIV., p. 39.)
Kyrie (Gk.). The first principal part of the mass.

L.

La. (1) The sixth of the Guidonian, or Aretian, syllables, used in solmisation. (2) The name given by the Italians, French, and some other nations to the note A. (3) In Italian and French the feminine gender of the definite article.
La bémol (Fr.). The note A flat.
La bémol majeur (Fr.). A flat major.
La bémol mineur (Fr.). A flat minor.
La bemolle (It.). The note A flat.
La bemolle maggiore (It.). A flat major.
La bemolle minore (It.). A flat minor.
Labialpfeife (Ger.). A flue-pipe in the organ.
Labialstimme (Ger.). A flue-stop in the organ.
Labium (Lat.). The lip of an organ pipe.
Lacrimoso (It.). Tearful, woeful.
La diése (Fr.). The note A sharp.
La diése mineur (Fr.). A sharp minor.
La dièse (It.). The note A sharp.
La dièse minore (It.). A sharp minor.
Lage (Ger.). Position (1) of a chord (v. Introduction, § VIII., p. 15), (2) of the hand in playing on stringed instruments.
Lagrimando (It.). Weeping, wailing, lamenting.
Lagrimoso (It.). Tearful, woeful.
La maggiore (It.). A major.
La majeur (Fr.). A major.
Lamentabile (It.). Mournful, doleful.
Lamentando (It.). Lamenting, mourning.
Lamentevole, Lamento (It.). Doleful, mournful.
Lampons (Fr.). A kind of drinking songs.
Ländler (Ger.). A kind of slow waltz in $\frac{3}{4}$ or $\frac{3}{8}$ time, peculiar to South Germany, more especially to the Austrian provinces.
Langsam (Ger.). Slow.—Langsamer, slower.
Languente (It.). (1) Languishing, faint. (2) Amorous.
Languette (Fr.). (1) The tongue of a harpsichord jack. (2) The tongue of a reed-pipe in the organ. (3) The stem of the keys of wind instruments.
Languidamente (Fr.). Languidly, faintly.
Languido (It.). Languid, faint.
Largamente (It.). Broadly, largely.
Large. A maxima, the longest note of the old mensurable music.
Larghetto (It.). The diminutive of largo. It indicates a quicker movement than the latter term.
Largissimo (It.). Very broad, very large. This word is the superlative of largo (q.v.).
Largo (It.). Broad, large. Largo indicates a broad, stately, and very slow movement—indeed, it is the slowest musical movement.
Largo assai (It.). Very slow, broad, and stately. (v. Largo.)
Largo di molto (It.). Very slow, broad, and stately indeed. (v. Largo.)
Largo ma non troppo (It.). Slow, broad, and stately, but not too much so (v. Largo.)
Larigot (Fr.). (1) A shepherd's pipe or small flageolet. (2) An organ stop of 16-inches pitch, which sounds two octaves and a fifth higher than an 8-feet stop.
Lauda (It.). A hymn, a canticle.
Laudes (Lat.). Lauds.
Laudi spirituali (It.). Spiritual hymns.
Lauds. With Matins, immediately after which they follow, Lauds form the first of the Roman Catholic offices called Canonical Hours.
Lauf (Ger.). (1) A run, a roulade. (2) That part of a violin or similar stringed instrument which holds the pegs.
Laut (Ger.). (1) Loud. (2) A sound.
Laute (Ger.). A lute.
Lautenist (Ger.). A lute player.
Lautenmacher (Ger.). The same as luthier (q.v.).
Lay. A verse, a poem, a song, a ballad.
Leading note. The note which tends toward, and lies a semitone below, the tonic (key-note), the first degree of a scale or its octave. In C major the leading note and tonic are b c, in A minor, g♯ a.
Lebendig (Ger.). Lively, active, vivacious.
Lebhaft (Ger.). Lively, animated.
Lecon (Fr.). A lesson.
Ledger lines, or Leger lines. The short auxiliary lines above and below the stave. (v. Introduction, § III., pp. 3, 4, &c.)
Legando (It.). Slurring, binding; playing or singing smoothly
Legatissimo (It.). The superlative of legato. Very smoothly (v. Legato.)
Legato (It.). Slurred, bound together. This term indicates that successive notes have to be played connectedly. Legato is the opposite of staccato, detached.
Legatura (It.). A bind, a syncopation, a ligature.
Legatura di voce (It.). Smooth execution of a succession of notes in one breath.
Léger (Fr.). Light.
Légèremcnt (Fr.). Lightly.
Léger lines. v. Ledger lines.
Leggero (It.). v. Leggiero.
Leggiadramente (It.). Prettily, gracefully, elegantly.
Leggiadro (It.). Pretty, graceful, elegant.
Leggeramente (It.). Lightly.
Leggere (It.). Light, nimble.
Leggerezza (It.). Lightness, nimbleness.
Leggiere (It.). Light, nimble.
Legno (It.). Wood.—Col legno, with the stick of the bow (not with the hair).
Leich (Ger.). A lay.
Leicht (Ger.). (1) Light, nimble. (2) Easy, not difficult.
Leidenschaft (Ger.). Passion, emotion.—Mit Leidenschaft, with passion, with strong emotion.
Leidenschaftlich (Ger.). Passionate, impassioned, vehement.
Leier (Ger.). (1) A lyre. (2) A hurdy-gurdy.
Leise (Ger.). Soft, low—not loud.
Leiter (Ger.). A scale.
Leitereigen (Ger.). Proper to the scale. Thus are called the notes which belong to any major or minor scale that may be under consideration. Thus are also called the chords formed out of such notes.
Leiterfremd (Ger.). Not belonging to the scale. Notes chromatically raised or lowered or chords containing one or more such notes.
Leitmotiv (Ger.). A leading motive. A striking phrase or theme characteristic of a person or situation which recurs whenever these present themselves, are alluded to, or thought of. Leading motives—as some of Weber's and Berlioz's works prove—were known before Wagner, but it was he who first used them systematically and in the full sense of the above definition.
Leitton (Ger.). Leading note.
Leno (It.). Faint, feeble, weak.
Lent (Fr.). Slow.
Lentamente (It.). Slowly.
Lentando (It.). Becoming slower, slackening. This expression is synonymous with ritardando and rallentando.
Lentement (Fr.). Slowly.
Lentemente (It.). Slowly.
Lenteur (Fr.). Slowness.—Avec lenteur, with slowness, slowly.
Lentezza (It.). Slowness.—Con lentezza, with slowness, slowly.
Lento (It.). Slow. This term indicates one of the slowest movements. Most lexicographers say that lento is less slow than adagio, and quicker than larghetto. But it is impossible that all theorists should agree, or that the opinion of any one should be taken as authoritative so long as composers apply the word in different senses. Lento assai, lento molto, or lento di molto, signifies "very slow."
Lesser. This word was formerly used in the sense of "minor."
Lesto (It.). Nimble, quick.
Levée (Fr.). The upward movement of the foot or hand in beating time; it corresponds with the unaccented part of the bar.
Lezione (It.). A lesson.
Liaison (Fr.). (1) A bind, a syncopation. (2) The playing or singing of a series of notes with one stroke of the bow, in one breath. (3) A ligature.
Liberamente (It.), Librement (Fr.). Freely.
Libitum (Lat.). v. Ad libitum.
Licenza (It.). Licence. A voluntary departure from rule and custom.
Liceo (It.). Lyceum, academy. The name of some Italian music schools and other musical institutions.
Lié (Fr.). Slurred, tied.
Lieblich (Ger.). Sweet, lovely, delicious.—This word occurs often as an epithet in the names of organ stops; as Lieblich-Gedackt, Lieblich-Bourdon, &c.
Lied (Ger.). A song.—Lieder is the plural of Lied.
Liedercyklus (Ger.). A cycle, a series, of songs.
Liederkranz (Ger.). (1) A choral society. (2) A "wreath," or series, of songs.
Liederkreis (Ger.). A cycle, a series, of songs.
Liederspiel (Ger.). A vaudeville, a dramatic piece interspersed with light, easily comprehensible music—songs, duets, choruses, &c.
Liedertafel (Ger.). A singing society of men who endeavour to combine the enjoyment of the pleasures of music, society, and perhaps the palate too.
Liedform (Ger.). Song-form (q.v.).
Lied ohne Worte (Ger.). A song without words.
Ligatur (Ger.), Ligatura (Lat.), Ligature. (1) In the old mensurable music a succession of two or more notes sung to one syllable. As in those days the slur was not in use, the notes were either brought into close proximity or joined together in various ways. (2) In modern music a succession of notes sung to one syllable or in one breath; and also a succession of notes played with one stroke of the bow or in one breath. (3) A syncopation, a note on the unaccented part of a bar tied to one of the same pitch on the following accented part. A dissonance with its preparation. A dissonance is said to be prepared when the dissonant note appeared in the preceding chord as a consonance.
Ligne (Fr.). A line—for instance, of the stave.
Limma (Gk.). The name of several small intervals not used in practical music. One of them, the Pythagorean limma, is
the lesser half of a tone, a minor semitone—in the Greek sense—the *apotome* being the greater half, a major semitone.

**Linea** (It.). A line—for instance, of the stave.

**Linienystem** (Ger.). The stave.

**Linke Hand** (Ger.). Left hand.

**Lira** (It.). A lyre.

**Lira da braccio** (It.). An obsolete bow instrument of the size and shape of the tenor viol, with seven strings, five above and two beside the finger-board.

**Lira da gamba** (It.), also called *Lirone perfetto*, and *Arci-viola di lira* (It.). An obsolete instrument in shape like the *lira da braccio* but larger. It was played like the violoncello, and had fourteen or sixteen strings, two of which lay beside the finger-board.

**Lira pagana, Lira rustica, or Lira tedesca** (It.). A hurdy-gurdy.

**Lirico, m., Lirica, f.** (It.). Lyrical.

**Lirone** (It.). A great lyre.

**Liscio** (It.). Smooth.

**L'istesso** (It.). The same—for instance, *L'istesso tempo*, the same time, that is to say, the same movement.

**Litanei** (Ger.), **Litanie** (Latin), **Litanie** (It.). A litany.

**Litany.** A solemn supplication alternating between the invocations of the priest and the responses of the choir or congregation.

**Liuto** (It.). A lute.

**Livre ouvert** (Fr.). *À livre ouvert* signifies "at sight."

**Livret** (Fr.). The same as *libretto*.

**Lobgesang** (Ger.). A hymn of praise.

**Loco** (It.). Place. This word is used to indicate, after a passage marked *8va* (*ottava*, signifying either an octave higher or lower), that the notes have again to be taken at their proper pitch.

**Locrian.** v. Hyperphrygian.

**Longa** (Lat.). The second longest note of the old mensurable music.

**Lontano** (It.). Distant.

**Loure** (Fr.). (1) An obsolete kind of bagpipe, a *musette*. (2) An old French dance, rather slow and generally in $\frac{3}{4}$, sometimes, however, also in $\frac{3}{4}$ time.

**Lugubre** (It.). Lugubrious, doleful.

**Lunga pausa** (It.). A long pause, or rest.

**Luogo** (It.). v. Loco.

**Lusingando, Lusingante, Lusinghevolente** (It.). Coaxing, caressing.

**Lusinghevolmente** (It.). Coaxingly, caressingly.

**Lusinghere, or Lusinghiere** (It.). Coaxing, seductive.

**Lusting** (Ger.). Merry, gay, cheerful.

**Lute.** An obsolete instrument which has a body with a vaulted back and a flat belly, a neck of moderate length, a fretted finger-board, and gut strings—some of them lying in the later and larger
instruments beside the finger-board. In the belly are one, two, or three round sound-holes. The instrument is made to sound by plucking the strings with the fingers.

**Luth (Fr.).** A lute.

**Lutherie (Fr.).** (1) The profession of a musical instrument maker; that is, of instruments of the violin and lute class. (2) The objects which one following this profession makes and sells—such as violins, violoncellos, double basses, guitars, &c.

**Luthier (Fr.).** A maker of instruments of the violin and lute kind.

**Luttuosamente (It.).** Mournfully, sorrowfully.

**Luttuoso (It.).** Mournful, sorrowful.

**Lydian.** (1) In the ancient Greek system, the name of the octave species c d e f g a b c, and also of one of the transposition scales. (2) In the mediaeval ecclesiastical system, the name of the octave species f g a b c d e f, the fifth (the third authentic) mode.

**Lyra (Gk. and Lat.).** A lyre.—Lyra hexachordis, six-stringed lyre. —For other kinds of lyre see Lira.

**Lyre.** An ancient stringed instrument. The Greeks had several kinds, different in size, shape, and number of strings. These last were stretched from a sound-box up to a cross-bar, which was supported by two arms rising from the sound-box. The instrument was made to sound by striking the strings with a plectrum.

**Lyric, or Lyrical.** These words—which in the first place signify "pertaining to the lyre," then also "fitted to be sung to the lyre," and, lastly, "appropriate to song"—are especially applied to poetry and music which expresses individual emotions. The lyrical in poetry and music has been described as the perfect and most euphonious expression, as the ideal representation, or objectivation, of subjective feelings. The words lyric and lyrical are used in distinction from epic (narrative) and dramatic. A lyric drama is a synonyme for opera; the lyric stage, for operatic stage. An opera is called lyric when the lyric element predominates over the heroic—sentiment over action.

**M.**

**Ma (It.).** But.

**Madriale (It.).** A madrigal.

**Madrisaletto (It.).** A short madrigal.

**Madrigal.** This word of uncertain derivation (manda, flock?) has two significations: (1) A short lyrical poem of no fixed form. A
pastoral or amorous song. (2) A vocal composition mostly in four or five parts, often also in six or three parts, more rarely in seven, and still less rarely in two parts. It had its origin in Italy, where it came into vogue in the sixteenth century, flourishing in this and the following century. Next to Italy the madrigal was most successfully cultivated in England. Thomas Morley, one of the most famous madrigalists, tells us (in 1597) that it was, next to the motet, the most "artificial" kind of music, but at the same time one of the most delightful to men of understanding. And he demanded from its composers not only "points" and all sorts of contrapuntal devices, but also "an amorous humour" and an inexhaustible variety of sentiment.

**Madrigale (It.).** A madrigal.

**Madrigalesco (I.).** In the style of the madrigal.

**Madrigalotto (It.).** A short madrigal.

**Maestà, Maestade, or Maestate (It.).** Majesty.—*Con maestà,* with majesty.

**Maestevole (It.).** Majestic.

**Maestevolmente (It.).** Majestically.

**Maestoso (It.).** Majestic.

**Maestevolmente (It.).** Majestically.

**Maestri (It.).** The plural of *maestro.*

**Maestria (It.).** Art, skill, ability.

**Maestro (It.).** A master.—*Maestro del coro,* a choir-master; *maestro di canto,* a singing master; *maestro di cappella,* a chapel-master (*Capellmeister,* conductor; *maestro di musica,* a music master.

**Maggiolata (It.).** A May song.

**Maggiore (It.).** Major.

**Majestatisch (Ger.).** Majestic, in a majestic manner.

**Majeur (Fr.).** Major.

**Major.** Greater. This term applies to intervals, chords, and scales. (*v.* Introduction, §§ V. and VI.)

**Malinconia (It.).** Melancholy, sadness.—*Con malinconia,* with an expression of melancholy.

**Malinconicamente (It.).** Dejectedly, gloomily, with an expression of melancholy.

**Malinconico, malinconioso, malinconoso (It.).** Melancholy, dejected, sad, gloomy.

**Mancando (It.).** Failing, diminishing in strength, dying away.
Manche (Fr.). The neck of an instrument of the violin or lute class.

Mandola (It.). An instrument in size like a large lute, with catgut and wire strings, played with a plectrum.

Mandolino (It.). A mandoline, a small mandola (q.v.).

Mandora (It.). The same as mandola.

Manichord. A clavichord.

Manico (It.). The neck of instruments of the violin and lute class.

Manier (Ger.). (1) Manner. (2) A grace, an ornament.

Maniera (It.), Manière (Fr.). Manner.

Manieren (Ger.). The plural of Manier.

Männerchor (Ger.). A chorus for male voices or a choral body of male singers.

Männergesangverein (Ger.). A society for the cultivation of music for men's voices.

Mano (It.). The hand.—Mano destra, the right hand; mano sinistra, the left hand.

Manual. A keyboard played upon with the hands, in contradistinction to pedals, a keyboard played upon with the feet. Manual is chiefly, indeed almost only, used in speaking of the organ or any other instrument with a pedal keyboard.

Manualcoppel (Ger.). A coupler connecting different manuals.

Manuale (It.). A manual.

Manubrium (Lat). The handle, knob, of organ stops.

Marcando (It.). Marking, accentuating.

Marcatissimo (It.). Very strongly marked, accentuated.

Marcato (It.). Marked, accentuated.

March. A musical composition intended to accompany marching, more especially of soldiers. There are two kinds of marches—the quick march, or quick step, and the slow, or processional, march. Slow marches may be divided into festal and funeral marches. These two last-mentioned species are much more solemn and dignified in their movement than the quick marches, but all of them are mostly in $\frac{3}{4}$ time. Quick marches consist oftentimes of two halves, each of two parts, and each part of eight, twelve, or sixteen bars. The second half is called the trio. For the most part processional marches have likewise this symmetrical rhythmical arrangement of the dance-form; but they are not strictly bound to it as quick marches are. Although $\frac{3}{4}$ time is the usual march measure, marches in $\frac{2}{4}$, $\frac{6}{8}$, and even $\frac{3}{8}$ are to be met with.

Marche (Fr.). (1) A march. (2) The succession or progression of chords.

Marche triomphale (Fr.). A triumphal march.

Marcia (It.). A march.

Markirt (Ger.), Marqué (Fr.). Marked; accentuated.

Marseillaise. A French popular revolutionary song of which
Rouget de Lisle, an officer in the army, composed the words and music in 1792.

Martelé (Fr.), hammered; Martellando, hammering; and Martellato (It.), hammered, are indications sometimes found in music written for stringed instruments played with a bow.

Marziale (It.). Martial, warlike.

Mascherata (It.). A mask, or masque.

Masque. A dramatic entertainment, most frequently with an allegorical or mythological subject, and including poetry, vocal and instrumental music, dancing, and above all brilliant costumes, fine decorations, and wonderful machinery. The masque was one of the predecessors of the opera.

Mass. The chief divisions of the musical mass are: (1) the Kyrie, (2) the Gloria, (3) the Credo, (4) the Sanctus and Benedictus, and (5) the Agnus Dei. Further may be mentioned the Introitus, which precedes the Kyrie, the Graduale, which intervenes between the Epistle and Gospel, and the Offertorium, which intervenes between the Credo and Sanctus.

Mass (Ger.). Measure.

Mässig (Ger.). Moderate.

Massima (It.). The Maxima (q.v.).

Massimo (It.). Augmented, as regards intervals.

Masur, Masurek, Masurka. German forms of the word “Mazurka.”

Matelotte (Fr.). A sailor’s dance.

Matinée musicale (Fr.). A morning concert.

Matins. The first of the canonical hours; morning prayer.

Maultrommel (Ger.). A Jew’s-harp.

Maxima (Lat.). The longest note of the old mensurable music. (v. pp. 17 and 55 of Introduction.)

Maxime (Fr.). A maxiama.

Mazurek and Mazurk, more properly and commonly Mazurka. A lively Polish national dance in $\frac{3}{4}$ or $\frac{3}{8}$ time.

Mean. An obsolete name for a middle part or a middle string.

Measure. (1) A stately dance. (2) Time, the rhythmical division of the portion of music between two bar-lines. (3) A bar, the portion of music lying between two bar-lines.

Medesimo (It.). The same.—Il medesimo tempo, the same time.

Mediant. The third degree of a scale.

Medius (Lat.). The name of one of the accentus ecclesiastici.

Mehrfach (Ger.). Manifold.—Mehrfache Intervalle, compound intervals.—Mehrfacher Kanon, a canon with more than two subjects.—Mehrfache Stimme, an organ stop with several sets of pipes.

Mehrstimmig (Ger.). In several parts.

Meisterfuge (Ger.). The same as Fuga ricercata.

Meistersänger, or Meistersinger (Ger.). Master-singers, the burgher poets and musicians—the successors of the noble Minnesinger—who flourished in the fourteenth, fifteenth, and sixteenth...
centuries. They formed guilds (Zünfte) in several German towns for the cultivation of the two arts according to strict rules, which were laid down in the Tabulatur. The members of these guilds were of different grades. After the sixteenth century the art of the Meistersinger began to decay, and their guilds gradually disappeared; that of Ulm, however, continued till 1839.

Melancolia (It.). v. Malinconia.
Melancolie (Fr.). Melancholy.
Mélange (Fr.). A medley, a pot-pourri.
Melisma (Gk.). A grace, the ornamentation of a principal note by auxiliary notes, which in singing are generally executed on one syllable.
Melodia (It.). Melody.
Melodicon. An instrument the sounds of which were produced from a series of tuning-forks which were struck by means of keys. It was invented by Peter Riffelsen of Copenhagen in 1800.
Melodico (It.). Melodic, belonging to melody.
Mélodie (Fr.). Melody.
Melodik (Ger.). The science of melody.
Melodion. A keyboard instrument in which metal bars are made to sound by a rotating cylinder. Invented in 1806 by Dietz.
Melodioso (It.). Melodiously.
Melodioso (It.). Melodious, full of melody.
Mélodion (Fr.). A kind of harmonium.
Mélodrame (Fr.), Melodramma (It.). A melodrama. (1) The original meaning of the word was synonymous with "opera." (2) The name has been further applied to a spoken drama accompanied with instrumental music. Ballads and parts of operas and other vocal works have also been sometimes treated melodramatically. (3) A third meaning is that of a play (mostly of a romantic and sensational nature) with incidental and now and then accompanying vocal and instrumental music.
Melody. A succession of notes pleasingly ordered with regard to pitch and time—strictly speaking only with regard to pitch.
Melograph. An instrument which when attached to a pianoforte notes down what is played on the latter.
Mélomane (Fr.). One who has an inordinate passion, "a mania," for music.
Mélomanie (Fr.). Inordinate passion for music.
Melopiano. A keyboard instrument, invented by Caldara of Turin in 1870, the peculiar hammer action of which enables the player to produce sustained sounds and a crescendo and decrescendo.
Melopoeia (Gk.). The art of forming melody.
Même (Fr.). The same.—Même mouvement, the same time.
Men (It.). The elided form of meno (q.v.).
Ménestrels (Fr.). Minstrels.
Ménétriers (Fr.). Minstrels. Now the expression has a bad meaning, and is applied to wretched fiddlers.
Meno, sometimes Men (It.). Less.—Meno mosso, less quick.

Mensur (Ger.), Mensura (Lat.). Measure. (1) In old mensurable music this word had the meaning of "time." (2) In speaking of organ pipes it is the equivalent of "scale" (q.v.).

Mensuralgesang, or Mensuralmusik (Ger.). Mensurable music. (v. Cantus mensurabilis.)

Menuet (Fr.), Menuetto (It.). A minuet.

Mescolanza (It.). A medley, a quodlibet.

Messa (It.), Messe (Fr. and Ger.). The mass.

Messa di voce (It.). The increasing and decreasing in loudness of a sustained note in singing. Thus:

\[ \text{pp} \rightarrow \text{sf} \rightarrow \text{pp} \]

Mesto (It.). Sad, melancholy, pensive.

Mesure (Fr.). Measure; (1) Time. (2) A bar.

Méthode (Fr.), Metodo (It.). A method.

Metronom (Ger.), Métronome (Fr.), Metronomo (It.). A metronome. An instrument for measuring time, consisting of a graduated scale and a pendulum with a movable weight. Whether it was invented or only improved by Mälzel of Vienna is doubtful; but through him, at any rate, it was made known in 1816. (v. Introduction, p. 57.)

Metro (It.), Metrum (Lat.). Metre.

Mette (Ger.). Matins.

Mezza. v. Mezzo.

Mezza orchestra (It.). Lit., "half the orchestra"—i.e., half the number of stringed instruments of the orchestra.

Mezza voce (It.). Half the power of the voice.

Mezzo, m., Mezza, f. (It.). Half, middle, medium.

Mezzo forte (It.). Lit., "half-loud." Moderately loud.

Mezzo manico (It.). The half shift, or second position, in violin, viola, &c., playing.

Mezzo soprano (It.). A voice lower than the soprano and higher than the alto. (v. Soprano.)

Mezzo soprano clef. The C clef on the second line. (v. C clef, and § III., pp. 3–6, of the Introduction.)

Mi. The third of the Aretian syllables, and the name of the note E in France, Italy, &c.

Mi bémol (Fr.), mi bemolle (It.). E flat.

Mi bémol majeur (Fr.), mi bemolle maggiore (It.). E flat major.

Mi bémol mineur (Fr.), mi bemolle minore (It.). E flat minor.

Mi contra fa (Lat.). Thus the old theorists termed the much dreaded false relation of the tritone (for instance, f b). Mi contra fa est diabolus in musica, they said. (v. False relation.)

Middle C. The once-accented c (c'); the note on the first leger line below the treble stave, or the first leger line above the bass stave.
Mi dièse (Fr.), mi diesis (It.). E sharp.

Militairement (Fr.), Militare and Militarmente (It.). In a military, war-like style.

Militärmusik (Ger.). (1) Military music. (2) A military band.

Minaccevolo, Minaccevolmente (It.). In a threatening manner.

Minacciando (It.). Threatening.

Minaccioso, Minacciosamente (It.). In a threatening manner.

Mineur (Fr.). Minor.

Minim. One of the time values in music; a note half as long as a semibreve, and twice as long as a crotchet: ♮ (v. Introduction, § IX., p. 17.)

Minima (Lat.). A minim. (v. Introduction, pp. 55 and 56.)

Minnesänger, or Minnesinger (Ger.). The German troubadours, the noble poet-musicians who flourished in the twelfth and thirteenth centuries. (cf. Meistersinger.)

Minor. Less, smaller. Like major, this term applies to intervals, chords, or scales. (v. Introduction, §§ VII. and VIII., pp. 12, 13, &c.)

Minore (It.). Minor.

Minuet. A dance of French origin in ternary time—usually in $\frac{3}{4}$, sometimes in $\frac{2}{3}$ time. Its movement and character changed in the course of its career. A courtly stateliness and well-regulated gaiety are its most prominent features. By its introduction first into the Suite and Partita, and afterwards into the Sonata, Symphony, &c., it has become an artistic form of importance. In the sonata and symphony it generally consists of two minuets, each of two parts, the first minuet being repeated after the second, which is called the trio (q.v.). The composers in thus treating the minuet artistically have by no means always retained the original nature of the dance; on the contrary, have produced under this name pieces very different in movement and character.

Minuetto (It.). A minuet.

Miracle-Plays. "The miracle-play is distinguished from the mystery because it connects itself less closely with the Scriptures and the services of the Church, and embodies, for the most part, various apocryphal legends about the saints and the Virgin." (v. Mysteries.)

Miscella (Lat.). A mixture stop in the organ.

Mise de voix (Fr.). The same as messa di voce (q.v.).

Miserere (Lat.). "Have mercy," the first word of the 50th Psalm (the 51st in the English version), and the name given to compositions of that Psalm.

Missa (Lat.). The mass.

Missa brevis (Lat.). A short mass.

Missa cantata. A chanted mass.

Missale (Lat.). A missal. The Roman Catholic mass-book. It
contains the words of all that is read or sung in the mass; but the music only of those parts that appertain to the celebrant or sacred ministers. (v. Accentus.)

Missa pro defunctis (Lat.). A Requiem mass, a mass for the dead.

Missa solemnis, or solennis (Lat.). High mass.

Missklang (Ger.). A discordant sound, one that is out of harmony with the rest. The word has not the meaning of "dissonance."

Misteriosamente (It.). Mysteriously.

Misterioso (It.). Mysterious.

Misura (It.). A measure, a bar.

Misurato (It.). Measured.

Mit (Ger.). With.—Mit Ausdruck, with expression; mit Begleitung, with accompaniment; mit Empfindung, with feeling.

Mitklang (Ger.). Resonance.

Mitklingende Töne (Ger.). Overtones, upper partials.

Mittelcadenz (Ger.). The semi-cadence, or, as some call it, the imperfect cadence. (v. Cadence.)

Mittelstimmen (Ger.). The middle, or inner, parts.

Mixolydian. (1) In the ancient Greek system, the name of one of the octave species $\overline{b \, c \, d \, e \, f \, g \, a \, o}$, also called Hyperdorian, and of one of the transposition scales. (2) In the old ecclesiastical system it is the name of the seventh (the fourth authentic) mode, or tone $(g \, a \, b \, c \, d \, e \, f \, g)$.

Mixture. An organ stop consisting of several ranks of pipes—from two to five pipes sounding different harmonic notes corresponding to each key.

Mode. Species of scale. In the modern system of music there are only two modes, the major and minor; in the ancient Greek and the mediaeval ecclesiastical system there was a much greater number.

Moderatamente (It.). Moderately.

Moderatissimo (It.). Very moderately.

Moderato (It.). Moderate. This term refers generally to time, movement.

Modo (It.). Mode.

Modulate, Modulation. The primary meaning of to modulate is "to form after a certain mode, to measure off properly." In music it originally meant "to measure rhythmically," then also "to measure melodically"—melodic measurement being synonymous with "inflection." In modern technical terminology to modulate signifies "to change the key;" modulation, "a change of key."

Moduler (Fr.), Modulieren (Ger.). To modulate.

Modus (Lat.). Mode.

Moll (Ger.). Minor.

Mollakkord (Ger.). A minor chord.
Molle (Lat. and It.). Soft, gentle. In mediæval music the Latin word *molle* was used in the sense of "flat." $B$ moll = $B$ flat; $B$ durum (hard $B$) = $B$ natural.

Mollemente (It.). Softly, gently.

Mollis, Molle (Lat.). Soft—$B$ molle, $B$ flat. Cantus mollis and *hexachordum molle*, a hexachord and music consisting of the notes $f$-$g$-$a$-$b$$\flat$-$c$-$d$. The third and sixth hexachords were called "soft." (v. Durus, Naturalis, and Solmisation.)

Moltonart (Ger.). A minor key.

Moltonleiter (Ger.). A minor scale.

Molto (It.). Much, very, extremely.—*Molto adagio*, very slow; *molto animato*, very animated; *molto allegro*, very quick.

Monochord. (1) An instrument formerly used for the measurement of intervals. It had one string and a movable bridge. (2) Also a name of the Tromba marina or Trumscheit. (3) A clavichord.

Monocorde (Fr.), Monocordo (It.). A monochord.

Monodia (It.), Monodie (Fr.). A monody. A vocal composition for one voice without or with accompaniment.

Monodrama. A drama in which there is only one actor. Such a dramatic performance has been often combined with music, thus becoming a melodrama (q.v.).

Monotone. Of one tone. A monotone recitative is one without melodic inflection, the voice preserving throughout the same pitch.

Montant (Fr.). Ascending.

Monter (Fr.). (1) To put strings on an instrument. To tune them. (2) To put the parts of a wind instrument together. (3) To ascend.

Moralités (Fr.), Moralities. Allegorical plays popular in the Middle Ages. The object of these plays was to point a moral, and among the characters that appeared therein were personifications of the virtues, vices, &c. The Moralities were an offshoot of the Mysteries (q.v.).

Morceau (Fr.). A piece.

Mordant (Fr.). A mordent.

Mordent. A grace, an ornament. For a description and illustration see Introduction § XIV., p. 46.

Morendo (It.). Dying away, becoming fainter in tone, diminishing in loudness.

Mormorando, Mormorevole, Mormoroso (It.). Murmuring, buzzing, whispering.

Morris dance. A dance in imitation of the Moors. In England the Morris dance formed a part of the May-games, although its use was not confined to these occasions.

Mosso (It.). Moved.—*Più mosso*, lit., "more moved"—i.e., with more movement, animation.

Mostra (It.). A direct.
Motet. A vocal composition in several parts, generally without instrumental accompaniment, set to a sacred text, usually words taken from the Bible. Obbligato instrumental accompaniments, which came into vogue in the seventeenth century, but are to be met with before and after that time, have to be regarded as exceptional. The motet is one of the oldest forms of measurable music, and has of course undergone many changes. Protestant Germany cultivated it zealously, developing it according to her own taste and mental bias. In earlier times it was the sacred counterpart of the secular madrigal (q.v.).

Motette (Ger.), Motetus, or Motettus (Lat.), Motetto (It.). A motet.

Motif (Fr.). A motive (q.v.).

Motion. (1) The melodic progression of a part considered by itself. It may be either conjunct or disjunct, that is, the progression may be by degrees or by skips. (2) The melodic progression of two or more parts considered in their relation to each other. There are three kinds of motion: (a) Similar motion, when two parts ascend and descend together. (b) Contrary motion, when the one ascends and the other descends. (c) Oblique motion, when one part remains stationary while the other ascends or descends.—The simultaneous combination of these three kinds of progression is called "mixed motion."

Motiv (Ger.), Motive. (1) The smallest member of a musical period. (2) A subject of more or less extent.—See Leitmotiv.

Motivo (It.). A motive.

Moto (It.). (1) Motion (q.v.). (2) Movement.—Con moto, with movement, animation.

Moto contrario (It.). Contrary motion.

Moto misto (It.). Mixed motion.

Moto obliquo (It.). Oblique motion.

Moto perpetuo (It.). Perpetual motion.

Moto precedente (It.). At the preceding pace, speed.

Moto retto (It.). Similar motion.

Mottaggiando (It.). Bantering, jesting.

Mottetto (It.). A motet.

Motus (Lat.). Motion.

Motus contrarius (Lat.). Contrary motion.

Motus obliquus (Lat.). Oblique motion.

Motus rectus (Lat.). Similar motion.

Mouthpiece. That part of a wind instrument which the player puts in or to his mouth. To the former class of mouthpieces belong those of the oboe, clarinet, and bassoon; to the latter those of the horn, trumpet, and trombone.

Mouvement (Fr.). Movement.

Mouvementé (Fr.). A piece is said to be bien mouvementé when it is rhythmically well conditioned.

Movement. (1) Motion. (2) Degree of quickness or slowness. (3) A piece of music of one movement. Thus one speaks of the first, second, &c., movement of a sonata; of the quick and
slow movement of a symphony. Sometimes a division of a work is called a movement when in reality it consists of several movements.

Movimento (It.). Movement, time.
Muances (Fr.). Mutations.
Mund (Ger.). Mouth.
Mundharmonica (Ger.). Mouth-harmonica.
Mundstück (Ger.). Mouthpiece.
Murky. An obsolete kind of pianoforte pieces, in which the bass proceeds continually in broken octaves.
Musette (Fr.). (1) A small imperfect instrument of the oboe kind. (2) A French bagpipe. (3) A pastoral air in imitation of the music of the latter instrument, with a drone bass, in $\frac{6}{5}$, $\frac{4}{5}$, and also in $\frac{9}{4}$ and $\frac{3}{2}$ time. Such airs have also been used as dance tunes.
Musica (Lat. and It.). Music.—Musica da (or di) camera, chamber music; musica da chiesa, church music; musica da teatro, music for the stage.
Musico (It.). (1) A musician. (2) A castrato.
Musikdirector (Ger.). A musical conductor.
Musiker, or Musikus (Ger.). A musician.
Musikfest (Ger.). A musical festival.
Muta (It.). Change! This word is to be met with in some orchestral parts (horns, trumpets, clarinets, &c.), and indicates that the key has to be changed, which is done either by putting on a different crook (horn and trumpet), or by taking another instrument (clarinet).
Mutation. In the old system of solmisation the change of syllables which had to be resorted to in order that mi and fa should always coincide with a diatonic semitone. (v. Solmisation.)
Mutazione (It.). Mutation.
Mute. The name of various appliances for damping musical instruments. The most important ones are these two: (1) A contrivance like a small comb with three teeth, slit lengthwise, made of wood, horn, or metal, and placed on the bridge of a violin, viola, violoncello, or double bass. (2) A round piece of wood with apertures which is placed in the bell of wind instruments.
Muthig (Ger.). Spirited.
Mystères (Fr.), Mysterien (Ger.), Mysteries. A kind of religious drama, rude theatrical representations of sacred history in vogue during the middle ages, and deriving their name from the mysteries of the Christian faith of which they treat. The scope of their subjects extends from the Creation to the Last Judgment, comprehending "the whole scheme of man's fall and redemption." The Passion Plays still performed at Ambergau and some other places are survivals of the old mysteries. As ancestors of our opera and oratorio these latter cannot but greatly interest the student of musical history. (v. Miracle-Plays, and Moralities.)
N.

Nacaire (Fr.). Formerly the name of a kettle-drum, small as well as large.

Naccare, Gnaccare, or Nacchere (It.). (1) Castanets. (2) In the singular: Naccara, &c., a kind of Turkish drum.

Nachahmung (Ger.). Imitation.

Nach Belieben (Ger.). The same as ad libitum.

Nachdruck (Ger.). Emphasis.—Mit Nachdruck, with emphasis.

Nachdrücklich (Ger.). With emphasis.

Nachlassend (Ger.). Slackening in time.

Nachlässigkeit (Ger.). Carelessly, negligently.

Nachschlag (Ger.). Lit., "after-beat." The opposite of the appogiatura. It consists of one or two short grace notes executed after a principal note. Nachschlag is also the name of the two notes added at the end of a shake to round it off; they form together with the last two notes of the shake a turn. (v. Introduction, § XIV., p. 41.)

Nachspiel (Ger.). A postlude.

Nach und nach (Ger.).—By degrees.—Nach und nach schneller, gradually quicker.

Nænia (Lat.), Nänie (Ger.). v. Nenia (in Appendix).

Nagelegege (Ger.), Nale-fiddle. The tones of this instrument are produced from a series of nails by friction, generally by means of a bow.

Naïf, m., naïve, f. (Fr.), Naïv (Ger.). Unaffected, artless, simple.

Naïvement (Fr.). Unaffectedly, artlessly, simply.

Narrante (It.). In the manner of a narrative.

Nasard, Nasarde, Nassart, Nasat, or Nazad (Fr., Ger., &c.). An organ stop which is found of various pitch, sometimes of 4 or 2-feet pitch, more frequently of 1½, 2¾, 5½, and 10½-feet. The last-mentioned is a pedal stop, and called in German Grossnasat.

Natural. The sign (‡) which revokes a preceding sharp or flat and thus restores the sharpened or flattened note to its natural state. (v. Accidentals, and Introduction, § IV., p. 6, &c.)

Naturale (It.). Natural.

Natural harmonic series. v. Harmonics.

Naturalis, Naturale (Lat.). Natural.—Cantus naturalis and hexachordum naturale, a hexachord and music consisting of the notes c d e f g a. The second and fifth hexachords were called "natural." (v. Durus, Mollis, and Solmisation.)

Naturalmente (It.). Naturally.
Naturel (Fr.). Natural.—**Intervalle naturel**, an interval which is unaltered, that is, neither augmented nor diminished. **Ton naturel**, a key without flats or sharps.

Naturhorn (Ger.). The natural horn, the horn without valves.

Natürliche Intervalle (Ger.). Natural intervals, intervals proper to the key, not such as are altered by sharps or flats. More especially are so named those belonging to the C major scale without any sharps or flats at all.

Naturtöne (Ger.). Natural, or open, notes. The natural harmonic series, the notes which, for instance on the horn (q.v.), can be produced without stopping or any mechanical means.

Naturtrompete (Ger.). A natural trumpet, one without valves.

Neapolitan sixth. The name of a chord of the sixth whose bass note is the subdominant, the fourth degree of a scale. It occurs most frequently in minor, and consists of a bass note, minor third, and minor sixth—for instance, in C minor, $f \text{ a}^\# d^\#$.

Neben (Ger.). This word, which has the meaning of "accessory," occurs in many compounds; as: **Nebengedanke**, accessory thought; **Nebenlinien**, ledger lines; **Nebennoten**, auxiliary notes; **Nebenstimmen**, accessory parts.

Neck. Only stringed instruments which are stopped with the fingers have necks. The French call the neck of an instrument manche (handle). It is a more or less slender piece of wood of more or less length which is fixed to the sound-box. The strings—at least those that are stopped—are stretched over the neck, which either serves as a finger-board or for the support of a fingerboard. As instruments with necks may be instanced the violin, violoncello, double bass, guitar, lute, and theorbo.

Negligente (It.). Negligent, careless.

Negligentemente (It.). Negligently, carelessly.

Nel, nell', nello, nella, nei, nelle, negli (It.). In the.

Nel battere (It.). At the downbeat, that is, on the accented part of the bar.

Nettamente (It.). Neatly, carefully.

Netto (It.). Neat, clear.

Neumes. (1) An early system of notation by means of points, commas, hooks, &c. By-and-by one, two, and more lines were introduced to remedy the vagueness of the signs, and finally our present notation developed out of it. (2) Melodic phrases at the close of a verse, most frequently found on the last syllable of Alleluia.

Neuvième (Fr.). The interval of a ninth.

Nicht (Ger.). Not.—**Nicht zu schnell**, not too quick.

Niederschlag (Ger.). Downbeat, the accented part of a bar.

Niederstrich (Ger.). Downbow.

Nobile (It.). Noble.

Nobilmente (It.). Nobly.

Noch (Ger.). Still, yet.—**Noch schneller**, still quicker.
Nocturne (Fr.). A night-piece. Compositions of one or more movements bear this title, which now is closely bound up with the dreamy romantic and most frequently slow pieces originated and brought into vogue by Field and Chopin. (v. Serenade.)

Nocturns. Portions of the Office of Matins, the first Canonical Hour.

Noël (Fr.). A Christmas carol.

Noire (Fr.). A crotchet note.

Non (It.). Not.—Non treppo, not too much.

Nona (It.). The interval of a ninth.

None. One of the Canonical Hours.

Non (Ger.). The interval of a ninth.

Nonet. A composition for nine voices or instruments.

Nonett (Ger.), Nonetto (It.). A nonet.

Nonuplet. A group of notes dividing a bar or part of a bar into nine instead of eight or six equal portions.

Normal. The C major and A minor scales are called normal, because after them all the other major and minor scales are fashioned.

Normalton (Ger.). The normal tone, the standard of pitch, after which instruments are to be tuned.

Normaltonarten (Ger.). The normal keys—C major and A minor. (v. Normal.)

Normaltonleiter (Ger.). The normal scales—C major and A minor. (v. Normal.)

Nota (Lat. and It.). A note.

Nota buona (It.). An accented note.

Nota cambiata (It.). A changing note (q.v.).

Nota caratteristica (It.). The leading note.

Nota cattiva (It.). An unaccented note.

Nota contra notam (Lat.). Note against note. (v. Counterpoint.)

Nota d'abbellimento (It.). A grace note.

Nota di passaggio (It.). A passing note.

Nota falsa (It.). A changing note.

Nota principale (It.). An essential note.

Nota romana (Lat.). The same as neuma. (v. Neumes.)

Nota sensibile (It.). The leading note.

Nota sostenuta (It.). A sustained note.

Notation. A description of the modern system of representing sounds by means of written signs, and also a few hints concerning older systems, the reader will find in the Introduction. Further information is given in the articles Neumes and Tablature.

Note (Fr. and Ger.). A note, in general any musical sign.

Note d'agrément (Fr.). A grace note.

Notenschrift (Ger.). Notation.

Note sensible (Fr.). The leading note.

Notturno (It.). v. Nocturne.
O.

O (It.). Or.—Violino o f lauto, violin or flute.

Obbligato (It.). Lit., "obliged, bound." Indispensable. Generally speaking every independent part is obbligato. The expression organ obbligato, for instance, indicates that the organ is not simply a reinforcement of the other parts, but has something of its own to say.—The obbligato instrumental part frequently to be met with in the arias of older operas, oratorios, &c., vied, concerted, with the vocal part. Titles such as these were very common: Aria con violino obbligato, or f lauto obbligato.

Obbliquo (It.), Obliquus (Lat.). Oblique (q.v.).

Ober (Ger.). Above, over, upper.—Oberdominante, the dominant—i.e., the dominant above the tonic; Obermanual, the upper manual; Oberstimme, the highest part; Obertöne, overtones, upper partial tones; Oberwerk, upper manual.

Obliquato (Ger.). Obbligato (It.), Obligé (Fr.). The same as obbligato.

Oblique. The motion of two parts is called oblique when one of them remains stationary and the other moves. (v. Motion.)

Oboe. (1) A wood wind instrument with a mouthpiece consisting of a double reed. Its extreme compass extends from $b^\flat$ or $b^\sharp$ to $f^\prime\prime$. Music for the oboe is written in the G clef, and written as it sounds. This is the oboe of our orchestras. In military bands are also sometimes to be met with oboes in B flat and a soprano oboe in E flat, which are of course transposing instruments. (2) There are likewise organ stops of the name of oboe, of 8-feet, and more rarely of 4-feet pitch. (3) For other kinds of oboe, oboes now obsolete, see the following articles.*

Oboe basso (It.). This obsolete instrument stood a minor third lower than the ordinary oboe.

Oboe da caccia (It.). A small bassoon a fifth or fourth higher than the ordinary bassoon. It stood in F or in E flat. Others say that it was like the cor anglais, and that the latter is but an improved oboe da caccia.

Oboe d'amore (It.). This instrument stood, like the oboe basso, a minor third lower than the ordinary oboe, but differed from it and other oboes in the form of its bell and the quality of its tone, which was mellower.
Oboe lungo (It.). The same as oboe d'amore.

Oboe piccolo (It.). The ordinary oboe.

Oboista (It.). An oboist, an oboe player.

Occhiali (It.). The same as Brillenbässe.

Octävchen (Ger.). v. Ottavina.

Octave. (1) The interval of an eighth. (2) An octave, an organ stop of 4-feet pitch.

Octave flute. A piccolo, a small flute whose pitch is an octave higher than that of the ordinary flute.

Octavflöte (Ger.). (1) An octave flute. (2) An octave, an organ stop of 4-feet pitch.

Octavfolgen (Ger.). Consecutive octaves.

Octaviana, Octavina, Octavine. v. Ottavina.

Octavino. v. Ottavino.

Octet. A composition for eight voices or instruments.

Octett (Ger.). An octet.

Octobasse (Fr.). A monster double bass twelve feet high, invented by Vuillaume. It is managed by means of keys and pedals.

Octochord. An instrument with eight strings.

Octuror (Fr.). An octet.

Octuplet. A group of notes which divides a bar or part of a bar into eight instead of six equal parts.


Odeon (Gk.), Odeum (Lat.). A public building for musical performances.

Œuvre (Fr.). A work, a composition.—Chef-d'œuvre, a masterpiece. Œuvre posthume, a posthumous work.

Offen (Ger.). Open. A term applied to organ pipes.

Offenbare Octaven, Offenbare Quinten (Ger.). Lit., "manifest octaves, manifest fifths." Consecutive octaves and fifths which are not hidden.

Offertore (Fr.), Offertorio (It.), Offertorium (Lat.). The offertory or the music sung or played during the offertory, which is the part of the mass between the Credo and Sanctus, when the priest prepares the elements and offers them upon the altar.

Officleide (It.). Òphicleide.

Ohne (Ger.). Without.—Ohne Begleitung, without accompaniment. Ohne Dämpfer, without the mute, without mutes; in pianoforte music, without dampers—i.e., with the so-called loud pedal.

Olivettes (Fr.). A dance in use among the Provençals after the olive harvest.

Omnes (Lat.). All. The same as tutti.

Omnitonique (Fr.). Having all tones.—Cor omnitonique, a chromatic horn.

Once-accented octave. v. Introduction, p. 5.

Ondeggiamento (It.). Undulation, waving.

Ondeggiante (It.). Undulation, waving.
Ondulation (Fr.). Undulation, waving.
Ondulé (Fr.). Undulated, waved.
Ongarese. v. Ungarese.
Onzième (Fr.). The interval of an eleventh.
Open diapason. v. Diapason and Open stops.
Open notes. (1) On stringed instruments, those notes which are produced without stopping, that is, without placing the fingers on the strings for the purpose of shortening their sounding length and thus changing their pitch. (2) On wind instruments, the natural notes, those produced without any artificial or mechanical means (stopping or valves), simply by the management of the breath. (v. Horn.)
Open pipes. Organ pipes the upper ends of which are open, not closed as those of stopped pipes.
Open stops. Stops—i.e., sets of pipes, consisting of open pipes (q.v.).
Oper (Ger.). Opera.
Opera (It.). A musical drama. This at any rate the opera pretends to be; it is, however, often merely a stage concert with some sort of dramatic action for pretext. The chief constituents of the opera, apart from the overture, are the recitative, aria, chorus, and the various kinds of ensemble—duet, trio, quartet, quintet, sextet, &c.—of which the finale is the most important. The finale is generally of a complex form; duets, trios, &c., are mostly, and choruses sometimes, modelled on the aria form, or rather forms. (v. Aria, Recitative, and Finale.) Opera came into existence about 1600, and since then has undergone many changes. Its latest reformer was Richard Wagner, who, on the one hand, paid special regard to the dramatic and poetic aspect of the opera, and, on the other hand, abandoned independent, self-contained forms, and to some extent levelled, as it were, recitative and aria. In the following articles some of the various kinds of opera are mentioned.
Opéra bouffe (Fr.). A comic opera, but one of a much lighter character than an opéra comique.
Opéra buffa (It.). A comic opera.
Opéra comique (Fr.). (1) A comic opera. An opera with spoken dialogue, as distinguished from the grand opéra, which has no spoken dialogue. (2) Name of the second opera-house in Paris. There operas with spoken dialogues are performed.
Opéra lyrique (Fr.). A lyric opera.
Opera seria (It.). A "serious opera," the counterpart of an opera buffa, just as a tragedy is the counterpart of a comedy.
Operetta (It.), Operette (Ger.). A short or a light opera, sometimes an opera both light and short. Latterly the word has become almost synonymous with opéra bouffe.
Ophicleide. A keyed wind instrument now generally made wholly of brass. The ophicleide in C has a compass from B, to c'. This is the most common one, but ophicleides of higher and
lower pitch occur also—alto ophicleides in E flat and F, a bass ophicleide (like the one in C) in B flat, and contra-bass ophicleides in E flat and F.

Opus (Lat.). A work. *Op.* is an abbreviation of this word. For instance: *Op.* 1, first work.

Opusculum (Lat.). A little work.

Oratorio. An extensive composition for solo voices, chorus, and orchestra, the underlying text of which is usually derived from or based on Scripture. It would be possible to take for an opera and for an oratorio one and the same subject—indeed, it has been done—but it could only be done by treating it differently. In the opera, action must be pre-eminent; in the oratorio, contemplation. The peculiar form of the oratorio is a mixture of the dramatic, lyric, and epic, three elements which of course are differently proportioned in different works, and one or the other of which may at times be entirely absent. If we except the chorus, which assumes supreme importance, there are no distinctive musical forms in the oratorio: it consists, like the opera, of recitatives, arias, duets, trios, quartets, &c., an elaborate chorus taking generally the place of the *finale*. The style, on the other hand, ought to be distinctive. Chasteness, dignity, and grandeur are the qualities of style which the oratorio first of all demands. Hence the contrapuntal texture of the best works of the kind, and their sublimely massive choral fugues. Like the opera, the oratorio came into existence about 1600, and passed through various stages of development. No wonder, then, if the above-given definition does not exactly fit all stages and every individual instance. This has especially to be remembered in connection with the earliest and some of the latest oratorios.

Orchestra (Ger.). Orchestra.

Orchestra. (1) In the ancient Greek theatre, the place between the stage and the audience where the chorus was stationed and its dances performed. (2) In modern theatres, the place between the stage and audience where the band of instrumentalists is placed. (3) The place set apart in a concert-hall for the instrumental band and the chorus. (4) A body of instrumentalists performing at a theatre or in a concert-room. Not every body of instrumentalists is called an orchestra. The expression could not be used in speaking of a military band, or any other kind of brass or wind band. (5) The instruments collectively which constitute a band.

Orchestration. The setting, instrumentation, of music for the body of instrumentalists called an orchestra.

Orchestrion. A barrel-organ which aims at the effects of an instrumental band, the several instruments of which it more or less happily imitates.

Ordinario (It.). Ordinary, usual, common.—*Tempo ordinario*, \( \frac{3}{4} \) (C) time.
Organ. A keyboard instrument with a more or less great number of pipes which are made to sound by means of compressed air provided by bellows. The pipes—of which it contains several if not many sets (ranks), several or many pipes to each key—stand on a sound-board above the wind-chest, whither the air is conveyed from the bellows through a wind-trunk. Two obstacles have to be removed before the air in the wind-chest can reach the pipes. Pallets closing grooves have to be pulled down and slides below the mouths of the pipes have to be shifted. Each key is, by a complex mechanism (sticker, roller, tracker, &c.), in communication with a pallet. As soon as a key is pressed down the corresponding pallet gives the air access to a groove, above which are placed all the pipes belonging to the key. Still, no sound is produced, as the air is intercepted by the slides, each of which runs below the mouths of a whole rank of pipes (a complete rank of pipes being equal in number to the keys of the keyboard). Now, by pulling out a stop, one of the slides—which are laths with holes in them—is shifted in such a way as to bring the holes just below the mouths of the pipes. On drawing out one stop you can by playing on the keyboard make one of the ranks of pipes speak; on drawing out two stops, two ranks of pipes; and so on. Pipes are made of wood and of metal. The most important distinction, however, is that of flue-pipes and reed-pipes. In flue-pipes the wind rushes against a sharp edge, in reed-pipes against a metal tongue. Another important distinction is that of open and stopped pipes; a stopped pipe of the same length as an open pipe being an octave lower in pitch. Stops and pipes are said to be of 8, 4, 2, 16, 32, &c., feet pitch. With an 8-feet stop you get on pressing down a key a sound corresponding to the note indicating that key; with a 4-feet stop a sound an octave higher, with a 2-feet stop a sound two octaves higher, with a 16-feet stop a sound an octave lower, &c. Very small organs have only one keyboard, or manual; very large organs have as many as four or even five. They are respectively called: the great, choir, swell, and solo organ. Moreover, there are pedals—i.e., a keyboard for the feet. By couplers several keyboards may be combined, so that in playing on one of them you act also on the other. The different ranks of pipes, or stops, differ in quality of tone, which depends upon the material they are made of, and especially on their form and scale (relative proportion of length and width). The variety of stops and their names is very great. Here are a few: open diapason, stopped diapason, double diapason, principal, fifteenth, flute, dulciana, gamba, bassoon. Mixture, sesquialtera, and some others are stops consisting of several ranks of pipes, sounding the fifth, third, &c., of the fundamental note in a higher octave. The organ came into use among the people of Western Europe in the middle ages. The compass of the principal manual keyboards is now usually about
our octaves and a half (from C to f''' or g'''), that of the pedal keyboard about two octaves and a half (from C to f'). The actual compass (the sound-compass) of organs with stops of different pitch, that is of all but the smallest organs, is of course greater than that of their keyboards.

Organetto (It.). A small organ.
Organista (Lat. and It.). An organist.
Organistrum (Lat.). A hurdy-gurdy.
Organo (It.). Organ.—Organo pieno, full organ.
Organo portatile (It.). A portable organ.
Organum (Lat.). (1) An instrument; an organ. (2) The name of the first attempts at harmonic combination (about 900) that have come down to us. Its most primitive form consisted in successions of fifths and fourths.

Orgel (Ger.). An organ.
Orgelpunkt (Ger.). A pedal-point, pedal-note, or "organ-point."
Orgelregister (Ger.). An organ stop.
Orgue (Fr.). An organ.
Orgue expressif (Fr.). A harmonium.
Ornamenti (It.). Ornaments, grace notes.
Ornatamente (It.). With embellishments, gracefully.
Ornato (It.). Adorned.
Ornements (Fr.). Embellishments, grace notes.
Orphéon (Fr.). The name of choral societies of men in France.
Osservanza (It.). Attention, observance.—Con osservanza, with observance of what pertains to a proper rendering.
Ossia (It.). Or.—This word is found where two readings are given and the player or singer may choose the one which suits him best.
Ostinato (It.). Obstinare.—Basso ostinato: (1) a ground bass; (2) a bass that adheres obstinately to one rhythm.
Ottava (It.). An octave.—Ottava alta, the high octave, or an octave higher; ottava bassa, the low octave, or an octave lower.
Ottavina (It.). (1) A small spinet an octave higher in pitch than the largest kind of spinet. (2) A register, found in harpsichords and other keyboard stringed instruments, consisting of a set of strings tuned an octave higher than the other strings, which it reinforces. Sometimes this register could be brought into and out of action by a stop. (3) Ottavina has also been used in the sense of "superoctave."

Ottavino (It.). (1) An octave flute (g.v.). (2) A small spinet. (v. Ottavina.)
Ottemole (Ger.). An octuplet.
Ottetto (It.). An octet.
Ottone (It.). Brass.—Stromento d'ottone, a brass instrument.
Ouverture (Fr.). An overture.
Overture. The name of the opening orchestral piece of an opera, oratorio, cantata, or other large vocal work. Formerly this term was sometimes applied to the first number of series of
pieces for one or several instruments, such as Suites and Partitas; now frequently to independent orchestral compositions, the so-called concert-overtures.

The modern overture—in place of which one finds often in operas, oratorios, &c., a prelude or introduction—presents itself generally in one of the following forms:

1. In the sonata form, or to be more explicit, in the first-movement form of a sonata. Nearly all concert-overtures and a great number of overtures to vocal works are in this form.

2. In the sonatina form, that is, in the first-movement form of the sonata without the middle division—the development, or working-out section—instead of which a few intervening bars or passages are introduced.

3. In a form not classifiable under any of the generally accepted patterns, and based in part or wholly on motives derived from the work to which it is prefixed.

4. In the form of a pot-pourri of operatic airs.

Of the older overture are especially notable these two species:

1. The French, or Lully’s, overture, which always begins with a slow, stately movement, followed by a quicker movement in the fugal style, and often, but not always, concludes with another slow movement, a modification of the first.

2. The Italian, or Scarlatti’s, overture, which consists of one slow and two quick movements, the former being placed between these latter.

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**P.**

Padiglione (It.). The bell of wind instruments.

Padovana (It.), Padovane, or Paduane (Ger.). A Paduana, or Paduan. An old Italian dance in ternary time. Some think it the same as the Pavan, which, however, is in binary time.

Pæan (Gk.). (1) A religious hymn in honour of some god, originally of Apollo. (2) A song of rejoicing, of triumph.

Palco (It.). A stage.

Pandean pipe. A primitive wind instrument consisting of a series of tubes of graduated length fastened together.

Pandora, Pandura, Pandurina (It.). Stringed instruments of the either kind played with a quill.

Panflöte (Ger.). A Pandean pipe.

Panharmonikon. An automatic instrument, a kind of Orchestrion, invented in 1800 by Mälzel of Vienna.

Pantaleon, or Pantalon. An improved dulcimer invented by Pantaleon Hebenstreit towards the end of the seventeenth century.
Pantomime. A theatrical representation in dumb show and dancing. A kind of ballet.

Pantalon (Fr.). The first figure and movement of a quadrille.

Parallelbewegung (Ger.). Parallel, or similar, motion.

Parallelen (Ger.). The sliders in the organ.

Paralleltonart (Ger.). A parallel key. (v. Introduction, p. 10.)

Paraphrase. An arrangement of a vocal composition for instruments, or of an instrumental composition for other instruments than those for which it was originally written; or, more generally, a brilliant show piece based on themes from some celebrated or popular work, and more appropriately named Fantasia or Variations.

Parfait (Fr.). Perfect.

Parlando, Parlante (It.). "Speaking." (1) As if speaking
(2) More like speaking than singing.

Parte (It.). A part.

Partie (Fr.). A part.

Partimento (It.). A figured bass.—Partimenti, exercises in filling up a figured bass.

Partita (It.). (1) A variation. (2) A musical work consisting of a set of pieces, a kind of Suite. But whilst the Suite contains, with the exception of the opening movement, rarely anything but dances, the Partita contains often also other pieces. Further, the kind of dances introduced and their order of succession is not so regularly adhered to in Partite as in Suites. (v. Suite.)

Partition (Fr.), Partitur (Ger.), Partitura (It.). A score.

Part-song. In its widest sense, any song-like vocal composition, with or without accompaniment, for more than one voice. In the more restricted and generally accepted sense, an unaccompanied choral composition in at least three parts.

Pas (Fr.). A step. (1) Pas redouble, a quick step. (v. March.) (2) A dance performed by one or more principal dancers.—Pas seul, a dance executed by one performer; pas de deux, pas de trois, a dance executed by two, three, performers.

Passacaglia, or Passacaglio (It.), Passecaille (Fr.). An old dance generally in $\frac{3}{4}$ time, and constructed on a ground bass. It was somewhat quicker and less stately than the Chaconne, which dance it resembled.

Passage. (1) A part or portion of a piece. (2) A run or other series of quick notes.

Passaggio (It.). A passage.

Passecaille (Fr.). v. Passacaglia.

Passamezzo (It.). An old Italian dance in binary time and of moderate movement.

Passepied (Fr.). An animated old French dance in $\frac{3}{4}$ or $\frac{3}{2}$ time.

Passing notes. Notes not belonging to the harmony which pass by diatonic or chromatic degrees from one to another harmonic note.
Passionatamente (It.). Passionately, in an impassioned manner.
Passionate (It.). Passionate, impassioned.
Passionato (It.). Passion.
Pasticcio (It.), Pastiche (Fr.). Lit., "a pie." A medley; a work composed by several composers, or consisting of pieces taken from different works of one or more composers.
Pastoral. Lit., "a shepherd’s piece." Musically the word signifies three things: (1) A simple composition, idyllic in character, moderate in movement, and in compound ternary time (usually in $\frac{3}{4}$). (2) A composition descriptive of pastoral scenes, life, and manners. (3) A rustic, an idyllic opera. To this may be added as (4) a pastoral dance.
Pastorale (It. and Fr.). A pastoral.
Pastorelle (Fr.). A little pastoral.
Pastourelle (Fr.). One of the figures and movements of the quadrille.
Patetico (It.), Pathétique (Fr.). Pathetic, passionate.
Pathétiquement (Fr.). Pathetically, passionately.
Patimeno (It.). Suffering, grief, affliction.
Pauke (Ger.). Kettle-drum.—Pauken is the plural.
Pausa (It.), Pause (Fr. and Ger.). A rest In French the term pause is applied especially to a bar rest.
Pavana (It.), Pavane (Fr.). A Pavan, or Pavin, an old grave, stately dance in binary time and of uncertain origin.
Paventato, Paventoso (It.). Afraid, fearful.
Pavillon (Fr.). The bell of wind instruments.—Pavillon chinois, a crescent, the same as Chapeau chinois.
Pedal. A key or lever acted on by the foot, a contrivance by which a player communicates with the internal mechanism of an instrument. The most important instruments with pedals are the organ, pianoforte, and harp. (1) Most organs have as many as three kinds of pedals: (a) the pedals (in the restricted sense and par excellence), the keyboard played on with the feet, which is generally in connection with special ranks of pipes, but in very small organs merely with the bass keys of the manual; (b) the composition pedals, keys placed above the pedals just described, by means of which groups of stops are thrown out or drawn in; (c) the swell pedal, a treadle on the right of the player which serves to open and close the shutters of the swell organ. (2) Leaving out of account obsolete and little used pedals, we may say that the pianoforte has two pedals—namely, the loud and the soft pedal. By the former the dampers are raised, and the sound of the strings struck is allowed to continue unchecked, and to become reinforced by the sympathetic resonance of other strings; by the latter the hammer mechanism is generally shifted sideways, so that instead of two or three unison strings only one or two are struck; where the hammers are not shifted the force of their
impact is reduced. (3) The pedals of the harp raise the pitch of certain strings, and thus change the scale of this diatonic instrument. Each of the seven pedals of the single action harp raises in all the octaves one note a semitone; each of the seven pedals of the double-action harp raises in all the octaves one note either a semitone or two semitones. (4) Another meaning of pedal is explained under Pedal-point.

**Pedalclaves** (Ger.). Pedal keys, ped. **Pedalclaviatur** (Ger.). Pedal keyboard. **Pedale (It.), Pédales (Fr.).** A pedal. **Pedalflügel** (Ger.). A grand pianoforte with a pedal keyboard attached to it.

**Pédalier** (Fr.). (1) A pedal keyboard, without a separate set of strings, attached to a pianoforte. (2) An instrument which consists of a pedal keyboard and a corresponding set of bass strings, and is intended to be used with a pianoforte. Its invention is due to MM. Pleyel, Wolff, and Cie., of Paris. **Pedaliera** (It.). The pedals of an instrument.

**Pedal-point.** A sustained bass note above which other parts move and form a variety of harmonies. Pedal-points on the tonic and dominant (the first and fifth degrees of a scale) are the most common. Similar sustained notes in the upper parts are more properly called Holding Notes, although they, too, receive sometimes the name Pedal-point. (v. Double pedal-point.)

**Pentachord.** A series of five diatonic degrees.

**Pentatonic scale.** A scale of five degrees—for instance, \( a ^{\prime} e ^{\prime} d ^{\prime} e ^{\prime} g ^{\prime} \).

**Pentatonon** (Gk.). An interval of five tones.

**Per** (Lat.). By, through.—**Per augmentationem**, by augmentation; **per diminutionem**, by diminution.

**Per** (It.). For, by, from.—**Per l’organo**, for the organ; **per il flauto solo**, for the flute alone.

**Perdendo, or Perdendosi** (It.). Dying away. Strictly speaking, the meaning of the word is no more than “diminishing in loudness,” but it has been and is used in a sense including a slackening of the speed of the movement.

**Perfetto** (It.). Perfect.

**Périgourdine** (Fr.). An old French dance in \( \frac{3}{2} \) time.

**Period.** v. Introduction, § XIII., p. 27, &c.

**Perpetuo** (It.). Perpetual. (v. Canone.)

**Pesante** (It.). Heavy, weighty. With a ponderous emphasis.

**Pettò** (It.). The chest.—**Voce di petto**, the chest-voice.

**Pezzi concertanti** (It.). Concerted pieces.

**Pezzo** (It.). A piece.—**Pezzi** is the plural.

**Pfeife** (Ger.). A pipe; a fife.—**Orgelpfeifen**, organ pipes.

**Phantasie** (Ger.). (1) A fantasia. (2) Imagination.

**Phantasiebilder** (Ger.). Pictures of the imagination.

**Phantasiestücke** (Ger.). Lit., “phantasy pieces.” This title, now so often to be met with, does not indicate a distinctive form.
Phone (Gk.). Sound, tone, voice.
Phonomètre (Fr.). An instrument for measuring sound.
Phrase. v. Introduction, § XIII., p. 27, &c.
Phrasing. The proper articulation and accentuation of musical thoughts (of periods and their subdivisions, phrases, sections, motives, &c.); it is in music what stops and the raising and lowering of the voice are in speaking and reading. (v. Introduction, § XI., pp. 26 and 27, and § XIII., p. 27, &c.)
Phrygian. (1) In the ancient Greek system, the name of the octave species $d e f g a b c d$, and of one of the transposition scales. (2) In the ecclesiastical system, the name of the octave species $e f g a b c d e$, the third (second authentic) mode.
Physharmonika. A wind instrument with keyboard and bellows the sounds of which are produced by the vibration of metal tongues. It was constructed by Anton Häckel in 1818.
Piacere (It.). Pleasure.—A piacere, at pleasure.
Piacevole (It.). Pleasing.
Piacervolmente (It.). Pleasingly.
Piacimento (It.). Pleasure.—A piacimento, at pleasure.
Pianette. A low upright pianoforte.
Piangendo (It.). Wailing, lamenting, weeping.
Pianegvoile (It.). Tearful, plaintive.
Pianegvolmente (It.). Tearfully, plaintively.
Pianino. An upright pianoforte. Pianino is a diminutive of piano.
Pianissimo (It.) "Very soft.
Piano (It.). (1) Soft. (2) In France the name of the pianoforte, and also in this country used as such.
Piano à claviers renversés (Fr.). This is a double grand piano with two keyboards, one above the other, the ascending scale of the upper one running from the right to the left.
Piano à queue (Fr.). A grand pianoforte.
Piano carré (Fr.). A square pianoforte.
Piano droit (Fr.). An upright pianoforte.
Pianoforte. This stringed instrument with keyboard is distinguished from the older instruments of this class—such as the harpsichord, spinet, and clavichord—by its hammer mechanism. Formerly the German Schröter was credited by most writers on the subject with having in 1717 invented the hammer mechanism, but now it is ascertained that the Italian Cristofori, a harpsichord maker of Florence, was the first inventor, for a hammer mechanism of his was described in an Italian publication as early as 1711. The action of the pianoforte is too complicated and too varied to be here explained in detail. Suffice it to say that by striking a key not only a hammer is thrust against a string (or rather against two or three strings tuned in unison), but also a damper is raised above the strings, the damper falling down again and checking the vibration when the finger is lifted from
the key. The pressing down of the loud pedal raises all the dampers simultaneously. This has two effects: the strings struck continue sounding whether the finger is taken off the key or not, and their vibrations awaken the sympathetic resonance of many other strings—i.e., cause these to vibrate with them harmoniously. These facts should be kept in mind when using the loud pedal; it would save the world an infinitude of cacophony. (v. Pedal.) The strings, which are fastened at one end to the hitch-pins and at the other end to the wrest-pins, are stretched over the sound-board, which reinforces their vibrations. These latter are transmitted to it by the bridge on which the strings rest, and which itself rests on the sound-board. In the course of this century the compass of the pianoforte has been gradually extended to and even beyond seven octaves (from \( A'' \) to \( a''' \)).

Piatti (It.). Cymbals.

Pibroch. A wild kind of music, difficult to describe, which the Scottish Highlanders play on the bagpipe. It is a series of variations based on a theme called the urlar, and is intended to rouse or calm the passions of the hearers. Oftest it is martial in character, but it may be a dirge as well as a challenge or a song of triumph.

Picchettato, or Picchiettato (It.). Detached. This expression indicates the kind of staccato which on bow stringed instruments is executed in one bow-stroke by means of slight movements of the wrist. The picchettato is marked by dots and a slur below or above them. See also Piqué.

Piccolo (It.). Small. It occurs in connection with many words—for instance, violino piccolo, the smallest kind of violin. Standing by itself it signifies: (1) Octave flute, the small flute an octave higher than the ordinary one, flauto being understood; or (2) a low upright pianoforte, this last word being understood.

Pièce (Fr.). A piece.—Suite de pièces, a set of pieces.

Pieno (It.). Full. Coro pieno, full chorus; organo pieno, full organ.

Pietoso (It.). (1) Pitiful, compassionate. (2) Pious, devout.

Pifferaro (It.). A piffero player. Pifferari is the plural.

Pifferino (It.). A small piffero.

Piffero (It.). A small flute, a fife.

Pincé (Fr.). (1) The ornament called a mordent. (v. Introduction, § XIV., pp. 46 and 47.)—Pincé étouffé, an acciacatura. (v. 2 of Acciacatura.) (2) Lit., "pinched." Plucked, pizzicato (q.v.).

Piqué (Fr.). Distinctly, sharply detached. See also Picchettato.

Piquiren (Ger.). Synonymous with the infinitives piquer and picchettare. (v. Picchettato.)

Piston. A kind of valve used in brass instruments, such as the horn, trumpet, cornet à pistons, &c., for the purpose of altering the pitch. (v. Valve.)
Pitch. Degree of gravity or acuteness of any sound.
Più (It.). More.—*Più allegro*, quicker; *più mosso*, more animated.
Piva (It.). (1) A bagpipe. (2) A composition imitating the style of bagpipe music.
Placidamente (It.). Placidly, quietly.
Placido (It.). Placid, quiet.
Pleural. v. Authentic modes, Church modes, and Cadence.
Plain-Chant, or Plain-Song. The name of the old ecclesiastical music, which is not subject to strict rules of time, but obeys solely the dictates of the word-accent. This is what distinguishes the *cantus planus*, plain-song, from the *cantus mensurabilis*, mensurable song. For further information consult articles Gregorian Chant and Church modes.
Plainte (Fr.). A lament.
Plaisanterie (Fr.). A light drawing-room piece. This now obsolete term is synonymous with amusement and divertissement.
Plectra (Lat.). The plural of plectrum.
Plectrum (Lat.). A quill or a small piece of ivory or some other hard substance with which many stringed instruments used to be played. Now the instruments thus played are not very numerous.
Plein jeu (Fr.). The full power of the organ or harmonium.
Plus (Fr.). More.—*Plus lent*, slower; *plus vite*, quicker.
Pochissimo (It.). A very little.
Pochette (Fr.). A small pocket fiddle, a kit.
Pochettino and Pochetto (It.). Diminutives of poco.
Poco (It.). A little.—*Poco a poco*, little by little; *poco allegro*, somewhat quick; *poco forte*, somewhat loud; *poco meno allegro*, somewhat less quick; *poco più lento*, somewhat slower.
Poggiato (It.). "Leant upon."
Poi (It.). Then, after.—*Da capo al segno poi segue la coda*, from the beginning to the sign and then follows the coda.
Point (Fr.). A dot.*
Point d’arrêt (Fr.). The sign placed above a rest, which it prolongs indefinitely. A pause.
Point d’orgue (Fr.). (1) The sign placed above a note, which it prolongs indefinitely. A pause. (2) A brilliant cadence during the time of a pause.
Point de repos (Fr.). A pause.
Pointé (Fr.). Dotted.
Point final (Fr.). The concluding pause.
Polacca (It.). A Polish dance, a Polonaise.—*Alla Polacca*, in the style of a Polonaise.
Polka. A modern dance of Bohemian origin in \( \frac{3}{4} \) time and of moderate movement.
Polonaise (Fr.). A chivalrous Polish dance in \( \frac{3}{4} \) time and of dignified but animated movement.
Polymorphous. Having many forms. An expression used in canon and counterpoint and applied to a musical phrase or theme that admits of various transformations, such as inversion, augmentation, and diminution.

Polyphony. (1) A simultaneous multiplicity of sounds. (2) Contrapuntal style. This latter is the technical meaning of the word. Polyphonic and contrapuntal, homophonic and harmonic, are synonymous expressions. (v. Counterpoint, and Homophony.)

Pommer (Ger.). An obsolete family of instruments of the oboe kind. Its Italian name is Bombardo (q.v.).

Pomposamente (It.). Pompously, in a grandiose style.

Pomposo (It.). Pompous, grandiose.

Ponderoso (It.). Ponderous.

Ponticello (It.). The bridge of bow instruments.—Sul ponticello, on the bridge. This phrase indicates that the performer has in playing to keep his bow close to the bridge.

Pont-neuf (Fr.). Popular airs that are sung in the street. The name is derived from the well-known Paris bridge.

Portamento (It.). A "carrying" of the voice from one note to another. It is the highest perfection of legato. The word is chiefly used in connection with singing, but is also applicable to the playing of wind and bow stringed instruments.

Portando la voce (It.). Carrying the voice.—Portare la voce, to carry the voice. Portato, carried. (v. Portamento.)

Portatif (Fr.), Portativ (Ger.). A portative organ, a kind of organ formerly in use which was so small that it could be carried about.

Port de voix (Fr.). (1) Portamento (q.v.). (2) An ornament which is either simple or double. (v. Introduction, pp. 48—51.)

Portée (Fr.). The stave.

Porter la voix (Fr.). To carry the voice. (v. Portamento.)

Posato (It.). Sedate.

Posaune (Ger.). A trombone.

Posément (Fr.). Sedately.

Positif (Fr.).  v. Positiv.

Position. This word is used technically in two senses. (1) In connection with chords. (v. Introduction, § VIII., pp. 15 and 16.) And (2) in connection with stringed instruments—the first, or natural, position of the hand being that close to the nut; the second position that in which the first finger occupies the place occupied in the first position by the second finger; the third position that in which the first finger occupies the place occupied in the first position by the third finger; and so on.

Positiv (Ger.). A positive, i.e., stationary, organ in distinction from a portative one. The term is applied (1) to a small, a chamber, organ, (2) to a choir organ—more especially to a smaller part of an organ standing in front of the principal part, and which, as it is generally at the back of the organist, the Germans call also Rückpositiv.
**POSSIBILE—PREPARATION.**

**Possibile (It.).** Possible.—*Il più presto possibile*, as quick as possible.

**Posthorn (Ger.).** A small horn formerly used by postillions. Also a small bugle.

**Posthumous.** Published after the author's death.

**Postlude.** An "after-piece," a concluding voluntary.

**Postludium (Lat.).** A postlude.

**Pot-pourri (Fr.).** A medley of tunes.

**Poule (Fr.).** The third figure and movement of the quadrille.

**Poussé (Fr.).** This term signifies in music for bow stringed instruments "upbow."

**Prächtig (Ger.).** In a splendid, pompous, magnificent manner.

**Prácis (Ger.).** Exact.

**Præcentor (Lat.).** Precentor.

**Praltriller (Ger.).** An inverted mordent, a short shake. (*v. Introduction*, p. 46.)

**Präludiren (Ger.).** To prelude.

**Precentor.** The director of a choir or the leader of congregational singing.

**Precipitatamente (It.).** Precipitately.

**Precipitato (It.), Précipité (Fr.).** Precipitate.

**Precipitoso (It.).** Precipitous.

**Precisione (It.).** Precision.—*Con precisione*, with precision.

**Preciso (It.).** Precise, exact.

**Preghiera (It.).** A prayer.

**Prelude.** Something played before the real performance or the main portion of the work to be executed begins. The term is used in the sense of "introduction" also in a wider sense, namely, as an introductory piece, an overture, to an opera, oratorio, &c. Originally preludes consisted only of a few preparatory chords, runs, and arpeggios.

**Preludio (It.), Preludium (Lat.).** A prelude.

**Premier dessus (Fr.).** First treble.

**Première fois (Fr.).** First time.

**Preparation.** A dissonance, or discord, is said to be prepared when the dissonant, or discordant, note has appeared in the preceding chord as a consonance. For instance, in the following illustration the note marked with an asterisk is the preparation of the dissonant $c$ of the next chord.
Pressante (It.). Pressing, urging.

Pressant (Fr.). In French organs a stop of metal pipes of 4-feet pitch. Generally speaking the stop occurs of all kinds of pitch, the name being synonymous with the German Principal and the English Diapason.

Prestissimamente (It.). Very quickly.

Prestissimo (It.). “Very quick.” This term indicates the quickest movement.

Presto (It.). Quick. Quicker than allegro.

Presto assai (It.). Very quick.

Prick, pricked. The word pricked was formerly used in the sense of “written,” as it were “dotted down.” A Prick song was, in contradistinction to an extemporaneous performance, a discant (counterpoint) or division (variation) written down.

Prima (It.). v. Primo.

Prima donna (It.). The first female singer.

Prima vista (It.). At first sight.

Prima volta (It.). The first time.

Prime. (1) The first note of a scale. (2) The interval formed by two notes written on the same line or in the same space.

Primo, m., Prima, f. (It.). First.—Tempo primo, first movement; prima volta, first time.

Primo uomo (It.). The first male singer, the castrato.

Principal. An organ stop of open metal pipes—on the manual of 4-feet, on the pedal of 8-feet pitch.

Principal (Ger.), Principale (It.). (1) Principal, and principal part. (2) The name of the foundation stops of the organ, called in this country Diapasons.

Probe (Ger.). A rehearsal, a trial.

Programma (It.). A programme.

Programme-music. Music which was suggested, or describes the impression produced, by some incident, emotional experience, scene in nature, or work of art, and the subject of which is indicated by one or few words, by a long poem or a prose exposition. Programme-music the aim of which is solely or chiefly the imitation of sounds belongs to the lowest class of music; that which concerns itself with the representation or illustration of musico-poetical matter, and confines itself to the truly musical contents of its subjects, belongs to the very highest class of music.

Progression. v. Introduction, p. 16, and the article Motion.

Prolatio (Lat.). Prolation. In the old mensurable music, more especially the division of the semibreve into three or two minims, the former was the major, the latter the minor prolation.

Promptement (Fr.), Prontamente (It.). Promptly, quickly.

Pronzo (It.). Prompt, quick.

Pronunziato (It.). Pronounced.—Beine pronunziato, clearly articulated.
Proportio (Lat.). (1) The relation of intervals. (2) The relation of time values in the rhythmical theory of the old mensurable music.

Proposta (It.). The subject of a fugue, the antecedent of a canon, &c.

Prosa (Lat.). A prose. (v. Sequence.)

Proslambanomenos (Gk.). The "acquired tone," the lowest note in the Greek system.

Prosodia (Lat. and It.), Prosodie (Ger. and Fr.). Prosody—that part of grammar which treats of the quantity of syllables, of accent, and of the laws of versification.

Prova (It.). A rehearsal, a trial.

Psalterion (Fr.), Psalterium (Lat.). A psaltery. An ancient stringed instrument which has been called a harp and a lyre, and described as a "dulcimer, played with the fingers or a plectrum instead of with hammers."

Psaume (Fr.). A psalm.

Psautier (Fr.). Psalter.

Pulsatile instruments. The instruments of percussion, such as the various kinds of drums, cymbals, triangle, &c.

Punctus (Lat.), Punkt (Ger.). A dot.

Punktirte Noten (Ger.). Dotted notes.

Punta (It.). Point.—Colla punta dell' arco, with the point of the bow.

Puntare (It.). To place dots after or above notes.

Punto (It.). A dot.

Pupitre (Fr.). A music desk.

Putti (It.). Boys, choir boys.

Pyrrhic. A metrical foot consisting of two short syllables: \( \overline{\text{-}} \overline{\text{-}} \)

Q.

Quadrat (Ger.). The sign which revokes sharps and flats, the natural (\( \#$ \)).

Quadratmusik (Ger.). "Square music," musica quadrata. The old mensurable music has been thus called because of the shape of its notes.

Quadricinium (Lat.). A composition in four parts.

Quadriglia (It.). A quadrille.

Quadrille (Fr.). A favourite dance, which consists of a series of five or six contre-danses respectively called Le Pantalon, L'Étè, La Poule, La Pastourelle, La Trénise, and La Finale. Although La Pastourelle and La Trénise are properly alternative figures, they are sometimes included in one and the same quadrille. The movements of the several figures are in \( \frac{3}{8} \) and \( \frac{2}{4} \) time.
Quadruple counterpoint. Counterpoint in four parts that are mutually invertible.

Quadruple croche (Fr.). A semidemisemiquaver.

Quarta (Lat. and It.). The interval of a fourth.—Quarta modi, or quarta toni, the fourth degree of a scale, the subdominant.

Quart de soupir (Fr.). A semiquaver rest.

Quarte (Fr. and Ger.). The interval of a fourth.—Quarte du tozi, the fourth degree of a scale, the subdominant.

Quartenfolgen and Quartenparallelen (Ger.). Consecutive, or parallel, fourths.

Quartett (Ger.), Quartetto (It.). A quartet, a composition for four voices or instruments.

Quartfagott (Ger.). A bassoon larger than the ordinary one and a fourth lower in pitch.

Quartflöte (Ger.). A flute smaller than the ordinary one and a fourth higher in pitch.

Quartgeige (Ger.). A violin smaller than the ordinary one and a fourth higher in pitch. The violino piccolo.

Quasi (Lat. and It.). Almost; as if, just as, as it were.—Andante quasi allegretto, an andante almost as quick as an allegretto.—Sonata quasi una Fantasia, a sonata somewhat like a fantasia.

Quatorzième (Fr.). The interval of a fourteenth.

Quatre (Fr.). Four.—À quatre mains, for four hands.

Quaticinium (Lat.). A composition in four parts.

Quattricroma (It.). A semidemisemiquaver.

Quattro (It.). Four.—À quattro mani, for four hands.

Quatuor (Fr.). A quartet.

Quaver, A note or rest equal to one-half of a crotchet and one-eighth of a semibreve. (v. Introduction, § IX., p. 17.)

Querflöte (Ger.). The cross-flute, German flute, flûte traversière.

Querpfeife (Ger.). The small cross-flute, the fife.

Querstand (Ger.). False relation.

Queue (Fr.). Lit., "tail." (1) The tail-piece of a violin, violoncello, or similarly constructed instrument. (2) The stem of a note. (3) A piano à queue is a grand piano, a "piano with a tail."

Quieto (It.). Quiet, calm, peaceful.

Quindecime (Ger.). The interval of a fifteenth.

Quint (Ger.). v. Quinte.

Quinta (Lat. and It.). The interval of a fifth.—Quinta modi, or Quinta toni, the fifth degree of a scale, the dominant.*

Quintabschluss (Ger.). A semi-cadence, a close on the dominant. (v. Cadence.)

Quinta decima (Lat. and It.). The interval of a fifteenth.

Quintaton (Ger.). An organ stop of stopped pipes which sound the twelfth with the fundamental tone.

Quinto (Ger.). (1) The interval of a fifth. (2) The name of organ stops of various pitch, all of them, however, sounding a fifth higher than the foundation stops. (3) The E string of the violin.
Quinte (Fr.).  v. 1 and 2 of the preceding article.
Quintenfolgen and Quintenparallelen (Ger.).  Consecutive, or parallel, fifths.
Quinter (Fr.).  To sing in fifths.
Quinterna.  An obsolete species of guitar.  The same as Chilerna.
Quintes cachées (Fr.).  Hidden fifths.
Quintett (Ger.), Quintetto (It.).  A quintet, a composition in five parts or for five voices or instruments.
Quintafagott (Ger.).  A bassoon smaller than the common one and a fifth higher in pitch.
Quintrefuge (Ger.).  Fugue at the fifth—i.e., our ordinary fugue.
Quintoier, or Quintoyer (Fr.).  v. Quinter.
Quintole (Ger.).  A quintuplet.
Quintuor (Fr.).  A quintet.
Quintuplet.  A group of five notes which divide a bar or part of a bar into five equal portions.
Quintviole (Ger.).  An organ stop of 2\(\frac{2}{3}\)-feet pitch.
Quinzième (Fr.).  The interval of a fifth.
Quire.  A choir.
Quodlibet (Lat.).  Lit., "what you please."  A medley consisting of a simultaneous or consecutive joining together of various tunes. In most cases a comical effect is aimed at.  The only kind of quodlibet now surviving is the pot-pourri.

R.

Rabbia (It.).  Fury, violent passion.—Con rabbia, furiously, very passionately.
Rackett, or Rankett (Ger.).  (1) A family of wood wind instruments long ago obsolete.  (2) Obsolete organ stops generally of reed-pipes of 8 or 16-feet pitch.
Rackettfagott (Ger.).  A kind of bassoon, an improvement of the Rackett, introduced by Christ. Denner at the beginning of the last century.
Racler (Fr.).  To scrape.—Racleur, a scraper.  These words are used in speaking of bad playing on, and bad players of, stringed instruments.
Raddolcendo, Raddolcente (It.).  Becoming softer, growing gentler, sweeter.
Raddoppiamento (It.).  (1) Doubling the notes of chords.  (2) Multiplying the copies of parts.
Raddoppiato (It.).  Doubled.
Rallentamento (It.).  A slackening of the time.
Rallentando (It.).  Gradually slackening the time, moderating the pace.
Ranz des vaches (Fr.). A tune or melodic strain sung, or played on their horns, by the Swiss herdsmen when driving the cattle out or in.

Rapidamente (It.). Rapidly.

Rapido (It.). Rapid.

Rasch (Ger.). Quick.—Noch rascher, still more quickly.—So rasch wie möglich, as quick as possible.

Räthselkanon (Ger.). An enigmatical canon.

Ratio (Lat.). Proportion, relation of one thing to another as regards number, magnitude, &c.

Rattenendo, Rattenuto (It.). Holding back, slackening.

Rauscher, also called Schwärmer (Ger.). A passage in which each tone or every two tones alternately are several times repeated.

Rauschflöte, Rauschpfeife, or Rauschwerk (Ger.). A mixture stop of two ranks of pipes sounding the twelfth and fifteenth, being of $\frac{23}{5}$ and 2-feet pitch.

Ravvivando (It.). Reanimating.—Ravvivando il tempo, accelerating the time.

Re. (1) The second of the Aretinian syllables. (2) The name of the note D in Italy and some other countries.

Ré (Fr.). The French name of the note D. (v. Re.)

Rébec, or Rebek. A primitive kind of violin.

Ré bémol (Fr.). D flat.

Re bemolle (It.). D flat.

Recht (Ger.). Right.—Rechte Hand, right hand.

Récit (Fr.). (1) What is performed by one singer or one instrumentalist, a vocal or instrumental solo. (2) The principal part in a piece of concerted music. (3) One of the manuals and corresponding stops of the organ, the Swell Organ.

Recitando (It.). Speaking rather than singing, in the style of recitation.

Récitant (Fr.). He who sings or plays a solo part. The feminine form of the word is récitante.

Récitatif (Fr.). Recitative. (v. Recitativo.)

Recitativo (It.). Recitative. A mode of expression intermediate between speaking and singing. The recitativo parlando is that kind which approaches most nearly speech. A recitativo secco is accompanied by a few plain chords, the recitativo accompagnato, or obligato, or stromentato (Fr. accompagné and oblige), has a more important accompaniment. Except in the recitativo a tempo, the singer is entirely free from the fetters of time.

Réciter (Fr.). To sing or play singly, to perform a solo part.

Reciting note. The note on which in chanting most of the words of a verse are sung. In Gregorian Chant this note is the dominant. (v. Chant, and Dominant.)
Recorder. An obsolete instrument of the flute kind, one of the species direct flute, *flûte à bec.*

Recte (Lat.). In a straight line; rightly.—*Per recte et retro,* by retrogression.

Rectus (Lat.). *Motus rectus,* similar motion.

Ré dièse (Fr.). D sharp.—*Ré dièse mineur,* D sharp minor.

Re dièsis (It.). D sharp.—*Re dièsis minore,* D sharp minor.

Redita, or Reddita (It.). A return, a repeat.

Redowa, Redowak, Redowazka. A Bohemian dance in \( \frac{3}{4} \) time resembling the Mazurka. An older form alternated between \( \frac{3}{8} \) and \( \frac{3}{4} \) time.

Reduciren (Ger.), Réduire (Fr.). Lit., "to reduce." To arrange a work in many parts for fewer.

Reeds. Slips of cane or metal which are set in vibration by the breath of the player or the wind of bellows. The oboe, bassoon, and clarinet have reeds of cane—the first two a *double reed,* the third a *single reed.* The harmonium and the reed-pipes of the organ have *metal reeds:* those of the former are *free reeds,* those of the latter are *beating,* or *striking, reeds.* Both these kinds of reeds are placed in front of apertures and fixed at one of their ends; but the free reed is smaller than the aperture and can move hither and thither, while the beating reed is larger and consequently can move only one way.

Reel. A spirited dance especially in favour with the Scotch, and either of Norwegian or Celtic origin. It is generally in \( \frac{3}{4} \) time, sometimes however in \( \frac{4}{4} \) time.

Refrain. A burden—one or several words that are repeated at the end of each stanza of a song, ballad, or other poetical composition.

Regal. (1) The name of an obsolete kind of very small organ with one or two reed-stops. (2) The word occurs also in connection with the names of various reed-stops in large organs.

Regel (Ger.). Rule.—*Regel der Octave,* rule of the octave.

Regens chori (Lat.). Conductor of a church choir.

Register. (1) Thus are named the several parts of the compass of the human voice, and also of wind instruments, marked by their distinctive *timbres.* For instance, the chest, medium, and head registers of the human voice, the *chalumeau* register of the clarinet. In connection with the organ this word has two significations, one of them is synonymous with "stop." (2) A part of the mechanism of the organ, a board through which pass and which steadies long trackers.

Register (Ger.). An organ stop, that is, the rank of pipes belonging to a stop.—*Registerzug,* a draw-stop, that part of the mechanism of the organ which acts upon the sliders.

Registration. The art of using the stops of the organ, of selecting and combining them.

Registriren (Ger.). To use the stops of an organ.
REGISTRIRUNG—RELATION OF KEYS.

Registirung (Ger.).  Registration.
Règle de l'octave (Fr.).  Rule of the octave.
Rein (Ger.).  Pure, clear; perfect; correct as regards intonation.
Relatio non harmonica (Lat.).  False relation.

Relation of keys.  Opinions widely diverge on the subject of key-relation, and none of them is justified by a wholly satisfactory principle.  Here is one of the most simple of the theories hitherto set forth.  Those chords of a key are nearest related which have one or more notes in common.  Similarly those keys are nearest related whose chords of the tonic have one or more notes in common.  From this follows that the keys whose tonics coincide with or lie a fifth or third above or below the tonic of a key are nearest related to that key.  The following tables are from C. F. Weitzmann’s “Harmoniesystem.”  It will be seen that he excludes the minor dominant key of a major key (G minor), and the major subdominant key of a minor key (D major), invalidating thereby the principle.

<table>
<thead>
<tr>
<th>MAJOR</th>
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<tbody>
<tr>
<td>C major</td>
<td></td>
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<tr>
<td>F minor</td>
<td>F major.  A minor.</td>
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<tr>
<td></td>
<td>A major.  E minor.  G major.</td>
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<tr>
<td></td>
<td>E major.  C minor.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>MINOR</th>
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<tbody>
<tr>
<td>A minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F minor.  C minor.</td>
</tr>
<tr>
<td></td>
<td>A major.  C# minor.</td>
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</tbody>
</table>

An older and more widely current theory is that the keys in the first degree of relationship to a major key are the major keys a perfect fifth above and below it, and the relative and tonic minor keys (for instance, to C major: G major and F major, and A minor and C minor); to a minor key, the minor keys a perfect fifth above and below it, and the relative and tonic major keys (for instance, to A minor: E minor and D minor, and C major and A major).  If one of the related keys is made the centre of such a group, we get the keys in the second degree of relationship to the first key; and so on.

Other theorists again say that related (also called attendant and auxiliary) keys are those whose tonic chord is a relative chord (a chord consisting of notes belonging to the scale of the key under consideration)—for instance, of C major: D minor, E minor, F major, G major, and A minor.

A description of all the existing theories and a discussion of their inconsistencies and insufficiencies cannot be undertaken in a Concise Dictionary.
Religiosamente (It.). Religious, devoutly.
Religioso (It.). Religious, devout.
Remplissage (Fr.). The filling up—namely, the middle parts.

Used in a bad sense it means middle parts added unnecessarily and unskilfully.
Rentrée (Fr.). The re-entry of a part after a rest.
Renversement (Fr.). Inversion.
Renvoi (Fr.). Lit., “sending back.” The sign ($) which sends the performer back to a similar sign in an earlier part of the piece. (v. Dal segno and Al segno.)

Repercussio (Lat.). Repercussion. The reappearance of the subject of a fugue after the exposition. (v. Fugue.)
Repetition (Fr.). (1) A repeat. (2) Answer.—Senza replica, without repetition.
Replicato (It.). (1) Repeated. (2) Doubled.

Réplique (Fr.). (1) Octave. (2) Answer. (3) The interval resulting from an inversion. (4) Small notes inserted in a part for the guidance of the performer.
Reply. The answer in a fugue.
Réponse (Fr.). A response (q.v.).
Répétition (Fr.). A rehearsal. (2) Rehearsal.
Repetitore (It.). A rehearser, a private teacher.
Ripetizione (It.). v. Ripetizione.
Replica (It.). (1) A repeat. (2) Answer. (3) The interval resulting from an inversion. (4) Small notes inserted in a part for the guidance of the performer.

Reprise (Fr.). (1) A repeat. (2) The resumption of a work not performed for some time; a revival.
Requiem (Lat.). A mass for the dead. Its musical divisions are:
(1) The introit Requiem aeternam; (2) the Kyrie; (3) the tract Absolve; (4) the sequence Dies irae; (5) the offertorium Domine Jesu Christe; (6) the Sanctus; (7) the Benedictus; (8) the Agnus Dei; (9) the communion Lux aeterna.
Resin. v. Rosin.
Reservoir. A store for compressed air, a part of the wind-providing apparatus of the organ and harmonium.
Resolution. The succession of a concord to a discord, the passing of a dissonant into a consonant chord. (v. Introduction, p. 16.)
Resonance. (1) Reflection, reverberation of sound. (2) Reinforcement of sound by other bodies than those from which it originated. Thus, for instance, the sound-board (resonance-board) of the pianoforte and the sound-box (resonance-box) of the violin, owing to their broad elastic surface, reinforce the vibrations imparted to them through the bridge by the strings, and in reinforcing the vibrations reinforce of course the sound.

Resonanzboden (Ger.). Resonance-board, sound-board.
Respiro (It.). A semiquaver rest.
Response. (1) Both in the Roman Catholic and Protestant Church
the reply of the choir or congregation to what the priest or
minister sings. (2) A kind of anthem sung by the choir in the
services of the Roman Catholic Church called the Canonical
Hours. (3) The answer in a fugue.
Responsorium (Lat.). Response. (v. 1 and 2 of the preceding
article.)
Restrictio (Lat.). The stretto of a fugue.
Rests. For the signs which indicate silence in musical notation see
Introduction, p. 19, &c.
Resultant tones. Resultant tones are tones which are produced
under certain circumstances when two tones of different pitch
are sounded loudly and sustained simultaneously. There are
two kinds of resultant tones: differential (or difference) tones,
and summational (or summation) tones. The vibrations of the
former are equal to the difference between the vibrations of the
generating sounds (c′–g′, for instance, producing c); the vibra-
tions of the latter are equal to the sum of the vibrations of the
generating sounds (c′–g′, for instance, producing c″).
Retardando (It.). Slackening the speed.
Retardation. (1) A gradual slackening of speed. (2) The lagging
behind of one or more parts, so that whilst other parts pro-
cceed to another chord they still prolong one or more notes of
the preceding chord. The opposite of Retardation is Ant-
cipation.
Retraite (Fr.). The tattoo.
Retro (Lat.). Backwards. (v. Recte.)
Retrogrado (It.), Retrogradus (Lat.). Rétrograde, backward.
Retto (It.). Right, straight. Moto retto, direct, or similar, motion.
Réveil (Fr.). A reveille. A military morning signal which gives
notice to the soldiers that it is time to rise.
Rhapsodie (Fr.). A rhapsody. Rhapsodies are often fantasies on
popular airs or themes taken from operas or other art-works.
Rhythm. Measured motion: a regular grouping of long and short,
accented and unaccented, syllables or sounds. Rhythm has
been defined by Mathys Lussy as "the disposition of the
alternately strong and weak [accented and unaccented] sounds
in such a way that at regular or irregular intervals one note
brings to the ear the sensation of a rest, of a halt, of a close
more or less complete. The notes between the two rests, two
halts, constitute a rhythm, called by the Greeks kolon, or
member of a rhythmical structure. The halts are called ictus." Rhythm has thus been sufficiently defined. Let us endeavour to
define further a rhythm. It is a group of accented and un-
accented notes which may be of the same length, but generally
are of different lengths, and form a small organism. (v. Intro-
duction, §§ X. and XI.)
RICERCATA—RISUONANZA.

**Ricercata, or Ricercare (It.).** (1) The more modern meaning of these words is: a fugue in which are employed the most learned devices of the contrapunstist—augmentations, diminutions, stretti, &c. This kind of fugue Germans call also Meisterfuge, master-fugue. (2) In earlier times the terms occur as the titles of instrumental pieces, mostly fugal, that may be classed with fantasias and capricci.

**Ridotto (It.).** Reduced, arranged. (v. Reduciren.)

**Riga (It.).** The stave.

**Rigaudon, or Rigodon (Fr.).** A Rigadoon, a very animated dance of French origin in duple time, 2/4 or 3/4.

**Rigore (It.).** Rigour, strictness, exactness.—*Con rigore,* with strictness; *al rigore di tempo,* in strict time.

**Rigoroso (It.).** Rigorous, exact, strict—for instance, as regards time.

**Rilasciando, or Rilasciante (It.).** Synonymous with rallentando.

**Rinforzamento (It.).** Reinforcement.

**Rinfraziondo (It.).** Reinforcing, laying an additional stress on a note.

**Rinforzare (It.).** To reinforce, to lay an additional stress on a note.

**Rinforzato (It.).** Reinforced, with an additional stress on a note.

**Rinforzo (It.).** Reinforcement.—*Per rinforzo,* for the purpose of reinforcement.

**Ripercussione (It.).** Repercussion. (v. Repercussio).

**Ripetere (It.).** To repeat.

**Ripetizione (It.).** Repetition.—*Senza ripetizione,* without repetition.

**Ripienista (It.).** Ripienist. (v. Ripieno.)

**Ripieno (It.).** Lit., "filling up." In musical terminology *ripieno* is used in contradistinction to *solo,* concertante, obbligato. A *ripieno* part is one that is executed by several performers, or is employed only in the tutti passages of a concerto or vocal composition. *Ripienists* are the performers of such parts. In scores *ripieno* is often used synonymously with *tutti.*

**Ripresa (It.).** A repetition, a repeat. In musical terminology more especially the sign mentioned under *Dal segno* (q.v.).

**Risenito (It.).** Lively, poignant, vigorous.—*Stile risentito,* a vigorous style.

**Risolutamente (It.).** Resolutely, determinately.

**Risoluto (It.).** Resolve, determinate.

**Risoluzione (It.).** (1) Resolution—for instance, of a dissonance. (2) Determination.

**Risonanza (It.).** Resonance.

**Risposta (It.).** The answer in a fugue.

**Ristretto (It.).** The *stretto* in a fugue.

**Risuonanza (It.).** Resonance.
Risvegliato (It.) Lively, animated.
Ritardando (It.) Gradually slackening the pace.
Ritardato (It.) This expression is used synonymously with ritardando.
Ritardo (It.) Retardation.
Ritenendo, or Ritenente, or Ritenuto (It.) Holding back, held back. Strictly speaking, these words signify “slackening the speed at once, assuming a slower pace,” according to the more common usage, they signify “gradually slackening the speed.”
Ritornello (It.) (1) Ritornelli are the symphonies of accompanied vocal pieces, the instrumental preludes, interludes, and postludes. (2) Ritornello signifies also “repetition,” and is the name of the sign called in English a “repeat.” (3) The burden of a song. (4) An Italian popular form of poetry; it consists of three lines.

As ritornello (diminutive of ritorno, return) signifies “repetition,” it should apply only to interludes and postludes which repeat part of what goes before, but the actual use of the word is as above mentioned. It is, however, also used in the sense of tutti in connection with instrumental solo pieces with accompaniments.

Riverso (It.) Reversed, as regards the motion of parts; it may mean (1) contrary, and (2) retrograde.
Rivolgimento (It.) Inversion of the parts in double counterpoint.
Rivoltato (It.) Inverted.
Rivolto (It.) Inversion.
Rohr (Ger.) (1) Reed. (2) The double reed of the oboe and bassoon.
Rohrflöte (Ger.) Reed-flute, an organ stop.
Rohrwerk (Ger.) The reed-stops of an organ taken collectively.
Rolle (Ger.) A “rolling” passage of quick notes of equal value, proceeding by degrees upwards and downwards.
Rollo (It.) The roll of a drum.
Romance. (1) An epico-lyrical poem, and a musical setting of such a poem. (2) An instrumental piece in the character of such a poem and setting. (3) In France the name of romance is given to any short simple song. (4) There are also numerous instrumental pieces in imitation of this last kind of romance.
Romanesca (It.) An old dance tune, a kind of galliard.
Romantic. What is peculiar or similar to the literature and art of the middle ages, in contradistinction to classical, what is peculiar or similar to the literature and art of antiquity. The romantic comprehends the novel, uncommon, strange, fantastic, supernatural, and the like. “The real and proper use of the word,” says Ruskin, “is simply an improbable or unaccustomed degree of beauty, sublimity, or virtue.” Weber and Spohr are romanticists. Beethoven is at least as much a romanticist as
a classicist. But when we now speak of romanticists or the romantic school, we think of the composers that began to flourish in the second quarter of this century, of the neoromanticists — Schumann, Chopin, Berlioz, Liszt, &c. (v. Classic.)

Romanza (It.), Romanze (Ger.). A romance.
Ronde (Fr.). A semibreve.
Rondeau (Fr.). A rondo.
Rondinetto, Rondino, or Rondoletto (It.). A short rondo.
Rondo (It.), Rondeau (Fr.). The different poetical forms which go by the name of rondeau agree in this, that one or several words, one or several verses, generally the first, recur at certain points in the course of the poem and form its conclusion. In the varieties of musical rondos the same agreement exists. The simplest kind of rondo is that in which a principal theme is repeated after an intervening accessory one—an arrangement which may be clearly shown by the letters: a, b, a. Generally, however, the name of rondo is confined to those compositions in which the principal theme presents itself at least three times, and alternates with two accessory, or, as we may also call them, secondary themes. Thus, for instance: a, b, a, c, a. Or thus: \( \overline{ab}a, c, ab \). Or thus: \( \overline{ab}a, a, \overline{ab} \). In the last of these rondo-forms the theme b, which first appears in another key, reappears at the end in the principal key, the key of a. The above forms are not the only ones, but even these three are in calculably variable by means of transitions, episodes, codas, and modifications of the repeated parts. For of course the great masters do not rest satisfied with leaning the parts against each other, but mould or at least join them into a whole. Rondos occur as independent pieces, and also as parts of sonatas, symphonies, &c. The last movement of such larger works is often a rondo, but the slow movement, too, has not unfrequently one or the other rondo-form. Indeed, many pieces which do not bear the name are in this form.

Rondoletto (It.). A short rondo.
Root. The fundamental note of a chord.
Rosalía (It.). The successive repetition of a melodic motive or phrase on several higher or lower degrees. Strictly speaking this nickname can only be applied when there is more than one immediately succeeding repetition, and each of them a transposition one degree higher or lower.

Rosin. "The resin left after distilling off the volatile oil from the different species of turpentine." The rosin with which violin, viola, and violincello players rub (and thereby roughen the surface of) their bows is not the ordinary rosin. The latter has to be purified before it becomes suitable for their purpose. Double bass players use a composition of ordinary rosin and white pitch.
Rota, Rotta, Rotte, Rote. The various forms of this word are etymologically connected with Chrotta and Crowd, and signify the same thing, or rather things. (v. Crowd.)

Rotondo (It.). Round.

Roulade (Fr.). An ornamentation consisting of a succession of quick notes sung to one syllable. The expression is also used in connection with instrumental music, but less properly.

Roulement (Fr.). A roll of the drum.

Round. (1) A canon at the unison or octave for three or more voices. (2) A circular dance. (v. Catch.)

Roundelay, or Roundel. (1) A poem in the rondo form. (2) A musical setting of such a poem, also a simple rustic melody. (3) A circular dance.

Rovesciamento, or Rovescio (It.). (1) Reversion, contrary motion. Sometimes the word is used in the sense of retrograde, backward motion. Al rovescio, by contrary motion—namely, when where one part ascends the other part which imitates it descends, and where the one descends the other ascends. Rovescio and riverso are synonymous. (2) Inversion—for instance, of intervals and of chords.

Rubato (It.). Lit., “robbed,” the player lengthening one note at the expense of another. This term indicates that the passage thus marked demands a freer rhythmical treatment. (v. Tempo rubato.)

Rückung (Ger.). Syncopation.

Ruhepunkt, or Ruhezeichen (Ger.). A pause.

Ruhig (Ger.). Calm, quiet, tranquil.

Rule of the Octave. A formula for the harmonisation of the ascending and descending scale.

Rullante (It.). Rolling. Tamburo rullante, a side-drum.

Rustico (It.). Rustic.

S.

Sabot (Fr.). The name of the metal hooks by which the vibrating length of the strings of a harp are shortened.

Sackbut. (1) An obsolete name of the trombone or bass trumpet. (2) The sackbut of the Bible is a translation of Sabeca, the name of a stringed instrument.

Sackpfeife (Ger.). A bagpipe.

Sacquebouté, or Sacquebute (Fr.). A sackbut.

Saite (Ger.). A string.

Saitenhalter (Ger.). The tail-piece of the violin, violoncello, and similar instruments.

Saiteninstrumente (Ger.). Stringed instruments.
Salcional, Salicional, Salicet, &c. A sweet organ stop of open flue-pipes. It occurs of various pitch.

Salmo (It.). A psalm. The plural number is salmi.

Saltarello (It.). The same as Saltarello.

Saltarelli (It.). The plural of Saltarello.

Saltarello (It.). (1) The second division of Italian dances in the fifteenth and sixteenth centuries; it was in triple time, whereas the first division was in duple time. (2) An Italian dance still in favour, especially with the Romans. The music is in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time, and characterised by skipping triplets. (3) The word is used also in the sense of salteretto. (4) See Saltarello.

Saltarelletti (It.). Jacks of the harpsichord, &c.

Salterello (It.). (1) An Italian dance. (v. Saltarello.) (2) A jack of a harpsichord, &c.

Salteretto (It.). The rhythmical figure $\ddot{\underline{\text{t}}}$ or $\ddot{\underline{\text{t}}}$


Salto (It.). Leap, jump, skip.—Di salto, proceeding by a skip.

Salve Regina (Lat.). One of the antiphons of the Blessed Virgin.

Sampogna (It.). One of the antiphons of the Blessed Virgin.

Santus (Lat.). A division of the mass (q.v.).

Sanft (Ger.). Soft, gentle, placid.

Sanftgedackt (Ger.). A soft-toned organ stop of stopped pipes.

Sans (Fr.). Without. Sans accompagnement, without accompaniment; sans pédales, without pedal.

Saqueboute, Squebute (Fr.). A sackbut.

Sarabanda (It.), Sarabande (Fr.). A Saraband, a stately old dance which first became popular in Spain, and then in other European countries. It is either in $\frac{2}{4}$ or $\frac{3}{4}$ time.

Sarrusophones. A family of reed brass instruments with mouthpieces like those of the bassoon and oboe. Sarrusophones are made of eight sizes.

Sattel (Ger.). The nut of the finger-board of the violin, violoncello, guitar, and similar instruments.—Sattel machen, in violoncello playing, to place the thumb crosswise on a string, and thus form a temporary nut.

Satz (Ger.). (1) Subject, or theme. (2) A phrase. (3) A division of a movement or piece. (4) A movement; a division, complete in itself, of a larger work. (5) Style of composition, contexture.

Saut (Fr.). A skip.

Sautereau (Fr.). A jack of a harpsichord, &c.

Saxhorns. A family of brass wind instruments with valves, of which the Tenor Saxhorn, in E flat or F, is the most common.

Saxophones. A family of reed brass instruments with mouthpieces like that of the clarinet. They are made of five sizes.

Sbalzo (It.). A leap, jump, skip.
Sbarra (It.). A bar-line.—Sbarra doppia, a double bar.

Scagnello (It.). The bridge of the violin, violoncello, and similar instruments.

Scala (It.). A scale.

Scemando (It.). Diminishing, decreasing—for instance, in loudness of tone.

Scena (It.). A scene. This word is used in various senses. (1) The stage. (2) The theatre. (3) The scenery and decorations of a theatre. (4) A part of a play or opera performed without change of scenery. (5) A portion of a play or opera not interrupted by the entrance or exit of any actor. It is the entrances and exits that divide a play or opera into scenes. (6) An accompanied recitative with arioso passages, generally followed by an aria. Sometimes the term scena comprehends the aria, oftener the words scena ed aria are used.

Scenario (It.). (1) A skeleton libretto which serves as a guide to performers, managers, &c. (2) A play-bill. (3) In the plural, scenarii, scenes, decorations.

Scène (Fr.). Scene. (v. Scena.)—Hinter der Scene (Ger.), behind the scene.

Schäferlied (Ger.). A shepherd’s song.

Schäferpfeife (Ger.). A shepherd’s pipe.

Schäfertanz (Ger.). A shepherd’s dance.

Schalkhaft (Ger.). Roguish, playful, wanton.

Schall (Ger.). Sound.

Schallbecher (Ger.). The bell of wind instruments.

Schallloch (Ger.). Sound-hole.

Schalltrichter (Ger.). The same as Schallbecher.

Schalmei, or Schalmey (Ger.). (1) A reed pipe. (2) A shawm (q.v.). (3) The chanter of the bagpipe. (4) A reed-stop in the organ of 16, 8, or 4-feet pitch.

Schellenbaum (Ger.). A crescent.

Scherzando, or Scherzante (It.). Frolicking, toying, in a playful manner.

Scherzevole, or Scherzosso (It.). Playful.

Scherzhaft (Ger.). Playful, sportive.

Scherzi (It.). The plural of scherzo.—Scherzi musicali, light secular songs, canzonets. Applied to instrumental pieces these words are synonymous with capricci.

Scherzo (It.). Play, sport, jest. A name given to a great variety of instrumental compositions, and indicative of their character rather than their form. Scherzi occur as single pieces, as items of sets of pieces (Partite, &c.), and as movements of larger compositions. The scherzo was introduced into the sonata towards the end of the last century, and soon after also into the symphony and other kindred forms, where it frequently takes the place of the minuet. Its form in the sonata, &c., was at first that of the minuet (a first division of two parts; a second division, or
trio, of two parts; and a repetition of the first division); afterwards this form was developed and treated with greater freedom. This developed minuet-form is the most common form of the scherzo; but there are scherzi with two trios, scherzi in a form resembling that of the first movement of a sonata, and scherzi irregularly and fantastically constructed. Triple time is oftenest to be met with, more especially $\frac{3}{4}$ time, but also $\frac{2}{4}$ time occurs. (v. Scherzi.)

**Schietto**, or **Schietttamente** (It.). Unadorned, without added embellishments.

**Schisma** (Gk.). The name of several very small intervals not used in practical music; one of them is the difference between the ditonic and the syntonic comma. (v. Comma.)

**Schlag** (Ger.). A blow, stroke, beat, pulsation.

**Schlagfeder** (Ger.). A plectrum.

**Schlaginstrumente** (Ger.). (1) Instruments of percussion. (2) Formerly also keyboard instruments such as the organ and pianoforte.

**Schlagzither** (Ger.). The ordinary cither whose strings are plucked, in contradistinction to Bogenzither, bow-cither. (v. Zither.)

**Schlechter Takttheil** (Ger.). Unaccented part of a bar.

**Schleifbogen** (Ger.). A slur.

**Schleifen** (Ger.). To slur.

**Schleifer** (Ger.). A slide, an ornament consisting of two or more notes ascending or descending by degrees. (v. Introduction, p. 41.)

**Schleifezeichen** (Ger.). A slur.

**Schleppend** (Ger.). Dragging, with regard to time.

**Schluss** (Ger.). Conclusion.

**Schlüssel** (Ger.). A clef.

**Schlussfall** (Ger.). A cadence.

**Schlussssatz** (Ger.). Concluding, or last, movement or division of a work.

**Schlusszeichen** (Ger.). A pause.

**Schmeichelnd** (Ger.). Coaxing, caressing, insinuating.

**Schmerz** (Ger.). Pain, sorrow, grief.

**Schmerzhaft, Schmerzlich** (Ger.). Painful, sorrowful.

**Schnabel** (Ger.). Lit., “a beak.” A mouthpiece, such as and similar to that of the clarinet.

**Schnabelflöte** (Ger.). A beak-flute—i.e., a direct flute, flûte à bec.

**Schnarrwerk** (Ger.). The reed-stops of an organ taken collectively.

**Schnecke** (Ger.). Lit., “a snail.” The scroll at the top of the peg-box of a violin or similarly constructed instrument.

**Schnell** (Ger.). Quick.—*Sehr schnell*, very quick; *mässig schnell*, moderately quick.
Schneller (Ger.). (1) Quicker.—Nach und nach schneller, gradually quicker; noch schneller, still quicker. (2) An ornament; an inverted mordent, passing shake, or Pralltriller.

Schottisch (Ger.). A Schottische, lit., “a dance in the Scotch style.” Unlike the older Écosaise, which was a contre-danse, it is a round dance. The Schottische is in \( \frac{3}{4} \) time.

Schäge Bewegung (Ger.). Oblique motion.

Schreibart (Ger.). Style.

Schreien (Ger.). Screaming, screeching, squeaking.

Schultergeige (Ger.). Viola da spalla (q.v.), “shoulder viol,” in contradistinction to Kniegeige, viola da gamba, “knee viol.”

Schottisch (Ger.). A Schottische, lit., “a dance in the Scotch style.” Unlike the older Écosaise, which was a contre-danse, it is a round dance.

Schwebung (Ger.). (1) A slight deviation from pure intonation. —Schwebungen, beats (q.v.). (2) A tremolant, or tremulant.

Schwegel (Ger.). An old name of the direct flute, flute à bec—i.e., beak-flute.

Schweben (Ger.). To increase in loudness.

Schweller (Ger.). The swell of the organ.

Schwer (Ger.). (1) Heavy, pesante. (2) Difficult.

Schwindend (Ger.). Dying away.

Schwingungen (Ger.). Vibrations.

Scialumò (It.). v. Chalumeau.

Scioltamente (It.). Freely, nimbly, easily, fluently.

Scioltezza (It.). Freedom, agility, ease.

Sciolto (It.). Free, nimble, easy, fluent.—Fuga sciolta, a free fugue, not a fuga obbligata, a strict fugue.

Scordato (It.). Out of tune.

Scordatura (It.). A deviation from the ordinary tuning of an instrument—for instance, tuning the strings of the violin a e’ d’ a” instead of g d’ a’ e”.

Score. A transcript or printed copy of all the vocal and instrumental parts of a musical composition in juxtaposition one below the other. The advantage of such a transcript is, that the various parts may be read simultaneously, and thus a full knowledge obtained of the contents and texture of the work. There are, however, different kinds of scores. (1) A full score is one in which all the parts are set forth in full and on separate staves. (2) A pianoforte, or organ, &c., score is one in which the vocal parts are set forth in full and on separate staves, and the
SCORRENDO—SEHR.

Orchestral accompaniments are represented by an arrangement for the pianoforte, or organ, &c. (3) A vocal score is either a score of a vocal composition without instrumental accompaniments, in which all the parts are set forth in full and on separate staves, or another name for a pianoforte or organ score. (4) A short score, unless used in the sense of "compressed score," is an arrangement of all the parts of a composition for one instrument—organ, pianoforte, &c. (5) A compressed score, unless used in the sense of "short score," is a score in which several parts are set forth on fewer lines than usual—for instance, four vocal parts on two staves.

Scorrendo (It.). Gliding.

Scozzese (It.). Scotch.—Alla scozzese, in the Scotch style.

Sdegno (It.). Disdain, indignation.—Con isdegno, with disdain, indignation.

Sdegnosamente (It.). Disdainfully, scornfully.

Sdegnoso (It.). Disdainful, scornful.

Sdrucciolando (It.). Sliding.

Se (It.). If.—Se bisogna, if necessary; se piace, if you like.

Sec (Fr.), Secco (It.). Dry; plain, without embellishments. (v. Recitative.)

Sechsachteltakt (Ger.). Six-eight time.

Sechsvierteltakt (Ger.). Six-four time.

Sechszehntheilnote (Ger.). A semiquaver note.

Sechszehntheilpause (Ger.). A semiquaver rest.

Second, m., Seconde, f. (Fr.). Second.—Second dessus, second treble; seconde fois, second time. As a noun seconde signifies the interval of a second.

Seconda (It.). The interval of a second; and the feminine form of secondo.

Seconde (Fr.). v. Second and Secondo.

Secondo, m. sing.; Seconda, f. sing.; Secondi, m. plur.; Seconde, f. plur. (It.). Second.—Corno secondo, second horn; seconda donna, second principal female singer; secondo volta, second time; violini secondi, second violins.

Secunde (Ger.). The interval of a second.

Sedecima (Lat. and It.). (1) The interval of a sixteenth. (2) An obsolete name of the Fifteenth stop of the organ, which would have been more properly called Quindecima.

Segno (It.). A sign. See Dal segno and Al segno.

Segue (It.). Follows.—Segue l'aria, follows the aria; e poi segue la coda, and then follows the coda.

Seguendo, or Seguente (It.). Following.—Il seguente, or la seguente, the following.

Seguenza (It.). A sequence.

Seguidilla (Sp.). A Spanish dance in $\frac{3}{4}$ or $\frac{3}{8}$ time. It is most frequently in minor, and performed with guitar and vocal accompaniment.

Sehr (Ger.). Very.—Sehr langsam, very slow.
Sei (It.). Six.
Seitenbewegung (Ger.). Oblique motion.
Seitensatz (Ger.). The second subject in a sonata; the subject or subjects which in a rondo alternate with the principal subject; a secondary subject.
Semibiscola (It.). A semidemisemiquaver.
Semibreve. The name of one of the musical time values. (v. Introduction, pp. 17—20, and 55 and 56.)
Semibrevis (Lat.). A semibreve.
Semidacroma (It.). A semiquaver.
Semidita (It.). A secondary subject.
Semidittone. The interval of a minor seventh.
Semifusa (Lat.). A semiquaver.
Semplice (It.). Simple, plain.
Semplicemente (It.). Simply, plainly.
Sempre (It.). Always, continually.—Sempre legato, always slurred, smoothly.
Sensibile (It.). Nota sensibile, the leading note.
Sensibile (Fr.). Note sensible, the leading note.
Sentimento (It.). Feeling.—Con sentimento, with feeling.
Senza (It.). Without.—Senza sordini, without mutes, or, in the case of the pianoforte, without dampers—i.e., with the so-called loud pedal (this expression applied originally to a stop). Senza organo, without organ.
Septett (Ger.), Septetto (It.), Septuor (Fr.). A composition for seven voices or instruments.
Septième (Fr.), Septime (Ger.). The interval of a seventh.
Septimenakkord (Ger.). A chord of the seventh.
Septimole, or Septole (Ger.). A septuplet.
Septuor (Fr.). v. Septett.
Septuplet. The division of a bar or part of a bar into a group of seven notes of equal length.
Sequence. (1) A repetition of a progression of chords or of a melodic phrase or figure at a different pitch. (2) A kind of hymn sung in the Roman Catholic Church. Of the many sequences that came into existence in the middle ages only five were retained when the Council of Trent revised the liturgy. One of these is the Dies irae, another the Stabat Mater. These hymns were named sequences after the melodic strains (sung to the Alleluja at the close of the Graduale) to which they were written. They were called prosa (sing. prosa, prose) not because they lacked the rhythmical element, but in order to distinguish them from the classic metrical style of poetry.

Sequentia (Lat.). A sequence.

Sérénade (Fr.). Serenata (It.). A serenade (from sera, evening). (1) A musical performance in the open air at night under the windows of a person one wishes to honour or propitiate, more especially under the windows of a beloved lady. (2) A composition of one or several movements, for one or more voices or instruments, or both, intended for such a purpose or in imitation of compositions intended for such a purpose. Instrumental compositions bearing this title and consisting of 4, 5, 6, 7, 8 movements of various character were formerly very common, but now are of rare occurrence.

Sereno (It.). Serene, calm, tranquil.

Seria (It.). Serious.—Opera seria, tragic opera

Serinette (Fr.). A small barrel-organ, a bird-organ.

Serioso (It.). Grave, serious.

Serpent. (1) An almost obsolete leather-covered wood wind instrument with a cup-shaped mouthpiece, which derives its name from the serpentine bends of its tube. The compass, variously stated by different writers, is, according to Berlioz, from A, to b' flat. (2) A reed-stop in old organs.

Serpentone (It.). A serpent (q.v.).

Sesquialtera. v. Sesquialtera.

Sesquialtera (Lat.). (1) The relation of two numbers the greater of which contains the smaller one and a half times—for instance, 3 : 2. (2) An organ stop now generally of two ranks of pipes sounding the fifth and tenth (or rather twelfth and seventeenth) and reinforcing the ground tone. Sometimes the Sesquialtera stop has as many as five and even seven ranks of pipes.

Sestetto (It.). A sestet, a composition for six voices or instruments.

Sestina (It.). A sextuplet.

Sesto, m., Sesta, f. (It.). Sixth.—Sesta, the interval of a sixth.

Settima, Settimo (It.). Seventh.—Settima, the interval of a seventh.

Setztart (Ger.). Style of composition.

Setzkunst (Ger.). Art of composition.

Severamente (It.). Severely, strictly.

Sext. One of the Canonical Hours.
Sexta (Lat.). Sixth. The interval of a sixth.
Sexte (Ger.). The interval of a sixth.
Sextett (Ger.). A sextet. The same as sestet.
Sextole (Ger.), Sextotet (Fr.). A sextuplet.
Sextuor (Fr.). A sestet.
Sextuplet. A group of six notes of equal length, which are the division of the units of a triplet into two smaller parts, and have therefore accents on the first, third, and fifth, not on the first and fourth notes. The name is often wrongly applied to a group of two triplets.
Sforzando (It.). Forcing. Sforzato (It.). Forced. These words have in music the meaning of "with a stress, with an additional accent."
Sfuggita (It.). Avoided, shunned.—Cadenza sfuggita, an interrupted cadence.
Sgallinacciare (It.). From gallinaccio, a turkey-cock. To sing passages indistinctly and unevenly, marking clumsily each note.
Shake. A quick alternation of a principal with an auxiliary note a tone or semitone higher. (v. Introduction, p. 43, &c.)
Sharp. The sign (♯) which raises the notes to which it applies a semitone. (v. Introduction, pp. 6—10, and the article Accidents.)
Shawm. "A pipe with a reed in the mouth-hole," says Carl Engel; and further, "the smallest instrument of the bombardo kind, called chalumeau." W. Chappell holds that the clarinet is an improved form of the Shawm, Schalm, Schalmuse, or Chalumeau of a few centuries ago. (v. Schalmei, Chalumeau, and Bombardo.)
Shift. Change of position of the left hand in playing on a stringed instrument like the violin, violoncello, &c. The half shift is synonymous with the second position, the whole shift with the third position, the double shift with the fourth position. (v. Position.)
Si. (1) The name of the seventh degree of the scale in modern solmisation; it was at a later date added to the six Aretinian syllables. (2) Name of the note B in Italy, France, and some other countries.
Si bemol (Fr.). B flat.—Si bemol majeure, B flat major. Si bemol mineur, B flat minor.
Si bemolle (It.). B flat.—Si bemolle maggiore, B flat major. Si bemolle minore, B flat minor.
Siciliana, Siciliano (It.), Sicilienne (Fr.). Originally, a simple, tender rustic dance in 6\(\text{e}^2\) time, and of moderate movement. Vocal and instrumental compositions or parts of such bearing this title or superscribed alla siciliana (in the style of a siciliano) were especially formerly to be met with. They are always in 6\(\text{e}^2\) or 6\(\text{e}^4\) time.
Side-drum. A military instrument, a small drum beaten with two sticks. (v. Drum.)

Siegeslied (Ger.). Song of victory.

Sifflöte (Ger.). A flue-stop in old organs of 2-feet and 1-foot pitch, sometimes also of 1½-feet.

Signalhorn (Ger.). A bugle.

Signature. The signs placed on the stave at the beginning of a piece or part of a piece. One distinguishes two kinds of signature—the key-signature and the time-signature. The key-signature comprehends the clefs and the sharps and flats. The sharps and flats of the signature differ from sharps and flats occurring in the course of a movement (which are called accidentals) in that they affect all the notes bearing the name of that note whose line or space of the stave they occupy throughout the piece, unless they be revoked for good by another signature, or for the space of a bar by an accidental. The time-signature indicates the measure of a piece or part of a piece by means of figures and other signs (C, C, C, C, C, C, &c.). See Introduction, §§ IV., VI., and X.

Signaturen (Ger.). The figures above or below a bass part which indicate the accompanying harmonies.

Signe (Fr.). A sign.

Seguidilla (Sp.). v. Seguidilla.

Silence (Fr.). A rest.

Silenzio (It.). A rest.

Si leva il sordino (It.). Take off the mute.

Si levano i sordini (It.). Take off the mutes.

Si maggiore (It.). B major.

Si majeur (Fr.). B major.

Similar motion. The progression of two or more parts in the same direction.

Simile, sing., Simili, plur. (It.). Similar, in the same manner. (v. Introduction, p. 60.)

Si mineur (Fr.). B minor.

Si minore (It.). B minor.

Sin' al fine (It.). To the end. (v. Sino.)

Sin' al segno (It.). To the sign. (v. Sino.)

Si naturel (Fr.). B natural.

Sinfonia (It.). (1) An overture. (2) A symphony.

Sinfonie (Ger.). A symphony.

Singakademie (Ger.). A society for the cultivation of choral singing.

Singend (Ger.). Singing, cantabile.

Singhiozzando (It.). Sobbing, sighing.

Singmanieren (Ger.). Vocal ornaments, or graces.

Singschule (Ger.). A singing-school.

Singspiel (Ger.). In the widest sense, a dramatic representation with music. More especially, a light opera, an operetta, with
spoken dialogue instead of recitative, and a play with incidental music.

Singstimme (Ger.). A voice.

Sinistra (It.). Left.—Mano sinistra, the left hand.

Sinkapace. A cinque-pace, a galliard (q.v.).

Sino (It.). To, as far as, till.—Sino al fine, to the end; sino al segno, to the sign.

Si piace (It.). At pleasure.

Si replica (It.). Repeat! An expression which indicates that a piece or part of a piece has to be repeated.

Si segue (It.). Go on, proceed.

Sistrum (Lat.). An ancient instrument of percussion consisting of a metal frame in which were loosely inserted several metal bars, sometimes with metal rings hanging on them. By shaking the instrument a tingling noise was produced.

Si tace (It.). Keep silent.

Sitole. The same as Citoile.

Si volta (It.). Turn over.

Sixième (Fr.). Sixth. The interval of a sixth.

Sixte (Fr.). The interval of a sixth.

Sixth. The interval of a sixth.—Chord of the sixth, the first inversion of a triad. Chord of the added sixth, the chord of the subdominant with the sixth added to it—for instance, in C major, f a c d'. Chord of the Neapolitan sixth, v. Neapolitan sixth.

Skald. An ancient Scandinavian bard.

Skip. The progression of a part by a larger interval than one degree.

Skizze (Ger.). A sketch.

Sklargando (It.). Broadening, slackening in time.

Slentando (It.). Becoming slower, slackening in time.

Slide. (1) The movable part of the trombone and slide trumpet by which the length of the tube can be increased. A slide consists of a tube in the shape of a U, with prolonged shanks wide enough to admit of the insertion of two shanks of the remaining part of the instrument. What on the horn and the ordinary trumpet is effected by crooks and valves can be easily and more perfectly accomplished on the trombone and slide trumpet by the slide. In the case of the B flat trombone, for instance, the player can change the key of the instrument by drawing the slide more and more out into A, A flat, G, G flat, F, and E. (2) An ornament consisting of two or more quick notes proceeding diatonically to the principal note. (v. Introduction, p. 41.) (3) v. Organ.

Slur. The curved line placed above or below several notes to indicate that they have to be played connectedly, not detached. (v. Legato.)

Small octave. The small octave begins at the f in the second space of the bass clef, and extends up to, but not inclusive of,
the c' (the once-accented) above it. Small letters without any accent are made use of to indicate it. (v. Introduction, p. 5.)

Smaniante (It.). Frantic, furious.
Sminuendo, Sminuito (It.). Diminishing, decreasing.
Smorendo (It.). Dying away.
Smorlloso (It.). Affected, prim.
Smorzando, Smorzato (It.). Dying away, calming down.
Soave (It.). Sweet, soft, gentle.
Soavemente (It.). Sweetly, softly, gently.
Soggetto (It.). A subject.
Sol (It.). (1) The fifth of the Aretinian syllables. (2) The name of the note G in Italy, France, and some other countries.
Sol bémol (Fr.), Sol bemolle (It.). G flat.
Sol bémol majeur (Fr.), Sol bemolle maggiore (It.). G flat major.
Sol dièse (Fr.), Sol diesis (It.). G sharp.
Sol dièse mineur (Fr.), Sol diesis minore (It.). G sharp minor.
Solemnis (Lat.). Solemn.
Sollenne (It.). Solemn, splendid.
Solenennemente (It.). Solemnly, pompously.
Solennis (Lat.). Solemn.
Solennità (It.). Solemnity, pomp.
Solfa (It.). (1) Gamut, scale. (2) Music generally.—Battere la solfa, to beat time.
Sol-fa, Sol-faing'. The English verb "to sol-fa" signifies: to pronounce in singing the syllabic names of the notes sung—as do (or ut), re, mi, fa, sol, la, si.
Solfège (Fr.). A singing exercise or a collection of singing exercises in singing which the syllabic names of the notes are pronounced—do, re, mi, fa, sol, la, si.
Solfeggiare (It.). To sol-fa.
Solfeggio (It.). A singing exercise in singing which the syllabic names of the notes: do, re, mi, fa, sol, la, si, or any other syllables, vowels, or letters are pronounced. Solfeggi is the plural form of the word.
Solfier (Fr.). To sol-fa.
Solmisation. An old system of teaching music which consisted in the application of the syllables ut, re, mi, fa, sol, la, to seven series of six notes (hexachords). These series of six notes consisted of diatonic degrees, succeeding each other by tones and one semitone, the latter being from the third to the fourth degree, and coinciding with the syllables mi fa. Whenever the music exceeded the limits of a hexachord, or any tone foreign to it occurred, it was necessary to change the syllables and pass into another hexachord—this change was called mutation. The
seven hexachords, which were comprised within the compass extending from the great G to the twice-accented E (e'), are as follows:

I. F-A-\#,{\text{C}}-D-E.
II. C-D-E,G-F-G-a.
III. F-G-a,\#,- c-d.
IV. G-a-\#,{\text{C}}-D-E.
V. c-d-e,\#,- g-aa.
VI. f-g-aa,\#,- cc-dd.
VII. g-aa - \#{\text{C}}-cc-dd-ee.

The lowest note was indicated by the Greek letter gamma; B flat by a round and B natural by a square B, the originals of our ♭ and ♮. With the rise of modern tonality (our major and minor) and the growth of the chromatic element, the insufficiency of the system made itself more and more felt. The various changes which it underwent and the various forms in which it was practised cannot here be described. Only the addition of a seventh syllable (si), and the use of only four syllables (mi, fa, sol, la) instead of six, shall be mentioned. In most of the modern systems of solmisation the various sets of syllables of which they make use are always applied to the same notes. The Tonic Sol-fa, however, is an exception, being a "movable Do" not a "fixed Do" system—that is to say, the tonic sol-fa syllables represent always the same intervals, but not always the same pitch. Do, for instance, may be C, D♭, D, or any other note; but do re will be always a tone, mi fa always a semitone, re la always a perfect fifth, &c.

Solo (It.). Alone. This word is used substantively as well as adjectively. A solo is a piece or passage for one voice or instrument, or a piece or passage in which a voice or instrument is pre-eminent over all the rest.—Violino solo signifies either "violin alone" or "principal violin" in distinction from accompanying instruments.—Solo quartet, a composition for four voices, one voice to each part, or a composition for four stringed instruments, of which one plays a prominent part and the others are subordinate.—Soli is the plural of solo.

Solosänger (Ger.). A solo singer.
Solospieler (Ger.). A solo player.
Somma (It.). Highest, greatest.—Con somma expressione, with the utmost expression.
Son (Fr.). Sound, tone.
Sonante (It.). Sounding, ringing, resounding.
Sonare (It.). To sound; to play upon an instrument.—Sonare alla mente, to improvise.
Sonata (It.). The word sonata (from sonare, to play) signified originally an instrumental composition in contradistinction to cantata (from cantare, to sing), a vocal composition. At a later time two kinds of sonatas were distinguished: the sonata da chiesa
(church sonata) and the sonata da camera (chamber sonata). Both consisted of a succession of slow and quick movements (a slow movement being sometimes followed by two quick movements), mostly four or five in number, and generally all of them (with an occasional exception of one) in the same key. The difference between the sonata da chiesa and the sonata da camera has been roughly indicated by Brossard, who wrote at the beginning of the eighteenth century, as follows: "The movements of the former are adagios, largos, &c., alternated with fugues [rather pieces in the fugal style], which form its allegros; whilst the movements of the latter are composed, after the adagios, of airs of a regulated movement, such as an Allemande, a Courante, a Sarabande, a Gigue, or, after a Prelude, an Allemande, an adagio, a Gavotte, a Bourrée, or a Minuet." Scantiness of space, which forbids to give a more detailed account of these forms, does not admit of even a passing notice of other obsolete contemporary, earlier, and later kinds of sonata (for instance, of Domenico Scarlatti's one-movement sonatas).

The form which we are now accustomed to connect with the idea of a sonata was developed in the course of the eighteenth century. A sonata may have four, three, and two movements. Sonatas of two movements, common in the last century, are now very rare. The first movement, generally an allegro, sometimes preceded by a short slow introduction, is in what is called sonata-form, which was illustrated and analysed in the Introduction, pp. 30—38. A recapitulation of what has been said there and a few additional remarks will therefore suffice here. The disposition of a first sonata movement is generally as follows:

I. Exposition.

(a) First subject.
(b) Transition to
(c) Second subject (if the first subject is in major, the second is in the major key of the dominant; if the first subject is in minor, the second is in the parallel major key—for instance: if the first subject is in C major, the second is in G major; if the first is in A minor, the second is in C major).
(d) Conclusion (generally in the key of the second subject, and often modulating to the key of the first subject).

II. Development of the two subjects or of parts of them. This division is also called "working-out section."

III. Restatement of the first division, consisting of

(a) First subject (in the original key).
(b) Transition to
(c) Second subject (in the same key as the first subject).
(d) Conclusion (in the key of the first subject).
It has, however, to be kept in mind that the subjects are often groups of themes rather than one theme; that episodes sometimes intervene between the above-mentioned parts; that the transitions may be suppressed or confined to a few notes; that in light-textured sonatas a free middle section woven out of new material takes the place of a regular development (q.v. Sonatina); that other contrasts of keys than those specified are permissible and of frequent occurrence, &c. &c.

The last movement may be in the same form as the first movement, or in rondo-form (q.v. Rondo), or in the form of a theme with variations. Where there is only one other movement this is generally a slow movement. It may be in a simple song-form (g.v.), or in the form, less developed, however, of the first movement; further, it may be a theme with variations, and even a rondo, which latter case, however, is exceptional. When the sonata consists of four movements one of the middle movements is either a minuet (g.v.) or a scherzo (q.v.). Instead of the scherzo, which may precede or follow the slow movement, one finds also occasionally some other piece of a sprightly character.

The several movements of a sonata are in different but related keys, and between them must be also a kinship of contents. The word sonata is applied to works of the described construction if written for pianoforte or organ alone, or for pianoforte with another instrument. Such works for two other instruments are generally called duets, and for more instruments they are called trios, quartets, quintets, &c. Formerly one made use of the expression sonata a due, a tre, &c.—i.e., sonata for two, three, &c., instruments. A symphony is a grand sonata for orchestra. The noblest kind of overture is that in the sonata form.

Sonata da camera and Sonata da chiesa (It.). q.v. Sonata.
Sonate (Fr. and Ger.). A sonata.
Sonatina (It.), Sonatine (Fr. and Ger.). A short, light, simple kind of sonata. Sonatina is the diminutive of sonata. By sonatina-form is meant the first-movement form of a sonata without the middle division—the development, or working-out section—instead of which a few intervening passages or bars are introduced. Many sonatas, overtures, &c., are in this form. Mozart’s sonatas, for instance, furnish examples.

Sonatore (It.). A player, an instrumental performer.
Sonevole (It.). Sounding, resounding, sonorous.
Song. (1) "That which is sung or uttered with musical modulations of the voice, whether of the human voice or that of a bird" (Webster’s Dictionary). (2) Vocal music generally. (3) A lyrical poem intended to be sung, and the musical setting of such a poem.

The term song is vulgarly applied to any tune set to any kind of words. But a perfect song is a poetico-musical crystallisation of
a mood or an emotion. One distinguishes two classes of songs: *folk-songs* and *art-songs*. Another division is that into *strophic songs* (in which the musical setting of one strophe serves for all the others) and "*through-composed*" songs (in which each strophe has a different musical setting). Folk-songs are always strophic; art-songs are either strophic or "through-composed."

**Song-form.** This convenient, if not altogether unobjectionable, term has been applied to musical compositions, instrumental as well as vocal, "that have only one principal thought, which presents itself either as an elaborate strain, or as a period (with protasis and apodosis), or also as a period so to speak broken up into two or three parts (the third part being mostly a repetition of the first)." Most songs have this form, and dances, marches, and other pieces are complexes of musical thoughts in this form.

**Soni alterati** (Lat. and It.). Chromatically altered notes.

**Sonneries** (Fr.). Trumpet signals.

**Sono** (It.). Sound.

**Sonoramente** (It.). Sonorously.

**Sonoro** (It.). Sonorous.

**Sons harmoniques** (Fr.). Harmonics, flageolet tones

**Sonus** (Lat.). Sound.

**Sopra** (It.). On, upon, above.—*Sopra dominante*, the upper fifth, or fifth degree of the scale; *sopra tonica*, the supertonic, the second degree of the scale.—*Sopra una corda*, on one string.—*Come sopra*, as above.

**Sopran** (Ger.). Soprano.

**Sopranist** (Ger.). A soprano singer, more especially a male soprano.

**Soprano** (It.). The highest kind of voice. The average compass of a soprano, or treble, voice is from *c* to *a'', higher voices reach up to *c''*, and exceptional voices even to *f'''*, *g'''*, and higher still. The average compass of the *mezzo-soprano*, which is a lower soprano, and of a fuller and more mellow quality, extends from *a* to *f''*; higher voices reach up to *a'', *b''*. One distinguishes two kinds of sopranos: the *soprano drammatico* and the *soprano leggiero*, the peculiarity of the former being power, that of the latter, as the name implies, lightness. There are further to be distinguished the soprano voice of women, of boys, and of men, the male *soprani* being again divisible into *falsetti* (*soprani naturali*) and *castrati*. The term *soprano* is applied to the possessor of such a voice as well as to the voice itself.

**Soprano clef.** The C clef on the first line. *(v. Introduction, pp. 5 and 6.)*

**Soprano naturale** (It.). A *falsetto*, a male soprano who produces the notes of the highest kind of female voice with the head-voice.

**Sorda** (It.). *v.* Sordo.

**Sordamente** (It.). Muffled, veiled.
Sordino (It.). (1) A mute (q.v.). Sordini is the plural form of the word. — Con sordino, with the mute; con sordini with the mutes.—But sordini applies also to the pianoforte dampers, senza sordini (without dampers) indicating that the so-called loud pedal has to be pressed down (these expressions applied originally to stops). Further, sordino was the name of a contrivance for damping the strings of the pianoforte by means of a strip of leather. (2) The name of sordino is also applied to the pocket-fiddle, or kit.

Sordo, m., Sorda, f. (It.). Muffled, veiled.

Sordone (It.), Sordun (Ger.). (1) An obsolete bassoon-like instrument. (2) Sordun is also the name of an obsolete muffled reed-stop in the organ. (3) The name of sordun is likewise given to a trumpet mute which damps the sound and raises the pitch one tone.

Sorgfältig (Ger.). Careful.

Sortita (It.). First entrance of a character of an opera on the stage; his or her opening cavatina or aria, &c.

Sospirando, or Sospirante (It.). Sighing, longing.

Sospirevole, or Sospiroso (It.). Full of sighs, doleful.

Sostenendo and Sostenente (It.). Sustaining.

Sostenuto (It.). Sustained.

Sotto (It.). Under, below, beneath.—Sotto voce, in an undertone. Sotto dominante, subdominant.

Soubrette (Fr.). A lady’s maid, an abigail; a female performer of light, merry, intriguing parts in comic operas.

Soufflérie (Fr.). (1) Place where the organ bellows are. (2) The whole wind-providing apparatus of an organ.

Soufflets (Fr.). Bellows.

Souffleur (Fr.). (1) A prompter. (2) A souffleur d’orgue is an organ blower.

Sound. v. Introduction, § II., p. 2; and the articles Acoustics and Harmonics.

Sound-board, or Sounding-board. (1) The broad piece of wood, also called belly, over which the strings are stretched, and which reinforces their vibrations communicated to it through the bridge. (2) That part of the organ into which the lower ends of the pipes are inserted. (3) A wooden structure above or behind a pulpit, &c., erected for the purpose of collecting and reflecting the sound of a speaker’s voice, &c.

Sound-body, or Sound-box. The hollow bodies of instruments such as the violin, guitar, harp, &c.

Sound-holes. The holes in the bellies of stringed instruments.

Sound-post. The cylindrical piece of wood which stands behind the bridge and in the sound-box of instruments of the violin class, connecting belly and back.

Soupir (Fr.). A crotchet rest.—Demi-soupir, a quaver rest; quart de soupir, semiquaver rest; demi-quart de soupir, demisemiquaver rest; seizième de soupir, semidemisemiquaver rest.
Sourdeline (Fr.). A kind of bagpipe.
Sourdine (Fr.). A mute. (v. Mute and Sordino.)
Sous (Fr.). Under.—Sous dominante, subdominant.
Spaces. The intervals between the lines of the stave. (v. Introduction, § III., p. 3.)
Spagnoletta (It.). A Spanish dance.
Spagnolo, or Spagnuolo, m., Spagnola, or Spagnuola, f. (It.). Spanish.
Spalla (It.). Shoulder. (v. Viola da spalla.)
Spartito (It.), Spart (Ger.). A score.
Spassapensiero (It.). (1) Diversion, amusement. (2) A Jew's-harp.
Spasshaft (Ger.). Jocular, merry, droll.
Spatium (Lat.). A space between the lines of the stave.
Spianato, m., Spianata, f. (It.). Even, smooth; lit., “levelled.”
Spiccato (It.). Distinctly detached.
Spielart (Ger.). Manner, style, of playing.
Spielen (Ger.). To play.
Spieler (Ger.). A player.
Spielmanieren (Ger.). Instrumental ornaments, graces.
Spinæ (Lat.). Lit., “thorns.” The quills of a harpsichord and spinet.
Spinet. A small kind of harpsichord with only one string to each note. But while the spinet resembles the harpsichord in its mechanism, it differs from it in its form, being rectangular, triangular, pentangular, &c., or somewhat wing-shaped but with the keyboard placed transversely. In England rectangular (oblong-square) spinets were commonly called Virginals. (v. Harpsichord.)
Spinett (Ger.), Spinetta (It.). A spinet.
Spinettchen (Ger.). An octave stop of keyboard stringed instruments. (v. Ottavina.)
Spirito (It.). Spirit.—Con spirito, with spirit, spirited.
Spiritosamente (It.). Spiritedly.
Spiritoso (It.). Spirited.
Spirituale (It.), Spirituel (Fr.). Spiritual.
Spitzflöte (Ger.). “Pointed flute.” An organ stop of 8 or 4-feet pitch.
Spitzharfe (Ger.). “Pointed harp.” A small harp with two sound-boards and two rows of strings—the one row of steel wire, the other of brass wire. This instrument is also called arpanetta (small harp) and arpa doppià (double harp).
Spondee. A metrical foot of two long syllables: — —
Sprung (Ger.). A skip.
Stabat Mater (Lat.). The name and the first two words of a Roman Catholic Latin hymn. It is one of the sequences.
Stabile (It.). Stable, firm.
Staccatissimo (It.). Very detached. This is the superlative of staccato.
Staccato (It.). Detached.
Staff. The same as stave (q.v.).
Staggione (It.). Season.
Stammakkord (Ger.). A fundamental, not an inverted, chord.
Stampita (It.). An air, song, strain, sonata.
Ständchen (Ger.). A serenade.
Stanghetta (It.). A bar-line.
Stanza (It.). A division of a poem consisting of several lines grouped according to a certain plan, which may be either purely metrical or include both measure and rhyme.
Stark (Ger.). Strong; loud.—Stark und kräftig, loud and vigorous.
Stave. Parallel horizontal lines on, above, and below which the notes are placed. There are or have been staves of four, five, six, ten, &c., lines. The common five-lined stave is described in the Introduction, § III., p. 3, &c.
Stecher (Ger.). A sticker.
Steg (Ger.). The bridge of instruments of the violin class, and also of the pianoforte.
Stem. The perpendicular line affixed to the head of notes.
Stentando (It.). Delaying, as if held back or labouring under difficulties.
Stentato (It.). Laboured, studied.
Sterbend (Ger.). Dying away. The same as morendo.
Steso (It.). Extended; diffuse; large.
Stesso (It.). The same.
Sticcatto (It.). Xylophone, or Strohfiedel (q.v.).
Sticker. A part of the organ action which intervenes between the key and pallet. (v. Organ.)
Stiel (Ger.). Stem of a note.
Stil (Ger.), Stile (It.). Style.
Stillgedackt (Ger.). A soft-toned organ stop.
Stimme (Ger.). (1) Voice. (2) Organ stop. (3) Part, either vocal or instrumental. (4) Sound-post.
Stimmführung (Ger.). "Conduct of the parts," part-writing.
Stimmgabel (Ger.). Tuning-fork.
Stimmhammer (Ger.). Tuning-key, or tuning-hammer.
Stimmhorn (Ger.). Tuning-cone, an instrument used for tuning the metal pipes of organs.
Stimmstock (Ger.). Sound-post.
Stimmumfang (Ger.). Compass of a voice.
Stimmung (Ger.). (1) The act of tuning, or the state of being in tune or at a certain pitch.—Stimmung halten, to keep in tune.
Stimmweite (Ger.). Compass, ambitus.
Stimmwerkzeuge (Ger.). Vocal organs.
Stimmzange (Ger.). "Tuning-tongs," an instrument for tuning the reed-pipes of organs.
Stinguendo (It.). Dying away.

Stonante (It.). Dissonant.

Stop. (1) This word means, in connection with the organ: (a) a handle by drawing out which a row of pipes corresponding with one of the keyboards can be brought into play, and (b) the row of pipes itself. Stops may be complete or incomplete; the former comprise a pipe for each note of the keyboard, the latter only for a part of the keyboard. Not all stops are “sounding stops”—i.e., stops acting on pipes; for instance, the “couplers” are not. In connection with the harmonium and similar instruments the word applies to a handle and to the set of reeds on which that handle acts. But here again not all stops are “sounding stops”—the “expression stop,” for instance, is not. Nor does the tremolo stop act on a set of reeds. The old keyboard stringed instruments had also stops; by means of them the tone could be modified or an effect added. (2) Pressure of the finger on a string for the purpose of shortening its vibrating length. Closing an aperture in the tube of a wood wind instrument. Stopping in these cases is synonymous with fingering. In connection with the horn and some other brass wind instruments, stopping means inserting the hand in the bell for the purpose of modifying the pitch. (v. Horn.)

Stopped. Stopped pipes are pipes closed at the top. What stopped notes are is explained in the latter part of the last article and under Horn.

Stopping. v. Stop.

Storto (It.). Crooked, twisted.

Stracciacalando (It.). Prattling, chattering.

Stracinando (It.). v. Strascinando.

Strain. In popular parlance strain may mean: a prolonged note, a tune, and a portion of a tune. In technical language the word has been applied to one or more periods of a musical composition terminated by a double bar, and also to various subdivisions of a period.

Strascicando, Strascinando (It.). Dragging.

Strathspey. A spirited Scotch dance in \( \frac{4}{4} \) time, which is distinguished from the even-paced Reel by a somewhat slower movement and the alternation of dotted quavers and semiquavers.

Stravagante (It.). Extravagant, fantastical, eccentric.

Stravaganza (It.). An extravagant, fantastical composition.

Streichinstrument (Ger.). Stringed instrument. Streichinstrumente is the plural form of the word.

Streichquartett (Ger.). String quartet.

Streichtrio (Ger.). A string trio.

Streichzither (Ger.). A zither played with a bow.

Streng (Ger.). Strict, severe.

Strepito (It.). Noise.
Strepitosamente (It.). Noisily.
Strepitoso (It.). Noisy, loud.

Stretta (It.). Lit., "a squeezing, a pressing." A name given to the concluding movement of an operatic piece—of a finale, an introduction, &c. Here the time is quickened, and the most powerful effects are brought into play so as to produce a climax.

Stretto (It.). Lit., "narrow, close," and "a narrow place; straits." Also "pressed, drawn together." The word is derived from *stringere*, to press, to tie tight, to draw near. *Stretto* has the meaning of "quickened in time." The *stretto* of a fugue is that part in which subject and answer are drawn close together—i.e., where the latter does not wait till the end of the former, but enters earlier.

Strich (Ger.). Stroke of the bow.

Stringed instruments. The most important of them may be divided into three classes: those the strings of which are plucked with the fingers or a plectrum, like the harp, guitar, lute, mandoline, &c.; those which are played upon with a bow, like the violin, violoncello, &c.; and those which are acted upon through a keyboard, like the harpsichord, clavichord, and pianoforte. In the last class, however, we must again distinguish those in which the strings are plucked by plectra, or quills (harpsichord, spinet, &c.), those in which the strings are struck by tangents (clavichord, &c.), and those in which the strings are struck by hammers (pianoforte). This classification leaves out of account such instruments as the dulcimer, the anemochord, the hurdy-gurdy, and the *Bogenflügel* (bow-piano).

Stringendo (It.). Lit., "drawing together." Quickening the time.

String instruments. The same as Stringed Instruments *q.v.*

String quartet. A composition in sonata-form (*v.* Sonata) for two violins, viola, and violoncello.

String trio. A composition in sonata-form (*v.* Sonata) for violin, viola, and violoncello, or for two violins and violoncello.

Strisciando (It.). Gliding.

Strofa (It.). A strophe.

Strohfledel (Ger.). Lit., "straw-fiddle." An instrument consisting of a graduated series of bars of wood that lie on cords of twisted straw and are struck with sticks.

Strombettare (It.). To sound a trumpet.

Strombiettiere (It.). A trumpeter.

Stromentato (It.). Instrumented, scored for instruments.

Stromento (It.). Instrument.—*Stromenti da corda*, stringed instruments; *stromenti da arco*, bow instruments; *stromenti da fiato*, wind instruments; *stromenti da tasti*, keyboard instruments; *stromenti da percossa*, percussion instruments; *stromenti di legno*, wood instruments; *stromenti di metallo*, metal instruments.
Strophe. A division of a poem consisting of several lines grouped according to a certain plan, which may be either purely metrical or include both measure and rhyme. In the Greek drama a strophe was what the chorus sang in turning from the right to the left, and an antistrophe what it sang in turning from the left to the right. The epode followed after these two. The literal meaning of strophe is "a turning."

Stück (Ger.). A piece.

Studie (Ger.). Study.—Studien, studies. (v. Étude.)

Studio (It.). A study.

Stufe (Ger.). A degree.—Stufen, degrees.

Stürmisch (Ger.). Impetuous, furious.

Stürze (Ger.). The bell of wind instruments.

Su (It.). On, upon.

Suave (It.). Sweet, pleasant, delicious, gentle.

Suavemente (It.). Sweetly, pleasantly, gently, deliciously.

Sub (Lat.). Under.

Subbass. A pedal stop in the organ of 16 or 32-feet pitch.

Subdiapente. The "under-fifth."

Subdominant. The "under-fifth." The fourth degree of a scale.

Subitamente (It.). Quickly, suddenly.

Subito (It.). Quick, sudden, immediately.—Volti subito, turn over [the leaf] quickly.

Subject. The principal theme of a fugue or any other musical composition. (v. Introduction, pp. 33—38, the articles Sonata and Rondo.)

Submediant. The third below the key-note, the sixth degree of the scale.

Subprincipal. An organ stop of 32-feet pitch.

Subsemifusa (Lat.). A demisemiquaver note.

Subsemitone. The leading note (q.v.).

Subsemitonium modi (Lat.). The leading note (q.v.).

Subtonic. The leading note (q.v.).

Succentor (Lat.). (1) A sub- chanter, a deputy of the precentor.

(2) A bass singer.

Sufflote (Ger.). The same as Siffloé.

Sui (It.). v. Sul.

Suite (Fr.). A series, a set, i.e., a series, or set, of pieces (suite de pièces). In the earlier part of the eighteenth century and anterior to that time a suite consisted in most cases of dances, to which, however, was often added a Prelude as an introductory first piece. Other pieces than dances were also occasionally interspersed—for instance, in some of J. S. Bach's suites we find an Air. As to the dances, they were artistically treated, differing from those intended to be danced to both in form and style, and not unfrequently also in character. Bach's Suites Anglaises all open with a Prelude, but his Suites Françaises are without such an introductory piece. The first of Bach's Suites
Anglaises contains the following pieces: (1) Prelude; (2) Allemande; (3) Courante; (4) Sarabande; (5) Bourrée; (6) Gigue. Instead of the Bourrée we find in others of the master’s suites a Gavotte, or a Menuet, or a Passepied. The Allemande is generally the first of the dances; the order and selection of the other dances were less settled, but the Courante and Sarabande were very common as the second and third constituents, as was also the Gigue as the last. Other dances to be met with in suites are the Loure, Anglaise, Polonaise, Pavane, &c. As a rule the pieces are all in the same key. Their number differed. In recent times composers have taken the suite again into favour. But the modern suite is more varied than the old; its constituents comprise not only dances of the past and present, but also characteristic pieces of all sorts, even fugues. It need hardly be added that the moderns do not, like their forefathers, adhere to unity of key.

Suivez (Fr.). Follow. A direction to the accompanist or companions to accommodate themselves to the solo singer or player.

Sujet (Fr.). A subject, or theme.

Sul, sull’, sulla, sui, sugli, sulle (It.). On the.—Sul ponticello, near the bridge (a direction to players of bow instruments); sulla corda, on the string; sulla tastiera, on the finger-board.

Summation, or Summational, tones. v. Resultant tones.

Suonare (It.). The same as Sonare.

Suonata and Suonatina (It.). The same as Sonata and Sonatina.

Suoni armonici (It.). Harmonics. Flageolet tones.

Suono (It.). Sound.

Super (Lat.). Above, over.

Superacuta claves, or voces, or Superacuta loca (Lat.). The five highest notes of the hexachordal system.

Superdominant. The note above the dominant, the sixth degree of the scale.

Superfluous intervals. The same as Augmented intervals.

Superoctave. (1) An organ stop two octaves higher in pitch than the diapasons. (2) Also a coupler which causes keys an octave higher than those struck to be pulled down.

Supertonic. The note above the tonic, the second degree of the scale.

Supplichevole (It.). Supplicant, entreating.

Supplichevolmente (It.). Entreatingly, in a supplicant manner.

Sur (Fr.). On, upon, over.

Surdelina (It.). A kind of bagpipe.

Suspended cadence. The same as interrupted cadence.

Suspension. A suspension is a note which delays the entrance of a harmonic note—i.e., of a note which forms a constituent of a chord. If the suspended note appears in the preceding chord as a harmonic note it is said to be prepared (a), the whole process consisting of the three stages: preparation, percussion, and
resolution of the discord. If the suspended note does not appear in the preceding chord as a harmonic note it is said to be un-prepared or free (b). Suspensions, which may occur in any part, are said to be double when two, and triple when three notes are suspended.

Suspirium (Lat.). A crotchet rest.
Süss (Ger.). Sweet, sweetly.
Susurrando, or Susurrante (It.). Murmuring, whispering.
Svegliato (It.). Brisk, lively, sprightly.
Svelto (It.). Free, easy, nimble.
Swell. A contrivance in the organ by which a crescendo and decrescendo can be produced. It consists of a number of rows of pipes in a box with shutters that can be opened and closed by the player by means of a pedal. This box and number of rows of pipes with the corresponding keyboard, draw-stops, &c., is called the Swell Organ.

Symphonia (Gk.). (1) Agreement in sound, consonance. (2) A bagpipe. This name was applied in the middle ages to a variety of instruments: the hurdy-gurdy, a keyboard instrument, &c.—(3) A composition for several voices or instruments, or for both voices and instruments. (v. Symphony.)

Symphonisch (Ger.). (1) Symphionious, harmonious, consonant. (2) Symphonic—i.e., in the style of a symphony.
Symphonische Dichtung (Ger.). A symphonic poem. An orchestral composition with a poetic basis (a programme) and of a free form—the latter being determined by the subject, not by rule and custom. Liszt is the originator of the kind and the name. Before him Berlioz had written symphonies with a poetic basis and differing more or less from the orthodox compositions of that appellation. Nevertheless Liszt was an originator of more than the name, for his symphonic poems are peculiar in various ways, especially in these two: their continuity (they are not broken up into separate divisions) and the extensive employment of transformation of themes (melodic, harmonic, and rhythmic modification of the themes for the purpose of changing their expression). This latter serves to give unity to the various constituents of the composition.

Symphony. The Greek word symphonia (syn, with; phone, tone) signified "consonance." In ancient times and in the middle ages it was also the name of various instruments: the bagpipe,
the hurdy-gurdy, a kind of clavicytherium, &c. As early as the sixteenth century it was used as the designation of compositions for several voices or instruments, or voices and instruments. Later the application of the name was confined to instrumental compositions, more especially to introductory pieces. The Italians still use the word *sinfonia* instead of overture; and in this country the word *symphonies* is used in the sense of *ritornelli*—i.e., introductory, intervening, and concluding instrumental passages in vocal compositions. But the most important and frequent signification of the word is that of an orchestral composition in four movements and in sonata-form. All information as to the construction of a symphony will be found under Sonata. If there is a difference between a sonata and a symphony, it is the vaster proportions, the fuller elaboration, the richer and profounder contents of the latter, which are conditioned by the superiority of its resources, the many and various instruments of the orchestra. To what has been said under Sonata may be added here that the first *allegro*, the first of the four divisions of the symphony, is oftener preceded by a slow introduction than that of the sonata. The movements, or some of them, have, since about the middle of this century, been sometimes made to run into each other without a break. Symphonies with more or less than four movements (or rather divisions) are exceptional. The rise of our symphonies dates from about the middle of the eighteenth century; the greatest masters in this form were and are Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Raff, and Brahms. Berlioz's symphonic compositions are works of great power, but too unlike the symphonies of these masters to be classed with them. Still farther removed are Liszt's Symphonic Poems. (*v.* Symphonische Dichtung.)

**Syncopation.** "A contraction." A rhythmical arrangement by which the unaccented part of a bar (a) or unaccented part of a member of a bar (b) is tied to the accented part, and the accent thereby displaced or set aside.

![Syncopation Example](image)

**Syncope.** The same as Syncopation.

**Syncopiren** (Ger.). To syncopate.

**Syntonolydian.** *v.* Hypolydian.
T.

Taballo (It.). The same as Timballo (q.v.).

Tablature. (1) Musical notation generally. (2) A score, especially a score of a vocal work made for the use of an instrumental performer. (3) Further and more particularly, the name of several kinds of musical notation now for about two centuries obsolete. There were various kinds of organ, lute, &c., tablatures. They may be divided into two classes: those in which the pitch of notes was indicated by letters, and those in which it was indicated by numbers. The signs which indicated the duration of the notes and rests were common to both classes. (For some of the signs see p. 56 of the Introduction.) This definition takes into account only the most important systems and their general features. During the last two centuries various new systems of notation, consisting of letters, numbers, and other signs, have come into existence, but, although tablatures like the above-mentioned notations, they are not generally so called. Of those at present in use may be mentioned the Tonic Sol-fa notation and Chevé-Galin's numeral system. The Figured Bass (q.v.) was formerly known by the name of "Italian Tablature." See also Tabulatur.*

Table d'harmonie (Fr.). A sound-board.
Tabor. A small drum.
Taboret. A small tabor.
Tabret. A small tabor.
Tabulatur (Ger.). Tablature (q.v.). Tabulatur was also the name of the rules of the art of the Meistersinger (q.v.).

Tabulatura (It.). Tablature.

Tace (It.), Tacet (Lat.). "Is silent." These words indicate that a part (instrument or voice) is unemployed in a movement or piece.

Tacent (Lat.). "Are silent." (v. Tace.)
Taci (It.). Be silent.

Tact (Ger.). The same as Takt.

Tactus (Lat.). Lit., "touch." (1) In mediaeval music, the time-measure obtained by a moderate downward and upward movement of the hand. The tactus corresponded to a semibrevis. (2) In modern music, beat, measure.

Tafelmusik (Ger.). "Table-music." Music sung or played at meal-time.

Taille (Fr.). (1) The tenor voice or a tenor singer. (2) A member of the viol family, a viola.

Tail-piece. That part of the instruments of the violin class to which the lower ends of the strings are fastened.
Takt (Ger.). Measure, both in the sense of (1) time and of (2) a bar—i.e., the portion of music between two bar-lines.

Taktaccent (Ger.). Bar accent.

Taktart (Ger.). Species of time.

Taktfest (Ger.). Steady in keeping time.

Takttglied (Ger.). Member of a bar.

Takthalten (Ger.). To keep time.

Taktieren (Ger.). To beat time.

Taktmüssig (Ger.). In time.

Taktmesser (Ger.). A metronome.

Taktnote (Ger.). A semibreve.

Taktpause (Ger.). A bar rest.

Taktschlagen (Ger.). To beat time.

Taktstock (Ger.). A conducting-stick, a stick for beating time.

Taktschlag (Ger.). A bar-line.

Taktttheil (Ger.). Part of a bar.—Guter Taktttheil, accented part of a bar; schlechter Taktttheil, unaccented part of a bar.

Talon (Fr.). "Heel." The nut of the bow.

Tambour (Fr.). (1) A drum. (2) A drummer. Tambour de basque, a tambourine; tambour roulant, a side-drum of greater length than the ordinary side-drum, but of the same diameter.

Tambourea. An ancient instrument of the guitar kind, still in use among many eastern nations.

Tambourin (Fr.). (1) A light drum longer and narrower than the ordinary side-drum. It is suspended from the left arm of the performer who plays at the same time on the galoubet, a fife. (2) A lively French dance in $\frac{3}{4}$ time, which was either accompanied with the tambourin and galoubet, or by music imitative of these instruments.

Tambourine. A timbrel. An instrument consisting of a wooden hoop, over which is stretched a piece of parchment, and in which are holes with jingles (small pieces of metal) inserted. The jingles are made to sound by shaking the instrument, and the stretched parchment is struck with the right hand.

Tambourineur (Fr.). A tambourine player.

Tambura. v. Tamboura.

Tamburello (It.). A tabor.

Tamburino (It.). (1) A drummer. (2) A tambourine.

Tamburo (It.). A side-drum.

Tamburone (It.). The big, or bass, drum. Also called cassa grande.


Tandelnd (Ger.). In a playful, toying manner.

Tangenten (Ger.). Tangents (q.v.).

Tangentenflügel (Ger.). A "wing-shaped" keyboard stringed instrument with tangents.
Tangents. Metal pins; that part of the action of a clavichord which strikes against the strings. The word is derived from the Latin tangere, to touch, strike. In the pianoforte, hammers take the place of tangents. (v. Clavichord.)

Tantino (It.). A little.
Tanto (It.). So much, as much. Allegro non tanto, not too quick.
Tanz (Ger.). A dance.
Tarantella (It.). A very lively Neapolitan dance. The modern Tarantella is in $\frac{4}{4}$, the old Tarantella was in $\frac{3}{4}$ or $\frac{3}{2}$ time. The latter dance was thought to be a remedy against tarantism, a disease the cause of which was ascribed to the bite of the tarantula.

Tardamente (It.). Slowly, lingering.
Tardando, Tardato (It.). Retarding, lingering, slackening the time.
Tardo (It.). Slow, lingering.
Tartini’s tones. Difference tones. (v. Resultant tones.)
Taschengeige (Ger.). A pocket-fiddle; a small three-stringed violin.
Tastatur (Ger.). A keyboard.
Tastatura (It.). A finger-board; a keyboard.
Taste (Ger.). A key.
Tastiera (It.). A keyboard.
Tasto (It.). A key of a pianoforte, organ, harmonium, or similar instrument.
Tasto solo (It.). “One key alone.” This expression occurs in figured bass, and directs the performer to play simply the bass notes without adding chords.

Tattoo. The beat of drum at night which warns soldiers that it is time to repair to their quarters.

Technik (Ger.). Technics. Those matters that pertain to the practice of an art or science.

Tedesco, m., Tedesca, f. (It.). German.—Alla tedesca, in the German style.

Te Deum (Lat.). A hymn of thanksgiving; the so-called Ambrosian hymn (q.v.).

Tema (It.). A theme, or subject.

Temperament. This term has been defined as “the division of the octave into a number of intervals such, that the notes which separate them may be suitable in number and arrangement for the purposes of practical harmony.” To obtain such a division it is necessary to modify the natural, acoustical proportions of the intervals. The system now prevailing, according to which all our keyboard instruments are tuned, is that of equal temperament. It divides the octave into twelve equal semitones. The old systems of unequal, or mean-tone, temperament—the nature of which is indicated by the names—are in part more, in part less, satisfactory than the equal temperament. For if some intervals or some keys came nearer to just intonation, other intervals or other keys were so much the farther removed from it.
TEMPERAMENT—TEMPS FORT.

Tempérament (Fr.), Temperamento (It.), Temperatur (Ger.). Temperament.

Tempestoamento (It.). Tempestuously, impetuously, passionately.

Tempestoso (It.). Tempestuous, impetuous, passionate.

Tempête (Fr.). Lit., “storm.” A dance in \(\frac{3}{4}\) time.

Tempo (It.). Time, part of a bar, movement.—A tempo, in time.

Tempo alla breve (It.). \(\frac{1}{4}\) or \(\frac{3}{4}\) time, the notes being only of half their usual duration. (v. Alla breve.)

Tempo alla semibreve (It.). The same as tempo ordinario.

Tempo ordinario (It.). Indication of tempo (movement).

Tempo binario (It.). Binary time.

Tempo commodo, or commodo (It.). Commodious, convenient time.

Tempo debole (It.). Unaccented part of a bar.

Tempo di Ballo (It.). In dance time.

Tempo di Bolero (It.). In the time of a Bolero.

Tempo di Gavotta (It.). In the time of a gavot.

Tempo di Marcia (It.). In the time of a march.

Tempo di Menuetto (It.). In the time of a minuet.

Tempo di Polacca (It.). In the time of a polonaise.

Tempo di Sarabanda (It.). In the time of a sarabande.

Tempo di prima parte (It.). In the time of the first part.

Tempo forte (It.). Accented part of a bar.

Tempo giusto (It.). Just, appropriate time. This expression indicates generally a moderate movement.

Tempo maggiore (It.). The same as tempo alla breve.

Tempo minore (It.). The same as tempo ordinario.

Tempo ordinario (It.). (1) Also called tempo minore and tempo alla semibreve. \(\frac{3}{4}\) time, the notes having their proper duration, not as in the tempo maggiore (alla breve) only half their usual duration. (v. Alla breve.) (2) Tempo ordinario is likewise used in the sense of tempo primo.

Tempo primo, or primiero (It.). First time.

Tempo rubato (It.). Lit., “robbed time.” (1) The lengthening of one or several notes at the cost of one or several other notes. The retardation or acceleration of a part of a bar, or of a number of bars. In short, tempo rubato implies a freer rhythmical treatment, a departure from strict time measurement. (2) Time with displaced accents, so that either an altogether different kind of time is produced (for instance, \(\frac{2}{3}\) instead of \(\frac{3}{4}\)) or accented and unaccented parts of the bar exchange places.

Tempo ternario (It.). Ternary time.

Tempo wie vorher (Ger.). The time as before.

Temps (Fr.). Measure, part of a bar.

Temps faible (Fr.). Unaccented part of a bar.

Temps fort (Fr.). Accented part of a bar.
Tempus (Lat.). Time, measure.—In the old mensurable music, tempus was the time value of a brevis, which in the tempus perfectum is equal to three semibreves and in the tempus imperfectum to two.

Tempus binarium (Lat.). Binary time.
Tempus imperfectum and perfectum (Lat.). v. Tempus.
Tempus ternarium (Lat.). Ternary time.

Tendrement (Fr.). Tenderly.
Tenera (It.). v. Tenero.
Teneramente (It.). Tenderly.
Tenerezza (It.). Tenderness. — Con tenerezza, with tenderness.

Tenero, m., Tenera, f. (It.). Tender, soft, delicate.

Tenor. The highest kind of male voice (leaving out of account falsett and castrati), or the possessor of such a voice. Its compass extends from e to a', and sometimes reaches up to b', b'#, and c''. One distinguishes especially two species of tenor voice: the tenore robusto, which is full and powerful, and the tenore leggiero, which is light and sweet. (2) One of the names of the viola (q.v.). (3) Adjectively the word is applied to that member of families of instruments which occupies in those latter a place like the one which the tenor occupies among human voices.

Tenor C. The small C (c). (v. Introduction, p. 5.)
Tenor clef. The C clef on the fourth line. (v. Introduction, § III., p. 5.)

Tenore (It.). A tenor voice, part, or singer.
Tenore buffo (It.). A tenor who sings comic parts.
Tenore leggiero (It.). v. Tenor.
Tenore robusto (It.). v. Tenor.
Tenorfagott (Ger.). A tenor bassoon. A bassoon a fifth higher than the ordinary bassoon.

Tenorflöte (Ger.). A tenor flute, a member of the family of the flûtes à bec.

Tenorhorn (Ger.). A brass wind instrument with valves. It has a compass extending from E to b' and even d''.

Tenori acuti (Lat. and It.). "High tenors." (v. Alto.)
Tenorist (Ger.). A tenor singer.
Tenorposaune (Ger.). A tenor trombone. (v. Trombone.)
Tenorschlüssel (Ger.). Tenor clef.
Tenor trombone. v. Trombone.

Tenor tuba. v. Tuba.

Tenorzeichen (Ger.). Tenor clef.

Tenu, Tenue (Fr.). Held, sustained.

Tene (Fr.). A holding note.

Ter (Lat.). Thrice.

Ternaire (Fr.), Ternario (It.). Ternary
Ternary time, or measure. That time which consists of three members with the accent on the first. (v. Introduction, § X., p. 21, &c.)

Terpodion. (1) A keyboard instrument whose sounds are produced from bars of wood by means of a revolving cylinder. (2) An organ stop of 8-feet pitch.

Tertia (Lat.). The third; the interval of a third.

Tertia modi (Lat.). The third degree of a scale.

Ter unca (Lat.). A demisemiquaver.

Terza (Ger.), Terza (It.). The interval of a third.

Terzadecima (It.), Terzdecime (Ger.). The interval of a thirteenth.

Terzdecimole (Ger.). A group of notes dividing a bar or part of a bar into thirteen equal portions.

Terzett (Ger.), Terzetto (It.). A composition for three voices or instruments. Compositions for three instruments are, however, now generally called trios.

Terzflöte (Ger.). A Third Flute, a flute a minor third higher in pitch than the ordinary flute.

Terzina (It.). A triplet.

Terzo suono (It.). A difference tone. (v. Resultant tones.)

Tetrachord. A series of four notes with a compass of a perfect fourth. The ancient Greeks divided their tonal system into tetrachords.

Tetratonon (Gk.). An interval consisting of four whole tones.

Theil (Ger.). A part.

Theiltöne (Ger.). Partial tones, aliquot tones.

Thema (Ger.), Thème (Fr.). A theme, or subject

Theorbe (Ger.), Théorbe (Fr.). A theorbo.

Theorbo. A large species of lute with many strings, some being stretched above, some beside the finger-board. Its fretted neck had two sets of pegs, the lower for the high strings, the higher for the lower. The theorbo, chiefly employed for the accompaniment of vocal music, was one of the most important members of the early orchestra. It was one of the instruments to which the execution of the basso continuo used to be entrusted.

Theoretiker (Ger.), Théoricien (Fr.). A theorist.

Thesis (Gk.). The downbeat, the accented part of a bar.

Thiorbo. The same as Theorbo.

Thorough bass. (1) A continuous bass with or without figures. The same as basso continuo (g.v.). (2) The science of harmony.

Threnody. A song of lamentation.

Thrice-accented octave. (v. Introduction, p. 5.)

Tibia (Lat.). A flute.

Tibia angusta, aperta, major, sylvestris, vulgaris, &c. (Lat.). Flute-stops in the organ.

Tibia utricularis (Lat.). A bagpipe.
Tibicen (Lat.). A flute-player.—Tibicines, flute-players.
Tie. A curved line above or below two notes of the same pitch which indicates that they have to be played like one note equal in length to the two. This curved line is also called a bind.

Tief (Ger.). Deep, low.

Tierce (Fr. and Engl.). (1) The interval of a third. (2) An organ stop that sounds a seventeenth higher than the diapason. (3) One of the Canonical Hours.

Tierce de Picardie (Fr.). The major third in the concluding chord of a composition in a minor key.

Timbale (Fr.). A kettle-drum.—Timbalier, a player on the kettle-drums.

Timballo (It.). A kettle-drum.

Timbre (Fr.). Quality of tone, clang-colour. (v. Harmonics.) Timbre depends chiefly upon the form of the vibrations of a sounding body, that is, on the number, selection, and strength of the upper partials accompanying the fundamental note. (v. Harmonics.)*

Timbrel. A tambourine.

Timorosamente (It.). Timorously.

Timoroso (It.). Timorous.

Timpani (It.). Kettle-drums.

Tintamarre (Fr.). A great noise accompanied with confusion.

Tintement (Fr.). The prolonged sound of a bell, &c.

Tintinnabolo (It.), Tintinnabulum (Lat.). A small bell.

Tintinnamento, Tintinnio (It.). A tinkling, a jingling.

Tiorba (It.). A theorbo.

Tirade (Fr.). A quick succession of notes of equal length, ascending or descending by degrees, which bridge over a great interval between two notes.

Tiranas (Sp.). A kind of Spanish national songs.

Tirato (It.). A downbow, in violin playing, &c.

Tira tutto (It.). A draw-stop or pedal which throws out all the stops of the organ, thus bringing into action the whole power of the instrument.

Tiré (Fr.). A downbow, in violin playing, &c.

Toccata (It.). A purely instrumental form of which we hear already in the latter part of the sixteenth century. The name is derived from toccare, to touch, to play. In its older form the toccata is a prelude consisting of a few chords and colorature, or something between a prelude and a fantasia, made up of runs, arpeggios, and short aperçus. A characteristic of the toccata is that it has the appearance of an improvisation. Although very different, the modern toccata shares yet to a greater or less extent the chief characteristics of its predecessor. It is generally constructed out of a nimble figure which is kept up throughout; melodic effusions are excluded, and technical display and rhythmical movement are mainly aimed at. In short, the modern toccata partakes of the nature of the prelude, study, and improvisation.

Toccatina (It.). A short toccata.
**Toccat**o (It.). The fourth (i.e., lowest) part of a choir of trumpets. **Todtenmarsch** (Ger.). A funeral march.

**Tombeau** (Fr.). Lit., “tomb.” A name given to pieces of an elegiac and impassioned character. To “Le Tombeau de Climène,” a scene in Cambert’s opera Les Peines et les Plaisirs de l’Amour (1672), where Apollo sings a lament over the tomb of his beloved, is to be ascribed the origin of the name.

**Ton** (Ger.). A tone.  
**Tonada** (Sp.). A tune. **Tonadica**, or **Tonadilla**, a short tune.  
**Tonal.** Pertaining to a tone, mode, key. The expression tonal fugue is explained in the article Fugue.

**Tonalität** (Ger.), **Tonalité** (Fr.), **Tonality**. A word used in many senses, and oftener used than understood. It is derived from tone (mode), and signifies, in the first place, the quality, peculiarity, of a tonal system, mode, and key; then also the predominance of one key over a group of keys associated with it. In the sense of tonal system, one speaks of a Hindoo, Chinese, Arabic, &c., tonality, and—with regard to our Western-European music—of a mediaeval, or ecclesiastical, and a modern tonality. Tonality may in these cases not inaptly be defined as “musical idiom.” It has to be noted that in whatever sense the word is used it signifies not only a scale, a series of notes disposed in a certain order of succession, but also the relation of these notes to each other, more especially the predominance of one note, or one chord, or one key over the rest. The predominance of one chord—the chord of the tonic, i.e., the triad on the first degree of a scale—is a peculiarity of our modern music (with its major and its minor mode, and their different keys), which is harmonic in its nature, whereas the mediaeval music (with its Church modes) was essentially melodic. The tonality of an extended composition consists in the preponderance of one key over the other keys into which it modulates. If the composer loses sight of the tonality, or, in other words, if he fails to group his keys so as to bring the many into due subordination and proper relation to one, his work will lack unity, and consequently clearness, force, and harmoniousness.

**Tonart** (Ger.). (1) Key. (2) Mode.  
**Tonbildung** (Ger.). (1) Production of sound. (2) Study and improvement of the production of sound.

**Tondichter** (Ger.). A tone-poet, a composer.  
**Tondichtung** (Ger.). A tone-poem, a musical composition.

**Tone.** (1) A musical sound in contradistinction to noise. (2) A sound of a certain pitch (high or low). (3) A sound of a certain quality (sweet, harsh, thin, full, &c.). (4) The second smallest interval of our practical music, a semitone being the smallest. (5) A mode.  
**Tone-painting.** This is of two kinds; it is either concerned with what passes without or what passes within us. The former kind, to which the word oftenest applies, is of course less noble than
the latter. But when treated artistically and kept in due subordination the painting of external phenomena must be admitted to be quite legitimate.

**Tonfall** (Ger.). A cadence.

**Tonfarbe** (Ger.). Clang-colour, *timbre*, quality of tone.

**Tonfolge** (Ger.). A succession of sounds.

**Tonführung** (Ger.). Melodic and harmonic progression.

**Ton générateur** (Fr.). The fundamental note, or *root*, of a chord.

**Tongeschlecht** (Ger.). A mode—for instance, the major and minor modes, which are the two *Tongeschlechter* of our modern music. The literal meaning of the word is "tonal genus."

**Tonic**. The basis, the first, or key-note of a scale. *Nota finalis* and *nota principalis* (final and principal note) are synonymous expressions. In connection with the last remark read, however, what is said under Final.

**Tonica** (It.). The tonic.

**Tonic Sol-fa.** *v.* Solmisation.

**Toni ficti** (Lat.). The transposed ecclesiastical tones, or modes.

**Tonika** (Ger.), **Tonique** (Fr.). The tonic.

**Tonisch** (Ger.). Pertaining to the tonic.

**Tonkunde** (Ger.). The science of music.

**Tonkunst** (Ger.). Music; lit., "tone-art," or "tonal art."

**Tonkünstler** (Ger.). A musician; lit., "tone-artist."

**Tonleiter** (Ger.). A scale.

**Ton majeur** (Fr.). Major key.

**Tonmalerei** (Ger.). Tone-painting.

**Tonmesser** (Ger.). A monochord or a sonometer.

**Ton mineur** (Fr.). Minor key.

**Tonos** (Gk.). A tone.

**Tonsatz** (Ger.). (1) Musical composition. (2) A musical composition.

**Tonschluss** (Ger.). A cadence.

**Tons de l'église** (Fr.). The Church modes.

**Tons de la trompette** (Fr.). Crooks of the trumpet for altering the key of the instrument.

**Tons du cor** (Fr.). Crooks of the horn for altering the key of the instrument.

**Tonsetzer** (Ger.). A composer.

**Tonsetzkunst** (Ger.). The art of composition.

**Tons ouverts** (Fr.). The natural notes of a horn, &c.

**Tonstück** (Ger.). A piece of music, a composition.

**Tonstufe** (Ger.). A degree of a scale.

**Tonsystem** (Ger.). A tonal system.

**Tonumfang** (Ger.). Compass.

**Tonus** (Lat.). Tone.—*Tonus currens*, the reciting note.

**Tonwerkzeug** (Ger.). A natural or artificial musical instrument—the human voice, a violin, flute, &c., &c.

**Tonzeichen** (Ger.). Any sign used in musical notation.
Toph (Heb.). A timbrel, a hand-drum.
Tosto (It.). Quick, rapid.—Più tosto, quicker. (v. Piuttosto in App.)
Touche (Fr.). Finger-board of the violin or similar instrument.
Toucher (Fr.). To play. Lit., “to touch.”
Touches (Fr.). (1) The keys of a pianoforte, organ, harmonium, or other keyboard instrument. (2) The frets of a guitar, lute, viol, &c.
Touchettes (Fr.). This name is sometimes given to the frets of the guitar, mandoline, &c.
Touquet (Fr.). The same as toccato.
Trackers. A part of the mechanism of the organ through which the player acts on the pallets which shut out the wind from the pipes. The trackers are long strips of wood; their name describes their office.
Tract. v. Tractus.
Tractur (Ger.). The mechanism of the organ between the keys and the pallets.
Tractus (Lat.). A tract. Tracts are melodies, or neumatised chants, of a sorrowful cast of expression, sung in the Roman Catholic Church after the Graduale and instead of the Alleluia, during Lent, in the Requiem Mass, and on some other occasions. The words to which they are sung are taken from the psalms.
Tradotto (It.). Lit., “translated, transferred.” Transposed, arranged.
Trainé (Fr.). Lit., “dragged, trailed.” This term indicates a kind of legato.
Trait (Fr.). (1) A tract. (v. Tractus.) (2) A succession of quick notes, sung or played, forming as it were one trait.
Trait de chant (Fr.). A melodic phrase.
Trait d’harmonie (Fr.). A succession of chords.
Traité (Fr.). A treatise.
Tranquillamente (It.). Tranquilly, peaceably.
Tranquillità (It.). Tranquillity, calm, quiet.—Con tranquillità, with tranquillity, calmly.
Tranquillo (It.). Tranquil, peaceable.
Transcription. (1) An arrangement of a composition for a voice or voices, an instrument or instruments, other than those for which it was originally written. (2) A kind of fantasia on themes from a work or works of another composer.
Transitio (Lat.). Modulation into another key.
Transitus (Lat.). A passing over, a transition.—Transitus regularis, a passing note; transitus irregularis, a changing note.
Transponiren (Ger.). To transpose.
Transpose. To render a composition in a higher or lower key than that in which it is written; or, in other words, to copy, sing, or play a composition at a different pitch, a semitone, tone, a minor or major third, &c., higher or lower, as the case may be.
Transposing instruments. Thus are called those instruments which produce sounds differing in pitch from the notes written for them. To give some instances: the clarinet in A sounds a minor third lower, the trumpet in E flat a minor third higher, the horn in D a seventh lower, the piccolo an octave higher, and the double bass an octave lower.

Transpositeur, or Piano transpositeur (Fr.). A transposing pianoforte, a pianoforte with a movable keyboard.

Transposition. v. Transpose.

Transposition scales. The Greek transposition scales are transpositions to a higher pitch of the Hypo-Dorian scale \(A\ B\ c\ d\ e\ f\ g\ a\ b\ c'\ d'\ e'\ f'\ g'\ a'\). Inclusive of this prototype they are fifteen in number. Starting each time a semitone higher we get the Hypo-Iastian \((B^\flat)\), Hypo-Phrygian \((B)\), Hypo-\(\varepsilon\)olian \((C)\), Hypo-Lydiian \((C^\#)\), Dorian \((D)\), &c. These transposition scales (keys, we may call them) must not be confounded with the different octave species (modes).

Trascinando (It.). Dragging, trailing.

Trattato (It.). A treatise.

Trauermarsch (Ger.). A funeral march.

Traurig (Ger.). Sad, sorrowful, melancholy.

Traversière (Fr.). Cross.—\textit{Flûte traversière}, cross-flute, German flute—\textit{i.e.}, our ordinary flute, not the \textit{flûte à bec}.

Traverso (It.). Cross.—\textit{Flauto traverso}, the same as \textit{flûte traversière}.

Tre (It.) Three.—\textit{A tre}, for three voices or instruments.

Treble. (1) The highest kind of voice. (\textit{v. Soprano.}) (2) The highest vocal and instrumental parts. (3) The highest register of the compass of an instrument. (4) The highest member of some families of instruments.

Treble clef. The G clef on the second line; it is also called \textit{violin clef}. (\textit{v. Introduction, § III., p. 4, &c.})

Treibend (Ger.). Hurrying, pressing, urging.

Tremando (It.). The same as the more common \textit{tremolando}.

Tremblemcnt (Fr.). A shake.

Tremolando (It.). Trembling, quivering.

Tremolo, Tremolante (It.), Tremolant, Tremulant. An organ and harmonium stop which produces a tremulous effect. On bow instruments the \textit{tremolo} is produced by a slight rapid movement of the bow hither and thither; on keyboard instruments like the pianoforte by a rapid alternation of notes.

Tremolo, Tremoloso (It.). Trembling, shaking, quivering.

Trenchmore. An old English country-dance.

Trénise (Fr.). One of the figures of the quadrille \((q.v.)\).

Trepodion. \textit{v.} Terpodion.

Triad. A chord consisting of three different notes that are \text{redacible} to a fundamental note and two superimposed thirds. (\textit{v. Introduction, § VIII., p. 14.})
Triangel (Ger.). A triangle.

Triangle. An instrument of percussion which consists of a steel rod bent into a triangular form, and whose sound is produced by striking it with a straight metal rod.

Trias (Lat.). A triad.

Tribrach. A metrical foot consisting of three short syllables: - - -

Trichord. (1) An instrument with three strings. (2) A pianoforte, or any other instrument, with three strings to each note.

Tricinium (Lat.). A composition in three parts.

Trill. A shake. (v. Introduction, pp. 43—46.)

Trille (Fr.). A trill, a shake.

Triller (Ger.). A trill, a shake.

Trillerkette (Ger.). A chain of shakes. (v. Introduction, pp. 44 and 46.)

Trillo (It.). A trill, a shake.

Trillo caprino (It.). A "goatish trill." Something more like the bleating of a goat than what a shake ought to be.

Trinklied (Ger.). A drinking song.

Trio (It.). (1) A composition for three voices or three instruments, or in three parts. Organ trios are pieces intended to be played on two manuals and the pedal keyboard. Vocal trios are either in song or aria-form; classical instrumental trios are in sonata-form. (2) The name of the second division of a minuet (q.v.), march, &c. The curious appellation is thus accounted for. When, in times long gone by, to the first minuet (consisting of two parts) a second (likewise of two parts) was added, the latter was for variety's sake written in three parts, the former being generally in two parts only.

Triolet (Fr.). A triplet.

Triomphal (Fr.). Triumphal.

Triumphant (Fr.). Triumphant.

Trionfante (It.). Triumphal.

Trioplum (Fr.). A triple concerto— i.e., a concerto for three solo instruments and orchestral accompaniment.

Tripelfuge (Ger.). A fugue with three subjects.

Tripeltakt (Ger.). Triple time.

Tripla (It.). A triplet; triple time. Tripla di minime, ¾ time.

Triple counterpoint. Counterpoint in three parts which are mutually invertible. (v. Counterpoint and Inversion.)

Triple croche (Fr.). A demisemiquaver.

Triplet. A group of three notes of equal length which divide a bar or part of a bar into three instead of two parts.


Triplum (Lat.). In the early contrapuntal music the highest of three parts. It was also the highest part in four-part compositions in which there was a contra-tenor. Generally, however, the triplum was the second highest in four-part compositions, and the third
highest in five-part compositions, the highest part being in these cases respectively called quadruplum and quintuplum.

**Tripola** (It.). The same as **Tripla**.

**Trisemitonium** (Lat.). A minor third.

**Tristezza** (It.). Sadness, melancholy.—**Con tristezza**, sadly.

**Tritone** (Fr.), **Tritono** (It.), **Tritonus** (Lat.), **Tritone**. The augmented fourth which is equal to three whole tones.

**Tritt** (Ger.). (1) Step, tread. (2) Treadle, pedal.

**Tridolar** (Ger.). Pedal harp.

**Tritus** (Lat.). The third authentic Church mode, called the **Lydian**

**Trochee**. A metrical foot consisting of one long and one short syllable:—

**Trois** (Fr.). Three.—**Mesure à trois deux**, $\frac{3}{8}$ time; **à trois quatre**, $\frac{3}{4}$ time; **à trois huit**, $\frac{3}{8}$ time.

**Tromba** (It.). A trumpet.

**Tromba bassa** (It.). Bass trumpet.

**Tromba cromatica** (It.). The chromatic, or valve, trumpet.

**Tromba marina** (It.). A bow instrument with one string.

**Tromba spezzata** (It.). An old name of the bass trumpet.

**Trombetta** (It.). (1) A small trumpet. (2) A trumpeter.

**Trombettatore**, or **Trombettiere** (It.). A trumpeter.

**Trombettino** (It.). A very small trumpet.

**Trombone**. A brass wind instrument with a slide (**q.v.**), by which means it can extend its compass downwards, and produce all the chromatic notes within this compass. The most important members of the trombone family are the alto, the tenor, and the bass trombones, the soprano trombone being no longer used. The trombones used in the orchestra are the alto trombone in the key of E flat, which has a compass from A to e’’ (and higher); the tenor trombone in the key of B flat, which has a compass from E to b’’ (and higher); and the bass trombone in the key of G, F, or E flat, the last of which has a compass from A, to e’’ (and higher). Besides the notes comprised in the compass above given each of the three trombones has four so-called ‘‘pedal-notes;’’ those of the alto and bass trombones, however, are bad and not easily practicable; and of those of the tenor trombone (B, A, A’, A’, G) only the first three are good, the fourth being difficult to produce. The trombones are not transposing instruments, but sound the notes as they are written. The alto trombone is generally noted in the alto clef, the tenor trombone in the tenor (or bass) clef, and the bass trombone in the bass clef. Three is the usual number of trombones employed in the orchestra. But the bass trombone is becoming more and more rare, and instead of it a second tenor trombone is frequently employed. In France we find even three tenor trombones. Besides the slide trombones there are also valve trombones, which, however, are inferior with regard to tone.
Trommel (Ger.). A drum.—Wirbeltrommel, or kleine Trommel, a side-drum; grosse Trommel, a big drum.

Trommelklöppel, or Trommelstöcke (Ger.). Drum-sticks.

Trompe (Fr.). A hunting horn, cor de chasse.

Trompe de Béarn (Fr.). A Jew's-harp.

Trompete (Ger.). (1) A trumpet. (2) A reed-stop in the organ of 8, and sometimes also of 16 and 4-feet pitch.

Trompetengeige (Ger.). The tromba marina.

Trompete (Fr.). (1) A trumpet. (2) A military trumpeter. (3) A reed-stop in the organ.

Trompette marine (Fr.). The tromba marina.

Tropi. v. Tropus.

Troppo (It.). Too much.—Allegro ma non troppo, quick, but not too quick.

Tropus (Lat.). In the plural tropi.—(1) In the Roman Catholic Liturgy, intercalations, versicles before, between, and after the other ecclesiastical chants. (2) Melodic formulas characteristic of the several Church modes. (3) A synonym for mode or tone.

Troubadours, Trouvères, Trouveurs (Fr.)., Trovadores (Sp.), Trovatori (It.). All these words are derived from trouver or trovare, to find, and radically mean the same thing. The troubadours were the poet-musicians south of the Loire, who flourished especially in the twelfth and thirteenth centuries. The trouvères and trouvateurs were the poets of Northern France.

Trugschluss (Ger.). A deceptive, or interrupted, cadence. (v. Cadence.)

Trumpet. A brass wind instrument with about the same compass as the horn, but an octave higher in pitch. There are two kinds of trumpets, the natural and the valve trumpet. On the former can be produced, by the adjustment of the lips and modification of the breath, the following natural notes: C c g' e' g' b've c'' d'' e'' f'' g'' d'' b'' d'' e''. But the last four notes are difficult, and the first two both difficult and bad. Further, the b've is too flat and the f'' too sharp. With the help of stopping, almost all the intermediate notes from c' upwards can be produced, but these stopped notes are even less good than those of the horn. The natural trumpet is made in many keys (i.e., of many sizes), which can be altered by crooks (q.v.). The keys oftener used are those in B've basso, C, D, E've, E, F, G, A've, A, B've alto. Two trumpets of the same name, one an octave higher than the other, are distinguished by the epithets basso (low) and alto (high). The valve trumpet, which is a chromatic instrument, is made likewise in several keys; the one in F is the most common; those in D, E've, and E come next. The slide trumpet, as its name implies, is furnished with a slide (q.v.) by which its tube can be lengthened.
and the pitch altered. The music for the trumpet is written in the G clef; for the trumpet in C just as the notes sound, for that in B♭ basso a tone higher, for that in D a tone lower, for that in E♭ a minor third lower, and so on.

**Trumpet marine.** *v.* Tromba marina.

**Trumscheit** (Ger.). The same as *tromba marina*.

**Tuba** (Lat.). (1) The war trumpet of the Romans, which was also used at religious festivals and on other solemn occasions. (2) The tuba in our time is a brass wind instrument with valves. The most important of the several tubas, that oftenest used in the orchestra, is the bass tuba. It occurs in various keys (of which F is the most common), but generally is not treated as a transposing instrument. Its compass in the orchestra is from about F₂ to f'—these, however, are not the extreme limits. Richard Wagner, in his *Ring des Nibelung*, employs two *tenor tubas*, two *bass tubas*, and one *contrabass tuba*.

**Tubicen** (Lat.). A tuba player.

**Tucket.** A flourish of trumpets.

**Tumultuosso** (It.). Tumultuous.

**Tune.** (1) A melody, an air; more especially a rhythmical, ear-catching, easily intelligible melody. The word is also applied to compositions in parts. (2) The expression *to be in tune* signifies when applied to performers, "to produce the notes at their proper pitch," or "to agree with each other as regards pitch;" when applied to an instrument, "to be adjusted as regards pitch to some other instrument," or "to have its several notes properly adjusted to each other." *To tune an instrument* is "to adjust it as regards pitch to another instrument," or "to adjust its several parts (strings, pipes, reeds, &c.) to each other."

**Tuning-cone.** An instrument in the shape of a hollow cone, used for tuning the metal pipes of organs.

**Tuning-crook.** *v.* Tuning-wire.

**Tuning-fork.** An instrument used for the ascertainment of pitch, the tuning of instruments, and scientific purposes. It is usually made of steel, and consists of two prongs (or rather one bent rod) and a handle. The common English tuning-forks give the tone c', the common Continental ones the tone d'.

**Tuning-hammer, or Tuning-key.** An instrument used for tuning the pianoforte. It is a combination of a key and hammer. The key is used for turning the wrest-pins (q.v.), and the hammer to drive them in and fix them more firmly. Tuning-keys are also used for the harp and some other instruments.

**Tuning-wire.** That part of an organ reed-pipe by means of which the reed is tuned.

**Tuoni ecclesiastici** (It.). The Church tones, or modes.

**Tuoni trasportati** (It.). Transposed tones, or modes.
Turba (Lat.). "A crowd." This word, which occurs in old sacred dramas and settings of the history of the Passion (Passion Music), indicates the utterances of multitudes (Jews, Heathen, &c.) in contradistinction to those of single actors or the speeches of the narrator. *Turbae* is the plural of *turba*. The *turba* must not be confounded with the lyrical, contemplative, &c., choruses that do not form part of the action.

Turco, Turca (It.). Turkish.—*Alla turca*, in the Turkish style.

Turkish music. *v.* Janitscharen Musik.

Turn. An ornament consisting of a principal note and an auxiliary note above and below. (*v.* Introduction, § XIV., pp. 42 and 43.)

Tusch (Ger.). A flourish of trumpets.

Tutti (It.). *v.* Tutto. This word not only indicates those passages which, in distinction from solo passages, are sung and played by all the performers, but it serves also as a name for such passages. A *tutti* is a passage sung or played by the whole chorus, the whole orchestra. (*v.* Concerto.)

Tutto, m. sing.; Tutta, f. sing.; Tutti, m. plur.; Tutte, f. plur. (It.). All.—*Tutta la forza*, all the power; *tutte le corde* (in piano-forte music after the occurrence of *una corda*), all the strings; *tutti*, all—*i.e.*, all the performers.

Tuyau à anche (Fr.). A reed-pipe.

Tuyau à bouche (Fr.). A flue-pipe.

Tuyau d’orgue (Fr.). An organ pipe.

Twelfth. (1) An interval. (2) An organ stop sounding a twelfth above the diapasons.

Twice-accented octave. (*v.* Introduction, p. 5.)

Tympanist (Ger.). A kettle-drum player.

Tympanum (Lat.). A drum, a tambourine; a kettle-drum. The plural form of the word is *tympani*. (*v.* Timpani.)

Tyrolienne (Fr.). (1) A Tyrolese song. A peculiarity of the Tyrolean songs is the quick and frequent alternation between the notes of the chest-voice and those of the head-voice (falsetto). (2) A Tyrolean song in 3/4 time, a Ländler.

U.

Ueberblasen (Ger.). (1) To overblow. (2) Overblowing.

Uebergang (Ger.). A transition, a modulation from one key to another.

Ueberleitung (Ger.). An intervening passage which forms the transition from one subject of a composition to another.
Uebermassig (Ger.). Superfluous, augmented, as regards intervals and chords.

Ueberschlagen (Ger.). The crossing of the hands in pianoforte, organ, &c., playing.

Uebersetzten (Ger.). In pianoforte, organ, &c., playing, the passing of a finger over the thumb. In pedal playing the passing of one foot over another.

Uebungen (Ger.). Exercises.

Uguale (It.). Equal, alike, even.

Ugualita (It.). Equality, likeness.

Ugualmente (It.). Equally, alike.

Umano, umana (It.). Human.—*Voce umana*, the human voice, the name of an organ stop (*vox humana*), and one of the names of the *cor anglais*.

Umgebung (Ger.). Compass.

Umkehrung (Ger.). Inversion.

Umore (It.). Humour.

Umstimmung (Ger.). A change of tuning or of key—for instance, of the kettle-drums or of the horn.

Un, Une (Fr.). The indefinite article.

Una, uno, una (It.). The indefinite article.

Unca (Lat.). A quaver.

Unda maris (Lat.). Lit., “wave of the sea.” An organ stop which, being tuned a little too sharp, produces an undulating effect when used with another stop. See also *Vox angelica*.

Undecima (Lat. and It.). The eleventh, the interval of an eleventh.

Undecimole (Ger.). A group of notes which divides a bar or part of a bar into eleven equal portions.

Uneigentliche Fuge (Ger.). A *fuga irregularis* (q.v.).

Unendlicher Canon (Ger.). An infinite canon. (v. Canone infinito.)

Unequal temperament. v. Temperament.

Unessential notes. Notes not forming parts, constituents, of the harmony; passing notes, changing notes, &c.

Ungarisch (Ger.). Hungarian.*

Ungeduldig (Ger.). Impatient.

Ungerader Takt (Ger.). Ternary, or triple, time.

Ungestüm (Ger.). Impetuous.

Ungleicher Kontrapunkt (Ger.). “Unequal counterpoint.” A counterpoint whose notes are of different value from those of the *canto fermo*; it is the opposite of *gleicher Kontrapunkt*, “equal counterpoint”—i.e., note against note.

Ungleichschwebende Temperatur (Ger.). Unequal temperament.

Unharmonischer Querstand (Ger.). A false relation.

Unichordum (Lat.). (1) A monochord. (2) The *tromba marina*. 
Unison. Oneness of sound, coincidence of sounds of the same pitch.

Unisono (It.). Unison. *All'unisono*, in unison, and at the unison.

Unisonus (Lat.). Unison.

Unisson (Fr.). Unison.—*À l'unisson*, in unison, and at the unison.

Unitamente (It.). Unitedly, jointly, together with.

Unito, Unità (It.). United, joint.

Uno, Una (It.). One.—*Una corda*, one string, an expression which in pianoforte music demands the use of the shifting pedal.—These words are also forms of the indefinite article. (v. *Un*)

Un peu plus lent (Fr.). A little slower.

Un pochettino (It.). A very, very little.

Un pochino (It.). A very little.

Un poco (It.). A little.—*Un poco accelerando*, accelerating the time a little; *un poco più mosso*, a little quicker.

Unrein (Ger.). Out of tune.

Unruhig (Ger.). Restless, disquiet.

Unschuldig (Ger.). Innocent.

Unterbass (Ger.). A sub-bass, the deepest of the flue-stops of an organ. It must be at least of 16-feet pitch.

Unterbrochene Cadenz (Ger.). An interrupted cadence.

Unterdominant (Ger.). The subdominant.

Unterhalbton (Ger.). The leading note.

Unterleitton (Ger.). The fourth degree of the scale.

Untermediante (Ger.). The submediant.

Untersatz (Ger.). The same as *Unterbass*.

Untersetzen (Ger.). Passing the thumb under the other fingers in pianoforte, organ, &c., playing. In pedal playing the passing of one foot below the other.

Unterstimme (Ger.). The lowest part of a composition.

Untertasten (Ger.). The lower (now always white) keys of a pianoforte, organ, &c.

Unverziert (Ger.). Unornamented, simple.

Unvollkommen (Ger.). Imperfect.—*Unvollkommene Cadenz*, or *Unvollkommener Tonschluss*, imperfect cadence.

Uomo (It.). A man.—*Primo uomo*, a male soprano, a castrato.

Upbeat. (1) The raising of the foot, hand, or stick, in beating time. (2) The unaccented part or parts of a bar.

Upbow. In violin playing the bow-stroke in the direction from the point to the nut.

Ut. (1) The first of the Aretinian syllables. (2) The name of the note C in France.

Ut bémol (Fr.). C flat.—*Ut bémol majeur*, C flat major.

Ut dièse (Fr.). C sharp.—*Ut dièse mineur*, C sharp minor.

Ut supra (Lat.). As above.
V.

Vacillando (It.). Vacillating, hesitating, wavering.

Vagans (It.). The old composers called thus the fifth part in five-part vocal music, as it might be a second alto, a second tenor, or any other species of voice.

Vago (It.). Vague, indeterminate, rambling.

Valore (It.). Value—for instance, of a note.

Valse (Fr.). A waltz.

Valves. In the mechanism of wind instruments with bellows (organ, harmonium, &c.) are to be found various kinds of valves for shutting out and letting in the wind. Here, however, only the action of brass wind instruments which are made to sound by the player’s own breath, shall be described. The valves of a brass instrument shut out the wind from certain parts of its twisted tube. By opening one or more of them the player increases the length of the tube to which the wind has access, and thus lowers the pitch. If with all the valves shut he can produce the notes $c g e' g' b'$, &c., he can produce with one of the valves open the notes $B f b d' f' a'$, &c.—that is, he produces the former series of notes a semitone lower. By opening one of the others, or several at the same time, he can further lower the pitch by a tone, a minor third, a major third, a perfect fourth, and a diminished fifth. Thus the player of a valve horn, valve trumpet, &c., has in his hand, as it were, several natural horns, or trumpets, &c., of different pitch. The most usual number of valves is three. There are, however, also instruments with two, four, and more.

Variamente, or Variatamento (It.). Differently, variously.

Variationen (Ger.). Variations.

Variations. Melodic, harmonic, and rhythmic transformations of a theme. Variations may be formal or characteristic. In the former case they consist of external modifications—graces, passing and changing notes, scales, arpeggios with and without auxiliary notes, &c., &c.; in the latter case they consist of internal modifications—developments of new moods, unexpected thoughts, and striking conceits. These two classes, however, more or less coincide; for good formal variations cannot be entirely void of the characteristic element, nor can good characteristic variations altogether dispense with the formal element. Variations occur as separate pieces, as divisions of larger works (for instance, as movements of sonatas, symphonies, &c.), and as parts of such divisions.

Variato (It.). Varied.
Variazioni (It.). Variations.—Tema con variazioni, a theme with variations.

Varié (Fr.). Varied.—Air varié, a theme with variations.

Vaudeville (Fr.). Not the only proposed, but the most probable derivation of the word is voix de ville (voices of the town). The word signifies two things: (1) A gay popular song: (2) a short comedy interspersed with such songs.

Veemente (It.). Vehement, passionate.

Veemenza (It.). Vehemence, energy.—Con veemenza, vehemently.

Velato, Velata (It.). Veiled.—Una voce velata, a veiled (not clear) voice.

Veimente (It.). Vehement, passionate.

Veemenza (It.). Vehemence, energy.—Con veemenza, vehemently.

Velato, Velata (It.). Veiled.—Una voce velata, a veiled (not clear) voice.

Veloce (It.). Quick, swift, nimble.

Velocemente (It.). Quickly, swiftly, nimbly.

Velociissimamente (It.). Very, or most, quickly, swiftly, nimbly.

Velociissimo (It.). Very, or most, quick, swift, nimble.

Velocità (It.). Velocity, swiftness, nimbleness.—Con velocità, with velocity.

Veiltil (Ger.). A valve (q.v.).

Venusto (It.). Beautiful, graceful, comely.

Vêpres (Fr.). Vespers.

Veränderungen (Ger.). Variations.

Verbindung (Ger.). Combination, connection, binding.

Verbindungszeichen (Ger.). A slur, a bind.

Verdeckt (Ger.). Hidden.—Verdeckte Octaven, hidden octaves; verdeckte Quinten, hidden fifths.

Verdoppelt (Ger.). Doubled.

Verdoppelung (Ger.). Doubling—for instance, of parts.

Vergrößerung (Ger.). Augmentation.

Verkehrung (Ger.). Contrary motion, as regards imitation.

Verkleinerung (Ger.). Diminution.

Verlöschen (Ger.). Dying away.

Vermindert (Ger.). Diminished.

Verschiebung (Ger.). Lit., “shift.” A contrivance by which the hammers of the pianoforte are shifted so as to strike only two or one instead of three or two strings. The player manages the Verschiebung through the left-side (the so-called soft) pedal, which is sometimes likewise called Verschiebung.—Mit Verschiebung, with the soft (shifting) pedal; ohne Verschiebung, without the soft (shifting) pedal.

Verschwindend (Ger.). Dying away.

Verset (Fr.). A versicle.

Versetto (It.). (1) A stanza, a strophe, a versicle. (2) Certain organ interludes in the Roman Catholic Church.

Versetzungsszeichen (Ger.). Chromatic signs—sharps, flats, and naturals.
Verso (It.). A verse, a tune.
Verstimmt (Ger.). Out of tune.
Verte (Lat.). Turn over.
Verwandt (Ger.). Related.—Verwandte Tonarten, relative keys.
Verwechslung (Ger.). Change, inversion.
Verziert (Ger.). Ornamented, florid.
Verzierungen (Ger.). Ornaments, graces.
Verzögerung (Ger.). Retardation.
Verzweiflungsvoll (Ger.). Full of despair.
Vespero (It.). Vespers.
Vespers. One of the Canonical Hours, evening service.
Vezzosamente (It.). Gracefully, pleasingly.
Vezzoso (It.). Graceful, pleasing.
Vibrare (It.). To vibrate.
Vibrato (It.). Tremulous. As a noun this term signifies the manner
of playing with a tremulous tone (produced by the balancing of a
finger on a string) or of singing with a tremulous voice. The
vibrato should be employed sparingly, especially that of the
voice. In highly emotional passages it is very effective and un-
objectionable, but when habitually indulged in it becomes an
insupportable abomination.
Vibrazione (It.). Vibration.
Vicenda (It.). Change.
Vicendevole (It.). Interchangeable.
Vide (Fr.). Open—as applied to strings.
Vide (Lat.), Vidi (It.). See.
Viel (Ger.). Much.—Mit vielem Ausdruck, with much expression.
Vielchörig (Ger.). For several choirs.
Vielfacher Contrapunkt (Ger.). Polymorphous counterpoint.
Vielle (Fr.). The hurdy-gurdy.
Viellstimmig (Ger.). In several parts, polyphonic.
Vier (Ger.). Four.
Vierdoppelter Contrapunkt (Ger.). Quadruple counterpoint.
Vierflüssig (Ger.). Of four feet. This expression is used in connec-
tion with organ pipes and stops.
Viergestrichene Octave (Ger.). The four-lined, or four-times
accented, octave. (v. Introduction, pp. 5, and 56 and 57.)
Vierhändig (Ger.). For four hands.
Vierklang (Ger.). A chord of the seventh.
Vierstimmig (Ger.). In four parts.
Viertel (Ger.). A chord of the seventh.—Viertelnote, a crotchet note;
Viertelpause, a crotchet rest.
Viervierteltakt (Ger.). $\frac{1}{4}$ time.
Vierzweiltakt (Ger.). $\frac{1}{2}$ time.
Vif, m., Vive, f. (Fr.). Lively.
Vezzosamente (It.). Vigorously
Vigoroso (It.). Vigorous.
Villancico (Sp.). (1) A sacred composition, a kind of motet. (2) A Spanish lyrical form.

Villanella, Villota (It.). (1) A rustic, homely song and dance. (2) A composition in several parts, simple in its harmonic treatment, popular in style, and with the melody in the highest part, that came into vogue in the sixteenth century.

Villareccio (It.). Rural, rustic.

Vina. A Hindoo instrument with seven wire strings (which are made to sound by plucking them), stretched over a long wooden bar with movable bridges, to the under part of which are fixed two hollow gourds.

Vinata (It.). A vintage song; a drinking song.

Vinetta (It.). Diminutive of vinata.

Viol. The name of a family of stringed instruments played with a bow. (v. Viola.)

Viola, (It.). (1) Originally this was the name of a family of bow instruments with a varying number of strings (4, 5, 6, &c.), and generally with a fretted finger-board. Their early history takes us back to mediaeval times. The viols which in England continued to be in favour as late as the early part of the eighteenth century were three in number: the bass viol, the tenor viol, and the treble viol. The strings of the bass viol were tuned in $D G c e a d'$; those of the tenor viol in $G c f a d' g'$; those of the treble viol in $d g e' e'a'd''$. Two classes of viols have especially to be distinguished: to the one belongs the viola da gamba (lit., "leg-viol") kind, to the other the viola da braccio (lit., "arm-viol") kind. (2) In our time viola (English, tenor; French, alto; German, Bratsche) is the name of a bow instrument with four strings which is a little larger than the violin. Its strings are tuned in $c g d'a'$. The music for this instrument is written in the alto clef, the C clef on the third line. (3) An organ stop of 8 or 4-feet pitch.

Viola alta (It.). (1) A member of the viol family. (2) An old name of what we now usually call simply viola or tenor. (3) An enlarged viola lately introduced by Hermann Ritter.

Viola bastard (It.). A kind of viola da gamba.

Viola da braccio (It.). Lit., "arm-viol"—i.e., a viol which when being played upon was held by the arm, not by the legs as the viola da gamba.

Viola da gamba (It.). Lit., "leg-viol"—i.e., a viol which when being played upon was placed between the knees. (v. Gamba in Appendix.)

Viola d'amore (It.). A bow stringed instrument a little larger than the viola, with seven (sometimes fewer) catgut strings above the finger-board, and seven sympathetic wire strings below it. The strings are tuned in $d f' a d' f'' a'd''$.

Viola da spalla (It.). Lit., "shoulder-viol." According to C. Engel this instrument was a kind of viola da gamba. "The viola-di-spala [thus its name is often written] was carried by the performer before him partly resting on his shoulder."
Viola di bardone (It.). v. Barytone.

Viola pomposa (It.). A five-stringed bow instrument, in size between a violoncello and a viola, invented by J. S. Bach. Its strings were tuned in $C G d a e'$. 

Viole (Fr.). The viola, or tenor.

Viole d'amour (Fr.). The same as viola d'amore.

Violentamente (It.). Violently, impetuously.

Violento (It.). Violent, impetuous.

Violetta (It.). A small viol.

Violin. The chief of the stringed instruments played with a bow. The name is derived from the Italian violino, which is a diminutive of viola, signifying therefore "small viol." The violin has four strings, which are tuned in $g d' a' e''$. Its principal parts are: the sound-box, consisting of a back, belly, and sides; the neck, on the upper part of which is fixed the finger-board; the tail-piece, to which the lower ends of the strings are fastened; the bridge, which transmits the vibrations of the strings to the sound-box; the pegs, inserted in a peg-box (the head), to which the upper ends of the strings are fastened, and by means of which they are tuned; the nut, a slight elevation at the peg-box end of the finger-board on which the strings rest. Further may yet be mentioned the two sound-holes (from their form called $f$ holes) in the belly, and the sound-post ($q.v.$) and bass-bar ($q.v.$) inside the violin. The music for this instrument is written in the $G$ clef on the second line.

Violine (Ger.). The violin.

Violino (It.). The violin.

Violino di ferro (It.). Nail-fiddle.

Violino piccolo (It.). A small violin tuned a fourth higher than the ordinary violin.

Violino pomposo (It.). A viola with an additional higher string.

Its strings are tuned in $c g d' a' e''$.

Violino primo (It.). First violin.

Violino secondo (It.). Second violin.

Violinschlüssel (Ger.). The treble clef, the $G$ clef on the second line.

Violon (Fr.). (1) The violin. (2) An organ stop of 8 or 16-feet pitch.

Violoncello (It.), Violoncell (Ger.), Violoncelle (Fr.). A bow stringed instrument. Violoncello is a diminutive of violone (big viol), which itself is an augmentative of viola (viol); its literal meaning therefore is "small big fiddle." It has four strings, respectively tuned in $C G d a$; and when being played upon is taken between the knees. Its construction is like that of the violin ($q.v.$). Music for the violoncello is written in the bass clef, tenor clef, and violin clef, the two last clefs being used for the high notes. The notes in the violin clef are often (especially in older works) written an octave higher than the sounds intended.
Violoncello piccolo (It.). "Small violoncello." An obsolete instrument whose strings, according to Gevaert, were tuned a fifth (a fourth according to Fétis) higher than the ordinary violoncello.

Violone (It.). The double bass. Violone is the augmentative of viola, and therefore signifies "big viol," "big fiddle."

Virginal. A small keyboard instrument belonging to the same class as the harpsichord and spinet, its strings being plucked by plectra, not struck by tangents or hammers. It probably received its name from the fact that it was especially played by young ladies. (v. Spinet.)

Virtuoso, m., Virtuosa, f. (It.). A highly skilled instrumentalist or singer.

Vis-à-vis. A pianoforte with keyboards at its two opposite ends.

Vista (It.). Sight.—A prima vista, at first sight.

Vistamente (It.). Briskly, quickly.

Visto (It.). Brisk, quick.

Vite (Fr.). Quick.

Vivace (It.). Lively, briskly.

Vivacemente (It.). In a lively, brisk manner.

Vivacetto (It.). Somewhat lively.

Vivacezza, Vivacità (It.). Vivacity, fire.—Con vivacezza, con vivacità, with vivacity.

Vivacissimo (It.). Very lively, brisk.

Vivamente (It.). Lively, briskly.

Vive (Fr.). v. Yif.

Vivido (It.). Lively, brisk.

Vivo (It.). Lively, sprightly, brisk.

Vocalisation (Fr.). The practice and the art of singing on vowels. Also the art and method of singing.

Vocalise (Fr.). An exercise for practising singing on vowels.

Vocalizzare (It.). To practice singing on vowels.

Vocalizzo (It.). A singing exercise on vowels.

Voce (It.). Voice.—A mezza voce, with half the power of the voice; a tre voci, for three voices, or in three parts.

Voce angelica (It.). The same as vox angelica.

Voce bianca (It.). Lit., "white voice." The female and children's voices, and also some bright-sounding instruments, are thus called.

Voce di petto (It.). The chest-voice.

Voce di ripieno (It.). v. Ripieno.

Voce di testa (It.). Head-voice.

Voce granita (It.). A powerful, full, and round voice.

Voce pastosa (It.). A full, soft, and flexible voice.

Voce principale (It.). Principal voice.

Voce spiccata (It.). A voice with a clear enunciation.

Voce Aretiniae (Lat.). The Aretinian syllables.

Voci (It.). Voices. The plural of voce.
Voice. This word may be defined as “sound that issues from the mouth.” The principal organs employed in the production of the voice are the lungs, the larynx, and the mouth. Without a larynx there can be no voice. “The voice is formed,” says Professor Tyndall, “by urging air from the lungs through an organ called the larynx, where it is thrown into vibration by the vocal chords, sonorous waves being thus generated.” Most singing masters distinguish three registers: the chest, the medium, and the head register of a voice. The different kinds of male and female voices are described in the articles Bass, Barytone, Tenor, Contralto, Alto, and Soprano.

Voicing. Regulating the tone of an organ pipe.

Voilé (Fr.). Veiled.—Voix voilée, a veiled (not clear) voice.

Voix (Fr.). Voice.

Voix angélique (Fr.). The same as vox angelica.

Voix céleste (Fr.). A stop similar to the vox humana.

Voix de tête (Fr.). Head-voice.

Volante (It.). Flying, light.

Volata (It.). Lit., “a flight, a volley.” A series of quick notes forming an embellishment of a melody.

Volatina (It.). A diminutive of volata.

Volkslied (Ger.). A folk-song.

Volkston (Ger.). Im Volkston, in the style of a folk-song.

Voll (Ger.). Full.—Volles Orchester, full orchestra; mit vollem Chor, with full chorus; volles Werk, full organ.

Vollkommen (Ger.). Perfect.—Vollkommene Cadenz, perfect cadence.

Vollstimmig (Ger.). Polyphonic.

Volta (It.). Turn, time.—Prima volta, first time; seconda volta, second time; una volta, once; due volte, twice.

Volte (It.). The plural of volta.

Volti (It.). Turn over.—Volti subito, turn over quickly.

Voluntary. Thus are called the organ solos played before, during, and after divine service; the name being derived from the practice, formerly more common among organists than now, of improvising such pieces.

Vom Anfang (Ger.). From the beginning.

Vom Blatte (Ger.). At first sight.

Vorausnahme (Ger.). Anticipation.

Vorbereitung (Ger.). Preparation—for instance, of a discord.

Vorgeiger (Ger.). The leader, the first of the first violins.

Vorhalt (Ger.). A suspension, a long appoggiatura.

Vorig (Ger.). Previous, preceding.—Voriges Zeitmass, the preceding time.

Vorsänger (Ger.). Precentor.

Vorschlag (Ger.). An appoggiatura.

Vorspiel (Ger.). A prelude; an introduction.

Vortrag (Ger.). Rendering, interpretation.
Vortragsbezeichnungen (Ger.). Indications concerning the rendering of a composition—marks of expression and indications of time, &c.

Vorzeichnung (Ger.). Signature.

Vox angelica (Lat.). (1) A stop similar to the vox humana. (2) A sweet, wavy stop of two ranks of pipes, one tuned a little too sharp.

Vox antecedens (Lat.). The antecedent.

Vox consequens (Lat.). The consequent.

Vox humana (Lat.). "Human voice." A sweet-toned reed-stop in the organ, of 8-feet pitch.

Vulgaris (Lat.). A flute-stop in the organ, tibia (flute) being understood.

Vuoto, m., vuota, f. (It.). Open.—Corda vuota, an open string.

W.

Waits. (1) A kind of shawm. (2) Players on this instrument. (3) Musical watchmen. (4) Musicians performing at night in the open air.—The word is said to have no singular. One of its old spellings is wayghtes.

Waldflöte (Ger.). A flute-stop in the organ.

Waldhorn (Ger.). The French horn, the natural horn—i.e., the horn without valves.

Waltz (Ger.). A dance of German origin in $\frac{3}{4}$ or in $\frac{2}{3}$ time. One has to distinguish between the old slow waltz and the modern quick waltz.

Walze (Ger.). "A roller." An ascending or descending turn-like figure.

Walzer (Ger.). A waltz.

Wankend (Ger.). Hesitating, wavering, tottering.

Wärme (Ger.). Warmth.—Mit grosser Wärme, with great warmth.

Wasserorgel (Ger.). Hydraulic organ.

Wechselnote (Ger.). A changing note.

Wehmüthig (Ger.). Sad, sorrowful, melancholy.

Weich (Ger.). (1) Soft, tender, mellow. (2) Minor.

Weinend (Ger.). Weeping.

Weite Harmonie (Ger.). Extended, or dispersed, harmony.

 Wenig (Ger.). Little.—Ein wenig schneller, a little faster; ein klein wenig langsamer, a very little slower.

Wesentlich (Ger.). Essential.

Whole note. A semibreve note.

Wiederholung (Ger.). Repetition.

Wieder schnell (Ger.). Again quick.

Wieder zurückhaltend (Ger.). Again retarding.
**Wie oben (Ger.).** As above.

**Wie vorher (Ger.).** As before.

**Wind band.** (1) A band of players on wind instruments. (2) The players on wind instruments in an orchestra, or their parts, taken collectively.

**Wind-chest.** A part of the organ and other wind instruments with bellows.

**Windharfe (Ger.).** Æolian harp.

**Wind instruments.** This class of musical instruments may be subdivided into those whose sounds are produced by the breath of the player (flute, clarinet, horn, trumpet, &c.), and those whose sounds are produced by means of bellows (organ, harmonium, concertina, &c.). The former subdivision may be further subdivided into wood and brass instruments; and brass instruments into instruments with valves or keys, and natural instruments—i.e., instruments without valves or keys.

**Windlade (Ger.).** Wind-chest.

**Wirbel (Ger.).** (1) Peg of a violin, guitar, or other similar stringed instrument. (2) Roll of a drum. (3) Drumsticks.

**Wirbelkasten (Ger.).** Peg-box.

**Wolf.** The *wolf* made itself heard in the days of unequal temperament when in organ playing those notes were employed whose intonation had been made less correct in order that the other notes might be more so. (v. Temperament.)

**Word painting.** The illustration by the accompanying music of individual words instead of the sense of the words collectively. This is the meaning of this expression in connection with music.

**Wuchtig (Ger.).** Weighty, with a massive vigour.

**Würde (Ger.).** Dignity.

**dürdevoll (Ger.).** Dignified.

**Wuthend (Ger.).** Furious, frantic.

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**X.**

**Xænorphica.** A bow stringed instrument with a keyboard, invented in 1801 by C. L. Köllig of Vienna. The strings were set in vibration by violin bows, of which there were as many as strings.

**Xyloharmonica.** A keyboard instrument invented in 1810 by J. A. Uthe. It was an improvement of the *Xylosistrum* (q.v.) constructed by the same inventor three years previously.

**Xylophone, Xylogranum.** The same as *Strohfiedel* (q.v.).

**Xylosistrum.** An instrument invented in 1807 by J. A. Uthe. Its tone was produced by the friction of wooden bars with rosined gloves.
Zampogna (It.). A bagpipe.
Zapfenstreich (Ger.). The tattoo.
Zargfen (Ger.). The sides of stringed instruments such as the violin, guitar, &c.
Zart (Ger.). Tender, soft, delicate, slender.
Zärtlich (Ger.). Tender, affectionate, soft, delicate.
Zarzuela (Sp.). A short dramatic performance with incidental songs; a comic opera, an operetta.
Zeichen (Ger.). A sign.
Zeitmass (Ger.). Measure, time.—Im ersten Zeitmass, the time as at first.
Zeitmesser (Ger.). A chronometer, a metronome.
Zelosamente (It.). Zealously, ardently.
Zerstreute Harmonie (Ger.). Dispersed, or extended, harmony.
Ziehharmonica (Ger.). The accordion.
Ziemlich (Ger.). Rather.—Ziemlich langsam, rather slow.
Ziehmusik (Ger.). Gipsy music.
Zigeunerartig (Ger.). In the style of gipsy music.
Zigeunermusik (Ger.). Gipsy music.
Zingaresca (It.). A song sung by persons masked as gipsies during carnival time. (v. Zingaresco.)
Zingaresco, m., Zingaresca, f., Zingarese (It.). Pertaining to, or after the manner of, gipsies.—Alla zingarese, in the gipsy style.
Zingari (It.). Gipsies.
Zinken (Ger.). (1) A family of obsolete wood wind instruments, by the Italians called cornetto. (2) A hollow-toned reed-stop in the organ, usually of 8-feet pitch.
Zither (Ger.). A cither. (1) The old German zither was an instrument consisting of a sound-box, a neck with a fretted fingerboard, and eight, ten, twelve, or more strings, two and two tuned in unison, which were plucked with a quill or piece of whalebone. (2) The modern zither consists of a low, flat sound-box without a neck, over which are stretched thirty-six or fewer or more strings of various material—steel wire, brass wire, catgut—some of them overspun. Under four or five of the strings on one side of the sound-box is a fretted finger-board; on them the melody is played. These four or five strings the performer, who has the instrument lying before him on a table, stops with his left hand, and plucks with a plectrum attached to his right-hand thumb; the rest of the strings he plucks with the other fingers of the same hand.
Zitternd (Ger.). Trembling, tremulous.
Zögernd (Ger.). Lingering, hesitating, slackening in time.
Zolfa (It.). The same as Sol-fa.
Zoppe, m., Zoppe, f. (It.). Lame.—*Alla zoppa*, in a lame, hobbling manner. This expression is applied to a rhythmical figure in which between two notes there occurs a note twice their length. For instance:

\[ \begin{array}{cccccc}
C & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array} \]

Zuräßlig (Ger.). Accidental.—*Zurställige Versetzungszeichen*, accidentals (sharps, flats, naturals).
Zug (Ger.). (1) A draw-stop in the organ, harmonium, harpsichord, &c. (2) A pianoforte pedal. (3) The slide of a trombone, &c.
Zugtrompete (Ger.). Lit., “slide trumpet.” The soprano trombone.
Zunehmend (Ger.). Increasing—for instance, in loudness. *Cre-* scendo.
Zunge (Ger.). Tongue.
Zungenblatt (Ger.). The clarinet reed.
Zurückgehend (Ger.). Going back to the original time after an accelerando.
Zurückhalten (Ger.). To hold back, to retard the time.
Zurückhaltung (Ger.). Retardation, slackening the time.
Zusammen (Ger.). Together.—*Beide Chöre zusammen*, both choruses together.
Zusammengesetzt (Ger.). Compound.—*Zusammengesetzte Taktart*, compound time.
Zwei (Ger.). Two.
Zweichörig (Ger.). (1) For two choruses. (2) With two strings to each note. For instance: *Ein zweichöriges Clavier*, a bichord pianoforte.
Zweifach (Ger.). Double.—*Zweisacher Contrapunkt*, double counterpoint; *zweisache Intervalle*, compound intervals.
Zweiftüssig (Ger.). Of two feet, as applied to organ pipes.
Zweigesang (Ger.). A duet.
Zweigestrichene Octave (Ger.). The twice-lined, or twice-accented, octave.
Zweihalbe Takt (Ger.). \( \frac{3}{4} \) time.
Zweihändig (Ger.). For two hands.
Zweistimmig (Ger.). In two parts, or for two voices or instruments.
Zweiiunddreissigstel (Ger.). A demisemiquaver.
Zweivierteltakt (Ger.). \( \frac{3}{4} \) time.
Zwischenact (Ger.). An interval between the acts of a dramatic performance, an entr'acte.

Zwischenactmusik (Ger.). Music between the acts of a dramatic performance.

Zwischenharmonie (Ger.). The same as Zwischensatz.

Zwischenraum (Ger.). The space between two lines of the stave.

Zwischensatz (Ger.). An episode, a part intervening between the developments of the subject of a fugue.

Zwischenspiel (Ger.). An interlude.

Zwölfachteltakt (Ger.). $\frac{1}{8}$ time.
APPENDIX.

[An asterisk (*) at the commencement of an article signifies that the article is a continuation of one in the body of the Dictionary.]

**Abbreviations.** In addition to those given on pp. 58—62 may yet be noted: B.G. for Bassus generalis, or Basso generale (i.e., thorough bass); C, for Cantus, or Canto (q.v.).

- Accelerato (It.). Accelerated.
- Accidenti (It.). Accidentals.
- Accord à l'ouvert (Fr.). A chord which requires no stopping, but can be played on the open strings.
- Accordatoio (It.). A tuning-key.
- Accouple (Fr.). Coupled.
- Accouplement (Fr.). A coupler.
- Acuto (It.). Acute, sharp, high.
- A duoi and a doi (It.). The same as a due. Duoi and doi are obsolete spellings of due.
- A-la-mi-re. In solmisation the name of two notes, of a (Alamire acutum) and of a' (Alamire superacutum).
- Albumblatt (Ger.). Album leaf, a title often given to short instrumental pieces.
- Alla francese (It.). In the French style.
- Allegro allegro (It.). Very quick, quicker than allegro (q.v.).
- Allein (Ger.). Alone. Sanfte Stimmen allein, soft stops alone.
- Allora (It.). Then.
- Alto viola (It.). The same as viola, or tenor violin.
- Angloise (Fr.). Old spelling of Anglaise (q.v.).
- Antibacchius. A metrical foot of three syllables; the first two long, and the third short.
- Antico, m.; Antica, f. (It.). Ancient.
- Antifonario (It.). Antiphonary.
- Anwachsen (Ger.). Increasing — for instance, in loudness; crescendo.
- Arcato (It.). Played with the bow.
- Archeggiare (It.). To play with the bow.
- A-re. In solmisation the name of the note A.
- A six temps (Fr.). $\frac{3}{8}$ time.
Au (Fr.). Contraction of the preposition à and the masculine form (le) of the definite article, signifying: to the, in the.

Authente (Fr.). Authentic.

Avicinium (Lat.). An organ stop that imitates the warbling of birds.

Backfall. (1) One of the old English graces, an appoggiatura.
(2) A member of that part of the organ mechanism which intervenes between a key and the corresponding pallet; it is a horizontal lever which, when raised at the one end by a sticker, draws down with the other end (which “falls back”) the tracker communicating with the pallet. (z. Organ.)

Barbiton, Barbitos (Grk. and Lat.). This instrument is held to have been by some a kind of long-bodied lyre, by others a kind of dulcimer.

Basso costretto (It.). The same as basso ostinato (q.v.).

Bebisation. A system of solmisation (originated by Daniel Hitzler in the first half of the seventeenth century) in which the notes received the following syllabic names: la (a), be (b ♯), ce (c), de (d), mi (e), fe (f), ge (g), bi (b), ci (c ♯), di (d ♯), me (e ♯), fi (f ♯), and gi (g ♯).

*Bedeckt (Ger.). Muffled. In this sense this word is used in connection with the kettle-drums.

B-fa-mi. In solmisation the name of two notes, of b (Bfami acutum) and of b’ (Bfami superacutum).

Bifara (Lat.). An open stop consisting of pipes with two mouths, by which an undulating sound is produced.

Binary form. A form consisting of two parts, or built up from two subjects. The theorists are not at one in the definition of this by no means common expression. Used in connection with modern music binary form is synonymous with sonata (first movement) form. Sir F. A. Gore Ouseley describes in his “Treatise on Musical Form” two varieties of the ancient binary form, and remarks: “Most old songs are written on this model, and we find it in Gavottes, Corantos, Rigadoons, Jigs, and other old-fashioned dance-tunes, such as were used to make up ‘sets’ or ‘suites de pièces,’ down to the days of Bach and Handel.” The first variety has this structure: (1) Principal subject, combining passages (modulating into dominant key), second subject (in dominant key); (2) principal melody (transposed into dominant key), combining passages (modulating into principal key), and second melody (in principal key). The second variety presents itself thus: (1) Principal melody leading into secondary melody (in dominant key and returning to principal key); (2) new melody (in relative minor or major) with secondary melody (as in the first division), after which the first division is repeated.

Bisbigliando (It.). Whispering, murmuring.

B-mi. In solmisation the name of the note B.

Bobisation, or Bocedisation. A system of solmisation (attributed
to Hubert Waelrant; sixteenth century) which substituted for the six Guidonian the following seven syllables: bo, ce, di, ga, lo, ma, ni.

*Bocal (Fr.). Although this word is commonly applied as explained in the body of the Dictionary, the more proper application is to the curved metal tube on which the reed of the bassoon, cor anglais, &c., is stuck.

Bogenclavier, Bogenflügel, Bogenklavier (Ger.). Bow-piano. Thus are called keyboard instruments strung with gut strings, the tone of which is produced by a cylinder (kept revolving by means of a pedal) made of gutta-percha or of any other material covered with horse-hair, and in either case well rubbed with rosin.

Bognengitarre (Ger.). v. Guitare d’amour.

Bourlesca. v. Burlesca.

Cantata da camera (It.). A chamber cantata. A vocal composition (in vogue in the seventeenth and in the first half of the eighteenth century) consisting of a mixture of recitative and air, oftenest for one voice, sometimes for two and even more voices, with instrumental accompaniment.

Cantata da chiesa (It.). A church cantata.

Cattivo tempo (It.). “Bad time”—i.e., the unaccented part of a bar.

Cauda (Lat.). “Tail.” The stem of a note.

C-fa-ut. In solmisation the name of the note e.

Chansonnier (Fr.). (1) A song-writer. (2) A collection, a book, of songs.

Check-action. The check is a contrivance in the pianoforte mechanism by which the hammers are prevented from rebounding. In grand pianos the checks are behind, in cottage pianos before the hammers.

Cifra (It.). Figured.

Cinelli, or rather Cinelle (It.). Cymbals. The word is an abbreviation of bacinelle, which primarily signifies “little basins.”

Colorato (It.). Coloured. Contrappunto colorato, florid counterpoint.

Commodetto (It.). Somewhat commodious, leisurely.

Componista (It.). A composer.

Composizione (It.). A composition.

Composto (It.). Composed.

Conductus (Lat.), Conduit (Fr.). A not clearly definable mediaeval form of musical composition in parts. It is distinguished from other forms in that the counterpoint was added to a melody composed for the purpose, not to a cantus firmus or any already existing melody.

Consort. This word is synonymous with concert and concert, and formerly was used in the following senses: (1) Harmony of sounds; (2) a composition for several instruments; (3) a set—for instance, a consort of viols. (v. chest of viols.)
Contrapunctus ad videndum (Lat.), Contrappunto (It.) ad videndum. Written counterpoint, in contradistinction to improvised counterpoint (contrapunto alla mente).

Coro favorito (It.). The select chorus, in contradistinction to the full chorus.

Coro spezzato (It.). A "broken-up chorus"—i.e., a composition for several choirs which are placed in different parts of the church.

Corrente (It.). Running.

Costretto (It.). Constrained, forced, obliged. (v. Basso costretto.)

Coulisse (Fr.). A slide—for instance, that of a trombone.

Counter-tenor clef. The same as the alto clef—namely, the C clef on the third line. (v. p. 5.)

Csárdaš (Magyar). A Hungarian (Magyar) dance in 3 or 4 time. Triple time is very exceptional, and not true to the national character. The Csárdaš (from Csárda, inn on the heath) is often preceded by a moderate movement called Lassu (from Lassan, slow), the quick movement is called Fris (from the German frisch, fresh, brisk, lively).

Cuivre (Fr.). Brass. The brass instruments of an orchestra or band.

Cuivrer (Fr.). This word occurs sometimes in scores and the parts for brass instruments, more especially the horn. Faire cuivrer signifies: to produce a brassy sound, to make the brass ring.

Cyclical forms. Extensive compositions consisting of several separate movements, such as the sonata, symphony, and concerto of modern times, and the suite and partita of a more remote age.

Cymbalom, Cymbalon. A dulcimer.

Danse macabre (Fr.). Dance of Death.

Découplez (Fr.). Uncouple. An expression used in organ music.

*Diapason (Fr.). (1) Extent of a voice or instrument. (2) Tuning-fork. (3) Pitch.

D-la-sol. In solmisation the name of the note d''.

D-la-sol-re. In solmisation the name of the note d'.

*Dominant. The dominants of the several Church Modes (q.v.) are as follows: (1) Dorian, a; (2) Hypodorian, f; (3) Phrygian, c; (4) Hypophrygian, a; (5) Lydian, c; (6) Hypolydian, a; (7) Mixolydian, d; (8) Hypomixolydian, c; (9) Æolian, e; (10) Hypoæolian, c; (11) Hyperæolian, g; (12) Hyperphrygian, e [d']; (13) Ionian, g; (14) Hypoionian, c.

*Double bass. Double basses with four strings are, however, now to be found in almost all good orchestras.

Double fugue. A fugue with two subjects. Sometimes the name is also given to fugues with more than two subjects. Two kinds of double fugue have to be distinguished: (1) That in which two subjects are first separately worked out and only subsequently combined; (2) that in which the second subject enters at once with the first subject as a constant counter-subject.
Doucaine (Fr.). The same as Dolciano (q.v.).
D-sol-re. In solmisation the name of the note d.
Duole (Ger.). A duplet.
Duplet. A couple of notes which divides a bar or part of a bar into two equal portions.
E-la. In solmisation the name of the note e'.
E-la-fa. In solmisation the name of E flat, which, however, came into use only at a later time.
E-la-mi. In solmisation the name of two notes, of e (Elami grave) and of e' (Elami acutum).
Emiolia (Lat.). v. Hemiola.
Fancies. This obsolete English term deserves a few words in addition to the definition given in the body of the Dictionary sub voce “Fantasia.” (1) The instrumental pieces called Fantasias (also written Fantazias and Phantasias), Fancies (or Fansies), &c., were at first mostly of a fugal nature. Those which Dr. Burney had in his possession were for viols, and “consisted more of motets, madrigals, and in nomines [q.v. in Appendix], originally designed for voices, than of fantasie made expressly for instruments.” Christopher Simpson writes in 1667 that “this kind of music is now much neglected, by reason of the scarcity of auditors that understand it; their ears being better acquainted and more delighted with light airy music.” He names as the best composers of Fancies in England: Alfonso Ferabosco, Coperario, Lupo, Mico, White, Ward, Dr. Colman, and Jenkins. (2) We find the term “Fancies” also applied to vocal compositions, and to short lively tunes.
Faucet (Fr.). The same as fausset (q.v.).
F-fa-ut. In solmisation the names of two notes, of f (Ffaut grave) and of f' (Ffaut acutum).
Flûte allemande (Fr.). The cross-flute. (v. Flute.)
Flûte anglaise (Fr.). The direct, or beak, flute. (v. Flute.)
Frischka. A Slavonic form of the Magyar Fris, a word which is explained sub voce “Csárdás” in this Appendix.
Fugara (Lat.). A bright-toned, slow-speaking organ stop; a kind of small-scale Gamba.
Gamba. An organ stop similar in tone to the viola da gamba (q.v.), from which it derives its name.
Grand chœur (Fr.). Full organ; the combination of all or most of the stops of the instrument.
G-sol-re-ut. In solmisation the name of two notes, of g (Gsolreut grave) and of g' (Gsolreut acutum).
Guidonian hand. v. Harmonic hand.
Harmonic hand. A device for fixing the system of solmisation in the memory of learners, the six Guidonian syllables and their mutations being respectively assigned to the articulations and tips of the fingers. Although often called Guidonian, the harmonic hand is of later date than Guido.
**Harmonics.** Insert in tenth line of the article "Harmonics," in the body of the Dictionary, after "vibrations" the words "of the thirds," and after "string" a comma.

**Harpe Æolianne** (Fr.). (1) An Æolian harp (q.v.). (2) A harmonic stop.

**Hitch-pin.** v. Pianoforte.

**Hopper.** v. Jack.

**Hopser** (Ger.). An obsolete dance in ¾ time. There was also a Hopswalzer (hopping waltz) in triple time.

**Hoquet** (Fr.), Hoquetus, Hocetus, Hocketus, Hocquetus (Lat.). v. Ochetus.

**In nomine** (Lat.). A term of some obscurity, of which the following meanings may be indicated: (1) A kind of motet which derives its name from some Bible text in which the words occur. (2) An irregular fugue, a composition which is a fugue only "in name."

**Jeu** (Fr.). This word is used in several compound expressions in the sense of "musical instrument"—for instance, jeu de cloches, jeu de timbres, carillon, Glockenspiel.

**Jeu d'orgue** (Fr.). The same as orgue—namely, organ.

**Just intonation.** We speak of "just intonation" in contradistinction to "tempered intonation." The one is given by nature, the other suggested by art and demanded by instruments with fixed tones (organ, piano, &c.). Besides this specific meaning, the phrase has also a general one, just being in the latter case synonymous with correct or appropriate. (v. Temperament and Intonation.)

**Knieguitarre** (Ger.). v. Guitare d'amour.

**Lacrimosa** (Lat.). A part of the sequence Dies irae, which is sung in the mass for the dea. (v. Requiem.)

**Lesson.** A name formerly given to pieces written for an instrument. The word did not signify a fixed form—a distinct style of composition. A lesson was only sometimes a study.

**Leuto** (It.). v. Liuto.

**Litice** (Lat.). v. Lituus.

**Liticen** (Lat.). A lituus player.

**Lituus** (Lat.). (1) A curved trumpet of the Romans. (2) The Latin name of the cornetto and shawm. (3) An organ stop.

**Long.** v Longa and p. 55.

**Maitrise** (Fr.). A school in which the choir boys of a cathedral get their musical education.

**Mano armonica** (It.). Harmonic hand (q.v.).

**Manus** (Lat.). Hand; harmonic hand (q.v.).

**Méloplaste** (Fr.). A contrivance from which the méthode de méloplaste, invented by Pierre Galin, of Bordeaux, in 1817, takes its name. It consists of a board with a stave of five lines and some auxiliary lines, on which the teacher shows the notes he wishes his class to sing by means of a rod which has at one end a small knob.
Monferina (It.). A gay Italian dance in \( \frac{3}{4} \) time, especially danced in Piedmont and Lombardy.

Monstre (Fr.). An organ stop, the pipes of which are placed in front of the instrument—a "mounted" diapason (8 feet), double diapason (16 feet), or double double diapason (32 feet).

Musicista (It.). A musician. *Musicisti is the plural.

Nenia. A funeral song, an elegy.

*Oboi (It.). The plural of oboe (q.v.).

Ocarina (It.). A family of recently invented primitive wind instruments of terra-cotta, in shape not unlike the body of a bird. They have a hollow flute-like tone.

Ochetus (Lat.). The primary meaning of *hoquet* is "hiccup." In mediæval music this term was applied to "a truncated discant," namely, a discant, to use Coussemaker's definition, "in which the notes of one or of several parts were intersected or interrupted by rests."

Orchestrina di camera. This small keyboard free-reed instrument was invented about twenty-five years ago by W. E. Evans, who made it with oboe, flute (or violin), bassoon, violoncello, clarinet, and French horn compass. Thus there was a family of six members. The orchestrinas di camera were intended both for solo and ensemble playing (trios, quartets, &c.). In the orchestra they have been employed as substitutes for the oboe, clarinet, &c.

Orchestro. An instrument of the class described under "Bogenclavier" (v. Appendix). It was invented, in 1808, by Pouleau, of Paris, and imitated the tone of the violin, viola d'amore, and violoncello.

Organographia (Lat.). The description of instruments.

Orgue de Barbarie (Fr.). A barrel Organ.

Orpharion, or Orpherion. A flat-backed instrument with many-curved sides belonging to the either kind; that is to say, it was strung with wire strings.

Osservato (It.). Carefully observed, practised according to rule. *Stile osservato*, strict style.

Overtones. v. Harmonics.

Pair. The word "pair" was in former times often used with the name of certain instruments—for instance, "pair of organs," "pair of virginals." This, however, had not the meaning of "double" or "a couple." It was a way of speaking, implying a number of things resembling each other, just as in "pair of stairs," "pair of cards," "pair of chessmen" (instead of "flight," and "pack," and "set"). The number of things resembling each other were, no doubt, in the organ the pipes, in the virginal the strings.

Pallets. v. Organ.

Panmelodion. The tone of this keyboard instrument is produced
by the friction of a cylinder on metal bars. It was invented, in 1810, by Franz Leppich, of Vienna.

**Pantalonzug** (Ger.). A stop in the old clavecins, by which the tone of the Pantaleon (q.v.) was imitated.

**Partheyen, Partien** (Ger.). The same as Partita (q.v.).

**Partial tones.** v. Harmonics.

**Pavillon en l'air** (Fr.). With the bell turned upwards. A direction to horn players.

**Phorminx** (Gk.). A stringed instrument of ancient Greece, a kind of lyre.

**Pianista** (It.). (1) A pianist. (2) A mechanical contrivance for playing the piano. The machine is set in motion by a handle, and the music is performed by means of perforated card-board.

**Pin.** Pins are to be found in the mechanism of various instruments—for instance, the pianoforte (q.v.).

**Piuttosto, or Più tosto** (It.). Sooner, rather.

**Pizzicato** (It.). “Pinched.” A direction to players on instruments of the violin family to produce the notes thus marked by plucking the strings with the finger, instead of setting them in vibration by means of the bow. The use of the latter is indicated after the occurrence of *pizzicato* by *colf arco* (with the bow) or by *arco* (bow).

**Plica** (Lat.), **Plique** (Fr.). A mediaeval grace consisting of an ascending or descending appoggiatura. It was indicated in the neumatic notation by a curve, in the square notation mostly by a second stem.

**Poème symphonique** (Fr.). Symphonic poem. (v. Symphonische Dichtung.)

**Point.** An obsolete English term signifying a subject of a fugue or any kind of imitation. This subject may consist of two, three, four, or any number of notes.

**Pointing.** An obsolete English term synonymous with “fuguing.”

**Portunal.** A sweet-toned, clarinet-like open wood stop, the pipes of which are larger at the top than at the bottom.

**Præambulum** (Lat.), **Préambule** (Fr.). A preamble, an introduction.

**Presa** (It.). “A taking.” The sign (this § or any other) which indicates in a canon the entrances of the several parts, the commencements of the answers. It is also called *guida*.

**Quadruplet.** A group of four notes that divides a bar or part of a bar into four equal portions.

**Quartole** (Ger.). A quadruple.

**Quinta** (Lat.). v. Quintus.

**Quintadena** (Lat.). The same as Quintatön (q.v.).

**Quintuple time.** ¾, ⅓, &c. Read what has been said about this kind of time on p. 24, and add thereto that quintuple time may have also one accent only—namely, on the first member of the bar.
**APPENDIX.**

**Quintus** (Lat.). Also called *Quinta* (fifth part or voice, *pars* or *vox* being understood) and *Vagans* (roving part). This latter name it received, because it might be either a second soprano, alto, tenor, or bass part.

**Report.** The answer of the subject in a fugue, canon, or other imitative form.

**Res facta** (Lat.). A written, in contradistinction to an improvised composition.

**Ridurre** (It.). To reduce. **Riduzione**, reduction. (v. Reduciren.)

**Roller-board movement.** A contrivance in that part of the organ mechanism that intervenes between the keys and the pallets. Its object is to convey sideways, where this is required, the motion of the trackers. Rollers are rods of varying length and thickness moving in studs projecting from the fixed roller-board. Near each of the two ends the rollers have an arm; so that when a tracker draws down one of these arms, the other arm draws down another tracker.

**Saltato** (It.). Bounding, dancing, hopping.

**Scharf** (Ger.). A “sharp” mixture stop. (v. Mixture.)

**Scherzino** (It.). A short or light scherzo (g.v.).

**Schleppen** (Ger.). To drag.

**Septuple time.** ¼, ⅓, &c, time. Read what is said about this kind of time on p. 24.

**Seraphine.** A successor of the Physharmonica, and predecessor of the Harmonium. This English instrument made its appearance in 1833; but, owing to the harshness of its tone, never became a favourite, and soon had to give way to improved free-reed instruments.

**Sliders.** A part of the organ mechanism. The same as *slides.* (v. Organ.)


**Sommier** (Fr.). Wind-chest.

**Sonatilla** (It.). A short or light sonata.

**Spezzato** (It.). v. Coro spezzato (in Appendix).

**Stahlharmonica** (Ger.). A “steel-harmonica.” An instrument consisting of a series of steel bars placed on some kind of frame (box, lyre, &c.), which are made to sound by means of one or two hammers. It is, in short, the instrument which goes by the name of carillon and *Glockenspiel.*

**Stürze in die Höhe** (Ger.). The bell turned upward. A direction to horn players.

**Suabe flute.** A sweet organ stop.

**Tablature.** Letters are, however, used in two different ways: in the organ tablature they name and indicate the notes; in the *lute* and viol tablatures they do not name the notes, and indicate only the places where the notes are to be found: thus *a* indicates the open string, *b* the first fret, *c* the second fret, and so on.
**Ternary form.** A term not in common use. Sir F. A. Gore Ouseley calls thus a form which divides a piece into three portions, of which the first contains the exposition of some themes, the second some more themes in a related key, and the third modulating developments of previous themes and a *coda*, concluding, of course, in the principal key.

**Tessitura** (It.) Lit., "texture." The compass embraced by the notes most frequently used in a vocal composition. The *tessitura* does not include the highest and lowest notes which are but rarely and incidentally used.

**Testudo** (L.at.). Primarily "tortoise," then "tortoise-shell." A lyre; either; lute.

• **Timbre** (Fr.). (1) A bell without a clapper; also a bar of metal used for musical purposes. (v. Jeu, in Appendix.) (2) The cat-gut strings strung across the lower head of a side-drum; the English equivalent is "snares." (3) The known airs to which authors of *vaudevilles* write the words of their songs are also called *timbres."

**Tirasse** (Fr.). Pedals which draw down the bass keys of the manual in organs without pedal stops.

**Tonarium** (Lat.). A pitch-pipe.

**Trattimenti** (It.). Amusements, diversions.

**Tremblant** (Fr.). An organ and harmonium stop. (v. Tremolo.)

**Unbedeckt** (Ger.). Uncovered, unmuffled. Said of drums.

• **Ungarisch** (Ger.). Hungarian. A Hungarian dance, or dance-tune in the Hungarian style. (v. Csárdás.)

**Upper partials.** (v. Harmonics.)

**Venetian swell.** (v. Swell.)

**Ventilposaune** (Ger.). A valve trombone.

**Violoncellgitarre** (Ger.). (v. Guitare d’amour.)

**Waste-pallet.** A valve in the organ bellows which allows superfluous air to escape.

**Wind-trunk.** (v. Organ.)

**Wrest-pins.** (v. Pianoforte.)

**Wrest-plank.** That part of the pianoforte in which the *wrest-pins* are fixed. (v. Pianoforte.)

**Zurückhaltend** (Ger.). Keeping back, *ritenuto.*
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