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Paul Farnsworth
PRONOUNCING AND DEFINING

DICTIONARY of MUSIC

W. S. B. MATHews AND EMIL LIEBLING.

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THE book herewith offered the musical public has one aim, which is utility—practical use. While there is already a considerable number of small dictionaries, the publishers of the present work believe that there is still room for another, which, as far as possible, should combine the advantages of all the best ones and avoid their prominent defects, such as obsolete and often incorrect phraseology, reduplication of terms, redundancy of obsolete terms, and the like. Accordingly, the work was committed to the present editors, who have agreed upon the selection of terms and information following. Its special points of usefulness are these:

1. The vocabulary, while not so large as two others, is more complete and modern, aggregating nearly 10,000 terms.

2. The definitions have been amended where necessary, and some hundreds of important topics have been entirely rewritten, such as Accent, Consonance, Dissonance, Temperament, and the like.

3. Pronunciations have been affixed to all terms from foreign languages. These are very necessary by reason of the totally different principles of pronunciation which govern terms from the French, German and Italian respectively. The pronunciations are approximate only, but they will be found of great assistance.

4. At the beginning, in place of an Introduction, we have placed a general view of Musical Notation, not alone the topics which ordinarily are included under that head, but also those rarer matters of the signs employed in different departments of manuscript music and score-writing. As far as we have been able to collect them, this summary includes every sign liable to be met with by the student, no matter in what department he may work.
5. At one point the work is not consistent with itself. In several of the small works now before the public, long lists of terms are found beginning with the German article *die*, a principle of lexicography as false as would be the inclusion of a series of phrases in an English dictionary beginning with "the". Accordingly these have been relegated to their proper places, under their leading terms. In other cases, however, entire phrases have been included under their leading word, such as those beginning with Allegro, Andante, etc., because these combinations are of constant occurrence, and the complex term possesses an individual significance which is not in all cases exactly the same as the sum of its elements.

6. A large amount of editing has been devoted to rectifying the faulty phraseology of former definitions. We cannot hope to have fully succeeded at this point. Careless habits of speech (and of thought as well) retain in colloquial use such erroneous expressions as "note" for tone, "bar" for measure, "time" for measure, "tone" and "semitone" as names of interval, and the like, until scientific musicians pass over such expressions without noticing their defective and misleading form. It is altogether likely that many such examples still remain in the present volume, despite the care that has been taken to remove them.
SUMMARY OF MUSICAL NOTATION.

In writing a piece of music which he has imagined or worked out at the instrument, the composer has mainly to do with two elements in it, the Pitch and the Time. The Expression and Tone-color he leaves for mere suggestion, by means of an occasional $p$, $f$, $sf$, or other incidental mark. Here almost everything is left to the intelligence of the interpretative artist. But in the two provinces first mentioned this is not the case. Everything is set down with exactness. The number and recurrence of tones, their ordering into pulsation and measure, their various relations in pitch, as melody and harmony, all are fully and finally determined. Hence a clear understanding of these parts of musical notation is of the utmost importance to the student, since without it he will never arrive at an exact comprehension of the composer’s intention.

NOTATION OF TIME AND METER.

The distinctive sign of musical tone is a character called a Note, which consists essentially of a round or oval head, with or without a stem downward or upward from it.

<table>
<thead>
<tr>
<th>Whole</th>
<th>Half</th>
<th>Quarter</th>
<th>Eighth</th>
<th>16th</th>
<th>32nd</th>
<th>64th</th>
</tr>
</thead>
<tbody>
<tr>
<td>☑</td>
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There is also a note called a Breve, equal to two Whole notes. This is obsolete in modern music, but occasionally it is found in old music.

A Note indicates Musical utterance, as distinguished from any other kind of utterance. The forms of the notes indicate relative duration. The duration-values correspond to the names given above.

A dot after a note adds one half to its value. A second dot adds half as much as the first. Hence two dots add three fourths to the value of the note.
THE MUSICAL NOTATION.

RESTS.

A Rest is a musical silence, or a rhythmic silence. By this is meant that whereas the term rest in general means merely a cessation from activity, a musical rest indicates a temporary cessation from musical activity while the idea of the music is still going on. A musical rest is a silence during a certain compass of musical time; i.e., of Rhythm, or Meter. Hence, during rests, the musician is conscious of the rhythmic pulsation and meter. This is the distinction between a musical rest and rest in general. The characters indicating musical rest are also called Rests. They are of forms and denominations corresponding to the notes. Dots are applied to them in the same way as to notes.

<table>
<thead>
<tr>
<th>Whole Rest.</th>
<th>Half Rest.</th>
<th>Quarter Rest.</th>
<th>Eighth Rest.</th>
<th>16th Rest.</th>
<th>32nd Rest.</th>
<th>64th Rest.</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

A rest of several measures in succession is generally indicated by one of the forms of rest following, together with the figures indicating the length of rest desired, written above the staff.

<table>
<thead>
<tr>
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<tbody>
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<td></td>
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</table>

RHYTHMIC PULSATION AND MEASURE NOTATION.

The first step towards music is the recurrence of rhythmic pulsation. All music moves rhythmically, by pulsations of equal value, which are grouped into measures by means of accents. Measures are of two, three, four, six, nine, or twelve pulsations each, and all alike have the strong pulse at beginning. The place of this pulsation is indicated by means of a line across the staff, called a Bar. The strong accent falls upon the tone or time-space immediately following it. Accent is indicated also by means of a little angle \( \uparrow \). In the following examples of measure-forms the accent mark is unnecessary, but is placed there for the guidance of the student. The mere bar, without the extra mark, means exactly the same thing. The bar always shows the place of the strong accent.

MEASURE SIGNATURE.

At the beginning of every piece or movement is placed a Measure Signature, consisting of two figures in the form of a fraction, immediately following the clef. The upper figure denotes the number of pulsations in a measure.
THE MUSICAL NOTATION.

The lower figure tells what kind of note is taken to represent one unit of time. All other notes in the piece are computed with reference to this. The time within the measure may be occupied in any manner the composer pleases. One tone may be prolonged through the entire measure; or every pulse may be subdivided into several parts. All that the measure signature requires is that the unit note or its value shall be present in each pulsation of the measure according to the tables of note-values preceding.

The unit note is generally a quarter or eighth; less frequently a half-note; least often of all a sixteenth or other shorter note.

Now, since the measures run from two pulsations to three, four, six, nine and twelve, each signature appears in several different forms, such as a half-note unit with two, three, four, etc., pulsations; a quarter-note unit with all the varieties of measures, etc. Hence the following forms:

\[ \frac{2}{2} \text{ or } \frac{3}{3} \text{ or } \frac{4}{4} \]

A whole-note unit, and two, three, or four pulsations in a measure.

In all of these forms the value of every note is computed in beats, reckoning from the whole note as one beat.

\[ \frac{2}{4} \text{ or } \frac{4}{4} \]

In all these forms the unit is a half note, and all other note forms are computed from that.

\[ \frac{2}{4} \text{ or } \frac{4}{4} \]

In all these forms the unit is a quarter, and this is the measure-note from which all are computed.

\[ \left(\frac{3}{4}\right) \quad \left(\frac{6}{4}\right) \quad \left(\frac{9}{4}\right) \quad \left(\frac{12}{4}\right) \]

In these forms the measure-note is an eighth, and all forms are computed from that.

\[ \frac{9}{16} \quad \frac{4}{8} \quad \frac{9}{8} \quad \text{etc.} \]

In these forms the measure-note is a sixteenth.

MEASURE FORMS.

\[ \frac{3}{2} \text{ or } \frac{6}{4} \text{ or } \frac{9}{6} \text{ or } \frac{12}{8} \]

\[ \text{Alta breve.} \]

\[ \frac{3}{4} \text{ or } \frac{6}{6} \text{ or } \frac{9}{6} \text{ or } \frac{12}{8} \]

\[ \text{etc.} \]

\[ \frac{3}{2} \text{ or } \frac{6}{4} \text{ or } \frac{9}{6} \text{ or } \frac{12}{8} \]

\[ \text{etc.} \]
THE MUSICAL NOTATION.

\[\text{\(\frac{3}{4}\)}\] \[\text{\(\frac{2}{8}\)}\] \[\text{\(\frac{1}{4}\)}\] \[\text{\(\frac{1}{8}\)}\] \[\text{\(\frac{1}{16}\)}\] Two 8's.

All measures having more than three pulsations are grouped within themselves into twos or threes, thus requiring smaller accents, as indicated approximately in the examples following:

\[\text{\(\frac{6}{4}\)}\] \[\text{\(\frac{6}{8}\)}\] Two 8's.

Note.—6-8 measure is not at all the same as six-eights derived from 3-4 measure. The latter is accented as three groups of two:

\[\text{\(\frac{3}{4}\)}\] \[\text{\(\frac{9}{4}\)}\] \[\text{\(\frac{9}{8}\)}\] \[\text{\(\frac{1}{2}\)}\] \[\text{\(\frac{1}{8}\)}\] Four 8's.
THE MUSICAL NOTATION.

THE NOTATION OF PITCH.

Musical pitch is noted by means of lines and spaces, grouped into convenient systems called staves, or a staff. In modern music the staff consists of five lines and the appertaining spaces, which number six (those above and below the lines being included). Each of these lines and spaces is called a degree of the staff, and represents a degree of the scale. Therefore, five lines, with the six appertaining spaces, afford places for eleven scale degrees. When more are wanted, short additional lines (called added lines) are written above or below. When these become excessive, the same are repeated with the expression 8vo above or below. The former indicates that the octave above is intended; the latter, the octave below.

Pianoforte music generally employs two such systems of lines, one for the notes to be played by each hand. Organ music employs three staves, the part for the feet requiring an additional staff. Orchestral scores employ as many staves as there are instruments employed. These different staves are distinguished from each other by means of special designations, and by characters called Clefs, or keys. The clefs in use are three in form, and six in variety, according to the manner of applying them. First comes the treble, or G Clef, indicating the place of G above middle C. This is used for the right-hand parts in piano and organ music, the violin, oboe, flute, and instruments of high pitch. The bass, or F Clef, indicates the place of F below middle C. It is used for the basses. The C Clef indicates middle C. It is applied in several different manners.

The following diagram shows the great staff of eleven lines (the line of middle C in the center), with the different clefs applied to the selection of five lines which they serve to identify.

GREAT STAFF OF ELEVEN LINES,

Showing the relation and pitch of the various Clefs and Staves used in Pianoforte and Vocal Music, and in Orchestral Scores; together with the letters indicating absolute pitch.
Very high tones, requiring many added lines to properly indicate, are sometimes written an octave lower, with an 8va over them to show that the passage is to be played an octave higher.

The equivalence of the different clefs is also shown by the following figure, in which the notes which are identical are connected by dotted lines.

These different clefs, although at first confusing to the student of theory, are later a convenience, since they permit him to represent almost any melody without running off the staff and requiring the addition of added lines.

The staff as above represented may be taken as equivalent to the white keys of the pianoforte, each line and space standing for the tone made by a single key.
NOTATION OF TONES IN KEY.

The staff is adjusted to the representation of the chromatic tones, and the black keys, by means of characters called sharps #, flats ♭, and naturals ♭. The sharp, placed upon a staff degree, indicates the next higher tone in the chromatic scale. The flat, the next chromatic tone lower. The natural cancels the flat or sharp, and in certain cases effects adjustments equivalent to either of the former.

Thus, a sharp upon the staff-degree G, indicates G-sharp; upon A, A-sharp, etc.
A flat upon A, indicates A-flat; upon B, B-flat, etc.
A natural upon A-sharp, indicates A; upon B-flat, B, etc.
Double sharps ♭♭ and double flats ♭♭♭ are also employed when needed. These indicate a chromatic change of an entire whole step upwards or downwards from the unaffected degree. A double sharp upon A, indicates A-double-sharp, which is enharmonic with B-natural. A-double-flat is equivalent to G-natural, and so on. The double sharps and double flats are employed for indicating chromatic tones in pieces where single sharps or flats are already in use. Thus, to the ear the following two series of tones are not different.

\[ \text{\begin{figure}[h] \centering \includegraphics[width=\textwidth]{notation_of_tones.png} \caption{Notation of Tones in Key.} \end{figure}} \]

Cromatic signs affect the staff degree upon which they are placed throughout the measure in which they occur, and no further. They affect only the degree upon which they are placed, and not the octaves, except when used as Signatures, in which case they affect not only the degrees to which they are applied, but all octaves of them upon the same staff.

SIGNATURES.

By Signature is meant sharps or flats written after the clef to indicate the adjustment of the staff to key. In this way is indicated whatever modification from the plain staff the key may require, except in the case of the minor mode, which generally requires an accidental sharp or natural upon its seventh degree. Hence, in the following table of signatures, and the names of the staff degrees under them, the minor modes are also shown with this accidental.
Signatures of the Keys, and Relative Minors.

Key of C or A minor.

Key of G or E minor.

Key of D or B minor.

Key of A or F♯ minor.

Key of E or C♯ minor.

Key of B or G♯ minor.

Key of F♯ or D♯ minor.

Key of C♯ or A♯ minor.

Key of F or D minor.

Key of B♭ or G minor.

Key of F♯ or C minor.

Key of A♭ or F minor.

Key of D♭ or B♭ minor.

Key of G♭ or F♭ minor.

Key of C♭ or A♭ minor.

Note.—The occurrence of the characteristic accidental above, with a given signature, generally indicates the minor key named.
TONES IN KEY. OTHER NOTATIONS.

The Tonic Sol-fa notation consists of the initials of the scale names of tones written in a horizontal line. Digressions into a higher or lower octave are indicated by a short tick above or below the initial. The key is indicated by a direction at beginning.

The bars indicate measure beginnings, and the colons, the beats. As many tones are sung in one beat as are represented within the time-space devoted to it. Prolongation of tone is indicated by a — in the spaces through which the tone is to be prolonged. Rests are indicated by leaving the time-space vacant. Example:

**Key of G.**

```
| s, ,s, ,s, ,m, ,r, ,d, ,r, ,m, ,s, ,s, ,l, ,s, ,d |
| s, ,m, ,d, ,m, ,r, ,d, ,r, ,m, ,s, ,m, ,d, ,s, ,l |
| s, ,m, ,f, ,r, ,m, ,d, ,r, ,m, ,s, ,s, ,l, ,s, ,d |
```

PATENT NOTES.

SOMETIMES CALLED BUCKWHEAT NOTES.

This is a staff notation, much used in the South, with note-heads of peculiar form, indicating the key-name of the tone. All the staff notation (including signatures) is employed, and the characteristic shapes of the note-head additionally.

```
\[ \text{Do, Ray, Me, Faw, Sol, Law, Se, Do.} \]
SIGNS APPERTAINING TO EXPRESSION AND INTERPRETATION.—MELODIC EMBELLISHMENTS.

THE LONG APPOGGIATURA.

This embellishment consists of a grace note which takes half (a), two-thirds (b), or even the whole (c), of the time of its principal, as shown in the examples following:

\[ \text{Written.} \]
\[
\begin{array}{c}
\text{Played.}
\end{array}
\]

The long appoggiatura is now usually written out in full in large notes.

THE SHORT APPOGGIATURA.

The short appoggiatura is a grace note with a little stroke through its stem. It begins at the time of the principal note, and is played as quickly as possible—(a, b, c.)

\[ \text{Written.} \]
\[
\begin{array}{c}
\text{Played.}
\end{array}
\]

AFTER NOTES.

After notes consist of one or more grace notes introduced as passing or changing notes, in passing from one melody note to another. They are generally connected with their principal note by a slur, and never fall on an accent.
MUSICAL SIGNS.

DOUBLE APPOGGIATURAS.

Double appoggiaturas consist of two grace notes preceding a melody note. They begin at the proper time of the principal note (and therefore with the corresponding base note), and are played as quickly as possible, the accent falling on the principal note.

THE TURN, OR GRUPETTO.

The turn consists of a principal note and two auxiliary notes, above and below respectively, which may be a whole step or a half step distant from the principal. Generally, the upper auxiliary is the next tone above in the same key, and the lower a semitone below the principal. When the upper auxiliary is only a semitone above the principal, as in the case of turns on the 3d and 7th degree of the scale, the lower auxiliary is played diatonic, and consequently a whole step below the principal, in order to avoid the misleading chromatic effect which would otherwise be produced. On the 5th degree of the minor scale the lower auxiliary is played chromatic. The turn usually comes at the close of the principal note, as at a, b, and c, in the examples, where also is illustrated the use of accidentals in connection with the turn-sign. Sometimes, however, it comes at the beginning of a note, as at d, in which case the turn-sign stands directly over it. With dotted notes the turn comes between the note and the dot, as shown at e and f.
MUSICAL SIGNS.

THE MORDENT AND BOUNDING TRILL.

These two embellishments are precisely alike, except that one is made with the note below the principal, and the other with the note above. The first is distinguished by the vertical stroke through the sign, as at a, below. The other, also called Mordent by some, and Prall Trill or "Bounding Trill" by others, lacks the vertical stroke through the sign, and is made with the note above. The same embellishment is sometimes written out in small notes, as at e. The Prall Trill should be accented on the first note, as at d. In all cases the embellishment is to be played as rapidly as possible.
THE TRILL.

The trill consists of a rapid vibration or alternation of a principal note and the next above in the same key. A vocal trill should begin somewhat deliberately, but immediately become rapid, as shown at a below. It concludes with a turn, which, however, may sometimes be omitted in chain trills. On the pianoforte a long trill, accompanied by a melody in the same hand, may omit the auxiliary note at the moment of sounding the melody, in order to facilitate the passage, as shown at d. It is of the greatest importance that the notes of the trill should be of equal power. At the start the auxiliary may be accented. Trills should vibrate at a uniform speed, after the motion is once established, and in some definite ratio to the time of the passage.

The trill begins with the principal note, and not with the auxiliary, although the contrary has been taught by eminent masters, and is sometimes required by a grace note, as at b and c below.

THE PEDALS OF THE PIANOFORTE.

Modern pianofortes sometimes have two and sometimes three pedals. That upon the right is the Damper pedal. (There is no such thing as a loud pedal.)

It is indicated by the abbreviation Ped., and the termination of its use by * or ©.

In some old music (printed between 1830 and 1850) the use of the pedal is indicated by the character ©. This is now obsolete.
Mr. Arthur Foote has proposed the following mark, which indicates that the pedal is to be pressed at the beginning of the line and discontinued at the precise point where the line terminates:

The left-hand pedal is called the *Soft pedal*, and its office is to reduce the volume of sound. Upon upright pianos it does this by bringing the hammers nearer the strings. Upon grand pianos, by shifting the hammers so that they do not strike all the strings of the unison. Hence the origin of the term *Una Corda*, for indicating that the soft pedal should be pressed by the left foot. The term *Tre Corda* indicates its discontinuance. Occasionally these terms are abbreviated to U. C. and T. C., but as a rule they are written out in full.

When there are three pedals the middle one is generally a tone-sustaining pedal. This is a modification of the damper pedal, prolonging whatever tones are actually sounding at the moment when the tone-sustaining pedal is pressed. Meanwhile, others can be taken and left to any extent, the original tone or chord remaining sounding until the vibration of the strings dies away, or until the tone-sustaining pedal is dismissed. There is no mark as yet for this pedal. Its use is advisable in places where there are tones to be prolonged, but where confusion arises from the ordinary damper pedal.

**INDICATIONS OF PHRASING AND FORM.**

The Slur — is a curved line drawn over or under several notes, indicating that they are to be closely connected in performance; or that they form a single idea, although the idea itself may contain several smaller ideas.

Cross slur points indicate that the note under them belongs to two ideas, being the end of one and the beginning of the other.

\[ \wedge \wedge \wedge \wedge \] Dots, or pointed specs, over notes indicate Staccato quality. Tones so indicated are disconnected more or less according to the nature of the passage. In older music the dots were sometimes considered to indicate a duration equal to half the value of the notes; and the specs a duration equal to a quarter of the apparent value of the notes. In modern music no distinction of this kind exists.

\[ \underline{\wedge \wedge \wedge} \] Short lines over notes indicate emphasis and individuality, occasionally a slight prolonging.

\[ \underline{\wedge \wedge \wedge} \] Short lines with a dot, or dots and slur together, indicate a less degree of staccato than the dots alone. Generally considered to equal three fourths of the value of the notes.
Sometimes used to indicate the end of a formal phrase, in pieces edited for elementary instruction. It does not necessarily require separation between the tones, but is intended solely as an aid to the eye in dividing the passage into its constituent parts.

| | | These are called "reading marks," and indicate the boundaries of subordinate motives. No separation of tones is indicated by these marks. They are solely for aiding the eye.

\[\frac{\sqrt{} \sqrt{}}{\sqrt{}}\] Placed over a bar indicates the strong accent of the great meter, consisting of three or two measures, according to the figure above the little angle.

Rubato, sometimes employed to indicate a slight emphasis and prolonging of the tone, particularly in suspensions.

, Comma, sometimes indicates a breathing interruption in the flow of tone, similar to that made in melody by the singer taking breath.

_Hs._ Hauptsatz, Headpiece, or Principal Subject.  
_SS._ Seitensatz, Sidepiece, or Second Subject.  
_SchLs._ Schlussatz, Closingpiece, or Conclusion.  
_Zws._ Zwischensatz, Betweenpiece, or Connecting Part, or Interlude.  
_Ms._ Mittelsatz, Middlepiece, or Middle Subject. Often found in the sonatas of Mozart directly after the double bar in the principal movement.

**SIGNS APPERTAINING TO EXPRESSION.**

\[\frac{\sqrt{} \sqrt{}}{\sqrt{}}\] Gradual increase of intensity.

\[\frac{\sqrt{}}{\sqrt{}}\] Gradual diminution of intensity.

Swell; increase and diminish.

_pp._ As soft as possible.

_ff._ As loud as possible.

> With sudden force.

_sforz._ Sforzando. With sudden force.

_rinforz._ Rinforzando. Several tones in succession very forcible.

_fp._ One tone, or chord, forte, all the rest piano.

--- Legato. All the tones connected.

--- Every tone emphasized, individualized, and slightly separated.

--- Every tone strongly individualized.

Sometimes used as breathing mark in solfeggi, and in music for wood wind.

\[\frac{\sqrt{}}{\sqrt{}}\] Tenuto. Hold the tone its full value.
ABBREVIATIONS.

USED MAINLY IN MSS.

*NOTE.—This mark is ambiguous. Rubinstein uses it as a broken tremolo, as at a, but generally it is intended as here given. The context will generally determine.
MUSICAL SIGNS.

A note with two stems belongs to different voices.

Example:

<table>
<thead>
<tr>
<th>Example</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Meaning:
Chords played Arpeggiando.

Written. Played.

SPECIAL SIGNS USED IN INSTRUMENTAL MUSIC.

STRINGED INSTRUMENTS PLAYED WITH A BOW.

– Down bow.
\ Up bow.
H. B. Half bow.
Sh. St. Short stroke.
W. b. Whole bow.
G. B. Whole length of bow.
M. B. Middle of bow.
Fr. At the nut.
Sp. At the point.
... Short bowing.
-- Long bowing.

MANDOLIN.

\ Down Plectrum.
\ Up Plectrum.

BRASS INSTRUMENTS.

0 Open tube.
1, 2, 3. Numbers of the valves.
\ \ \ Demi staccato. (Made by tonguing) as if in pronouncing the
\ \ \ \ \ \ \ \ letter D.
MUSICAL SIGNS.

DRUM MUSIC.

\( \checkmark \) Placed above the staff to indicate that the left-hand stick is raised, and below the staff to show that the right-hand stick is raised.

\( \text{\textbullet} \) Used to indicate a tap, or a tap beat.

\( \checkmark \) To denote that both sticks drop on the drum-head at the same time.

GUITAR MUSIC.

<table>
<thead>
<tr>
<th>Sign</th>
<th>Description</th>
<th>Number</th>
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</thead>
<tbody>
<tr>
<td>Left hand</td>
<td>Open string</td>
<td>0</td>
</tr>
<tr>
<td>“</td>
<td>First string</td>
<td>1</td>
</tr>
<tr>
<td>“</td>
<td>Second string</td>
<td>2</td>
</tr>
<tr>
<td>“</td>
<td>Third string</td>
<td>3</td>
</tr>
<tr>
<td>Right hand</td>
<td>First string</td>
<td>.</td>
</tr>
<tr>
<td>“</td>
<td>Second string</td>
<td>.</td>
</tr>
<tr>
<td>“</td>
<td>Third string</td>
<td>.</td>
</tr>
<tr>
<td>“</td>
<td>Thumb</td>
<td>4</td>
</tr>
</tbody>
</table>

FLUTE OR FLAGEOLET.

<table>
<thead>
<tr>
<th>Description</th>
<th>Symbol</th>
</tr>
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<tbody>
<tr>
<td>Open hole</td>
<td>⬝</td>
</tr>
<tr>
<td>Closed hole</td>
<td>●</td>
</tr>
<tr>
<td>Pinched, or parv. closed hole</td>
<td>●</td>
</tr>
</tbody>
</table>
COMPLETE CLASSIFICATION OF THE MUSICAL FORMS.

THE ELEMENTARY FORMS.

Figure, a musical idea of recognizable peculiarities. In order to embody an idea a tone-succession must possess the following elements: 1, a definite motion and compass in rhythm, extending from some one point in measure to the corresponding point in the next pulsation, measure, or the next measure but one; 2, a melodic figure with a point of accent or emphasis; and 3, a chord-foundation suggested or expressed. In developing a musical idea into larger forms a composer takes one of two courses: Either he retains the rhythm of the motive and modifies the harmony and melody (thematic development), or he retains the harmony and the essential features of the melody and modifies the rhythm (variation).

Motive, a musical idea, taken as a germ or pattern for development. The natural compass of a motive is one measure, which may be from any point within the measure to the corresponding point in the next. A Motive may be a fraction of a measure; or it may run to two measures.

Phrase, a musical symmetry, consisting of two motives, or one motive repeated or sequenced. The natural compass of a Phrase is two measures. But it may extend only to one measure, or be carried to four, or under certain circumstances to a larger number of measures.

Section, a musical symmetry, composed of two phrases. Its natural compass is four measures, but it may be carried to eight. Sections are of two general types: Antecedents, which propose a subject, and Consequents, which answer and complete an Antecedent. These divisions correspond to subjects and predicates in logic.

Period, a completed musical idea, consisting of two sections which answer each other. A Period is like a stanza. Its four phrases may rhyme with each other in almost any manner the composer pleases. Periods arising from motives of a part of a measure might not exceed four measures in compass; and those arising from motives of two measures would naturally reach sixteen measures. Still further variations occur in period-forms through the repetition of some one phrase, or motive, the avoidance or
postponement of a cadence, and the like. Periods are to be distinguished also with reference to their character as dependent and independent. A dependent period requires something else to finish it; or devotes itself to finishing something already proposed. Hence a dependent period is either a Consequent of some former antecedent, or the Antecedent of a consequent to occur later. The external indication of dependence in period-forms is the cadence, which, if upon the tonic of the original key, indicates that the period is closed in that direction, at least. If also the period begins in its principal key, it may be taken as independent. But if it begins in some key or chord other than the tonic, there is something implied before it, which may be found in the previous period, or may be merely mental with the composer. Of the latter kind the beginning of the Beethoven sonata, opus 111, may be taken as type.

Period-Group, a succession of periods, which may be developed from the same motives, or may serve as connecting links in a larger work. In the former case the group assumes an independent form, and the Song-form is the result. In the latter case we have modulating periods, passages, and the like.

INDEPENDENT MUSICAL FORMS.

Unitary Forms, containing but one single melodic subject. The simplest type of unitary form is the One-period Song-form, of which the ordinary church tune affords a convenient example. The Two-period Song-form consists of two periods, of which the second is the consequent and complement of the first. The Three-period Song-form consists of three periods, in which the second period is usually in a different key, while the third period is nearly or quite the same as the first. Here we have in miniature a rondo, in which an original subject is brought back again after a digression. The Song-form is the general foundation of all dances, and most popular music, and it furnishes the principal subjects of the slow movements in the classic authors.

The Fugue is a unitary form entirely developed out of a single melodic subject, but its compass is so much extended by the harmonic and contrapuntal transformation of the original subject that the piece, as a whole, often reaches proportions almost symphonic, as in the great organ fugues of Bach.

Variations are also unitary forms, in that they treat of the same melody all through. The original theme in this case is the form, usually a song-form of one or two or three periods. The variations in succession illustrate contrasted manners of treatment, and in their relative order they finally combine to constitute a large form, somewhat suggestive of a rondo or sonata.
SUMMARY OF FORM.

An Etude is a thematic composition designed to illustrate some difficulty or artistic effect. Occasionally it is of binary order, but generally it is unitary, having but a single subject. The etudes of Chopin illustrate artistic studies in musical effect; and those of Cramer and Clementi those designed for technical purposes.

Canon is a musical form in which one or more voices follow after a leading voice, called the antecedent, singing precisely the same melody. A round is a common example of this form. The canons of Schumann are also good examples.

Canonc Imitation is imitation in the manner of canon, and this art underlies all modern thematic development.

Binary Forms are those in which there are two contrasting melodic subjects, each of which may be, and generally is, a complete song-form of one, two or three periods. The first subject is called the Principal, and when it is repeated it is always in the same key, and generally nearly or quite unchanged, although in some instances it is shortened. The second subject is called Second, and is in a related key to the principal key of the piece. Opinions and practices differ with reference to the relation which should prevail between a Principal and Second, as to tonality. In general, however, in the older practice the Second of a major Principal was in the dominant; and the Second of a minor Principal was in the relative major. Chopin made a very bold departure from this practice when, in his E minor concerto, after a Principal in E minor he introduced a second in E major. The effect is very pleasing.

A Trio is a second subject somewhat milder than the Principal with which it is associated. According to classical practice the trio of a major Principal was in the subdominant, or in the relative minor. These rules are no longer obligatory.

Many slow movements of the sonatas and symphonies of Beethoven are binary forms, with a certain amount of passage or modulating work between the Principal and Second. Such movements are concluded with a Coda, or conclusion, and approach the form of the rondo.

A Rondo is a musical form in which a Principal is relieved by a Second and perhaps a Third, the Principal returning from three to five times, with the introduction of more or less connecting matter. This form is more generally a ternary order, wherefore it will be more fully discussed in the next paragraph.

Toccata is a style rather than a form. A Toccata is generally a sort of etude, characterized by rapid motion and brilliancy of effect. Toccatas are generally unitary as to form, but occasionally binary.

Ternary Forms are those in which, besides a Principal and Second, there is also a Third. When three subjects have to be related in this manner, the Second was originally in the dominant or the principal key, or in some key upon the dominant side; while the Third was in the subdominant or
SUMMARY OF FORM.

In some key upon that side. These rules are no longer followed exactly. The composer is free to follow his fancy, and to place his new subject in any possible key which he conceives best suited to bring out its nature, when taken in connection with the matter and tonality of the accompanying subjects.

The most characteristic of the ternary forms is the Rondo, which is defined above. Rondo means round, and the frequent return of the Principal is the characteristic trait of this form. The Rondo is primarily lyric in its spirit, and by preference is of a semi-jovial character, wherefore it is never applied to serious purposes; or, if its essential round principle is availed of in more serious forms, the jovial rondo spirit is carefully eliminated. The Berlin theorist, Adolph Bernhardt Marx, was the first to apply the term rondo to slow movements. He called the Adagio of Sonata Pathetique a rondo, which in the return of the Principal it is; but not in spirit of the movement.

The Sonata-Piece is the most conspicuous example of the ternary form. A sonata-piece consists essentially of a Principal, some connecting matter, a Second, and a Conclusion. Here there is a repetition, after which comes a middle part, called an Elaboration, devoted to free fantasia upon the principal themes of the work; after the Elaboration, the first part (Principal, Second, and Conclusion) returns entire, except that the Second is always in the principal key of the work, and the Conclusion is somewhat extended, though this latter is not obligatory. In the older sonata pieces the Principal and the Second are so much more important than the Conclusion that the careless observer may not be inclined to attach much importance to them. The Conclusion, however, is an essential part of this form. The Sonata-Piece is the type of all serious instrumental composition. It forms the principal movement or movements in sonatas and symphonies (including all chamber quartettes and larger works), and many overtures and other works also form themselves upon its general principles.

Complex Forms are forms consisting of two, three, four, or even five, shorter forms, each of which is an independent piece; but all are associated into one Complex form through affinity of tonality, and consecutive qualities of spirit and meaning; or for the sake of contrast. The principal types of Complex forms are Sonata, Suite, Opera, Oratorio, and all forms in which a consecutive musical idea is carried on by means of completed pieces in succession. In all these very large forms, like Opera, for instance, the work is grouped into smaller unities by its division into acts, and each act is generally ended by an elaborate finale, which often reaches great development. As, for instance, the third finale in Mozart’s “Marriage of Figaro,” and the third finale in Wagner’s “Meistersinger.”

Sonata. The sonata is the most important of all the complex forms; it is the form of all pieces of that name, as well as of the Symphony, Con-
SUMMARY OF FORM.

certo, Trio, Quartette, Quintet, and nearly all varieties of chamber music. A Sonata consists of from three to four movements. At least one of these movements is a sonata movement (Sonata-piece, Sonata-satz) of the form already described in the ternary forms. The first movement usually belongs to this form, and many times the last. Occasionally the same form, somewhat shortened, is employed for the second movement. The first movement of the sonata is generally (almost invariably) thematic. The second movement is generally in some kind of slow movement, lyric and ideal in character. If there are four movements, the third is either a minuet with trio, or a Scherzo with trio (Song-form with trio). The closing movement is either a Rondo or else a Finale, the latter being a sonata-piece. Many sonatas of Beethoven deviate somewhat from this order, such as that in A-flat, opus 26, which begins with an Air and Variations, has a funeral march for second movement, the only sonata-piece being the Finale. The so-called "Moonlight" sonata, opus 27, No. 2, has the slow movement first. The second is a Scherzo, and the Finale is a sonata-piece. The great sonata in C minor, opus 111, begins with a vigorous introduction, leading into a strong sonata-piece, and there is only one other movement, which is an Arietta with variations.

The Symphony is carried out in precisely the same manner as the sonata, except that the development is longer. The Concerto has generally only three movements, the short Scherzo being omitted. In some modern concertos all four movements are condensed into one, or rather the whole is made continuous.

Conditioned Forms are those in which the form is conditioned by extra musical considerations. The prominent types are the Recitative, where textual declamation is the primary condition, and emotional coloring the secondary, the purely musical remaining subordinate to both these; all types of Song and Aria, where the delivery of a text and the intensification of a dramatic moment are the main objects sought. Sometimes these qualities are so accomplished that the musical effect as such is heightened; examples of this are afforded by Schubert's "Erl-King," "Margaret at the Spinning Wheel," "To be sung on the waters," etc. All forms of the conditioned character conform to the general principles of pure form, to as complete an extent as they are able without sacrificing the immediate end sought in their own creation.

Note 1. The principles of form, whether large or small, are the same. Unity, symmetry and contrast are the elements which have to be combined.

Note 2. The above classification of form exhausts the subject, and affords place for every variety of form which can be created.

(For further development of the subject of Musical Form, see "Primer of Musical Forms," by the senior editor of the present work.)
RULES OF PRONUNCIATION.

ITALIAN.

VOWELS.

A is always like å in father.

E has (1) the sound of å in pen, and (2) the sound of å in fate.

I is pronounced like è in me, and in short syllables, i in pin.

J, at the beginning of a syllable, is like y in you. At the end of a word it is like è in be.

O has the sound of ö in tone.

U has always the sound of oo in cool.

CONSONANTS.

B, D, F, L, N, P, Q, V, are the same as in English.

C, before a, o, and u, has the sound of k; before e, i, and y it has the sound of sh, or that of ch in the word check. When doubled (cc) and followed by e, i, or y, the first is pronounced like t, and the second takes its usual sound.

CH, before e or i, has the sound of k.

G, before a, o, or u, is hard, as in go; before e or i, it has the sound of j or soft g, as in gem. When doubled and followed by e or i, it has the sound of dj, or like dg in lodge.

GH, followed by e or i, is pronounced like g in go.

GI, followed by i, preceding another vowel, is pronounced like ii in million.

GN, followed by a, e, i, o, or u, is like ni in the English word mission.

Gu, gue, gui are pronounced gwå, gwë, gwë.

Gla, glo, glu are pronounced dlå, dlö, dlöc, in one syllable, giving the i a very faint sound, differing almost imperceptibly from the effect of the same combination with the 1 omitted.

S has (1) the hard sound as in sis, and (2) the soft sound as in case; usually the latter, when occurring between two vowels.

Sc, before e or i, is like sh in shall; before a, o, or u, it has the sound of sk.

Sch is always like sk, or sch in school.

Scha, scio, sciu are pronounced shå, shö, shoö.

R, at the beginning of words, is like the English, but at the end of words or syllables, or when combined with another consonant, it should have a rolling sound.

W and X are not found in Italian, except in foreign words.

Z has usually the sound of zs; it is sometimes pronounced like dz.

Italian words are pronounced exactly as written, there being no silent letter, except h. The vowels always preserve their proper sounds, forming no diphthongs and being uninfluenced by the consonants with which they may be combined.

In words of two or more syllables there is usually a slight emphasis placed on the penult or antepenult, but rarely on the last syllable.
RULES OF PRONUNCIATION.

GERMAN.

VOWELS.

a has the sound of & as in far.
au is like ou in house.
aI occurs but rarely, and has the sound of I as in pine.
ae or i when long is like & in mate; when short it is like e in met.
au or ia is like oy in boy.
e has (1) the sound of e as in help, and (2) the sound of a in hate.
et has always the sound of i in pine.
eu is like uf in lover.
l has the sound of I as in pin.
lE takes the sound of e as in tree.
o has the sound of o as in tone.
OE or i has nearly the sound of e as in fell.
ua has the sound of oo as in moon.
ue or u has the sound of the French u.
y is used only in foreign words, where it does not differ from I in pin.

CONSONANTS.

d and d are pronounced as in English.
v is only used in foreign words. Before e, i, and y it is pronounced like ts; before other vowels and consonants it is like k.
ch has nothing corresponding to it in English. It is a guttural sound, produced by pronouncing shk, but taking care not to close the vocal organs in sounding k. At the beginning of words ch is like k.
ch is pronounced like ks or x.

f, l, m, p, t and x are the same as in English.
g has the hard sound as in go. In some parts of Germany the unaccented final 6g is softened into something like tkh.
h at the beginning of words is aspirated; between two vowels the aspiration is very weak, and before a consonant or at the end of words it is mute; but in this case it makes the preceding vowel long.
j is equivalent to the English y in you, and is always followed by a vowel.
k is like the English k, but is never mute before n.
ng sounds like ng in length; but in compound words where the first ends in n and the last begins with g, they are separated, and both pronounced distinctly.
q is always joined with u, and together they are pronounced like ku.
ph has the sound of f.
pf unites the two letters in one sound uttered with compressed lips.
r has a stronger sound than in English, and is the same at the beginning, middle, or end of a word.
s is like the English s. It is sounded at the end of words, and between two vowels it frequently takes the sound of z.
sch is like the English sh in ship.
th takes always the sound of t; h being silent.
It has never the sound of th in thee.
tz intensifies the sound of z.
v is pronounced like f.
w following a vowel answers to the English w.
z is pronounced like ts in nts.
FRENCH.

VOWELS.

a has two sounds; & as in mass, and a as in bar.
a is like å in fate.
as is similar to o in English.
e is (1) like é in met; (2) like a in fate; (3) similar to ü in bud, the latter chiefly in mono-
  syllables, as le, de, etc. It is frequently silent at the end of words.
ei is nearly like å in fate.
eu resembles ü in tub.
i has the sound (1) of i in pin, (2) of é in me.
im has nearly the sound of ia in medial.
te is like ee in bee.
o is pronounced like ô in rob, and like ô in rope.
u has no equivalent in English, but resembles the sound of e in dew. By prolonging the sound
  of e, taking care not to introduce the sound of w, we get an approximate sound of the French u, or ü as it will be marked in this work.
y, when initial, or coming between two con-
  sonants, or standing as a syllable by itself, is the same as the French é (i i i); but bet-
  ween two vowels it is equivalent to double French i (ïi), the first forming a diphthong with the preceding one and the second with the one following.

CONSONANTS.

Final consonants are almost always silent, except c, f, l, n, and r, which are generally sounded.
b, at the beginning and in the middle of words, is the same as in English.
c has (1) the sound of k before a, o, or u; (2) when written with the cédilla, or before e or i, it has the sound of s. c final is sounded unless preceded by n.
ch is pronounced like sh in she. In words de-  

n is pronounced like x in azure.
I has (1) the same sound as in English, and (2) the liquid sound, as in million.
m and n, when not nasal, have the same sound as in English; if preceded by a vowel in the same syllable, they are always nasal unless immediately followed by a vowel in the next syllable.

am, an, em, en are pronounced somewhat like an in tan.

im, in, ym, alm, ain, eim, ein are pronounced like an in anger.

om and on are like on in song.

um and un are pronounced like un in wrung.
p is generally the same as in English. It is sometimes silent, and always when at the end of a word.
q is usually followed by u, in which case they are together sounded like the letter k.
r is given more roughly than in English. It is often silent when preceded by the vowel e.
s has generally the same sound as in English; between two vowels it has generally the same sound as in the English word rose.

se is the same as in English. s final is gener-

ally silent.
RULES OF PRONUNCIATION.

* t has its hard English sound, but in *tial, *tel, and *tion it has the sound of *s.*

* th is always the same as *t* alone. *t* final is usually silent.

* v* is like the English, only a little softer.

* w* is found only in foreign words, and is pronounced like *v*.

* z*, initial, is pronounced like *gz*; it occurs but in few words.

* ex*, at the beginning of words, is sounded like *egz*. In other places, and between two vowels, it is pronounced like *ks*.

* z* is like *s* in *zone*.

Final consonants, which would otherwise be silent, are frequently sounded by carrying them over to the next word, when commencing with a vowel.

**Note.**—While the French language does not properly have syllabic emphasis, the rate of speaking is very fast, and the practical result is an emphasis upon the last syllable of words. This rule is almost universal. In some cases we have marked it, in others not.
PRONOUNCING AND DEFINING

DICTIONARY OF MUSIC.

ABB

A.

1. Name of a musical pitch produced by
from 435 to 450 vibrations per second, and
the octaves of the same. French pitch is
the former rate and American concert pitch
approximately the latter. Also the name of
all octaves of these pitches.

2. The name of the staff-degree represen-
ting the pitch A or any of its octaves;
the name of the key upon the keyboard pro-
ducing A; the name of open strings produ-
cing A. The intonation of the orchestra
is adjusted from A of the oboe, the oboe
being incapable of modifying its pitch to any
practicable extent.

Â.B. Abbr. for Alto (viola).

â (âb), Ât. By, for, to, at, in, etc.

A in alt. The Â placed upon the first upper
added line.

A in altissimo. An octave above A in alt.

A ballata (Â bâl-lâ’tâ), Ât. In the style of a
ballata.

Abandon (â bânh-dohn), Fr. Without re-
straint; with self-abandon; with ease.

A battuta (â bât-too’tâ), Ât. As beaten; strictly
in time.

Abb. Abbr. for Abbassamento.

Abzâfare (â bâ-fâ-drë), Ât. Take care; pay
attention.

Abbandonai (â bân-dô-nâ’si), Ât. Without restrai-
t; with passionate expression.

Abbandonamento (â bân-dô-nâ-tâ-mân-të),
Â. Vehemently; violently.

â bânuone (â bân-dôn’no), Ât. Making the
music subservient to the expression; de-
spondingly; with self-abandonment.

Abbandono (â bân-dô-no), Ât. With passion-
ate expression.

Abbassamento di mano (â bâs-si-mân-tô dê
mâ-no), Ât. The down beat, or descent of the
hand in beating time.

Abbassamento di voce (â bâs-si-mân-tô dê
vôc’oh), Ât. Diminishing or lowering of the
voice.

Abbassamento (â bâs-si-mân-tô), Ât. Under.

Abbellare (â bâl-lâ-rë), Ât. To embellish with
ornaments.

Abbellimenti (â bâl-lâ-mën’të), Ât. Orna-
tments introduced to embellish a plain mel-
dody; grace notes.

Abbellimento (â bâl-lâ-mân’tô), Ât. A grace
note, or ornament.

Abbellire (â bâl-lâ-rë), Ât. To embellish with
ornaments.

Abbelliture (â bâl-lâ-tô-rë), Ât. } Orna-
tments; embellishments.

Abbreviation marks. 1. Oblique strokes
which distinguish the eighth, sixteenth, or
thirty-second notes; when applied to the stem
of the quarter or half note, signify as many
repetitions of the shorter note thus indi-
cated as are equal to the longer note
represented. Thus, is equivalent to

2. A diagonal stroke with a dot each side
signifies a repetition of a group of notes, or
sometimes of a complete measure.

3. When the long notes are omitted, the
oblique strokes, distinguishing eighth, six-
teenth, etc., notes, are sometimes employed
to denote a repetition of such short notes.

Thus, indicate a repetition of
eighths, sixteenths, thirty-seconds, respectiv-
esty.

4. A short horizontal line, a row of dots,
or a waving line is used to express the repetition, or a continuation of the influence, of the preceding character. Thus,

\[ \text{mi - sol - do} \]

5. A combination of rests so written as to denote a long period of silence. These rests indicate a period of eleven measures' silence.

6. Figures, when placed upon the staff, or over a measure in which rests are written, serve to indicate the number of whole rests or measures of silence.

Abendmusik (ā-bēnd-moo-skik''), Ger. Evening music; music of a soft and quiet character.

A bene placito (ā bēn plā-tah'itō), It. At pleasure.

Abgestossen (āb-gēs-tō'sēn'), or Abstossen (āb-stōs'ēn'), Ger. Staccato.

Abnehmend (āb-nām'ēnd), Ger. Fading away; diminuendo.

Absatz (āb-sātz'), Ger. Cadence.

Absolute music. Music developed freely, according to its ideal, merely as music. In contradistinction to vocal music, which is restricted by the words; program music, devoted to a series of incidents; and dance music, restricted to the steps of the dance. In short, high art music, loyal to the highest ideal.

Abstiegende Tonarten (āb-stē-gēn-dē tōn-ār'tu'n), Ger. Descending scales or keys.

Abtönen (āb-tō'nēn), Ger. To deviate from the right tone.

Abub (ā-boob), Heb. A flute, or hautboy.

Abwechselnd (āb-vēk'shān't), Ger. Alternating; changing.

Abyssinian flute. An instrument resembling the German flute, but with mouthpiece like the clarinet, and played upon from the end, like an oboe.

Académie de Musique (ā-kām-e-dē mú-skik'), Fr. An academy of music, consisting of professors and scholars; a society for promoting musical culture.

Académie Royale de Musique, Fr. The name given to the opera-house in Paris.

Académie spirituelle (ā-kām-e-sprit-tōo'ēl'), Fr. A performance or concert of sacred music.

A cappella (ā kā-pěl'la), It. In the church or, Alla cappella. Without instrumental accompaniment.

A capriccioso (ā kā-pr'-tičhō), It. In a capricious style; according to the taste of the performer. Especially in the matter of time and phrasing. More commonly the former.

Acatalectic (ā-kā-tyā-lēkt'ik), Gr. A verse having the complete number of syllables without superfluity or defectivity.

Acathistus (ā-kā-this-toos), Gr. A hymn of praise sung in the ancient Greek Church in honor of the Virgin.

Academia (ā-kā-de-mē'ē), It. An academy. The word also means a concert.

Accrèczevoîle (āk-kā-rēt-tāv'ō-lō), It. Blending; in a persuasive and caressing manner.

Accrèczoïolvmente (āk-kā-rē-tō-vō-mēn'tō), It. Caressingly; coaxingly.

Acc. (āk-tāshē'), A abbrev. of Accel.

Accel. (āk-tāshēl), It. Accelerando.

Accelerando (āk-tāshē-lō-rān'dō), It. Accelerating the time; gradually increasing the velocity of the movement. An accelerando generally occurs when approaching a climax. The disturbance thus produced in the long rhythms is generally compensated by corresponding retardations at the climax.

Acceleratamente (āk-tāshē-lō-rā-tām'nētē), It. Speedily.

Accelerato (āk-tāshē-lō-rā'tō), It. Accelerated; increasing in rapidity.

Accent. 1. Stress, or emphasis. (a) upon a certain division of measure; (b) a tone in a figure; (c) a chord in an harmonic phrase, and the mark or marks by means of which such stress is indicated. Measure accent falls upon the beginning of the first beat; and in measures having more than three beats, upon the first beat of each aliquot part likewise. (See Measure.) Besides the accent upon the beat (the bar indicating the place of the strong accent to be upon the next time-place following) there are subordinate grades of what might be called "molecular" accentuation, upon the beginning of divided beats, and upon the beginning of each aliquot part of a beat when the subdivision extends to quarter-pulse division.

2. The accentuation of a melodic phrase is primarily determined by the measure, but the occurrence of dissonance adds fresh element, every dissonance occurring upon the beginning of a beat, or upon the beginning of a half beat (in quarter-pulse subdivision), receiving an accent of its own, partly due to its rhythmic place, but intensified for the sake of the dissonance. So also dissonant chords, such as appoggiaturas, suspensions, etc., are accented. What is called Syncopation is an accent breaking into the natural order of the measure. (See Syncopation.)

3. Also the name applied to the marks indicating accent. The chief of these are the horizontal short angle >, and the abbreviation sf. or sfr. In old music (from Mozart and before) the expression fp. often occurs...
indicating that one tone is loud and all the following soft. (See Fortando, also Sforzando.) The short vertical accent standing upon its base (acency) is not properly an accent, but a mark of tenuto (q.v.), but in some French and Belgian music it is occasionally employed where the horizontal mark is intended.

Accento (ät-tehn'tō), It. Accent or emphasis laid upon certain notes.

Accent (ät-tehn'tē), It. Accents.

Accentuare (ät-tehn-too-är're), It. To accentuate; to mark with an accent.

Accentuation. The art of accenting; the giving to the several notes of a piece their proper emphasis or expression; the art of placing accents.

Accentuated (ät-tehn-too-är'tō), It. Distinctly and strongly accented.

Accentuiren (ät-tehn-too-är'tēn), Ger. To accent.

Accentus (ät-kēntu'tōos), Lat. Accent. "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, subdeacon, 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 ecclesiasticus, Lat. Ecclesiastical accents are melodic forms used in the Roman Catholic Church in chanting, or rather reciting, the collects, epistles, gospels, etc. These melodic inflections which vary the monotone recitation, correspond with the commas, colon, semicolon, period, mark of interrogation, etc. See the preceding article. These variations were of seven kinds, called the immutabiles, munus, gravus, medius, moderatus, interrogradus, and finales, each of which was practically an upward or downward inflection extending to a particular interval, namely: immutabile, monotone, medius, a minor third, sol me; gravus, a fifth, sol do; moderatus, sol mi me sol; interrogradus, sol la sol; finales, sol la sol fa m; thus closing on the ecclesiastical Doorian key.

Accessory notes. Those notes situated one degree above and one degree below the principal note of a turn.

Accessory parts. Accompaniments.

Accessory tones. Harmonics. Tones faintly heard when the principal tone dies away.

Accessory voices. Accompanying voices.

Acciaccare (ät-tehl-äk-kē'rē), It. A broken and unexpected way of striking a chord.

Acciaccato (ät-tehl-äk-kē'tō), It. Violently.

Acciaccatura (ät-tehl-äk-kē-too'rē), It. A species of arpeggio; an accessory note placed before the principal note, the accent being on the principal note. Practically about the same as an appoggiatura.

Accidenti (ät-tehl-dehn'tē), It. Accidentals.

Accidents (ät-kē-dänth), Fr. Accidentals. 1. The name applied to sharps, flats, naturals, double sharps, and double flats occurring in written music elsewhere than in the signature. (See Signature.) The name accidental appertains to the characters only, and not to the tones they help to indicate; many of the tones written by the help of these unforeseen characters being merely the natural diatonic tones of the key into which the passage may have momentarily digressed. (See Modulation.) Moreover, minor keys universally require an accidental for the leading tone—always a sharp or a natural.

Accidentals affect the staff-degrees to which they are applied throughout the measure in which they occur; and in strict practice no farther. But there have been theorists holding that in certain cases (as when the last tone of the measure is written with an accidental, and this tone is tied over into the next measure) the accidental is continued until some other tone intervenes in the same voice. In consequence of this questionable exception the great majority of composers introduce a natural before again using a staff-degree recently affected by an accidental, even when it occurs in a later measure, but in immediate connection. This practice is precautionary, only. It would be simpler to make the rule inflexible that the influence of the accidental ceases with the measure in which it occurs.

Unlike chromatic signs in the signatures, accidentals do not affect equivalent degrees, but only those to which they are actually applied.

2. This term has also been applied without exception to all chromatic signs originally applied, and to those signs 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. Double sharps and flats did not come into use till a later time. 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.

Accolade (äk-kó-läd'), Fr. The brace which connects two, three, or more staves together.

Accom. \{ Abbreviations of Accompaniment.

Accomp. \}

Accom. ad lib. An abbreviation of Accompaniment ad libitum.

Accommodare (äk-kóm-mó-dä'rè), It. To tune an instrument.

Accompagnamento (äk-kóm-pän-yä-mén'tô), It. Accompaniment; the figured bass or harmony.

Accompagnare (äk-kóm-pä-när'è), It. To accompany; to play from the figured bass.

Accompagnato (äk-kóm-pä-när'tô), It. Accompanied.

Accompagné (äk-kómh-pänh-yä), Fr. Accompanied.

Accompagnement (äk-kómh-pänh-yä-män'), Fr. An accompaniment.

Accompagner (äk-kómh-pänh-yä'), Fr. To accompany.

Accompaniment. A part added to a solo or other principal part, to enhance and enrich its effect. Vocal or instrumental parts in a composition which do not include the principal melody but fill up the harmony, sustain the rhythm, and, by embellishments, heighten the general effect.

Accompaniment ad libitum. Use the accompaniment or not, at pleasure.

Accompaniment obligato. The accompaniment must be used.

Accompanist. The person playing the accompaniment.

Accomp. obbl. An abbreviation of accompanimento obligato.

Accoppiato (äk-kóp-pë'-tô), It. Bound, tied; joined together.

Accorciare (äk-kör-täsh'ë-rë), It. To contract, to abridge.

Accord (äk-kör), Fr. A chord; a concord; consonance.

Accordamento (äk-kör-dä-më'n-tô), It. Accord of parts; unison.

According (äk-kör-dän'dô), It. Tuning.

Accordant (äk-kör-dän'h), Fr. In concord, in unison.

Accordare (äk-kör-dä'rë), It. To tune, to cause to accord. Many derivatives occur.

Accordato (äk-kör-dä'tô), It. Accorded, in tune.

Accordatore (äk-kör-dä-tô'rë), It. One who tunes instruments.

Accordatura (äk-kör-dä-too'rë), It. System of tuning.

Accordone. A simple musical instrument, of oblong form, invented by Damian, of Vienna, in 1829. The tone is produced by the inspiration and expiration of a pair of bellows acting upon metallic reeds or tongues. (Free reed.) The first instruments had only four buttons, or keys, each of which acted on two reeds, making the compass one octave of diatonic scale, but with a separate arrangement, by which three notes might be accompanied with a tonic and dominant harmony. At first, it was used only as a toy, but the introduction of a chromatic scale made the accordion more capable of producing a varied melody and harmony, although the awkwardness of the form was always a hindrance to its use. The German accordion, or concertina (q.v.), of hexagonal form, made the principle of the accordion more acceptable. The English concertina (q.v.) and the harmonium (q.v.) are superior instruments constructed upon similar principles.

Accorder (äk-kör-där), Fr. To tune an instrument; to sing or play in tune.

Accordeur (äk-kör-dür'), Fr. One who tunes an instrument.

Accordi (äk-kör'dë), It. Play again as before.

According. An harmonious blending of different parts.

Accordire (äk-kör-dë'rë'n), Ger. To accord.

Accordo consono (äk-kör'dô kon'zo-nô), It. A concord.

Accordo dissono (äk-kör'dô dis'sô-nô), It. A discord.

Accordoir (äk-kör-dâr'), Fr. A tuning-key, tuning-hammer

Accrescuito (äk-kre-shoo'tô), It. Increased superfluous, augmented in respect to intents.

Acceleramente (ä-tah'ë-rë-tä-më'n-tô), It. Speedily, swiftly.

A cemb. An abbreviation of A cembalo.

A cembalo (ä teh'mô-bô'), It. For the harpsichord or cembalo.

Acetabulum (ä-tët'ë-boo'loom), Lat. An ancient instrument of music.

Achromatic music. Simple music in which modulations seldom occur, and few accidental flats and sharps are used.
Acht (á-kht), Ger. Eighth.
Achtel (á-kht'él), Ger. Eighth, quaver or eighth note.
Achtelnote (á-kht'él-nö'té), Ger. A quaver, an eighth note.
Achtfalze (á-kht'él-pou'se), Ger. A quaver or eighth-note rest.
Achtfußton (á-kht-fuos-tön), Ger. Eight-foot tone. A tone which sounds as written, in contradiction from a sixteen-foot tone, which sounds an octave lower; or a four-foot tone, sounding an octave higher than written.
Achtstimmig (á-kht'stim-míg), Ger. For eight voices.
A cinq (á tańk-kwé), It. or (á sánhkh), Fr. For five voices or instruments.
Acolytes. Persons, usually boys, employed in the musical services of the Catholic Church, or as assistants to the priest at the altar.
Acolythe (á-kól'i-thé), Gr. Acolyte.
Acolytheia (á-kól'i-thi-á), Gr. The order of service observed in the Greek Church.
Acousme (á-kooz'mi), Fr. The sound of instruments or voices heard in the air.
Acoustics. The science which treats of the nature and properties of sounds.
Acoustique (á-kooz-ték), Fr. Acoustics.
Acte (ákt), Fr. An act; a part of an opera.
Acte de cadence (ákt dòh ká-dànhs), Fr. A cadence; a final part.
Acteur (ákt'túr), Fr. An actor; an operative performer.
Action. The mechanism of a keyboard instrument, by means of which the performer produces tones. Hence includes the keys, connecting levers, and everything else between the fingers of the performer and the actual opening of the pipe or reed, or the vibration of the strings. In an organ action, the principal parts are the keys, trackers, rollers, pull-downs, and valves. In the pianoforte, the keys, jacks, under hammers and hammers, dampers.
Acte. Parts of an opera or theatrical entertainment.
Acuito (á-kwe-stét), Fr. Acuteness.
Acustica (á-kooz't-fik), It. Acoustics; the doctrine of sounds.
Acustick (á-kooz'tik), Ger. Acoustics.
Acustisch (á-kooz'tish), Ger. Acoustic.
Acuta (á-koo'ta), It. Acute, shrill; also, a shrill-toned organ-stop of two-foot pitch.
Acute. High, shrill, sharp as to pitch.
Acuteness. Refers to the pitch of sounds. The greater the number of vibrations, the higher or more acute does the sound become.
Ad (ád), Lat. At, to, for, by.
Adag. An abbreviation of Adagio.
Adagietto (á-dá'j't-tó), It. Slow, but not quite so slow as adagio.
Adagio (á-dá'j't-o), It. A slow rate of movement, slower than andante, but not so slow as lento, grave, or largo. Often employed as the name of a movement in a symphony or sonata.
Adagio assai (á-dá'j't-o ás-sài), It. Very slow and with much expression.
Adagio cantabile e sostentato (á-dá'j't-o kán-tá'blé e sós-ten-tó), It. Slow, in a singing style and sustained.
Adagio con gravità (á-dá'j't-o kón grá'ví-tá), It. Slow, with gravity and majesty.
Adagio molto (á-dá'j't-o móltó), It. Very slow and expressive.
Adagio non troppo (á-dá'j't-o nón tróppó), It. Not too slow.
Adagio patetico (á-dá'j't-o pá-té'tí-kó), It. Slowly and pathetically.
Adagio pesante (á-dá'j't-o pé-zán'té), It. Slowly and heavily.
Adagio poi allegro (á-dá'j't-o pó-á läl'gró), It. Slow, then quick.
Adagio quasi una fantasia (á-dá'j't-o kwá-šá oó ná fah-sió-tá-fántá), It. An adagio similar to a fantasia.
Adagio religioso (á-dá'j't-o ré-lé-jó'rá), It. Slowly, and in a devotional manner.
Adagissimo (á-dá-jís'mó), It. Extremely slow.
Adaptation. A union of sentiment between the words and the music.
Adattare (á-dá-tár're), It. Adapted.
Adattazione (á-dá-tá-tár'-o'na), It. Adaptation.
Ad captandum (ád cáp-tán'dón), Lat. In a light and brilliant style.
Added lines. Short lines, either above or below the staff; ledger lines.
Added sixth. A sixth added to a fundamental chord.
Additato (ád-dítá'tó), It. Fingered.
Additional keys. Those keys of a pianoforte which extend above F in Alt.
Additional accompaniments. Accompaniments or parts added to a choral work by a later hand than that of the composer, in order to bring the instrumentation more nearly to the later standard of fullness and sonority; or to introduce instruments of later invention. Parts of this kind have been added to "The Messiah" by Mozart, Robert Franz, and others.
Adolorato (ád dó-ló-rótó), It. With sad and melancholy expression.
Adottirante (ád dó-tir-rántó), It. Teacher, professor.
A demi-jeu (á dé-mí-zhó), Fr. With half.
A demi-voix (á dé-mí-vósh), Fr. the voice or tone. See Mezzo Voce.
ADE

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Adept. A thorough composer, performer, or singer.

À deux (à dů̀h), Fr. For two voices or instruments.

À deux temps (à dů̀h tǎ̀n), Fr. In two time; two equal notes in a measure.

Adaptonon (à-di-á-pó̀n-nò̀n), Gr. A species of pianoforte with six octaves; invented in 1820 by Labusser, a watchmaker of Vienna. The tone was produced from metal bars. In a later adaptation of the same idea, called the Addiphone, the tones were produced from tuning-forks. Both these forms were of permanent tune.

Adiratamente (à-di-rà̀t-tà̀m-à̀nt-te), It. | Augrily.

Adirato (à-di-rà̀t-ò̀),

A dirittura (à di-rit-toòrá), It. Directly; straight.

Adjuvant (áď-yoo-vànt), Ger. The deputy master of the choristers; assistant to an organist.

Ad lib. An abbreviation of Ad libitum.

Ad libitum (áď lib-ì-toom), Lat. At will, at pleasure: changing the time of a particular passage at the discretion of the performer.

Adonia (áď-dó̀n-á), Ger. A solemn feast of the ancients at which hymns and odes were sung.

Adonic verse. A verse consisting of one long, two short, and two long syllables.

Adornamente (à-dór-nà̀-mà̀n-te), It. Gaily, neatly, elegantly.

Adornamenti (à-dör-nà̀-mà̀n-tí), It. Embellishments.

Adornamento (à-dór-nà̀-mà̀n-tò), It. An ornament, an embellishment.

Adoucir (à-doo-ker), Fr. To soften, to flatten.

A due, or, A 2 (à dòò-è), It. For two voices or instruments; a duet.

A due clarin (à dòò-klà̀-rì̀n), It. For two trumpets.

A due corde (à dòò-kò̀rè), It. Upon two strings.

A due cori (à dòò-kò̀rè), It. For two choirs.

À deux mains (à dů̀h mà̀n), Fr. For two.

À due mani (à dòò-mà̀n-è), It. | hands.

À due soprani (à dòò-so-prà̀nè), It. For two trebles.

À due stromenti (à dòò-strò̀-mà̀n-tè), It. For two instruments.

À due voce (à dòò-vò-vò̀ce), It. For two voices.

À-dur (à-door), Ger. The key of A major.

Àëdophone. A musical instrument invented in the eighteenth century.

Àëolian. One of the ancient Greek modes answering to the diatonic succession, la si do re mi fa sol la; referring to the winds; played upon the wind.

Àëolian, the. An automatic instrument of the reed organ class, with many sets of reeds, and mechanism enabling it to perform overtures and much pretentious music.

Àëolian harp. An instrument invented by Kircher about the middle of the seventeenth century. The tones are produced by the strings being so arranged that the air causes vibration among them when it passes through.

The box of the Àëolian harp should be long enough to exactly fit the window where it is proposed to place it, and about five or six inches deep. There should be at least six strings of silk or gut, tuned in unison, passing over bridges about three fourths of an inch high, near each end. Under the influence of the wind the strings vibrate in sweetly harmonious chords, changing with every variation in the current of the wind. Of course all the tones produced are necessarily partial tones of the vibrating string; but the varying intensity of the wind makes so many changes in the combinations of tones produced as to give at times much the effect of mysterious intelligence.

Àëolian lyre. The Àëolian harp.

Àëolian mute. A combination of the Àëolian pitch-pipe and the mute for the violin.

Àëolian pianoforte. A pianoforte with reed attachment, invented and manufactured by the firm of T. Gilbert & Co., Boston, about 1800. The piano, of the small pattern of square then universally manufactured, was provided with a set of free reeds and a bellows operated by a pedal at the right of the regular pedals of the piano. The reed instrument was of the old-fashioned "melodeon" pattern, the reeds being practically unvoiced, and the bellows of the pressure variety. The design of the addition was that of giving the piano a sustaining power, which up to that time had not been secured. The effect of the two tones in combination was agreeable in passages where sostenuto was desired. But the instrument had only a temporary currency in consequence of the practical impossibility of keeping the strings in tune with the reeds.

Àëolicon (à-ò-1dò̀l-kò̀n), Gr. A keyed instrument, the tone of which resembles that of the organ, and is produced by steel springs, which are put in vibration by means of bellows.

Àëolikon (à-ò-1dò̀l-kò̀n), Gr. An àëolicon

Àëolsharfe (à-òl-shà̀r-fe), Ger. An Àëolian harp.

Àëolus modus. The Àëolian, or fifth. Authentic mode of the Greeks, nearly allied to the Phrygian mode. The scale is the same as the old scale of A minor without any accidentals. (See Greek Modes.)

Àëotana (à-ò-1tànà), Gr. A very small musical instrument made of several short metalle

À arm, à add, à ale, à end, à eve, à ill, à isle, à old, à odd, à oo moon, à but, à Pr. sound, kh Ger. ch, nh nasal.
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Aequilax (ä-klä-lax), Ger., from Lat. Generally applied to 'organ-stop', in which use it signifies '8 ft.'

Æolisklawer (æ-oé-lis-klaw-voer), Ger. Æolian pipe. An obsolete keyboard wind instrument, invented in 1825 by Schottmann, of Buttlesteedt. It had reeds of wood instead of metal, by the vibration of which a soft, pleasing tone was produced.

Æquionans (ä-ki-o-nans), Lat. A unison; of the same or like sound.

Æquionous. Sounding in unison; concordant.

Ære recurvo (ä-re ré-coor'to), Lat. A military wind instrument resembling a trumpet; the buccina.

Ærophone (er'-fo-fö'n). A French reed instrument of the melodeon class.

Æsthetics (äs-thè'tiks), Gr. The principles or laws of the beautiful. The chief writers upon this department of philosophy have been Germans, the foremost being Winkelmann, Herder, and Hegel. The latter made the most ambitious attempt to discover the principles of the musically beautiful. Among recent writers, Schopenhauer is to be mentioned as having gone into this subject more deeply and in a more successful manner than any of the others.

Æmussera Stimmen (oi'sar'-tii stim'men), Ger. pl. The extreme parts.

Ævia (ä-vi'ä), N. An abbreviation of the word Alleluia.

Affable (ä-fäb'l-tä), N. In a courteous and pleasing manner.

Affabilita (ä-fäb-li-tä), N. With ease.

Affabilitate (ä-fäb-li-tä-te', N.) With ease and elegance; with freedom; in a pleasing and agreeable manner.

Affanato (ä-fä-nat'ö), N. Sad, mournful, distressed.

Affanoso (ä-fä-nös'o), N. With mournful expression.

Affectation. An attempt to assume or exhibit what is not natural or real.

Affectirt (ä-fäk'tirt), Ger. With affectation.

Affectsueux (ä-fäk't-syoo'), Fr. Affectionate.

Affect. An abbreviation of Affettuoso.

Affettamenta (ä-fäk-tä-mänt'-ä), N. Very affectedly.

Affettazione (ä-fäk-tä-zä'-ä), N. An artificial style.

Affettivo (ä-fäk-tä'-vö), N. Affecting, pathetic.

Afetto (ä-fäk'tö), N. Feeling, tenderness, pathos.

Affettuosamente (ä-fäk-tö-o-ö-ö-män'te), N. With tenderness and feeling.

Affettuosissimo (ä-fäk-tö-too-o-o-män'-män'-män', N. With pathos; with tender expression. Superlative of Affettuoso.

Affettuoso (ä-fäk-tö-too-o've), N. With tender feeling or emotion.

Affettuoso di molto (ä-fäk-tö-too-o've do'mot'tö), N. With much feeling.

Affiche de comédie (ä-fish doh kö'-më-dë), Fr. A playbill.

Afflata (or Ælas) li tuono (ä-fä-lä-lä'ë too'-o-nön), N. To sustain a sound with steadiness.

Affinity. A quality possessed by those chords that admit of an easy and natural progression from one to the other.

Aflittto (ä-fë-lë'tö), N. Sorrowfully.

Afflizione (ä-fë-lëz'-ë'në), N. With mournful expression.

Affrett.a. An abbreviation of Affrettando.

Affrettando (ä-fë-rët-tän'dö), N. Hurrying.

Affrettate (ä-fë-rët-tä-të'), N. quickening, accelerating the time.

Affrettoso (ä-fë-rët-tö-zö), N. Quick, accelerated, hurried.

A Sofia (ä so-fi'), Por. A Portuguese dance resembling the fandango.

After note. A small note occurring on an unaccented part of the measure, and taking its time from the note preceding it.

After notes, double. Two or more notes taking their time from the preceding note.

Agevol (ä-jö-vö'l), N. Lightly, easily, with agility.

Agevolmente (ä-jö-vö-lënt'-ë), N. Easily.

Agevolizza (ä-jö-vö-lëts'-ë), N. Lightness, ease, agility.

Aggiustamento (ä-jöös-tä-mënt'-ë), N. In strict time.

Aggiustare (ä-jöös-tä-rë', N.) Adjusted, adapted.

Aggiustato (ä-jöös-tä'-tö), N. ranged, adapted.

Aggravar la fuge (ag-ra-grä la föög), Fr. To augment the subject of fugue.

Agilita (ä-jëlit'-ä), N. Lightness, agility.

Agilita, con. N. With agility, with lightness, with rapidity.

Agilita (ä-jë-lënt'-ë), N. Nimbly gay.

Agiren (ä-ghër'-ën), Ger. To act to mimic.

Agitamento (ä-jë-tä'-mëntö), N. Agitation, restlessness, motion.

Agitato (ä-jë-tä'-tö), N. Agitated, hurried, restless.

Agitato allegro (ä-jë-tä'-tö al'-ë-grö), N. An allegro which is not steadily held, but is nervous, unstable, and unreposeful.

Agitato c-ré passione (ä-jë-tä'-tö kö'n päs'-si'-ë-në), N. Passionately agitated.

Agitè (ä-shët'), Fr. Agitated.
AGL (ālīr), N. pl. See Alā.
AGOGE (ā-gō’gē), Gr. Used by the ancient Greeks to signify melodic motion of different kinds necessary to musical expression. In modern use restricted to accent and expression. (Not sanctioned by authoritative usage.)
AGOGE RHYTHMIC (ā-gō’gē rith-mi-kē), Gr. Rhythmic movement.
AGOGIK (ā-gō’gik), Ger. The art of expressive nuance (variety) in tempo. (Rubato, accelerating, etc.)
A GRAND CHOEUR (kôr), Fr. For the entire chorus.
A GRAND ORCHESTRA (ōr-kēstr’), Fr. For the full or complete orchestra.
AGRAMENTS (ā-grā-mânts’), Fr. pl. Embellishments, ornaments.
AIL (āl), It. To the; in the style of.
AIGRE (āg’rē), Fr. Sharp, sharply.
AIGREMENT (ā-gr-mânt’), Fr. Sharply, harshly.
AIGU (ā-g’ō), Fr. Acute, high, sharp, shrill.
AIR. A short song, melody, or tune with or without words. A series of tones bearing a certain relation to each other by their symmetry and regularity, producing a unity of effect, which is called “a tune.”
AIR À BOIRE (ār à bwär’), Fr. A drinking-song.
AIR À REPRISES (ār à ré-prěz’), Fr. A catch.
AIR CHANTANT (ār shânt’-tânt’), Fr. An air in graceful, melodious style.
AIR DÉTACHÉ (ār dâ-tā-shâ), Fr. A single air or melody extracted from an opera or larger work.
AIR ECCO SOLES (ār ĕ-kō’-sôl’), Fr. A Scotch air.
AIR IRLANDAIS (ār īr-lânda’-dē), Fr. Irish air.
AIR ITALIEN (ār ī-tâ-lē’-ān), Fr. An Italian air.
AIR RAPIDE (ār râ-pēd’), Fr. A florid air.
AIRS DES BATTELLERS VÉNÉTIENS (ār dē bā-tē-lēr vē-nē-tē-lēn), Fr. Melodies sung by the Venetian gondoliers and boatmen.
AIRS FRANÇAIS (ār frâns’-a), Fr. French airs.
AIRS RUSSES (ār rūs’), Fr. Russian airs.
AIRS TENDRES (ār tân-drē), Fr. Amatory airs; love songs.
AIR VARIÉ (ār vâr’-ē), Fr. Air with variations; an air embellished and ornamented.
AILS (āl’s), Ger. The note A♯.
AILS-DUR (āl’s-dûr’), Ger. The key of A♯ major. This key is not in use, being represented by B♭ major.
AILS-MOLL (āl’s-môl’), Ger. The key of A♯ minor. Not in use, being represented by B♭ minor.
AILÉ (āl’ē), Fr. Glad, joyful; also, easy, facile, convenient.
AILÉMENT (ā-lē-mânt’), Fr. Easily, freely.

AJAKLI-KEMAN (ā-yakk’-le kâ-mân’), Tur. A Turkish instrument resembling the violin.
AKKORD (ā-kôrd’), Ger. See Accord.
AKROMAT (ā-krom’-mât’), Ger. A musician a singer.
AKROMATISCH (ā-krom’-mât’-tsh), Ger. See Achromatic.
AKUSTIK (ā-koo’st’ik), Ger. See Acoustics.
AIL (āil), It. To the; in the style of.
À L’ABANDON (ā lâ-bân’dôn’), Fr. Without restraint; with passionate expression.
À LA CHASSE (ā lâ shâs’), Fr. In hunting style.
À LA FRANÇAISE (ā lâ frâns’-sâ), Fr. In the French style.
À LA GRECQUE (ā lâ grêk’), Fr. In the Greek style.
À LA MÊSURE (ā lâ mē’sûr’), Fr. In time; synonymous with À tempo.
À LA MILITIAIRE (ā lâ mil’-teh’rē), Fr. In military or march style.
À L’ANTIQUE (ā lân’-tik’), Fr. Antique, in the style of the ancients.
ALAMOTH (āl’â-môth’), Heb. This word occurs in Psalm lxxviii. 25, “First go the sharim (singers), then follow the neqvim (kinnore), in the midst are alamoth (damals playing on the timbrels) . . . Gessenius and others understand the word to signify treble music, ‘vox clara et acuta, quasi virginum.’” But, on the other hand, in L Chron. xv. 20, the names of men are given as players of “nephes on alamoth.” It is one of the many obscure musical terms which are met with in the Bible. It, however, seems to have been associated with nephes, much as the expression sheminith is with kinnor, and may, therefore, be supposed to refer to the pitch or method of playing on those instruments.
À LA POLACCA (ā lâ pô-lâk’-kâ), It. In the style of the polacca.
ALARUM, AL!’ ARMI, It. A call to arms.
“Alarms sounded and ordnance shot off.”
Shakespeare
Originally a general shout; afterwards, a recognized signal by trumpets and drums.
À LA SAVOYARD (ā lâ sà-vô’-yârd’), Fr. In the style of the airs of Savoy.
ALBADA (āl-bâd’-dä), Sp. A morning serenade.
ALBERTI BASS. A bass consisting of arpeggios or broken harmony, e. g.:

So called after its reputed inventor, Domenico Alberti, who died in 1739.
ALBOUGHE (āl-bô’-gô’), Sp. An instrument belonging to the flute species.
Alla hanacca (ألا هاناكا), II. A kind of dance resembling the polonaise.
Alla madre (ألا مادر), II. To the Virgin Mary. Songs and hymns addressed to the Virgin Mary.
Alla maniera turca (ألا مانييرا توركا), II. In the Turkish style.
Alla marcia (ألا مارتشيا), II. In the style of a march.
Alla mente (ألا منت), II. Extemporaneous. (F. Contrapunto alla mente.)
Alla militare (ألا ميلتير), II. In the military style.
Alla moderna (ألا موديرا), II. In the modern style.
Alla morena (ألا مورينا), II. In the Moorish style.
Alla Palestrina (ألا باياسترينا), II. In the style of Palestrina; in the ecclesiastical style.
Alla polacca (ألا بولاككا), II. In the time and style of a polonaise or Polish dance.
Alla quinta (ألا كينتا), II. At, or in, the fifth.
Allargando (ألا ألارجاندو), II. Gradually slower and louder; in broader style; “widening.”
Alla riversa (ألا ريفيرسا), II. In an opposite direction.
Alla rovescio (ألا رويفيدو), II. In a reverse or contrary movement.
Alla russe (ألا روسة), II. In Russian style.
Alla scozzese (ألا سكوزيزه), II. In Scotch style.
Alla siciliana (ألا سيليانا), II. In the style of the Sicilian shepherd’s dance.
Alla stretta (ألا سترتة), II. Increasing the time; accelerating the movement. In close, compressed style.
Alla todesca (ألا تودسكا), II. In the German style.
Alla turca (ألا توركا), II. In the Turkish or Oriental style.
Alla unisono (ألا أوينسونو), II. See Alla unisono.
Alla veneziana (ألا فينيزيانا), II. In the Venetian style.
Alla zingara (ألا زينجارا), II. In the style of gipsy songs.
Alla zoppa (ألا زوپا), II. In a constrained and limping style.
Alla 3za, II. A sign which, when placed above the staff, indicates that with each note played, a note a third higher must be played, and when placed below the staff, a note a third lower.
Alla òta, II. A sign, which, when placed above the staff, indicates that with each note played, a note a sixth higher must be played, and when placed below the staff, a note a sixth lower.
All’ antica (al-lan-tē’kā), R. In the ancient style.

All’ espressivo (al-les’presh-pō-yō’chā), R. In the Spanish style.

All’ improvviso (al-lan-prō-vē’zō), R. With previous extemporaneous.

All’ improvista (al-lan-prō-vē’zah), R. out previous extemporaneous.

All’ ingese (al-lan-gî’zē), R. In the English style.

All’ Italiana (al-lan-tī-lā’nyā), R. In the Italian style.

All’ ongaresse (al-lon-gar’ā-sē), R. In the Hungarian style.

All’ ottava (al-lott’vā), R. 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’ eva and iva are often used. (2) This expression is also used in scores to indicate that one instrument has to play with another in octaves.

All’ ottava alta (al-lott’vā iva al-tā), R. In the octave above.

All’ ottava bassa (al-lott’vā iva bas-sā), R. In the octave below.

All’ unisono (al-lou-ni-zō’no), R. In unison; a succession of unisons or octaves.

All’ eva. An abbreviation of All’ ottava.

All’ (al-lā), R. To the; in the; style of.

All’ (al-lā), Ger. All: alle Instrumente, all the instruments; the whole orchestra.

Allegramente (al-lā-grā-mēn’te), R. Gaily, allegro (al-lā-grō, mān’bē), Fr. Joyfully, quickly.

Allegro (al-lā-grō, māt’to), R. Joyous, mirthful.

Allegretto (al-lā-grē’tō), R. Sluddening, cheer, bliss.

Allegretto (al-lā-grē’tō), R. A diminutive of Allegretto, and rather slower.

Allegretto (al-lā-grē’tō), R. Rather light and cheerful, but not as quick as allegro.

Allegretto scherzando (al-lā-grē’tō skēr’zān’dō), R. Moderately playful and lively.


Allegrezzà, con, R. With cheerfulness, joy, animation.

Allegro di bravura (al-lā-grō dē brā-vōr’rā), R. Compositions written in a brilliant and effective style.

Allegretissimamente (al-lā-grē’tē-sē-mān’te), R. Very joyfully; with great animation.

Allegretissimo (al-lā-grē’tē-sōm’ō), R. Extremely quick and lively; the superlative of Allegro.

Allegro (al-lā-grō, Fr. and R. Quick, lively: a rapid, vivacious movement, the opposite to the pathetic, but it is frequently modified by the addition of other words that change its expression.

Allegro agitato (al-lā-grō ā-jē-tō, R. Quick, with anxiety and agitation.

Allegro appassionato (al-lā-grō ‘ap-pas’se-ō-no’to, R. Quick and passionate.

Allegro assai (al-lā-grō ăs’sē), R. Very quick.

Allegro brillante (al-lā-grō brī-lānt’te), R. Requiring a brilliant style of execution.

Allegro commodo (al-lā-grō ko’mō-dō), R. With a convenient degree of quickness, “convenience” here determined according to the best effect of the passage, in its details and spirit, and not with reference to the convenience of the performer.

Allegro con brio (al-lā-grō kont’břīo), R. Quick, with brilliancy.

Allegro con brioso (al-lā-grō kont’břō-zō), R. Joyful and bold.

Allegro con fuoco (al-lā-grō kont’fu’ko), R. Quick, with fire and animation.

Allegro con moltissimo moto (al-lā-grō kont’mol’tēs’mō-mō’to), R. A very quick allegro; as fast as possible.

Allegro con moto, R. Quick, with more than the usual degree of movement.

Allegro con spirito (al-lā-grō kont’spē’rī-tō), R. Quick, with much spirit.

Allegro di bravura (al-lā-grō dē brā-vōr’rā), R. Quick, with brilliancy and spirited execution.

Allegro di molto (al-lā-grō dē mol’tō), R. Exceedingly quick and animated.

Allegro fuoco (al-lā-grō fū’ko), R. With a great deal of fire and animation.

Allegro furioso (al-lā-grō fū’rō-zō), R. Quick, with fury and impetuosity.

Allegro gajo (al-lā-grō gā’yō), R. In a gay and spirited style.

Allegro giusto (al-lā-grō jōs’tō), R. Quick, with exactness; in steady and precise time.

Allegro grazioso (al-lā-grō gra’ziōsō), R. Quick, but gracefully.

Allegro ma non presto (al-lā-grō mā nōn prēs-tō), R. Quick, but not too fast.

Allegro ma non tanto (al-lā-grō mā nōn tān’tō), R. Quick, but not too much so.

Allegro ma non troppo (al-lā-grō mā nōn trō’pō), R. Quick and lively, but not too fast.

Allegro moderato (al-lā-grō mō’drā-tō), R. Moderately quick.

Allegro molto (al-lā-grō mōl’tō), R. Very quick and animated.

Allegro non molto (al-lā-grō nōn mōl’tō), R. Not very fast.

Allegro non troppo (al-lā-grō nōn trō’pō), R. Quick, not too fast.
### Dictionary of Music

<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
<th>Language</th>
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<td>Allegro risoluto</td>
<td>With vigor and decision</td>
<td>It.</td>
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<tr>
<td>Allegro veloce</td>
<td>Quick, with extreme velocity</td>
<td>It.</td>
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<tr>
<td>Allegro vivace</td>
<td>With vivacity, very rapidly</td>
<td>It.</td>
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<tr>
<td>Allegro vivo</td>
<td>With great life and rapidity</td>
<td>It.</td>
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<tr>
<td>Allegro singolare</td>
<td>Good-humored, sprightly</td>
<td>It.</td>
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<tr>
<td>Alleluia</td>
<td>Praise the Lord; Hallelujah</td>
<td>Fr.</td>
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<tr>
<td>Alleluja</td>
<td>An ascription of praise; Hallelujah</td>
<td>Heb.</td>
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<tr>
<td>Allemande</td>
<td>A German air. Also an obbligato dance in common measure, beginning upon the last beat.</td>
<td>Fr.</td>
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<tr>
<td>Allettamento</td>
<td>Relaxing, giving way, slackening the speed</td>
<td>It.</td>
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<tr>
<td>Allonge</td>
<td>To lengthen, prolong, delay</td>
<td>Fr.</td>
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<tr>
<td>Allonger l'archet</td>
<td>To lengthen or prolong the stroke of the bow in violin music</td>
<td>Fr.</td>
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<tr>
<td>Alma</td>
<td>Arabian dancing girls</td>
<td>Ar.</td>
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<tr>
<td>Almehs</td>
<td>Turkish singing and dancing girls</td>
<td>Tr.</td>
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<tr>
<td>Alpenshorn</td>
<td>The Alpine or cowhorn</td>
<td>Ger.</td>
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<tr>
<td>Al placere</td>
<td>At pleasure. See A. placere</td>
<td>Lat.</td>
</tr>
<tr>
<td>Al piau</td>
<td>The most.</td>
<td>It.</td>
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<tr>
<td>Alphabet</td>
<td>The seven letters used in music. A, B, C, D, E, F, G. When more are required, either ascending or descending, the letters are repeated in the same order.</td>
<td></td>
</tr>
<tr>
<td>Alpine horn</td>
<td>An instrument made of the bark of a tree, and used by the Alpine shepherds for conveying sounds a long distance.</td>
<td></td>
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<tr>
<td>Al rigore di tempo</td>
<td>In very rigorous and strict time</td>
<td>It.</td>
</tr>
<tr>
<td>Al rigore del tempo</td>
<td>In very rigorous and strict time</td>
<td>It.</td>
</tr>
<tr>
<td>Al riverse</td>
<td>Reverse, backward motion</td>
<td>It.</td>
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<tr>
<td>A la russe</td>
<td>In the Russian style.</td>
<td>Fr.</td>
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<tr>
<td>Al seg.</td>
<td>An abbreviation of Al segno</td>
<td>It.</td>
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<tr>
<td>Al segno</td>
<td>To the sign; meaning that the performer must return to the sign in a previous part of the piece and play from that place to the word fine, or the mark over a double bar. The sign itself is sometimes used in place of the direction al segno.</td>
<td>It.</td>
</tr>
<tr>
<td>Alt (alto)</td>
<td>High. This term is applied to the notes which lie between F on the fifth line of treble staff and G on the fourth added line below.</td>
<td>It.</td>
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<tr>
<td>Alta</td>
<td>High, or higher; Otta alta, an octave higher</td>
<td>Sp.</td>
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<tr>
<td>Alti</td>
<td>A dance formerly used in Spain</td>
<td>Sp.</td>
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<td>Alto-viola</td>
<td>A counter tenor viol</td>
<td>Fr.</td>
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<td>Altissimo</td>
<td>A large clarinet, a fifth deeper than the ordinary clarinet.</td>
<td>Ger.</td>
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<tr>
<td>Altera prima donna</td>
<td>One of two principal female singers.</td>
<td>It.</td>
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<tr>
<td>Alteration</td>
<td>A composition it means doubling the value of a note.</td>
<td>Lat.</td>
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<tr>
<td>Altered</td>
<td>Notes changed by accidentals</td>
<td>It.</td>
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<tr>
<td>Alternamente</td>
<td>Alternating, by turns.</td>
<td>It.</td>
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<tr>
<td>Alternando</td>
<td>See Alternamente</td>
<td>It.</td>
</tr>
<tr>
<td>Alternation</td>
<td>Melodies composed for bells</td>
<td>It.</td>
</tr>
</tbody>
</table>

**Abbreviations:**
- It. = Italian
- Fr. = French
- Sp. = Spanish
- Ger. = German
- Lat. = Latin
- Tr. = Turkish
- Ar. = Arabian
- Aud. = Audible
- S. = Sound
ALT

DICTIONARY OF MUSIC.

ALT

Alternativo (ál-tér-ná-tér-vó), It. A movement alternating with another. A sort of trio, of less importance than the movement with which it alternates.

Altgeige (ài'ght-e-gèh), Ger. The viola, or tenor violin.

Alt horn. A cornet in E-flat.

Alt (ál'tè), It. High; the plural of alto.

Alteramente (ál-té-rér-a-mèn'tè), It. With grandeur; haughtily.

Altisonante (ál-ti-S ô-nân'tè), It. Loud-sounding.

Altisono (ál-té-so-nó), It. Sonorous.

Altisonoso. High-sounding. A term formerly used to denote the highest part intended for the natural adult male voice.

Altsolo (ál-té-zó), It. An abbreviation of Altissimo.

Altissimo (ál-té-zèm-mó), It. The highest; extremely high as to pitch. It is applied to all the high treble notes which are more than an octave above F, on the fifth line of the treble staff.

Altist. An alto singer.

Altista (ál-té-stà), It. One who has an alto voice.

Altiste (ál-té-stèt), Fr. An alto singer.

Ato (ál'tò), It. High. (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 contralto and of the alti naturali, tenori acuti, or faletti. The last-mentioned male altos, in England also called counter tenors, make use of a developed faletto (head voice). The English music written for this kind of voice demands a compass from g to e'. The alti naturali, who, till the introduction of the contralto, sang in the churches of Italy and elsewhere and the soprano and alto parts, are said to have sung up to a'. For the compass of the female alto see Contralto. (2) Ato is also one of the names of the stringed instruments, which is a little larger and a fifth lower in pitch than an ordinary violin. Viola, Tenor, and Bratsche are synonyms. The three upper strings of the viola correspond with the three lowest of the violin. The question very naturally arises why the term alto (high) should be applied to the lowest voices and a low-pitched instrument. The reason is probably to be found in the fact that this part was formerly sung by very high male voices, and the notes representing its usual range were written by means of the C clef, which brought them upon the highest lines of the staff and upon added lines above.

Alto basso (ál-tò bás'só), 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.

Alto cef. The C clef on the third line, which makes the note on that line 'c'. It is used for the alto voice, viola, etc.

Alto concertina. A concertina having the compass of a viola.

Alto flauto (ál-tò flá-oo'tò), It. An alto flute, used in bands.

Alt' ottava (ál-tót-ô-tôvà), It. The same notes as an octave higher.

Alto primo (ál-tò prô'mô), It. The highest alto.

Alto secondo (ál-tò sô-kô'nô'dó), It. The lowest alto.

Alto tenore (ál-tò tê-nôrê), It. The highest tenor.

Alto trombone. A trombone with the notation on the alto clef. Its compass is from the small c or e to the one-lined a or two-lined e.

Alto viola (ál-tò vé-ô'lià), It. The viola, or tenor violin.

Alto violino (ál-tò vé-ô-lô-nô), It. Small tenor violin on which the alto may be played.


Altro (ál-trô), It. Other, another.

Altro (ál'trô), It. Others.

Altro modo (ál'trô mó'dô), It. Another mode or manner.

Altsänger (ál'tsàŋ-ár), Ger. Alto singer, counter tenor singer.

Altschüssel (ál'tshûs-s'èl), Ger. The alto clef; the C clef on the third line.

Alto (ál'tô), Lat. The alto or counter tenor.

Altviole (ál'tô-viólè), Ger. The viola, or tenor violin.

Altschlüssel (ál'tsàl-k'n), Ger. See Altschüssel.

Alzamiento (ál-tàs'mèn'tò), It. An elevating of the voice; lifting up.

Alzamento di mano (ál-tàs'mèn'tò dô mà'nò), It. To elevate the hand in beating time.

Alzando (ál-tàs'nô'dó), It. Raising, lifting up.

Alzop. An abbreviation of Alla zoppa.

Amabile (à-mà'blè), It. Amiable, gentle, graceful.

Amabilissimo (à-mà'bil-li-tà'), It. Tenderness, amiability.

Amabilissimo, con. With amiability.

Amabilmente (à-mà'bil-mèn'tè), It. Amably, gently.

A major. The major mode founded on it.

Amarezza (à-mà'res'è), It. Bitterness, sadness.
Amarezza, con, It. With bitterness; with sorrow.
Amarissimamente (â-mâ-râ-sî-mâ-mên'tê), It. Very bitterly, in a mournful, sad, and afflicted manner.
Amaro (â-mârô), It. Grief, bitterness, affliction.
Amateur (âm-â-tûr), Fr. One who has taste and proficiency in music, but does not practice it as a profession. As compared with an artist, an amateur is one who has learnt nothing thoroughly. Distinguished from Dilettante, one who toys with art, and Cognoscenti, one who knows an art, but does not practice it.
Amati. A name applied to violins made by the brothers Amati, in Italy, in the middle of the seventeenth century. They are smaller than the ordinary violin, and distinguished for their peculiar sweetness of tone.
Ambitus (âm'bî-toos), Lat. Compass or range of sounds; also, the distance between the highest and lowest sounds.
Ambo (âm'bô), Lat. The desk at which the canons were sung in the middle ages.
Ambron (âm'bôn), Fr. The ambo.
Ambrosian chant. A series of sacred melodies or chansons collected and introduced into the Church by St. Ambrose, Bishop of Milan, in the fourth century, and supposed to have been borrowed from the ancient Greek music.
Ambrosianus cantus (âm-brô-sî-sân-kân-toos), Lat. Ambrosian chant.
Ambubaje (âm-boô-bâ-rêê), Ger. The name of a society of straining dute-players among the ancient Greeks.
Ambulant (âm-bû-lânt), Fr. Wandering; an itinerant musician.
Ame (âm), Fr. The soundpost of a violin, viola, etc.
Amen (â-mên), Heb. "So be it." A word used as a termination to psalms, hymns, and other sacred music.
Amen chorus. A chorus in which the word amen forms the principal language.
Ameno (â-mê-nô), It. Charming, pleasing, sweet.
American fingering. That style of fingering in which the sign x is used to indicate the thumb in piano-playing, in distinction from the German or foreign fingering, in which the thumb is called the first finger.
American organ. A reed instrument of the harmonium kind, differing from harmoniums in the method of the bellows (which sucks the air through the reeds, instead of expelling it through them). Also differing in tone quality, which is broader and less thin and nasal—marles due in part to the suction-bellows, in part to superior voicing of the reeds, and in part to resonance added by the hollow spaces within the case. The American organ owes its suction-bellows to the late Jeremiah Carhart, and its name and resonant cases to Mason & Hamlin. All makes of this instrument now, however, partake of its characteristic excellencies.
A mezza aria (â-mê-tsâ'a-rî'ê), It. An air partly in the style of a recitative; between speaking and singing.
A mezza voce (â-mê-tsâ'vÔ'tehê'), It. In a soft, subdued tone; with half the power of the voice. The term is also applied to instrumental music.
A mezza manico (â-mê-tsâ'mâ-nê-kôt), It. In violin-playing, the placing the hand near the middle of the neck.
A-moll (â-môl), Ger. The key of A minor.
A molto cori (â-môl'tô kôrê), It. Full cho- ruses; a collection of choruses.
A monocorde (â-mônchô-kôrd), Fr. On one string only.
Amore (â-môrê), It. Tenderness, affection, love.
Amore, con, It. With tenderness and affection.
A moresco (â-mô-rêsô'kôt), It. In the Moorish style; in the style of a morocco or Moorish dance.
Amorevole (â-môrâ-vô'le), It. Tenderly, gen-tle; lovingly.
Amorevolmente (â-môrâ-vôl-mên'tê), It. With extreme tenderness.
Amorosamente (â-môrôsâ-mên'tê), It. In a tender and affectionate style.
Amoroso (â-mô-rô'zo), It. See Amorosoathente.
Amphibrach (âm-brô-brâkh), Ger. A musical foot, comprising one short, one long, and one short note or syllable, accented and marked thus,

Amphimacer (âm-fî-mä-seôr), Gr. A musical foot, comprising one long, one short, and one long note or syllable, accented and marked thus,

Amplion (âm-fi'on), Gr. The most ancient Greek musician. He played upon the lyre.
Ampollosamente (âm-po-lôzô-sâm-men'tê), It. 
Ampollososo (âm-po-lô-zô'sô), in a bombastical and pompous manner.
Ampoulé (âm-pou-lâ), Fr. High-flown, bombastic.
Amusement (â-mûz-mân'h), Fr. A light and pleasing composition introduced as an exercise in a course of piano studies.
Anabasis (â-nâ-bâ-sîs), Gr. A succession of ascending tones.
Anacreontic (â-nâ-krê-ôn'tîk), Gr. In the Bacchalian or drinking style.
Anafî (â-nâ-fê'), Sp. A musical pipe used by the Moors.
**ANA**

**DICTIONARY OF MUSIC.**

**ANG**

**Anaﬁlero** (án-nā'fē-lē-ro), Sp. A player on the anafí.

**Anaga** (án-nā-gā'thē), Sp. A bird-call.

**Anakara** (án-nā-kā'ra), It. The kettle-drum.

**Anakarista** (án-nā-kā-rí-stā), It. A tympanist, or kettledrum-player.

**Anakrusis** (án-nā-kroos'ēs), It. The up stroke in conducting or beating time.

**Analisi** (á-nā'lisē), Fr. An analysis.

**Analyse** (á-nā-lēz), Fr. A.**

**Analysis.** The resolution of a musical composition into the elements which compose it, for the sake of ascertaining its construction.

**Anapest** (án-nā-pēst), Gr. A metrical foot, containing two short notes or syllables, and a long one, accented and marked thus, \(\bigg|\) or two unaccented tones followed by an accented tone, thus, \(\bigg|\) again; also, yet, still, etc.

**Anche** (án-nah), Fr. The reed, or mouthpiece, of the oboe, bassoon, clarinet, etc.; also the various reed-stops in an organ.

**Anche d’orgue** (án-nah d’ōrg), Fr. A reed-stop of an organ.

**Ancia** (án-nē-shā’ā), It. A reed.

**Anciente flute.** An instrument of the oboe kind, composed of two tubes, with a mouthpiece attached, then called double-flute. It is not certain whether both tubes were sounded together, but probably not.

**Ancora** (án-nōr’ā), It. Once more, repeat again; also, yet, still, etc.

**Ancor piu mosso** (án-nōr pē-ō-oo mōs’ō), It. Still more motion, quicker.

**Andacht** (án-dakh’t), Ger. Devotion.

**Andachtig** (án-dakh’tĭg), Ger. Devotional.

**Andamento** (án-dā-mēn’to), It. A rather slow movement; also, an accessory idea or episode introduced into a fugue to produce variety.

**Andante** (án-dān’tē), It. A movement in moderate time, but flowing steadily, easily, gracefully. This term is often modified, both as to time and style, by the addition of other words; as,

**Andante affettuoso** (án-dān’tē ŏf-ēt-tō-o’ōzō), It. Moderately, and with much pathos.

**Andante amabile** (án-dān’tē ā-mā’bī-lē), It. An andante expressive of affection.

**Andante cantabile** (án-dān’tē kān-tăb’lī-lē), It. Andante, and in a singing and melodious style.

**Andante con moto** (án-dān’tē kōn mō’tō), It. Moving easily, with motion or agitation; rather lively.

**Andante grazioso** (án-dān’tē grā-zī-zō’ōzō), It. Moderately slow in time, and in graceful, easy style.

**Andante largo** (án-dān’tē lār’ɡō), It. Slow, broad, distinct, and exact.

**Andante maestoso** (án-dān’tē mās-tē-sōsō), It. Moving rather slowly and in majestic style.

**Andante non troppo, e con tristezza** (án-dān’tē mō nō ū trō’pō, ā kōn trīs-tē’zhā), It. Not too slow, and with pathos.

**Andante non troppo.** Moving slowly, but not too much so.

**Andante pastorale** (án-dān’tē pās-tōr’ā-lē), It. Moderately slow and in simple, pastoral style.

**Andante piu tosto allegretto** (án-dān’tē pē-o’ōtō sō-tōstō ā lē-grē’tō), It. Andante, or almost allegretto.

**Andante quasi allegretto** (án-dān’tē kwee’ē-lē-grē’tō), It. An andante nearly as rapid as allegretto.

**Andante mente** (án-dān’tē mēn’tē), It. See Andante.

**Andantino** (án-dān-tō’ō), It. Diminutive of andante. Opinions are divided as to whether it denotes a slower or faster movement than andante. But the general idea makes anantino a little faster than andante, shading toward allegretto. Italian lexicographers take the latter view, but non-Italian composers do not seem so unanimous.

**Andantino sostenuto e semplicemente, il canto e poco più forte** (án-dān-tō’ō soo’tō o’ō sō-tō o’ō for’tō), It. Il canto a poco pian.o noot’ō a sīm-pī-tē-sēn’tō, īl kān-tō ā pō kō pō’ō for’tō. In a sustained and simple manner, with the melody a little louder than the other tones.

**Andorno,** An abbreviation of Andantino.

**Andar diritto** (án-dār dī-rē’tō), It. To go straight on.

**Andare a tempo** (án-dār’ē tēm’po), It. To play or sing in time.

**Anclamentemente** (án-nē-lān-tē-mēn’tē), It. Anxiously, ardently.

**Anelansia** (án-nē-lān’tē-sā), It. Shortness of breath.

**Anelito** (án-nē-lē-tō), It. Breath.

**Anemochord.** A species of Aeolian harp.

**Anemometer.** A wind gauge, or machine for weighing the wind in an organ.

**Anfang** (án-fāŋg), Ger. Beginning.

**Anfänger** (án-fān’gër), Ger. A beginner.

**Anfangsgründe** (án-fān’gā-sgrün’de), Ger. Rudiments, elements, principles.

**Anfangsornell** (án-fān’gā-rōr’nēl’), Ger. Introductory symphony to an air.

**Anfühler** (án-fō-rē’lër), Ger. A conductor, director, leader.

**Angeben** (án-gā’bēn), Ger. To give a sound; to utter a tone; den Ton angeben, to give out the tone.

**Angelica** (án-gā’lē-kā), Ger. An organ-stop; Angelique (án-gā-shē’lēk), Fr. also an angel’s.

**Angelot.** An old musical instrument, somewhat similar to the lute.

**Angelus** (án-gā’lūs), Lat. "The Angel of the Lord." The angelic announcement. Also, the prayer-time of the Angelus, namely, morning, noon and evening.
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ANGEMESEN (än'gê-mèn'n), Ger. Conformable, suitable, fit.
ANGENAHM (än'gê-näm'), Ger. Agreeable, pleasing, sweet.
ANGKLENG (änk-loong), Jap. A rude instrument of the Javanese, made of different lengths of bamboo fastened to a strip of wood. A sort of xylophone.
ANGUALSE (änk-gláz), Fr. In the English Angilico (än-gil-kô), It. style; a tune adapted for an English air or country dance.
ANGORE (än-gô're), It. Distress, anguish, passion, grief.
ANGOSCEVOLE (än-gô-sh'vô-lô), It. Sad, sorrowful.
ANGSTLICH (ängstlîkh), Ger. Uneasy, timid, anxious.
ANHALTEND (än-hâl-tênd), Ger. Continuous, constant, holding out.
ANHALTENDE CADENZ (än-hâl-tên-dê kâ-dên'ts), Ger. A pedal note or organ point; a protracted cadence.
ANHANG (än-hâng), Ger. A postscript, an appendix, a coda.
ANIMA (än'ni-mâ), It. Soul, feeling; animated, lively. Animato (än-nî-mâtô), It. Animated; with life and spirit. ANIMATION (än-nî-ma-ti'n), It. Animation.
ANIME (än-nî-mâ), Fr. Animated, lively. Animo (än-nî-mô), It. spirited.
ANIMO, con. It. With boldness.
ANIMO CORDE (än'nî-mô kôr'dê), Lat. An instrument invented in 1789 by Jacob Schnell, of Paris. The tone is produced by wind passing over the strings.
ANIMOSAMENTE (än-nî-mô-zâ-mênt'tô), It. Boldly; resolutely.
ANIMOSO (än-nî-mô'sô), It. In an animated manner; lively, energetic.
ANKLENG (änk'kläng), Ger. Accord, harmony, sympathy.
ANLAGE (än'lä-ghe), Ger. The plan or outline of a composition.
ANLAUFEN (än'lä-fô-nîn), Ger. To increase in sound, to swell.
ANLEITUNG (änl'î-toong), Ger. An introduction, a preface.
ANMUTH (än'mooth), Ger. Sweetness, grace.
ANMUTHIG (än'moo-thîg), Ger. Agreeable, pleasant, sweet.

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ANONNER (än-nônh-nâ), Fr. To hesitate, blunder or stammer.
ANSPIELEN (än'pfî-lîn), Ger. To whistle at; to hiss at.
ANSETZ (än'sîts), Ger. The position of the vocal parts (glottis, etc.) in singing. The embouchure of a wind instrument.
ANSPRECHEN (än-spê-lîn'), Ger. To play first.
ANTIMMUNG (än-stîmm-moong'), Ger. Intonation, tuning.

ANTWERBEN. A term used in fugue.
ANTILDIUM (än-tê-loô'dî-oom), Lat. A prelude, or introduction.
ANTECEDENT. The subject of a fugue or of a point of imitation.

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.

ANTHEMS. An ancient Greek dance with song.

ANTHEM, CHORAL. An anthem in a slow, measured style, after the manner of a choral.

ANTHEM, FULL. An anthem consisting wholly of chorus.

ANTHEM, SOLO. An anthem consisting of solos and choruses.

ANTHOLOGIE (än-thô-lô-ge'hê), Fr. and Ger. Anthology; a collection of choice compositions. Lit., "a gathering of flowers."

ANTHROPOLOGIUM (än-thrô-pó-log'î-oom), Gr. The name of a book in which are collected the hymns, prayers, and lections of the Greek Church.

ANTHROPOLOGIES (än-thrô-pó-glô'sâ), Gr. The vox humana, an organ stop somewhat resembling the human voice.

ANTIBACCHUS (än-tîb'âk-kî-ooms), A musical foot of three syllables, the first two long or accented and the last short or unaccented, thus, — . .

ANTICA (än-tê'kâ), It. Ancient.

ANTICIPAMENTO (än-tê-tahî-tê-mênt'tô), It. Anticipation.

ANTICIPATION. The taking of a note or chord before its natural and expected place.
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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 *.

Anticipazione (àn-tè-tah-pè-zl'Ô-nè), It. See Anticipation.

Antico (àn-tè-kò), It. Ancient.

Antico, all' (àn-tè-kò, ëll'), It. In the ancient style.

Antienne (àn-tè-ën'), Fr. An anthem.


Antifonario (àn-tè-fô-nà'rè-o), It. An anthems; an anthem-singer.

Antifonerio (àn-tè-fô-nà-rè-o), Sp. A precentor.

Antiphon. The chant or alternate singing in churches and cathedrals.

Antiphona (àn-tè-fô-nà), Gr. An anthem.

Antiphonaire (àn-tè-fô-nà-rà), Fr. A book of anthems, responses, etc.

Antiphonarium (àn-tè-fô-nà-rà-rè-oom), Gr. The collection of antiphons used in the Catholic Church; they are sung responsively by the priest and congregation.

Antiphonary. Book of anthems, responses, etc., in the Catholic Church.

Antiphone (àn-tè-fô-nè), Gr. The response made by one part of the choir to another, or by the congregation to the priest in the Roman Catholic service; also, alternate singing.

Antiphon (àn-tè-fô-nè), Gr. In ancient Greek music, accompaniment in the octave.

Antiphony. The response of one choir to another when an anthem or psalm is sung by two choirs; alternate singing or chanting.

Antistrofa (àn-tè-strô-fià), Sp. An ancient Spanish dance.

Antistrophe. The second couplet of each strophe. 

Antistrophe. The second couplet of each strophe. 

Antithesis. Counter subject. In fugues this term is applied to the answer; it generally signifies contrast.

A parte (à pàr-tè), It. On the side of.

A parte equale (à pàr-tè é-kwàtè), It. A term applied to a musical performance where the voices or instruments sustain an equally prominent part; where two or more performers sustain parts of equal quality.

A passo a passo (à pàs-sò à pàs-sò), It. Step by step; regularly.

Apertus (à-pèr'tòos), Lat. Open; as, open diapason, open canon, etc.

Apfelregal (àp-fèl-rè-gàl), Ger. Apple-register, a reed-stop in old organs; no longer in use.

Aphonie (à-fô-nè), Fr. Aphony, want of voice.

Aphonous. Being destitute of voice.

Aphony. Dumbness, loss of voice.

A placere (à pè-à-tah-rè), It. At pleasure.

A placimento (à pè-à-tèh-mèn'tò), It. At the pleasure or taste of the performer.

A piena orchestra (à pè-à-nà òr-kèst'rè), It. For full orchestra.

A piomb (à plòm'b), Fr. Firm, in exact time, with precision.

A poco (à pó'kò), It. By degrees, gradually.

A poco a poco (à pó'kò à pó'kò), It. By little and little.

A poco più lento (à pó'kò pé'oo lèn-tò), It. A little slower.

A poco più mosso (à pó'kò pé'oo mó'sò), It. A little quicker.

Apollo, or, Apollon. An instrument of the lute class, with twenty strings, invented in 1678 by Prompt, a musician of Paris.

Apollino (à-pôl-lè'nò), Gr. An harmonic invention or contrivance combining the different qualities and powers of several kinds of instruments, and capable of playing them separately or all together.

Apollo. In ancient mythology, the god of music, and said to be the inventor of the lyre.

Apollo lyra. An instrument shaped like a lyre, with a brass mouthpiece like a horn; now obsolete.

Apollonicon. An organ, invented by John Henry Völler in 1800. It had immense self-acting machinery, bringing the whole power of the instrument into operation at once, producing the effect of a full orchestra. It had six keyboards, and could be played upon by six performers at the same time. Was exhibited in London.

Apostrophe (à-pô-tô-mè), Gr. That portion of a major tone that remains after deducting from it an interval less, by a comma, than a major semitone.

Appassionatemente (àp-pàs-siàntè è-nà-tàh'mèn'tè), It. 

Appassionatamente (àp-pàs-siàntè è-nà-tàh'mèn'tò), It. 

Appassionato (àp-pàs-siàntè è-nà-tò), It. Passionately, with intense emotion and feeling.

Appeas (àp-pè), Fr. Tones which resemble the singing of birds.

Appeal (àp-pèl), Fr. Call of the drum.

Appena (àp-pènàtò), It. Grieved, distressed; an expression of suffering and melancholy.

Applaudissement (àp-plò'dèz-mònh), Fr. 

Applauso (àp-plò'-òsò), It. 

Applause.
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Arbitrio (ár-bé'tř-o), It. At the will or pleasure of the performer.

Arc (árk), It. The bow; an abbreviation of Arco.

Arcata (ár-kát'á), It. Manner of bowing.

Arcato (ár-kát'o), It. Bowed, played with the bow.

Arche (ár-khé), Ger. The sounding-board of an organ.

Arcicembalo (ár-tahl-tah'mbá-lo), It. A cembalo, or harpsichord, invented in the sixteenth century, having an enharmonic scale. Little is known about it.

Archeugliare (ár-kád-jár'ě), It. To use the bow, to fiddle.

Archet (ár-shá), Fr. Archetto (ár-ké-té'nó), It. A violin-bow.

Archetto (ár-ké'tó), Archicello (ár-tahl-tah'ló), It. A little bow.

Archiluth (ár-shá-lú't), Fr. Archiluto (ár-tahl-yoo'tó), It. See Archide.

Archide. A theorbo or lute with two nuts and sets of strings, one for the bass. The strings of the theorbo were single, but in the archide the bass strings were doubled with an octave and the small strings with a unison.

Arco (ár'kö), It. With the bow (after piancato).

Ardetente (ár-dén-té'né), It. With fire, glowing, vehement.


Arditamente (ár-dé-tá-ménté), It. Boldly, with ardor.

Arditizzza (ár-dít-té'zá), It. Boldness.

Ardito (ár-dít'o), It. Bold, with energy.

Ardito di molto (ár-dít'o di mó'ltó), It. Passionately, with much force.

Aretinian syllables. The syllables ut, re, me, fa, sol, la, introduced by Guido d'Arezzo for his system of hexachords, or six notes.

Argentin (ár-zhán'tán), Fr. Silver-toned.

Arghoool (ár-ghuol), Tur. A musical instrument of the Turks, of the flute species.

Aria (ár'tá), 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, etc., 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...
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the da capo; or that in which the repetition was altogether dispensed with; or that in which the center 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. See Air.

Aria buffa (ā’ri-fā booff'ā), R. A comic or humorous air.

Aria cantabile (ā’ri-fā kān-tā’bā-lē), R. An air in a graceful and melodic style.

Aria concertata (ā’ri-fā kōn-tshē’rā-tē’ā), R. An air, with orchestral accompaniments, in a concertante style; a concerted air.

Arie concertante, R. An aria with instrument accompaniment—e., an aria in which one or more instruments vie with the voice.

Aria d’abilita (ā’ri-fā dā-bē-lē-tē’ā), R. A difficult air, requiring great skill and musical ability in the singer.

Aria di bravura (ā’ri-fā dē brā-voō’rā), R. A florid air in bold, marked style, and permitting great freedom of execution.

Aria di cantabile, R. See Aria cantabile.

Aria fugata (ā’ri-fā foo-gē’ā), R. An air accompanied in the fugue style.

Aria di ciascuna (ā’ri-fā dēz’kān-nē’ā), R. An aria all parts of which are essentially counterpoints to the same bass figure (called basso ostinato) repeated over and over.

Aria parlante (ā’ri-fā pär-lānt’ā), R. An air in the declamatory style; a recitative a tempo.

Aria tedesca (ā’ri-fā tē-dēs’kā), R. An air in the German style.

Aria und Chor (ā’ri-fā ʊǒnd kōr), Ger. Air and chorus.

Arie (ā’ri-e), R. pl. Airs or songs.

Arien (ā’ri-e’n), Ger. pl. Airs.

Arie aggiunte (ā’ri-fā ā’dʒoon’čē), R. Airs added to or introduced into an opera or other large work.

Arietta (ā’ri-et’ā), R. A short air or melody.

Ariette (ā’ri-et’ē), Fr. A.

Ariette alla veneziana (ā’ri-fē’tā ālē-tā vē-nē’zē-tā’na), R. A short air in the style of the Venetian barcaroles.

Ariettina (ā’ri-et’tē’na), R. A short air or melody.

A riga del tempo (ā rē-gō’rē dél tēm’pō’), R. In strict time.

A rigot (ā’ri-gōt), Fr. A fife.

Ariosa (ā’ri-ō-zē’ā), R. In the movement of an aria, or tune.

Arise cantata (ā’rī-ō-kā-tā kān-tā’kē’ā), R. Airs in a style between a song and recitative, introducing frequent changes in time and manner.

Arioso (ā’rī-zō’ō), R. In style of an air; melodious. Historically considered, the aria marks a single moment in the course of a dramatic action. The text often consists of but a few words, many times repeated (as we find in Handel’s oratorios, etc.), and the musical development is the main thing. The opposite of aria is recitative (q. v.), in which the declamation of the syllables is the main thing, colored, perhaps, by means of clever orchestration. The arisoso stands between these extremes. In modern practice it has had a great development, especially at the hands of Wagner. An arisoso declines the text about as carefully as a recitative; it accentuates the emotional moment of the drama about as consistently as the aria; but it is of a more flexible character, and, being less bound by conditions of symmetry, is free to follow the delicate emotional transitions or shadings of the text in a way impracticable for an aria in classical form. The problem of the composer in composing an arisoso for an important moment of a work is to indulge himself in free fantasy to the extreme extent needed for dramatically representing the text, and at the same time not depart from symmetry, or, at least, a quasi symmetry, and a unity of key satisfactory to the musical ear.

Arm. A small piece of iron at the end of the roller of an organ.

Armer la clef (ār-mā’lā kē’f), Fr. The signature; or, the flats and sharps placed immediately after the clef.

Armonie (ār-mō’ni-ē), R. Harmony, concord.

Armoniosco (ār-mōn’ē-sō), R. Harmonized.

Armoniale (ār-mōn’ē-ālē), R. Harmonious, concordant.

Armoniato (ār-mōn’ē-ā-tō), R. See Armonico.

Armonica (ār-mōn’ē-kā), R. The earliest form of the accordion; a collection of musical glasses, so arranged as to produce exquisite effects.

Armonica guida (ār-mōn’ē-kā gwē-dā’), R. A guide to harmony.

Armonici (ār-mōn’ē-chē), R. Harmonic.

Armonico (ār-mōn’ē-kō), R. Harmonious.

Armoniosamente (ār-mōn’ēs-ō-zā-mēn’čē), R. Harmoniously.

Armonioso (ār-mōn’ē-ō-zō’ō), R. Concordant, harmonious.

Armure (ār-mōr), Fr. The signature of the key.

Arpa (ār’pā), R. The harp.

Arpe (ār’pē), R. The.

Arpa d’accol (ārpā dā-úlō’), R. An Eolian harp.

& arm, & add, & ale, & end, & eve, & ill, & tale, & old, & odd, & mooon, & but, & Fr. sound, & Ger. ch, & nh nodd

(50)
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>Arpa doppl (ær¬pa døp/pl¬a), It.</td>
<td>The double-action harp; it meant formerly a harp with two strings to each note.</td>
</tr>
<tr>
<td>Arpanetta (ær¬pa.nèt¬ta), It.</td>
<td>A small harp or lute.</td>
</tr>
<tr>
<td>Arpeg.</td>
<td>An abbreviation of Arpeggio.</td>
</tr>
<tr>
<td>Arpeggimento (ær¬ped¬jä.mänt¬to), It.</td>
<td>In the style of the harp; arpeggio.</td>
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<tr>
<td>Arpeggi (ær¬ped¬jë), It.</td>
<td>Arpeggios.</td>
</tr>
<tr>
<td>Arpeggiato (ær¬ped¬jë.të), It.</td>
<td>Played arpeggio, in imitation of the harp; harp music.</td>
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<tr>
<td>Arpeggiare (ær¬ped¬jë.rë), It.</td>
<td>To play upon the harp.</td>
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<tr>
<td>Arpeggiatura (ær¬ped¬jë.të.rë), It.</td>
<td>Playing arpeggio, or in the style of the harp.</td>
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<tr>
<td>Arpeggio (ær¬ped¬jë), It.</td>
<td>Playing the notes of a chord quickly, one after another, in the harp style, thus,</td>
</tr>
<tr>
<td>Arpeggio accompaniment</td>
<td>An accompaniment which consists chiefly of chords played in arpeggio style.</td>
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<tr>
<td>Arr.</td>
<td>Abbreviations of Arrangement.</td>
</tr>
<tr>
<td>Arrangement</td>
<td>The selection and adaptation of a composition or parts of a composition to instruments for which it was not originally designed, or for some other use for which it was not at first written.</td>
</tr>
<tr>
<td>Arranger (ær¬räng¬zhë), Fr.</td>
<td>To arrange.</td>
</tr>
<tr>
<td>Arrangire (ær¬räng¬ghë.rën), Ger.</td>
<td>Range music for particular voices or instruments; to arrange orchestral music for the pianoforte.</td>
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<tr>
<td>Arsis (ær¬sës), Gr.</td>
<td>The upstroke of the hand in beating time.</td>
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<tr>
<td>Ars musica (ær¬moov¬zhë), Lat.</td>
<td>The art of music.</td>
</tr>
<tr>
<td>Art (ær¬t), Ger.</td>
<td>Species, kind, quality.</td>
</tr>
<tr>
<td>Art de l’archet (ær¬dë lär¬zhë), Fr.</td>
<td>The art of bowing.</td>
</tr>
<tr>
<td>Articolare (ær¬ti¬kë-lër¬ë), It.</td>
<td>To pronounce.</td>
</tr>
<tr>
<td>Articulare (ær¬ti¬kë.lë), Fr.</td>
<td>The words distinctly; to articulate each note.</td>
</tr>
<tr>
<td>Articulate.</td>
<td>To utter distinct separate tones; to sing with a distinct and clear enunciation.</td>
</tr>
<tr>
<td>Articulation.</td>
<td>A distinct and clear utterance; a clear and exact rendering of every syllable and tone.</td>
</tr>
<tr>
<td>Articolato (ær¬ti¬kë.lë.to), It.</td>
<td>Articulated, distinctly enunciated.</td>
</tr>
<tr>
<td>Articolazione (ær¬ti¬kë.lë.ta.në), It.</td>
<td>Exact and distinct pronunciation.</td>
</tr>
<tr>
<td>Articulieren (ær¬ti¬kë.oov¬ler¬ën), Ger.</td>
<td>To articulate.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arista (ær¬tës¬ë), It.</td>
<td>An artist; one who excels in the composition or performance of music.</td>
</tr>
<tr>
<td>Artiste (ær¬tës¬ë), Fr.</td>
<td>An artist; one who excels in the composition or performance of music.</td>
</tr>
<tr>
<td>As (äs), Ger.</td>
<td>The note A.</td>
</tr>
<tr>
<td>Ass (äs¬äs), Ger.</td>
<td>A double-flat.</td>
</tr>
<tr>
<td>Ascoltare (äs¬köl¬të.të.ë), It.</td>
<td>An auditor, a hearer.</td>
</tr>
<tr>
<td>As-dur (äs¬dürr)</td>
<td>The key of A♭ major.</td>
</tr>
<tr>
<td>Ashoor (äs¬shë¬ör), Heb.</td>
<td>A ten-stringed instrument of the Hebrews.</td>
</tr>
<tr>
<td>As-moil (äs¬mël), Ger.</td>
<td>The key of A♭ minor.</td>
</tr>
<tr>
<td>Asperges me (äs¬pär¬gës më), Lat.</td>
<td>The opening of the Mass in the Catholic service.</td>
</tr>
<tr>
<td>Aspirare (äs¬pë.rrë), It.</td>
<td>To breathe loudly; to use too much breath in singing.</td>
</tr>
<tr>
<td>Asprezza (äs¬prrë.ëzë), It.</td>
<td>Roughness, dryness, harshness.</td>
</tr>
<tr>
<td>Assai (äs¬sä), It.</td>
<td>Very, extremely, in a high degree. In composition with other terms it intensifies everything, as, Allegro assai, Very.allegro, etc.</td>
</tr>
<tr>
<td>Assai più (äs¬sä.pi), It.</td>
<td>Much more.</td>
</tr>
<tr>
<td>Assemble (äs¬sämb¬blë), Fr.</td>
<td>Double-tongue on the flute; executing rapid passages on wind instruments.</td>
</tr>
<tr>
<td>Assez (äs¬sä), Fr.</td>
<td>Enough, sufficiently.</td>
</tr>
<tr>
<td>Assez lent (äs¬sä lënt), Fr.</td>
<td>Rather slowly.</td>
</tr>
<tr>
<td>Assoluto (äs¬sölo.to), It.</td>
<td>Absolute, free, alone, one voice.</td>
</tr>
<tr>
<td>Assonant</td>
<td>Having a resemblance of sounds.</td>
</tr>
<tr>
<td>Assonante (äs¬sö.nëntë), It.</td>
<td>Harmonious, consonant.</td>
</tr>
<tr>
<td>Assonanza (äs¬sö.näntën), Ger.</td>
<td>Similarity, or consonance of tone.</td>
</tr>
<tr>
<td>Assourdier (äs¬soor¬dërr), Fr.</td>
<td>To muffle, to deafen, to stun.</td>
</tr>
<tr>
<td>Assourdissant (äs¬soor¬dis¬sänt), Fr.</td>
<td>Deafening, stunning.</td>
</tr>
<tr>
<td>A suo arbitrio (äs¬soo¬är¬bërrë.ë), It.</td>
<td>A suo bene piacere (äs¬soo¬bën¬piäc¬cher¬ë), It.</td>
</tr>
<tr>
<td>A suo commodo (äs¬soo¬kömm¬do.ë), It.</td>
<td>At pleasure, at will, at the inclination or discretion of the performer; synonymous with Ad libitum.</td>
</tr>
<tr>
<td>A suo bene placimento (äs¬soo¬bën¬pläsh¬ment¬to), It.</td>
<td>An old term, signifying At the will or pleasure of the performer.</td>
</tr>
<tr>
<td>Attabil.</td>
<td>A kind of labour used by the Moors.</td>
</tr>
<tr>
<td>A tempo.</td>
<td>A tempo.</td>
</tr>
<tr>
<td>A tempo</td>
<td>Abbreviations of A tempo.</td>
</tr>
<tr>
<td>A tempo (äs¬tëm¬po), It.</td>
<td>In time. A term used to denote that, after some deviation or relaxation of the time, the performers must return to the original movement.</td>
</tr>
<tr>
<td>A tempo commodo (äs¬tëm¬po¬kö¬m¬do.ë), It.</td>
<td>In convenient time; an easy, moderate time.</td>
</tr>
</tbody>
</table>
| A tempo dell’allegro (äs¬tëm¬po dël läl¬lägrö), It. | In allegro time.
A tempo d' avolta (a tem'pô dê ga-vôltà), lit. In the time of a gavot; moderately quick.

A tempo giusto (a tém'pô joo-stô), lit. In just, strict, exact time.

A tempo ordinario (a tém'pô ör-di-nâr'tô), lit. In ordinary, moderate time.

A tempo rubato (a tém'pô roo-bâ-tô), lit. Irregular time; deviation in time so as to give more expression, but so that the time of each bar is not altered on the whole. See Rubato.

Athem (áthém), Ger. Breath, breathing, respiration.

Athemhölen (á-thém-hôl'n), Ger. To breathe, to respire.

Athemzug (á-thém-tsôog), Ger. Act of respiration, breathing.

Athemn (áth'mên), Ger. To blow softly.

A ton basse (a tôn bás'sà), Fr. In a low tone of voice.

A tre, or, a 3 (a trá), lit. For three voices or instruments; a trio, or terzetto.

A tre corde (a trá kòr'dè), lit. For three strings; with three strings. Discontinue the soft pedal.

A tre mani (a trá mà'ni), lit. For three hands.

A tre parti (a trá pârt'tî), lit. In three parts.

A tre solo (a trá só'lô), lit. For three solo voices.

A tre soprani (a trá só-prâ'ni), lit. For three soprano voices.

A tre voci (a trá vô'tshî), lit. For three voices.

Atril (á-trîl'), Sp. A missal-stand.

A trois, or, a 3 (a twâl), Fr. For three voices or instruments.

A trois mains (a trwâ mânh'), Fr. For three hands.

A trois parties (a trwâ pâr'tê), Fr. In three parts.

A trois voix (a trwâ vù'), Fr. In three voices.

Attacca (á-tâk'kâ),
Attacca subito (á-tâk'kâ soo'bitô), lit. At or commence the next movement immediately.

Attacca I' allegro (á-tâk'kâ làl-lâgrô'), lit. Commence the allegro immediately.

Attaccare (á-tâk'kâ-rô'), Fr. To attack or commence.

Attaper (á-tâp'kár), Fr. Mence the performance.

Attendant keys. Those keys having the most sounds in common with any given key; the relative keys. In C major the attendant keys are its relative minor A, the dominant G, and its relative minor E, the subdominant F and its relative minor D.

Atto (á'tô), lit. An act of an opera or play.

Atto di cadenza (á'tô dê kä-dèn'tsà), lit. The point in a piece where a cadence may be introduced.

Atto primo (á'tô prô'mô), lit. The first act.

Atto seconco (á'tô sê-kôn'dô), lit. The second act.

Atto terzo (á'tô têr'tô), lit. The third act.

Attrice (á-trë-tsë), lit. An actress or singer.

Aubade (ô-bàd), Fr. A morning serenade.

Audace (ô-ô-dë-tsë), lit. Bold, spirited, audacious.

Auf (ouf), Ger. On, upon, in, at, etc.

Aufblasen (oufbâs'zn), Ger. To sound a wind instrument.

Auf dem Oberwerk (ouf dàm ô'ber-wàrk), Ger. Upon the upper works, or highest row of keys in organ-playing. Generally indicates the swell organ.

Aufsatz (ouf'sôz), Ger. Conception, reading of a work.

Aufführung (oufbô-ruhn', Ger. Performance.

Aufgeregelt (ouf'e-rë-gêlt), Ger. Excited, agitated.

Aufgeweckt (ouf'e-wêkt), Ger. Sprightly, lively, cheerful.

Aufgewecktheit (ouf'e-wêkt'hît), Ger. Liveliness, cheerfulness.

Aufhalten (ouf'hal'n), Ger. To stop, to retard, to keep back.

Aufhängung (ouf'hâng-toong), Ger. Keeping back; a suspension.


Aufklärung (ouf'kler-ung), Ger. The resolution of a discord. Also, a natural (2).

Aufs (oufs), Ger. To the, on the.

Aufschlag (ouf'shläg), Ger. Up beat; the unaccented part of a bar.

Aufsteigende Tonarten (ouf'stët-gññ-dë tôntär'tô'), Ger. Pl. Ascending scales or keys.

Aufstreich (ouf'strîkh), Ger. An up bow.

Auffakt (oufakt), 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.

Aufführung (ouf'tôoz), Ger. A scene

Aufzug (ouftsoog), Ger. Act of a play or opera.

Augmentatio (oug-mên-täft'-ô), Lat. Augmentation.

Augmentation. Applied to intervals which are chromatically enlarged beyond the compass of the corresponding perfect or major intervals. (2) In canon, the repetition of a subject in notes of greater value, as halves for quarters, etc.

Augmenté (ô-gmânh'tâ), Fr. Augmented.
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DICTIONARY OF MUSIC.

Augmentaxione (oung-mên-tā-të-f'ënë), It. Increase.

Augmented. An epithet applied to such intervals as are more than a major or perfect.

Augmented fifth. A fifth containing four whole tones, or steps.

Augmented fourth. A fourth equal to three whole steps.

Augmented intervals. Those which include a semitone more than major, or perfect, intervals; as, \[ \text{\includegraphics[width=0.2\textwidth]{diagram}} \]

Augmented octave. An interval equal to five whole tones, or steps, and two semitones, or half step.

Augmented second. An interval equal to one whole and one half step, equal to three half steps.

Augmented sixth. An interval equal to four whole tones, or steps, and one semitone, or half step.

Augmented unison. A semitone, or half step.

Augmento (ā-oog-mên'tō), It. Augmentation.

Auletus (ou-la'tēs), Gr. A flute-player, a piper.

Auletic. Pertaining to a pipe; (little used).

Au lever du rideau (ō le-vā duh rē-dō'), Fr. At the raising of the curtain.

Auto (ā-oō'lō'), It. A species of ancient autos (ō'o'lo's), Gr. A flute.

Aulodia (ā-oō-lō'di-ā), It. Singing, accompanied by the flute.


A una corda (ā oo'nā kōrdā), It. On one string.

Aus (ou's), Ger. From, out of.

Ausrümpfung (ou'sär-ht-toong), Ger. The last finish or elaboration of a composition.

Ausdehnung (ou'sdā-noong), Ger. Expansion, extension, development.

Ausdruck (ou'sdrook), Ger. Expression.

Ausdrucksvalle (ou'sdrooks-föl), Ger. Expressive.

Ausführung (ou'sfü-roong), Ger. Performance.

Ausfüllung (ou'sfül-loong), Ger. The filling up, the middle parts.


Ausgang (ou'sgāng), Ger. Going out, exit, conclusion.

Ausgehalten (ou'sghā-hāl-t'ën), Ger. Sustaining.

Ausgegeben (ou'sghē-g'ën), Ger. To play to the end.

Ausgegessen (ou'sghē-lēss'ën), Ger. Wild, ungovernable.

Ausgegessenheit (ou'sghē-lēss'ën-hēt), Ger. Extravagance, wantonness.

Ausbalten (ou'shāl-t'n), Ger. To hold on, to sustain a note.

Aushaltung (ou'shāl-toong), Ger. The sustaining of a note.

Aushaltungzehen (ou'shāl-toonga-tëkh'n), Ger. A pause (\(\infty\)).

Ausschuss (ou'slē-zoong), Ger. A mechanism which permits the hammer of the piano-forte to immediately drop away from the string while the finger yet remains upon the key.

Ausweichen (ou'swē-kh'n), Ger. To make a transition from one key to another.

Ausweichung (ou'swē-khoong), Ger. A transient modulation, or change of key.

Autentico (ā-oō-tēn'tē-kō), It. Authentic.

Auteur (ō-tōr'), Fr. An author, a composer.

Authentic. A name given to those church modes whose melody was confined within the limits of the tonic, or final, and its octave.

Authentic cadence. The old name for a perfect cadence; the harmony of the dominant followed by that of the tonic, or the progression of the dominant to the tonic. See Cadence.

Automatic musical instruments. Those which are played by mechanism, such as the orchestrian, music-boxes, the organ, etc.

Autor (ō-tōr'), Sp. An author, a composer.

Auxiliary notes. Notes not belonging to the chord, but accessory to it, standing one degree above or below the true harmonic tone. They are appoggiaturas on the beat, passing tones on the half beat, suspensions held over out of a previous chord, and changing notes. See Dissonances.

Avant-scene (ā-vahn'sēn'), Fr. Before the opening of the opera or scene.

Ave (ā-vē), Lat. Hail!

Avec (ā-vēk), Fr. With.

Avec allegresse (ā-vēk ē-lē-grēs'), Fr. Lively, sprightly.

Avec ame ou gout (ā-vēk ām oo go'), Fr. With feeling or grace.

Avec douleur (ā-vēk doo-lōr'), Fr. With grief, with sadness.

Avec feu (ā-vēk fō'), Fr. With spirit.

Avec force (ā-vēk fōrās'), Fr. With power.

Avec gout (ā-vēk go'), Fr. With taste.

Avec grande expression (ā-vēk grānē dēx-prā-slōn), Fr. With great expression.

Avec lenteur (ā-vēk lān-tōr'), Fr. With slowness, lingering.

Avec les pieds (ā-vēk lē pē-s), Fr. With the feet, in organ-playing.

Avec liaison (ā-vēk lē-sōn), Fr. With smoothness.

\(\text{ā-mēn, ȧ add, ȧ ale, ę end, ě evi, ě till, ę she, ę odd, ę odd, oo moon, ơ but, ơ Fr. sound, kh Ger. ch, nn nasal.}\)
Avec mouvement (à-vek moov-mônh), Fr. With movement.
Ave Maria (à-vêr mà-rà'), Lat. "Hail Mary." A hymn or prayer to the Virgin Mary.
Avena (à-vânâ'), It. A reed, a pipe.
A vicenda (à vé-tah-en'dâ), It. Alternately, by turns.
A vide (à vêd), Fr. Open.
A vista (à vîstâ), It. At sight.
A voce sola (à vôs'éhso'lah), It. For one voice alone.

Avoir du retentissement (à-vwâr dö ré-tân'-tës-mônh), Fr. To be repeated.
Avoir le vols haut (à-vwâr lôf vwa só), Fr. To have a loud voice.
A voix forte (à vwa fôr't), Fr. With a loud voice.
A volonté (à vô-lôn-tâ), Fr. At will, at pleasure.
A vue (à vû), Fr. At sight.
Azione sacra (à-tzé-sâr'ah sâ'kra), It. An oratorio; a sacred musical drama.

B. The name of a pitch one whole step higher than A. Also of the staff-degrees, representing B and its octaves. In Germany the name B is applied to the pitch B flat, B natural being called H. This usage is gradually becoming obsolete.
Bazzar (bâ-zàr), Fr. A species of guitar.
Babara (bâ-bâ'râ), Sp. A Spanish country dance.
Bacchanalian songs. Drinking songs; songs pertaining to drunkenness and revelry.
Bacchia. A Kamschatka dance in 2-4 time.
Bacchus (bâk'chus), Gr. A musical foot, consisting of one short, unaccented, and two long, accented notes or syllables, marked ₠— ₠.
Bacchusled (bâkh'us-lêd), Ger. A Bacchanalian song.
Bacciocole (bâ-chô-kôl'), It. A musical instrument of the guitar kind, common in some parts of Tuscany.
Bachol of Music. The first musical degree taken at the English universities. It is not conferred by German or continental universities.
Badinage (bâ-dî'nâzh), Fr. Playfulness, sportiveness.
Bagatelle (bâ-gâ'têl'), Fr. A trifle, a toy, a short, easy piece of music.
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.
Baguette (bâ'ghâ-t'), Fr. A drumstick.
Baguette de tambour (bâ-ghâ dôb tâm-boor), Fr. Drumsticks.
Balle (bâl'lê), Sp. The national dances of Spain.
Baisser (bâs'sâr), Fr. To lower or flatten the pitch or tone.
Baisser le rideau (bâs'sâ lôf ré-dâ'), Fr. To drop the curtain.
Balalaika (bâl-lâ-lâ'kâ), Rus. A rude, guitar-like instrument of the Ukraine. It has three strings.
Balancé (bâ-lân'sâ), Fr. A step, or figure, in dancing.
Balancement (bâl-ân'sh'mân), Fr. Quivering motion, a tremolo. Corresponding to the Bebung, a trembling of the finger, which was communicated to the strings of the violin or clavier.
Balcken, or, Balken (bâl'k'n), Ger. The bass bar placed under the fourth string in a violin.
Baldanza (bâl-dân'tzâ), It. Audacity, boldness.
Baldezza (bâl-dët'sâ), It. Boldness.
Balg (bâl'gh), Ger. The bellows of the organ.
Bälge (bâl'trë-tër), Ger. Organ-blower, or bellows-treader, in old German organs.
Bälgezug (bâl'tsoog), Ger. In an organ, the bellows-stop.
Balken (bâl'k'n), Ger. See Balcken.
Bällablib (bâl-lâ'bîb'lê), It. In the style of a dance.
Ballad. This word is derived from ballata (dancing-song), which in its turn is derived from baldore (to dance). The popular meaning of ballad, in English, is "a simple song;"
the specific and more widely accepted meaning is "a lyrical-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.

**Ballad** (bål-läd’l&), Ger. A dance, dancing; Ballata (bål-lät’ta), It. j also a ballad.

**Balladenmässig** (bål-lä d’r-ns-säg’), Ger. After the manner of a ballad.

**Balladensänger** (bål-läd’n-säng’-èr), Ger. A ballad-singer.

**Balladist.** A writer of ballads.

**Ballad of Ballads.** The designation given in an old version of the Bible to Solomon’s Song.

**Ballad opera.** Light opera; an opera in which ballads and dances predominate.

**Balladry.** The subject or style of ballads.

**Ballad-singer.** One whose employment is to sing ballads.

**Ballad style.** In the manner or style of a ballad.

**Ballare (bål-lä-rè), It.** To dance.

**Ballatella (bål-lä-töl’tè), It.** A short ballata.

**Ballatetta (bål-lä-töl’tèt’tè), It.**

**Ballerina (bål-lär-rè’nà), It.** A dancing-mistress, a female dancer.

**Ballerino (bål-lär-rè’nò), It.** A dancing-master, a male dancer.

**Ballet** (bål-lèt), Fr. (1) An artistic, as Balletto (bål-lèt’tò), It. ] 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 F& a burden, they were, in England, commonly called F& mas.

**Ballet-master.** The person who superintends the rehearsals of the ballet, and who frequently invents the fable and its details.

**Ballet.** A ballet.

**Balletti (bål-lët’tè), It.** Dance airs.

**Ball” (bål’lè), It. pl.** Dances.

**Ball delle stiria** (bål’dtà dél-là stër’è-dà), It. pl. Styrian dances, resembling waltzes.

**Ball’ungaresi** (bål’loon-gà-rèz’è), It. pl. Hungarian dance in 2-4 time, generally syncopated, or accented on the weak part of the measure.

**Ballò (bål’lò), It.** A dance, or dance tune.

**Balloonchlo** (bål-ùn’k’ll-ò), It. An Italian country dance.

**Band.** A number of instrumental performers playing in concert on their respective instruments.

**Band, brass.** A band where only brass instruments are played.

**Band, chamber.** A band whose performances consist only of chamber music.

**Band, choral.** Orchestral performers.

**Band, full.** Where all the instruments proper to a band are employed.

**Bandmaster.** The leader or conductor of a band.

**Bandola (bân-dô’là), Sp.** An instrument resembling a lute.

**Bandora (bân-dô’râ), It.** An ancient stringed instrument.

**Bandore (bân-dô’rè), It.** An instrument of the lute or zither species.

**Band, reed.** A band with only reed instruments.

**Band, regimental.** A band belonging to a regiment; a military band.

**Band, string.** A band with only stringed instruments.

**Bandurria.** (bân-door-rè, Sp. A species of Spanish guitar; a bandora.

**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. Of great antiquity.

**Bänkelsänger.** (bân’k’il-säng’-èr), Ger. A ballad-singer.

**Bar.** Lines drawn perpendicularly across the staff to show that the strong pulse immediately follows. Hence, the bar shows where the measure begins. The term bar is also inelegantly used in place of measure.

**Barbarism.** In music it relates to false harmony or false modulation.

**Barbuten (bår-bü-t’un), Gr.** A name formerly applied to the viol and violin.

**Barbitos (bår-bî-tôs), Lat.** An ancient instrument of the lyre species.

**Barcarola (bår-kà-rò’là), It.** A song or air.

**Barcarolle (bår-kà-rô’lè), Fr.** A song by the Venetian gondoliers, or boatmen, while following their avocations.

**Barcaroula (bår-kà-roo’lò), It.** The song of the gondolier. A barcarole.

**Bard.** A poet and singer among the ancient Celts. The bard was a person of great importance, and received great attention from high and low.

**Bardd alan (bår’d èlàn), Wel.* A professor of music.

**Bardone (bår-dô’nè), It.** See Bourdon.

**Bar.** A line drawn across the staff to show the place of the strong accent, which is always upon the time-space immediately following, and hence to show the division of measures. The measure itself, and the space between the bars, is sometimes called...
a bar, but improperly. The name bar means simply the line, and its office is to indicate the place of the strong accent. A very heavy mark called Double Bar is used in pedantry to indicate the end of phrases and lines of poetry, and in instrumental music sometimes to indicate the end of a strain. When accompanied by dots upon the left or right, the strain upon that side is to be repeated. Double bars sometimes serve to mark the measure, and sometimes are inserted in the middle of a measure. There is no rule upon this subject. Bars divide a number of measures more generally used 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.

Barem (bä-rém'), Ger. A stopped register, of soft 8 or 16 feet tone, in German organs.

Bärenfantsz (bær-é-fántz), Ger. Bear dance. Initiation of the primitive music of the peasant, with shrill piccolo and drum.

Barl. An abbreviation of Baritone.

Baribasso. A deep baritone voice.

Bariolage (bär-é-o-läzh'), Fr. A passage for the violin, etc., in which the open strings are more especially used.

Baritenor. The deeper sort of tenor voice.

Baritone (bär-é-tó'n), Fr. Male Baritone, or, baritone, or, barytone. A 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 to b', or from c to c'. (3) The viola d'amore (or bordone), 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 fingerboard, which were played with the bow, and from eight to twenty-seven wire strings below the fingerboard, which were plucked and sounded sympathetically with the upper ones. (4) The word baritone is often used as an epithet to indicate an instrument related to other instruments as the baritone voice to other voices.

Baritone clef. The F clef on the third line of the stave. It is now no longer used.

Bariton (bär-é-tó'n), It. Baritone.

Barocco (bär-ók'kó), It.) A term applied to Baroque (bär-ók'), Fr. Music in which the harmony is confused and abounding in unnatural modulations.

Bärsweise (bär-pfysi), Ger. Bear pipe; an obsolete reed-stop of soft intonation.

Barré (bär-rā'), It. A bar line; a bar.

Barrage (bär-rά'sh'), Fr. See Barré.

Barre (bär'), Fr. A bar in music.

Barré (bär-rā'), Fr. In guitar-playing, a temporary nut, formed by placing the forefinger of the left hand across some of the strings.

Barred C with a bar across it; one of the marks of all breve measure, thus, ☢

Barre de luth (bär důh looot'), Fr. The bridge of the lute.

Barre de mesure (bär důh mě-shōr'), Fr. A bar line.

Barred Répétition (bär důh rá-pā-ti-shōn), Fr. A dotted double bar; also, a thick line used as an abbreviation to mark the repetition of a group of notes.

Barrel. The body of a bell.

Barrel chime. The cylindrical portion of the mechanism sometimes used for the purpose of ringing a chime of bells.

Barrel organ. An organ in which the keys which give the wind access to the pipes are actuated upon by pins (staples) fixed on a cylinder, which is made to revolve by turning a handle. This turning of the handle also sets the wind-producing mechanism in motion. The same principle has also been applied to small church organs, for the advantage of small parishes unable to hire an organist. The cylinders, each pegged for a certain number of tunes, are bought and renewed as wanted.

Barrer. The act of employing the forefinger of the left hand as a nut in guitar-playing.

Barrer, great. The act of pressing all the strings of the guitar at the same time, with the forefinger of the left hand.

Barrer, small. The act of pressing two or three strings of a guitar with the forefinger of the left hand.

Barrure (bär-růor), Fr. The bar of a lute, etc.

Baryphonous (bär-ri-fō-noose). A man with a very deep or very coarse voice.

Barz (bärz), Wél. A poet-musician, a bard.

Bas (báh), Fr. Low.

Bassus (báh důs-üh), Fr. A mezzo-soprano, or second-treble voice.

Base. The lowest, or deepest, male voice; Bass. The lowest part in a musical composition.

Basilica (bá-zěl-ikh-a), It. A cathedral.

Bassa (báhs-üh), It. Low, deep; 8va bassa, play the notes an octave lower.

Bass Albert. A bass formed by taking the notes of chords in arpeggios.

Bassanello (báhs-sě-neh-lō), It. An obsolete musical instrument.

Bassotto (báhs-soh-tō), It. Play the passage an octave lower than written.
**Bass beam.** A thin strip of wood glued inside the viol, nearly under the bass string.

**Bassbläser** (bass’blä’-zèr), Ger. A bassoonist.

**Bass chantante** (bass shahn-tahnkt), Fr. The vocal bass.

**Bass clarinet.** A clarinet an octave lower than the B-flat clarinet.

**Bass clef.** The bass, or F clef, placed upon the fourth line.

**Bass concertina.** A concertina having the compass of a violoncello.

**Bass, continued.** Bass continued through the whole piece; the figured bass.

**Basse (bass), Fr.** The bass part.

**Basse chantante (bass shahn-tahnkt), Fr.** Vocal bass. See Basse chantante.

**Basse chifree (bass shaf-fré), Fr.** A figured bass.

**Basse continue (bass kohn-tay-nil), Fr.** Thorough bass. Figured bass.

**Basse contralto (bass kohn-trahnht), Fr.** The contralto, or ground bass.

**Basse contre (bass kohntr), Fr.** Bass counter, double bass; also, the deep bass voice, called by the Italians basso profondo.

**Basse de cromorne (bass doo krö-morn) (also written cromorne), and Basse de hautbois (bass doo hau-bo), Fr.** Old French names for the bassoon, but also the names of the lowest members of the oboe and cromorne families.

**Basse figurée (bass fi-gy-o), Fr.** The figured bass.

**Basse fondamentale (bass fon-dahn-mahn-tahl), Fr.** The fundamental bass.

**Basse taille (bass tallay), Fr.** Baritone voice; low tenor voice.

**Bassett 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’.

**Bassett.** A little bass, generally somewhat higher than the usual bass.

**Bassetto (bass-set-to), It.** The little bass; also an obsolete instrument with four strings; also an 8 or 16-foot reed-stop in an organ.

**Bass, figured.** A bass figured, or accompanied by numerals, denoting the harmony to be played by the other parts of the composition.

**Bass, first.** High bass.

**Bassflöte (bass flö-te), Ger.** An old instrument of the bassoon species; also the name of an organ stop on the pedal, of 8-foot tone.

**Bass, fundamental.** The bass which contains the roots of the chords only. This bass is not intended to be played, but serves as a test of the correctness of the harmony.

**Bassglocke (bass’glokhè), Ger.** Bass viol; the contrabass.

**Bass, given.** A bass to which harmony is to be placed.

**Bass, high.** A baritone, a voice midway between bass and tenor.

**Bass horn.** An instrument resembling the ophicleide, formerly much used in bands.

**Bassi (bass’è), It.** A term implying the entrance of the brass instruments.

**Bassist (bass’ist), Ger.** A bass singer.

**Bassista (bass’ist-tah), It.** A bass singer.

**Bass, low.** Second bass.

**Basso (bass’oh), It.** The bass part.

**Basso buffo (bass’oh boot-fô), It.** The principal bass-singer in the comic opera.

**Basso cantante (bass’oh kahn-tahn-tè), It.** The vocal bass part; also the principal bass-singer in an opera.

**Basso comico (bass’oh koomi-koh), It.** A comic bass-singer in an opera.

**Basso concertante (bass’oh kohn-tyar-tahn-tè), It.** The principal bass; also the lighter and more delicate parts performed by the violoncello, or bassoon.

**Basso continuo (bass’oh kohn-tay-nôo-noo), It.** The figured bass; a bass that is figured to indicate the harmony.

**Basso contra (bass’oh kohn-trahn), It.** A double bass.

**Basso contro (bass’oh kohn-tro), It.** Bass viol; the lowest or gravest part of a musical composition.

**Bass oder F Schlüssel (bass o’dar F shlyus’sel), Ger.** The bass, or F clef.

**Basso d’accompagnamento (bass’oh däk-koom-pah-nah-yah-max’oh), It.** An accompanying bass.

**Basso figurato (bass’oh fë-goo-ray-toh), It.** The figured bass.

**Basso fondamentale (bass’oh fon-dahn-mahn-tahl), It.** The fundamental bass.

**Bassoon (bass’ohn), Fr.** Bassoon.

**Bassoon quart (bass’ohn kahr), Fr.** An instrument whose tones are a fourth lower than the ordinary bassoon.

**Bassoon quinte (bass’ohn kahn-tè), Fr.** A small bassoon of the same compass as the ordinary bassoon, but the tones are a fifth higher.

**Bassoonumeralto (bass’ohn oom-nöo-ray-toh), It.** Figured bass.

**Bassoon.** A wind instrument with a double-reed mouthpiece, invented about 1580, and since then much improved. The Italian name, fagotto (fagot, bundle of sticks), describes somewhat 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. It is not very agreeable as a solo instrument, but indispensable in full or-
chestra. The lower tones are strong and rough, but the middle rich and pleasing.

Bassoonist. A performer on the bassoon.

Bassoon stop. A reed-stop in the organ which imitates the tones of the bassoon.

Basso ostinato (bà'sò o-tí-ná'tò). A constantly recurring bass theme, forming the foundation of a polyphonic composition (chacunne, passacaglia, etc.).

Basso primo (bà'sò pró'mó), B. The first bass.

Basso ripleno (bà'sò ri-plé'nò), B. A bass part only intended to be played in the full or tutti passages.

Basso rivoluto (bà'sò ri-vól-tò), B. An Inverted bass.

Basso secondo (bà'sò sé-kön'dò), B. The second bass. The lower bass.

Basso tenuto (bà'sò té-noo'tò), B. Continued bass.

Basso violino (bà'sò vë-ò-lë'nò), B. A small bass violin.

Bassoforte (bà'sò pôrtè), Ger. Basspipe, bassoon.

Bassopommer (bà'sò-póm-mè'r), Ger. The lowest member of the pommer family. See Pomer.

Bassosassone (bà'sò-zou-sò'nè), Ger. Bass trombone, sackbut.

Bassolato (bà'sò-là'tò), Ger. Bass string.

Bassoschiappell (bà'sò-shlëss-s'allì), Ger. The bass clef.

Bass staff. The staff marked with the bass clef.

Bassstimme (bà'sò-stim-mè), Ger. Bass voice, bass part.

Bass string. The string of any instrument upon which the lowest note is sounded.

Bass trombone. A trombone having a compass from the great C to the one-lined C, and noted in the F clef.

Bass tuba (bà'sò too-bà), Lat. See Tuba.

Bass viol. An old name for the viol de gambe, now often given to the violoncello.

Bass viol, double. A stringed instrument, the largest and deepest toned of its class.

Bass voice. The lowest or deepest of male voices.

Basszeichen (bà'sò-zè-xè'nè), Ger. The bass clef.

Basta (bà'sà'tà), B. Enough, sufficient; proceed no further unless directed by the conductor.

Bastardo (bà'sàr-thà'tà), B. A species of flute.

Batíllos (bà-t'í-lo'sò), Lat. An instrument used by the Armenians in their church service in the place of bells. A board struck with a hammer.

Battement (bà-tôm'bà'), Fr. An old name for that kind of short shake called a beat.

Battimento (bà-tí-tà'màntò), It. The down stroke in beating time.

Batterie (bà-t're), Fr. The roll of the drum; also, a particular way of playing the guitar by striking the strings instead of pulling them.

Baton (bà'tòn), B. The stick used by the conductor in beating time.

Battre (bà'tr), Fr. To beat.

Battre la caisse (bà'tr là kà'sà), Fr. To beat the drums.

Battre le tambour (bà'tr lël tãm'bùr), Fr. To beat the drums.

Batte la mesure (bà'tr là më-së'rù), Fr. To beat time; to mark the time by beating with the hand or with a stick.

Bau (bôu), Ger. The structure, the fabric, the construction of musical instruments.

Bäuerisch (by'ër-lësh), Ger. Rustic, coarse.

Bäuerliches Flöte (bôu'ërlës-flë'tè), Ger. Rustic flute; a stopped register in an organ.

Bäurural (bôu'ërrù-làl), Ger. A rustic ballad.

B Cancellature (b kàn-sèll-là'tàroom), Lat. The old name for a sharp (#).

B double. The b below G gamut; the twelfth below the bass-clef note.

B-dur (b'dôr), Ger. The key of B major.

B-durum (b'dûrrom), Lat. B hard or B major.

Bearbeitet (bè-ar'bè-tèt), Ger. Adapted, arranged.

Bearbeitung (bè-ar'bè-toông), Ger. Adaptation.

Bearing notes. In tuning instruments these erroneous, or falsely tempered fifths, on which "the wolf" is said to be thrown.

Bearpipe. See Bärpfle.

Beat. The rise or fall of the hand or baton in marking the divisions of time in music. These motions, in the different varieties of measure, take the following directions: Double, down, up; Triple, down, left, up; Quadruple, down, left, right, up; Sextuple, down, down, left, right, up. An important musical embellishment, consisting of the principal note and the note below it, resembling a short trill; also the pulsation arising from the interferences of two series of vibrations slightly differing in pitch. The number of beats per second will be equal to the number of vibrations in which one series exceeds the other.

Beating. Regular pulsations produced in an organ by pipes of the same key when they are not exactly in unison.
Beating time. Marking the divisions of the bar by means of the hand, foot, or baton.

Beben (bèb’ë'n), Ger. To tremble, to shake, to vibrate.

Bebede Stimme (bèbè’dè stim’mè), Ger. A trembling voice.

Bebung (bèb’oong), Ger. A shaking, a vibration. On the clavier, a tremolo made by vibrating the finger upon the key. (Impracticable upon the pianoforte.) Also, a German organ-stop.

Bec (bèk), Fr. The mouthpiece of a clarinet.

Bécarre (bè-kàr), Fr. The mark called a natural (3).

Becco (bèk’kò), It. The mouthpiece of a clarinet, flageolet, etc.

Becco polacco (bèk’kò pò-làk’kò), It. A species of large bagpipe used in some parts of Italy.

Becken (bèk’n), Ger. A cymbal.

Bedekt (bè-dèk), Ger. Covered, stopped. Said of strings, in contradistinction to leer, open. Also of stopped pipes.

Bedon (bè-dòn’b), Fr. An old name for a tabret, or drum.


Beffroi (bè-frw’b), Fr. The frame that supports the bell in a belfry; a belfry. The tam-tam.

Begeisterung (bè-gèstër’rung), Ger. Inspiration, animation, enthusiasm.

Begi. An abbreviation of Begleitung.

Begleiten (bè-glit’ë’n), Ger. To accompany.

Begleitende Stimmen (bè-glit’tèn-dè stim’mè), Ger. pl. The accompanying parts.

Begleitung (bè-glit’toong), Ger. An accompaniment.

Beharrlich (bè-här’lìkh), Ger. Perseveringly.

Beherrzt (bè-hàr’st’), Ger. Courageous.

Beisp. An abbreviation of Beispiele.

Beispiele (bè’spîl), Ger. Example.

Belisser (bè’si’sè), Ger. A mordent.

Belizime (bèl’zë-nè), Ger. Accessory tones.

Beizeichen (bè’zé’kh’ë’n), Ger. An accidental.

Belfry. A tower in which a bell or bells are hung.

Belieben (bè-lè’bë’n), Ger. Pleasure; at pleasure.

Beliebig (bè-lè’bi’g), Ger. To one’s liking, or pleasure.

Bélère (bè-lè’ër), Fr. The tongue of a bell.

Bell. A vessel, or hollow body, of cast metal, used for making sounds. It consists of a barrel, or hollow body, enlarged or expanded at one end, an ear, or cannon, by which it is hung to a beam, and a clapper inside.

(2) A hollow body of metal, perforated, and containing a solid ball to give sounds when shaken. (3) The wide, circular opening at the end of a trumpet, horn, and similar instruments.

Bella (bèl’là), Sz. A bell.

Bell-chamber. That portion of the tower or steeple in which the bell hangs; the belfry.

Bell diapason (di-a-pà’sà’n), An organ diapason stop of clear and sonorous voice.

Bellicetta (bèl’lèt’ë), It. Beauty of tone and expression.

Bellicenza della voce (bèl’lèt’ë’là dèl’là vò’tàhè), It. Beauty or sweetness of voice.

Bell gamba. A gamba stop in an organ, the top of each pipe spreading out like a bell.

Bell harp. An old instrument, probably the lyra or cithera of the ancients. (2) A stringed instrument, so named from its being swung like a bell when played.

Bellicosamente (bèl-li-kòs’à-mèn’tè), It. In martial and warlike style.

Bellicum (bèl’lë-koom), Lat. The sound of a trumpet calling to battle.

Bell metronome. A metronome with a small bell that strikes at the beginning of each bar.

Belows. A pneumatic appendage for supplying organ-pipes with air.

Belows, exhaust. A kind of bellows used on organs and other reed instruments; the air, when the chamber is exhausted, being drawn in through the reeds.

Bell-ringers. Performers who, with bells of different sizes, ranging from smallest to largest, are able to produce very pleasing and effective music.

Bell-scale. A diapason with which bell-founders measure the size, thickness, weight, and tone of their bells.

Belly. The soundboard of an instrument, that part over which the strings are extended.

Bel metallo di voce (bèl mè-tà’lë dè vò’tàhè), It. A clear and brilliant voice.

Bemerkbar (bè-mèrk’bàr), Ger. Observable, marked; to be played in a prominent manner.

Bémol (bè-mòl), Fr. The mark called a Bémolísse (bè-mò-lès), Fr. Marked with a flat.

Bémolisé (bè-mò-liz’è), Fr. A note preceded by a flat.

Bémolisé (bè-mò-lët’zà), Fr. To flat.

Bémolissare (bè-mò-lës’sàrè), It. To lower the pitch by putting a flat before them.

Ben (bèn), It. Well, good.

Bene (bèn’ë), It. “Blessed is he that cometh.” Second part of the Sanctus, which forms the fourth part of the Mass.
Béné placito (bê’nê plâ’tshî-tô), It. At will, at pleasure, at liberty to retard the time and ornament the passage.

Bene marcato (bên mär-kâ’tô), It. Well marked.
Bene marcato (bê-ne mär-kâ’tô), It. marked, in a distinct and strongly accented manner.

Bene marcato il canto (bên mär-kâ’tô il kân’to), It. Mark well the melody.

Bene moderato (bê-ne mô-de-râ’tô), It. Very moderate time.

Bene pronunciato (bên prô-noom-tshâ’tô), It.
Bene pronunciato (bên prô-noom-tshêl’to), It. Pronounced clearly and distinctly.

Bene tenuto (bê-nê-tê-noo tô), It. Held on; fully sustained.

Be quadro (bê kwâ’drô), It. The mark called Bé quarré (bê kwâ-râ’), Fr. A natural (Q).

Bequeum (bê-ko’um), Ger. Convenient.

Berceuse (bê-ršas’), Fr. A cradle-song.

Bergamasca (bêrg-gâ-mäs’kâ), It. A kind of rustic dance.

Bergeret (bêr’-jâ-rê’), It. An old term signifying a song.

Bergomask. A rustic dance. See Bergamasca.

Bergerreis (bêr-grâ’-jên), Ger. Alpine melody.

Beringozza (bêr-lîn-gô’zâ), It. A country dance.

Berioque (bêr-lok’), Fr. In military service, the drum calling to meals.

Bes (bêz), Ger. The note B-double-flat, Bôô.

Besalite (bê-sal’to), Ger. To string an instrument.

Beschränkend (bê-shro’-nîng’-dêng), Ger. Hastening.

Beschriften (bê-shrîf-tôong’), Ger. A description.

Befiedern (bê-fê’dérn), Ger. To quill a harpsichord.

Besingen (bê-sîn’-gên), Ger. To sing, to celebrate in song.

Bestimmt (bê-stîmt), Ger. Distinct.

Bestimmtheit (bê-stîm’-hît), Ger. Precision, certainty,

Betglocke (bêt’glôk’-ê), Ger. Prayer-bell.

Betonend (bê-tô’nênd), Ger. Accented.

Betont (bê-tônt’),

Betonung (bê-tô’-nûng), Ger. Accentuation.

Betrübniss (bê-trô’bnîs’), Ger. Grief, sadness.

Betrübt (bê-trô’bût’), Ger. Afflicted, grieved.

Beweglich (bê-wä’gil’kô), Ger. Movable.

Bewegt (bê-wâgt’), Ger. Moved, rather fast.

Bewegung (bê-wä’goong’), Ger. Motion, movement.

Beyspiel (bê’-spîl’), Ger. An example.

Bezeichnung (bê-ziks’nûng’), Ger. Mark, accentuation.

Bezifferte Bass (bê-tchoff’er-tô bâs’), Ger. The figured bass.

B-flat. The flat seventh of the key of C.

Blance (bê-án’kô), It. A minim, or half note.

Bichord (bê-kôrd’), Lat. A term applied to insectariums that have two strings to each note.

Bien attaquer une note (bî-anh a-täk’-ä-tû nôt’), Fr. To strike a note firmly.

Bimbole (bim-mô’lô’), It. The mark called a flat (b).

B in alt (bê in àlt’), It. The third in alt; the tenth above the treble-clef note.

B in altissimo (bê in àlt’-ìs’sì-mô’), It. The third in altissimo; the octave above b in alt.

Binary measure (bi-nâ’-ry’). Common time of two in a bar.

Bind. A tie uniting two notes on the same degree of the staff.

Binde (bê’n’dê), Ger. A tie or bind.

Binden notes. Notes held together by the tie or bind.

Bindung (bîn’doong’), Ger. Connection.

Bindungszeichen (bîn’doong’-ta’kh’n), Ger. A tie, or bind.

Biquadro (bê-ku’â’drô), It. A natural (Q).

Bird organ. A small organ used in teaching birds to sing.

Birne (bê’rîn’), Ger. The mouthpiece of the clarinet.

Biss (bis), Lat. Twice; indicating that the passage marked is to be repeated.

Bisbanto (bîs-kân’tô), It. A kind of duet; where two are singing.

Bischero (bîs’kê’ro’), It. A peg of a violin, violone, or similar instrument; the pin of any instrument.

Biscomene (bîs-kro’mîn’), It. A semi-quaver.

Biscomene (bîs-kro’mê’), Fr. Or sixteenth note.

Bis dispasson (bis di-pâ’son’), Lat. A double octave, or fifteenth: a compass of two octaves.

Bisca (bîs’to’), Fr. The stopper of an organ-pipe to make the tone sharper or flatter.

Bismlia (bîs’mîl’ê-ô), Lat. A term applied to a pianoforte passage where the notes played by one hand are regularly repeated by the other.

Bislion (bîs’lê’-ôm’), Lat. A composition in two parts; a duet, or two-part song.

Bis unca (bîs oon’ka’), Lat. An old name for a semiquaver.

Bisseer (bis’ê), Fr. To redemand.

Bissex (bis’êk’sê), Lat. A species of guitar, with twelve strings.

Bitterkeit (bît’ér-kêit’), Ger. Bitterness.

Bizzarramente (bêt-sâr-râ-mênt’ê), It. Oddly, in a whimsical style.
Bizzarriss (bët-sär-rës), It. Written in a capricious, fantastic style; sudden, unexpected modulations.

Bizzarro (bët-sär-ro), It. Whimsical, odd, fantastic.

Bianche (bëkësh), Fr. A minim, or half note.

Bianche pointée (bëkësh pwënh tâ'), Fr. A dotted half note.

Biscabelg (bës-ët-bëlg), Ger. The bellows of an organ.

Bischohorn (bëz-kërn'), Ger. Bugle horn. hunter's horn.


Blasen (bëz'n), Ger. To blow; to sound.

Bläser (bëz'r'), Ger. A blower; an instrument for blowing.

Blasinstrument (bëz'tl'n-stroo-mënt'), Ger. A wind instrument.

Blat. The sudden blowing of a trumpet or other instrument of a similar character.

Blatant. Bleating, belching.

Blatt (bët'), Ger. A leaf; a reed. The single reed of the clarinet and of the bassett horn.

Blechinstrumente (bëk'h'n-stroo-mënt'ë), Ger. The brass instruments, as trumpets, trombones, etc.

Blockflöte (bëk'fë-të), Ger. An organ-stop, composed of large scale-pipes, the tone of which is full and broad.

Blower, organ. One who works the bellows of an organ.

Blüette. A short, brilliant piece.

B-mol (bë-môl), Fr. The character called a flat (b). See Semol.

B-moll (bë-môl), Ger. The key of Bb minor.

Board. A term applied to several different members among musical instruments, as, Fingerboard, upon which the fingers act; Soundboard, which vibrates in the pianoforte, or upon which the pipes are placed in the organ; Keyboard, the keys, etc.


Bocal (bôk'kâl), Fr. The mouthpiece of a Bass (bock-kë), It. horn, trumpet, trombone, and similar instruments.

Bocca ridente (bôk'kâ rë-dëntë), It. "Smiling mouth." A term in singing, applied to a peculiar opening of the mouth, approaching to a smile, believed to be conducive to the production of a pure tone.

Bocchino (bôk-kë'nô), It. Mouthpiece of a horn.

Bocina (bô-thë-râ), Sp. A species of large trumpet; a bugle horn.

Bocina de cazador (bô-thë-râ dé kâ-thâ-dôr'k), Sp. A huntsman's horn.

Bockpfeife (bôk'pfï-fë), Ger. A bagpipe.

Bockstriller (bôk'stril-lër), Ger. A bad voice, with false intonation.

Boden (bôd'n), Ger. The back of a violin, viola, etc.

Boehm Flûte. A flute of improved mechanism, invented in 1884 by Theobald Boehm. The improvement consists of a series of keys by means of which the fingerings is simplified and the different tonalities are more nearly equal in facility. The same system has also been applied to the oboes and clarinets.

Bogen (bôg'n), Ger. The bow of a violin, etc.

Bogenführung (bôg'n-fû-ruhng), Ger. The management of the bow; the act of bowing.

Bogeninstrumente (bôg'n-in-stroo-mënt-të), Ger. Bow instruments; instruments played with a bow.

Bogenstrich (bôg'n-strîkh), Ger. A stroke of the bow.

Bolero (bôl'ê-rô), Sp. A lively Spanish dance, in 3-4 time, with castanets.

Bomb. A stroke upon a bell; to sound.

Bombardé (bôm'bar'd), Fr. A powerful

Bombardé (bôm-bär'dô), It. A reed-stop in an organ of 16-feet scale; also an old wind instrument of the hautboy species.

Bombardon (bôm-bär'd ön), Ger. A large bass wind instrument of brass, with valves something like the ophicleide. The bombardon was originally a very deep bassoon, now obsolete. The name is also applied to an organ-stop, a 16-feet reed.

Bombix (bôm'bîks), Gr. An ancient Greek instrument, formed of a long reed or tube.

Bonang (bôn-nâng'), Jav. A Javanese instrument, consisting of a series of gongs placed in two lines on a frame.

Bones. A name sometimes given to castanets; castanets made of bone.

Bons temps de la mesure (bônh tõnh dûth lâ me-sûr'), Fr. The accented parts of a measure.

Bora (bôr's), Tur. A tin trumpet used by the Turkish military.

Bordone (bôr-dô'nô), It. An organ-stop.

Bourdon (boor-dô'nô), Fr. The pipes of which are stopped or covered, and produce the 16-feet, and sometimes the 32-feet tone; also a drone bass. A stopped diapason.

Bordun. See Bourdon.

Bordone falso (bôr-dô'nô fâl-zô), It. A term formerly used for harmony having a drone bass, or one of the other parts continuing in the same pitch.

Bordun Flûte (bôr'doon fôl'të), Ger. An organ-stop. See Bordone.

Bourdon de cornemuse (boor-dô'nô dûth körn-mûz), Fr. The drone of a bagpipe.

Bourdon de musette (boor-dô'nô dûth mu-zët), Fr. The drone of a bagpipe.

Boudoir piano (boo-dwär'). An upright piano.

Bouffe (boof), Fr. A buffoon.
Boerese (boor-n), Fr. A step in dancing. A lively old French dance in 4-4 or 2-4 time. The second and fourth quarters of the measure divided.

Boetade (boot-tahd), 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 horsehairs 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. Its present length is from twenty-seven to thirty inches, but formerly it was shorter.

Bowhair. Hair used in making the bows of violins, violoncellos, etc.; it is usually horsehair.

Bowhand. The right hand; the hand which holds the bow.

Bowling. The art of using the bow, playing with the bow.

Bow Instruments. All instruments whose tones are produced by the bow.

Boysaulier (boh-soo-dler), Fr. A maker of violin-stringers.

Boy choir. A choir of boys, from eight to fourteen years of age. Such organizations are confined mostly to Episcopal and Catholic churches.

B quadratum (b kwot-dratoom), Lat. An old name for the natural (3); formerly this was applied to the note B.

Brace. A character, curved or straight, used to connect the different staves.

Brachygraphy, musical. The art of writing music in shorthand, by means of signs, characters, etc.

Braccio (brak-cho), It. A term applied to the violin and other instruments of a similar character that are held up to the neck with the left hand and played with a bow.

Branches. Those parts of a trumpet that conduct the wind.


Bransie (bran-shee), Fr. A lively old dance, performed in a circle.

Bransie (bran-shee), Fr. An old dance, slow, and resembling the Alman.

Brass band. A number of performers whose instruments are exclusively brass.

Brass Instrument. Wind instruments made of brass, and used chiefly for field service.

Bratsche (brat-shuh), Ger. The viola, or tenor violin.

Bratschen (brat-shuhn), Ger. Violas.
Dictionary of Music.

Brillante (br-il-lan’të), It. } Bright, sparkling.
Brillante (bri-lan’të), Fr. } Lively, brilliant.
Brillare (bril-lar’ë), It. } To play or sing in a brillante style.
Brillenbässe (bril-len-bä-sé), Ger. } A kind of bass created by the repetition of the same note.
Brimbaler (brin-bä-lar’ë), Fr. } To ring.
Brindisi (brin-des’ë), It. } A drinking-song.
Brio (bri’ô), It. } Vigor, animation, spirit.
Briooso (bri-os’ô), It. } Lively, vigorously, with spirit.
Brisé (briz’hô), Fr. } Split; broken into an arpeggio.
Brosch. } An old musical instrument, played by turning a handle.
Broderies (brô-dér-rë), It. } Ornaments, embellishments.
Broken cadence. } See Interrupted cadence.
Broken chords. } Chords whose notes are not taken simultaneously, but in a broken and interrupted manner.
Brokking. } An old term, signifying quaver.
Br. rotundum (bri rô-toon’doom), Lat. } The character called a flat (b), formerly this was applied only to the note b.
Bruit (brô’ô), Fr. } Noise, rattle, clatter.
Brummeisen (broom’ma-zé-n’), Ger. } A jew’s-harp.
Brummen (broom’men), Ger. } To hum, to drum.
Brummtone (broom’toon), Ger. } A humming sound.
Brusquelement (brôsk mãnb’), Fr. } Brusque, rough, rude.
B-sharp. } The sharp seventh of the diatonic scale of C; in key signatures the same as C-natural.
Buccina (boo’chë-nä), It. } An ancient wind instrument of the trumpet species.
Buccinoid (book’se-noid’), Lat. } Sounding like a horn or trumpet.
Buccinatore (bök-së-nă-tor’), Fr. } A trumpeteter.
Buccino (bök-së-nô), Lat. } To sound a trumpet.
Buccinum (book’se-noom’), Lat. } A trumpet.
Buccolica (book-köl’kah’), It. } Pastoral songs.
Buccolic (boo-kol’ik), Lat. } Or verses.
Buffa (boo’fà), It. } Comic, humorous, in the buffo style; also a singer who takes comic parts in the opera.

Buffa caricato (boo’fà-kà-ri-kà’to), It. } A comic character in Italian opera.
Buffo caricato (boo’fô-kà-ri-kà’to), It. } A buffo-singer and caricaturist.
Buffone (boo’fôn’ô), It. } Comic singer in an opera.
Buffonescamente (boo’fôn-nës-kë-men’të), It. } In a burlesque and comical manner.
Buffo opera (boo’fô ô-pë-rä), It. } A comic opera, a burletta.
Bugle. } A hunting-horn. (2) An instrument of copper or brass, similar to the French horn, but higher and more piercing. There are different kinds, one furnished with keys, and another kind with pistons or cylinders.
Bugle horn. } A hunting-horn.
Bunge (boo’gn’ghe), Ger. } A drum; a kettle-drum.
Bungen (boo’gn’ghen), Ger. } To drum.
Buoio (boo’ô-n), It. } Good.
Buonaccordo (boo’ô-nak’kôr’dô), It. } An instrument resembling a pianoforte, but smaller, to accommodate children.
Buona nota (boo’ô-nô nó’tô), It. } Accented note.
Buona mano (boo’ô-nô má’nô), It. } A good hand, a brilliant performer.
Buon gusto (boo’ô-nô goos’to), It. } Good taste; refinement of style.
Burden. } A regular return of the theme in a song at the close of each verse; the chorus.
Buria (boo’rià), Buriando (boo’ri-an’do), It. } A musical composition or performance, in which light and trifling matters are treated with great gravity and solemnity, and serious matters turned into ridicule.
Burletta (boo’le-të), It. } A comic operetta; a light musical and dramatic piece, somewhat in the nature of the English farce.
Burasca (boo’räs’kà), It. } A composition descriptive of a tempest.
Burre (bür), Fr. } A dance melody.
Burthen. } See Burden.
Busna (boo’nâ), It. } A species of trumpet.
Buzz. } A low, humming noise.
C. The first note of the modern scale, called by the French ut, and by the Italians do. The major scale of C is called the natural scale, because it has no flats or sharps.

CC. The lowest note on the manuals of an organ, and is called an 8-foot note, that being the length of the open pipe required to produce it.

CCC. This note is an octave below CC, and requires a 16-feet pipe.

CCCC. A note an octave below CCC; it requires a 32-feet pipe.

C with one stroke; the German method of indicating middle C. The six notes above it are marked in the same manner.

C with two strokes; an octave above C with one stroke.

C with three strokes; an octave above C with two strokes.

C with four strokes; an octave above C with three strokes.

H Indicates common time of four crotchets, or quarter notes, in a bar.

G This character indicates alla breve or alla cappella time.

C. A. The initials of Col arco; sometimes used in abbreviation.

Cabalettta (kā-bā-lēt-tā). A simple melody of a pleasing and attractive character; an operatic air, like the rondo in form; a cavaletta. Literally, a little horse; a descriptive term based on the characteristic movement of the accompaniment, which is generally in triplets, like a horse cantering.

Cabinet d’orgue (kā-bānt d’org). Fr. The case, or cabinet, in which the keys of an organ are sometimes placed.

Cabinet pianoforte. An upright pianoforte.

Caccia (kä-kā). It. A hunt. Alla caccia, in hunting style; i.e., hearty, free, off-hand.

Caccia, alla (kä-kā’äl-lā). It. In the hunting style.


Cacofonia (kā-kō-fō-nē-ā), It. Want of harmony.

Cacophonous (kā-kō-fō-nē-ā), Fr. Mony, cacophonous.

Cacophonico (kā-kō-fō-nē-kō), It. Cacophonous, discordant.


Cad. An abbreviation of Cadenza.

Cadence (kā-dānchēs). Fr. A shake, or trill; also, a close in harmony.

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 (as, 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 Julie, 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 (as). (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 semicadence. 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, authentic. A perfect, or final, cadence; the harmony of the dominant, followed by that of the tonic, or the progression of the dominant to the tonic.

Cadence brisee (cà-dens bré-a), Fr. An abrupt shake, beginning with the auxiliary tone.

Cadence, church. The plagal cadence.

Cadence evite (ev-ötä), Fr. "Avoided cadence." A dominant chord followed by another dissonance, or by an unexpected resolution.

Cadence, half. A cadence that is imperfect; a close on the dominant.

Cadence imperfecta (änh-ùr-fä), Fr. An imperfect cadence.

Cadence, perfect. Half cadence.

Cadence imperfecta (änh-ùr-fä), Fr. An imperfect cadence.

Cadence interrompue (änh-tér-rùnh-pü), Fr. An interrupted cadence.

Cadence marks. Short lines placed perpendicularly to indicate the cadence-notes in chanting.

Cadence parfaite (pär-fä), Fr. A perfect cadence.

Cadence pertée (pär-lä), Fr. A brilliant cadence.

Cadence rompue (rùnh-pü), Fr. A broken, or interrupted, cadence.

Cadence, suspended. Where the cadence passes through several modulations from the dominant to the tonic chord.

Cadencia (kä-dèn'chä), Sp. Cadence.

Cadens (kä'dens), Lat. A cadence; an ornamental passage introduced near the close of a song or solo, either by the composer or extemporaneously by the performer. A cadence 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 (kä-dèn'tsä dèn-päh-nöö), It. An interrupted, or deceptive, cadence.

Cadenza florita (kä-dèn'tsä fë-rë-tä), It. An ornate, florid cadence, with graces and embellishments.

Cadenza sfuggita (kä-dèn'tsä sëf-gë-tä), It. An avoided, or broken, cadence.

Cadenza sospesa (kä-dèn'tsä soh-pë-zä), It. A suspending cadence.

Cessure (së-soor'), Fr. 1. A pause in Cessura (së-soor'), in verse, so introduced Cessura (së-soor'), Lat. as to aid the recital and make the versification more melodious. (2) A cut. The break at the end of a phrase. (3) The rhythmic termination of any passage consisting of more than one musical foot. (4) The last accented note of a phrase, section, or period.

Cessural (së-soor'äl), Lat. Relating to the cessura, or to the pause, in the voice.

Caisse (kä's), Fr. A drum.

Caisse rouante (kä'z roh-lànt), Fr. The side drum, the body being of wood and rather long.

Caisse claré (kä's kläré), Fr. The drums.

Cal. An abbreviation of Calando.

Calamus (kä-lä-moo), or, Calamus pastoralis (kä-lä-moo' päs-tö-rë-lä), Lat. A reed, or pipe, used by shepherds.

Caland (kä-lànd), It. Gradually diminishing.

Calando (kä-làn-dö), It. Pressing the tune and regarding the time; becoming more and slower by degrees.

Calascione (kä-là-shön'ä), It. A species of guitar.


Calata (käl-lätä), It. An Italian dance in 2/4 time.

Calcando (käl-köndö), It. Pressing forward and hurrying the time.

Calcant (käl-känt), Ger. The bellows-treader in old German organs.

Calif. The beat of a drum.

Call, adjutant's. A drumbeat ding ting the band and field music to take the right of the line.
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
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<tbody>
<tr>
<td>Calliope</td>
<td>In pagan mythology the muse that presided over eloquence and heroic poetry. (2) An instrument formed of metal pipes, with keys like an organ; they are placed on steam engines sometimes, and the tones are produced by currents of steam instead of air.</td>
</tr>
<tr>
<td>Calma</td>
<td>An abbreviation of Calando.</td>
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<tr>
<td>Calmato</td>
<td>Calmness, tranquility, repose.</td>
</tr>
<tr>
<td>Calumet</td>
<td>A reed, or pipe.</td>
</tr>
<tr>
<td>Cambiare</td>
<td>To change, to alter.</td>
</tr>
<tr>
<td>Camera</td>
<td>A term applied to music composed for private performance or small concerts.</td>
</tr>
<tr>
<td>Camera musici</td>
<td>A room for musical instruments.</td>
</tr>
<tr>
<td>Cana (kān-ā)</td>
<td>Flowing, with easy and gentle progression.</td>
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<tr>
<td>Canapa (kān-pā-ā)</td>
<td>A bell.</td>
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<tr>
<td>Campanada</td>
<td>Sound of a bell.</td>
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<tr>
<td>Campanarum concentus</td>
<td>The art of ringing bells.</td>
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<tr>
<td>Campanella</td>
<td>A set of bells tuned diatonically, and played with keys like a pianoforte.</td>
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<tr>
<td>Campanile</td>
<td>A belfry.</td>
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<tr>
<td>Campanology</td>
<td>The art of ringing bells.</td>
</tr>
<tr>
<td>Canacrn</td>
<td>A great bell.</td>
</tr>
<tr>
<td>Cancan</td>
<td>A vulgar kind of dance.</td>
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<tr>
<td>Canarell</td>
<td>An old dance, in the octave of the same phrase as given out by the first voice.</td>
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<tr>
<td>Canaries</td>
<td>lively 3-6 or 6-8, and sometimes 12-8.</td>
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<tr>
<td>Cancrinzans</td>
<td>A canon whose different parts commence at the distance of a crotchet rest from each other.</td>
</tr>
<tr>
<td>Cancrinzante</td>
<td>A kind of grade movement; going backward.</td>
</tr>
<tr>
<td>Canere (kān-re)</td>
<td>To sing; to play upon an instrument.</td>
</tr>
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**Canno**

- **Canno** (kān-ō). Fr. Unconnected words set to music. (2) The rough sketch, or draft, of a song, indicating the measure of the verses required.
- **Cangiare** (kān-ārē). It. To change, to alter.
- **Canna** (kān-nā). A reed, or pipe.
- **Cannon**. The portion of a bell by which it is suspended.
- **Cannon-drums**. The tom-tom used by the natives of the East Indies.
- **Canon** (kān-ōn). In ancient music, a rule, or method, for determining the intervals of notes. A musical composition for two or more voice-parts, in which the essential thing is that each of the parts in turn sings the very same melody (called the subject), note for note, while the other voices make harmony with it. The simplest form of canon is the old form called a Round, so called from the voices following each other round and round through the very same notes, but at intervals producing harmony. A canon may have one subject or more than one, and it may be for two voices or more than two. Hence such names as "2 in 1," meaning that two voices have a single subject; "4 in 2," meaning that four voices have two subjects, etc. Canons are further named from the interval in which the second voice begins. For instance, a) below, the second voice enters in the octave of the same phrase as given out by the first voice. It is, therefore, a canon "2 in 1" at the octave. At b) the second voice enters in the under fifth, and at c) in the over sixth. See also, *Imitation.*

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**Canons**

- **Canons** (kān-ōn). A kind of grade movement; going backward.
- **Canons to** (kān-ōn-ā). It. An open canon; a canon of which the solution or development is given.
Canone chiuso (kǎn-né kǎ-oo’zò), It. A close or hidden canon, the solution or development of which must be discovered; also an enigmatical canon.

Canone in corpe (kǎn-né kòr-pǎ), It. A perpetual fugue.

Canone partito (kǎn-né pǎr-ti-tò), Lat. A perpetual fugue, in which all the parts are written in partitions, or different lines, or in separate parts, with the proper pauses which each is to observe.

Canone sciolto (kǎn-né shě-ō-tò), It. A free canon, not in the strict style.

Canon, free. A canon not in strict conformity to the rules, the melody of the first part not being followed throughout.

Canon, hidden. A close canon. See Canone chiuso.

Canonical mass. A mass in which the different parts of the musical service are in strict canonic order.

Canonical hours. The daily offices of devotion prescribed to the Roman Catholic church: (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.

Canonic imitation. Imitation in which a second voice more or less closely follows the melody previously given out by another voice, and at a certain interval above or below, and with more or less close exactness. See Canon and Imitation.

Canon, infinite. A canon, the end of which leads to the beginning; a perpetual fugue.

Canon perpetuus (kǎn-nǔ pǎr-pǎ-tō-oos), Lat. See Canon, infinittus.

Canon, mixed. A canon of several voices, beginning at different intervals.

Canon, strict. A canon in which the rules of this form of composition are strictly followed.

Cant. An abbreviation of Canto and Cantatore.

Cantabile (kǎn-tǎ’bi-lè), It. That can be sung; in a melodious, singing, and graceful style, full of expression.

Cantabile ad libitum (kǎn-tǎ’bi-lè kǎd li-bi-toom), It. In singing style, at pleasure.

Cantabile con molto portamento (kǎn-tǎ’bi-lè kǎn mòl-tò pér-ti-měntò), It. In singing style, with a great deal of portamento; in a melodious style, with embellishments of pleasure, but few and well chosen.

Cantajoluo (kǎn-tǎ-yoo ō’lò), It. A street

Cantamburco (kǎn-tǎm-bǎn’tkà), It. A singer; an itinerant musician; a contemptuous name for a singer.

Cantamento (kǎn-tǎ-měn’tò), It. Tune; air.

Cantando (kǎn-tǎn’dò), It. In a melodious, singing style.

Cantu (kǎn-tà’ntè), It. A singer; also a part intended for the voice.

Cantante arioso (kǎn-tǎntè’ā-rì-tò’stò), It. A species of melody which, by its frequent changes of measure and conversational style, first served to mark the distinction between air and recitative.

Cantar a la almohadilla (kǎn-tǎr’ ā là ál’mò-ha-de’lì’kà), Sp. To sing alone, and without being accompanied by instruments.

Cantare (kǎn-tà’rè), It. To sing, to celebrate, to praise.

Cantare manierata (kǎn-tà’rè mà-niér-à’rè’kà), It. To sing with too many embellishments, without taste or judgment.

Cantatina (kǎn-tà’rī’na), Sp. A woman who sings in public.

Cantata (kǎn-tà’tà), It. The word originally Cantate (kǎn-tàt’tà), Fr. -ly meant something Cantata (kǎn-tà-tà’ter), Ger. -ly sung, in contradistinction to a writing played (sonata). So varied are the innumerable exculpations 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, etc., with orchestral accompaniments 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.

Cantata amorosa (kǎn-tà’tà’ ā-mò-ro’sò’zà), It. A cantata having love for its subject.

Cantata morali o spirituali (kǎn-tà-tà’ mor-ā’lī o’ spī-sprit’ālī), It. A cantata designed for the church.

Cantatilla (kǎn-tà-ti’lè’kà), It. A short cantata.

Cantatillo (kǎn-tà-ti’kà), Fr. -ta; an air pre-Cantatrice (kǎn-tà-tà’trè’kà), It. -ted by a recitative.

Cantator (kǎn-tà’tòr), Lat. A singer, a chanter.

Cantatore (kǎn-tà-tò’rè), It. A male singer.

Cantatorium (kǎn-tà-tò’rè-oom), Lat. The book from which the priests in the Roman Catholic service chant or recite the responses.

Cantatrice (kǎn-tà-trè’kà), It. A female singer.

Cantatrice buffa (kǎn-tà-trè’kà bu’fà), It. A female singer; a woman who sings in comic opera.

Cantazzare (kǎn-tàz’zà’rè), It. To sing badly.

Cantellando (kǎn-těl’là’là’ntò’dò), It. Singing with a subdued voice; murmuring, trilling.

Cantellare (kǎn-těl’là’rè’rè), It. To chant, or sing.
**Dictionary of Music.**

**Canterino** (kân-tôrê-nô'ô), _It._ A singer; a chanter.

**Cantica** (kân-tê-kâ), _It._ Canticles; the Roman Catholic Church. 

**Cantico** (kân-tê-kô), _Sp._ The Roman Catholic Church.

**Cantilena** (kân-tê-lê-nâ), _Lat._ The melody, air, or principal part in any composition; generally the highest vocal part.

**Cantilena scocica** (kân-tê-lê-nâ skô'tî-kâ), _It._ A Scotch air or tune.

**Cantilene** (kân-tê-lê'nê), _It._ A cantilena.

**Cantina** (kân-tê-nô), _It._ The smallest string of the violin, guitar, etc.

**Cantio** (kân'tô), _It._ A song. 

**Cantique** (kân-têk'), _Fr._ A cantile, or hymn of praise.

**Cantique des cantiques** (kân-têk' de kânhtêk'), _Fr._ Solomon's Song.

**Canto** (kân'tô), _It._ (1) A song, a melody; (2) The art of singing; (3) The highest part in concerted music; (4) The soprano voice. (5) The highest string of an instrument. (V. Cantino.)

**Canto a cappella** (kân'tô a káp-pêla'ê-là), _It._ Vocal church music without instrumental accompaniment.

**Canto Ambrosiano** (kâm-brô-zî'nê), _It._ Ambrosian chant.

**Canto armonico** (kân'tô ar-mô'nî-kô), _It._ A part-song for two, three, or more voices.

**Canto clef**. The C clef when placed on the first line.

**Canto concertante** (kân'tô kôn-tah-ter-tân'tê), _It._ The treble of the principal concerting parts.

**Canto cromatico** (kân'tô krô-mâ'tî-kô), _It._ Chromatic vocal music.

**Canto fermo** (kân'tô fêr'mô), _It._ A chant or melody. (2) Choral singing in unison on a plain melody. (3) Any subject consisting of a few long, plain notes, given as a theme for counterpoint.

**Canto figurato** (kân'tô fê-gô-rô'tô), _It._ A figured melody.

**Canto florito** (kân'tô fô-rô'tô), _It._ A song in which many ornaments are introduced.

**Canto funebre** (kân'tô foo-nê'brê), _It._ A funeral song.

**Canto Gregoriano** (kân'tô grô-gô-rî-nê), _It._ The Gregorian chant.

**Canto illo** (kân'tô il-lo'ô), _Sp._ The plain song or chant.

**Canto piano** (kân'tô plô'nô), _It._ (2) A term indicating those parts that are to sing through the whole piece.

**Canto primo** (kân'tô prô'mô), _It._ The first treble or soprano.

**Canto necessario** (kân'tô nêchê-ri-nô're), _It._ A term indicating those parts that are to sing through the whole piece.

**Canto primo** (kân'tô prô'mô), _It._ The first treble or soprano.

**Cantor** (kân-tôr), _It._ A singer, a chanter.

**Cantor chorallis** (kân-tôr kô-rô-lîs), _Lat._ A leader of the choir.

**Cantoria** (kân-tôrîa), _It._ A leading singer of a choir.

**Cantore** (kân-tôrê), _It._ A singer, a chanter, a poet.

**Canto recitativo** (kân'tô rê-chîtô-tê-chîvô), _It._ Recitative, declamatory singing.

**Cantorel** (kân-tô-rô'ô), _Ger._ The dwelling-house of the cantor. (2) A class of the choristers in the public schools.

**Cantoren** (kân-tô-rê'n), _Ger._ Cantors, a choir of singers.

**Canto ripieno** (kân'tô rê-pênû), _It._ The treble of the grand chorus; the part that sings or plays only in the grand chorus.

**Cantorius** (kân-tôrîus), _Lat._ A term used in cathedral music to indicate the passages intended to be sung by those singers who are placed on that side of the choir where the cantor or precentor sits. This is usually on the left-hand side on entering the choir from the nave.

**Canto rivolto** (kân'tô rô-vôl-tô), _It._ The treble changed.

**Canto secondo** (kân'tô sê-kôn'dô), _It._ The second treble.

**Canto semplice** (kân'tô sem-plêchê), _It._ A plain song.

**Cantricus** (kân-trik'ûs), _It._ A female singer.

**Cantrix** (kân'trîks), _Lat._ A singer, a songstress.

**Cantus** (kân'tûs), _Lat._ A song, a melody; also the treble, or soprano part.

**Cantus Ambrosianus** (kân'tûs âm-brô-zî-ânoûs), _Lat._ The four chants, or melodies, introduced into the Church by St. Ambrose, Bishop of Milan, in the fourth century, and which are supposed to be derived from ancient Greek melodies.

**Cantus figuratus** (kân'tûs fê-gô-o-rô'tûs), _Lat._ Embellished or figured chant or melodies.

**Cantus firmus** (kân'tûs fir'mûs), _Lat._ The plain song or chant. See Canto fermo.

**Cantus Gregorianus** (kân'tûs grô-gô-rî-ânoûs), _Lat._ Those four chants, or melodies, introduced into the Church by St. Gregory, and which, with the Ambrosian chants, formed a series of eight modes, or tunes, as they were called.
CAN

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Carpincessemente (kā-prēt-šū-sā-mēn'tē), n. Carprisingly.

Carpicesc (kā-prēt-shē-zē), n. In a fanciful and carpicdulous style.

Capricci (kā-prēt-shē), n. A capriccio. See Caprice (kā-prēs), Fr. Capriccio.


Capriccimento (kā-prē-sā-mōn'h), n. A carpicdulous.

Capricciosj (kā-prē-sō), n. In a fanciful and carpicdulous style.

Car. (kār), n. An abbreviation of Carta.

Caracteres de musique (kār-ā-kār-tār' dūh mū-zāk'), F r. A term applied to musical signs: all the marks or symbols belonging to musical notation.

Caramillo (kā-rā-mēl'yō), Sp. A flageolet, a small flute.

Carassant (kā-rēs-sān'h), Fr. Careassing, tenderly.

Carassando (kā-rēt-tān'dō), n. In a carassando.

Carexvole (kā-rēt-tō-vōl'e), adj. Being and tender manner.

Caricato (kā-rē-kā'tō), n. Exaggerated, caricature.

Caricatura (kā-rē-kōo-tōr'ā), n. A caricature, an exaggerated representation.

Carillon (kā-rīl-yōn'h), Fr. Chime. See Carilons.

Carillon a clavier (kā-rīl-yōn'h ʻā kār-vē'), Fr. A set of keys and pedals, acting upon the bells.

Carillonement (kā-rīl-yōn-mānh), Fr. Chiming.

Carillonneur (kā-rīl-yō-nūr'), Fr. A player, or ringer, of bells or carillons.

Carillons (kā-rīl-yōn'h), pl. A player, or ringer, of bells or carillons.

Carillon (kā-rīl-yōn'h), Fr. A player, or ringer, of bells or carillons.

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

Carmen (kār'mēn), Ger.) A tune, a song, a Carmen (kār'mēn), Lat. A poem.

Carmen natalitium (kār'mēn nā-tā-lēt'sō-o'm), Lat. A carol.

Carol. A song. (2) A song of joy and exultation, a song of devotion. (3) Old ballads sung at Christmas and Easter.


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CES

Carola (kár-o-lá), It. A ballad, a dance with singing.
Carolare (kár-o-lár-e), It. To sing in a warbling manner, to carol.
Caroleta (kár-o-lét-tá), It. A little dance.
Carolle (kár-o-lél), Fr. A carol.
Carrure des phrases (kár-rúr dé frás), Fr. The quadrature, or balancing, of the phrases.
Cartel (kár-tél), Fr. The first sketch of a composition, or of a full score. (Obsolele.)
Cartellone (kár-tél-lónné), It. A large playbill; the printed catalogue of operas to be performed during the season.
Cassa (kás-sá), It. The drum.
Cassa grande (kás-sá grán-dé), It. The great drum in military music.
Cassette (kás-sé-té), Lat. A small box or casket.
Cassazione (kás-sá-té-ónné), It. A special form of musical composition.
Cassation (kás-sá-tion), Ger. The conclusion of a musical performance.
Castrato (kás-trá-tó), It. A male singer with a soprano voice.
Catching. A humorous composition for three or four voices, supposed to be of English invention, and dating back to the Tudors. The parts are contrived so that the singers catch up each other's words, thus giving them a different sense from that of the original reading.
Catenae d' tells (ká-tén-á dé trél-lé), It. A chain, or succession of shakes.
Cetragia (ketch-gá), a small string for violins and other instruments of a similar kind, made of the intestines of sheep and lambs, and sometimes cat.
Cetra (ketch-tá), a lute-string.
Corda (koor-dá), Lat. Corda.
Cavolletta (ká-vól-lé-tá), It. A cavolletta.
Cavalletto (ká-vól-lé-tó), It. A small horse, a small song, sometimes preceded by a recitative; a cavatina.
Cavatina (ká-vá-ti-ná), It. An air of one strain only, of dramatic style, sometimes preceded by a recitative.
Cavatine (ká-vá-ti-né), Fr. A strain only, of dramatic style, sometimes preceded by a recitative.
C. B. The initials of Col lasso and Contra lasso.
C barré (bár-rá), Fr. The character used to indicate alla breve or alla capella time.
C chief. The tenor chief. It is called the C chief because on whatever line it is placed it gives the notes of that line the name and pitch of middle C. It is used also for Böp. and Aïl.
C-dur (tsá-door), Ger. The key of C major.
Cebell. The name of an old sir in common time, characterized by a quick and sudden alternation of high and low notes.
Celebrer (sá-lé-bré), Fr. To celebrate, to extol, to praise.
Celeramente (teh-lé-ri-ménté), It. Quickly, fast.
Celerire (tah-lé-ri-ré), It. Quick, rapid, with velocity.
Célèrité (sá-lé-té), Fr. Rapidly.
Céleste (sá-lést), Fr. Celestial, heavenly; in some passages it indicates the employment of the pedal which acts on the celestina, or soft stop. Also a tremolo stop, or a stop consisting of a set of reeds or pipes a very little sharp, giving rise to a moderately quick beat or waving.
Celestial music. Among the ancients, the harmony of sounds supposed to result from the movements of the heavenly bodies.
Celestina (teh-lá-lés-té-ná), It. An organ-stop of small 4-foot scale, producing a very delicate and subdued tone. Also a tremolo stop in reed organs.
Cellist (teh-lé-tést). An abbreviation of Violoncellist; one who plays the 'Cello.
Cello (teh-léló). An abbreviation of Violoncello.
Cemb. An abbreviation of Cemballo.
Cembellista (tehm-bé-lé-tstá), It. A player on the harpsichord; also a player on the cymbals.
Cembalo (tehm-bé-ló), It. A harpsichord; also the name for a cymbal.
Cembellotta (tehm-bél-tó), It. A harpsichord; also the name for a cymbal.
Cenobites. Monks of a religious order, who live in a convent and perform the services of the choir.
Cento (tehn-tó), Lat. A composition formed by one hundred verses and passages from other authors, and disposed in a new order.
Centon (tehn-tó-né), Lat. A cento, or medley of different tunes or melodies.
Cés-dur (tēs′dôr), Ger. The note of C♯ major.
C. espr.  An abbreviation of Con espressione.
Césara. A pause in verse introduced to aid
Césura. j the recital and render the ver-sification
more melodious. See Césura.
Cetera (tah′tô-rô), It. A citron, a guitar.
Cetera tedesca (tah′tô-rô tè-des′kâ), It. The
German zither, a ten-stringed instrument of the
lute class.
Ch. An abbreviation of Choir and Chorus.
Cha-chi (kā-čē). A Chinese instrument, similar
to the kim, but having the chromatic
scale.
Chaconne (tah′kon-nâ), Sp. A chaconne, a slow,
Chaconne (shâ-kô-nô), Fr. } graceful Spanish
movement, in 3-4 time, and composed upon
a ground bass. It is usually stated that the
chaconne is in the major mode, and that
passacaille, which is somewhat similar to it
in rhythm, is in the minor. This is not the
case, as the following theme, on which
Bach’s celebrated Ciacona for violin solo is
founded, will show:

\[ \text{Fbacoon. A dance like a saraband. See Cha-
cona.} \]

Chair organ. Found in old organ music. See
Chair organ.
Chai. An abbreviation of Chalumeau.
Chalil (kâ-lêl), Heb. An old Hebrew instru-
ment, similar to a pipe or flute.
Chalumeau. See Chalumeau.
Chalut. A tube of brass, made to receive the
reed of an organ-pipe.
Chalumeau (shâ-lô-mô), Fr. An ancient rus-
tic flute, resembling the hautboy, and blown through a
chamois, or reed. The term is also applied to
some of the low notes of the clarinet.
Chamber music. Music composed for private
performance, or for small concerts before a
select audience, such as instrumental duets,
trios, quartets, etc.
Chamber voice. A voice especially suited to
the execution of parlor music.
Changeable. A term applied to chants which
may be sung either in the major or minor
mode of the key or tonic in which they are
written.
Changer de jeu (shahn-zhâ dôzh zhô), Fr. To
change the stops or registers in an organ.
Changes. The various alterations and differ-
ent passages produced by a peel of bells.
Changing notes. German, "wechseln Tönen," dissonant
notes occurring upon the unac-
cented part of the chant. Changing tones dif-
fer from passing tones in this, that whereas
passing tones lead across from one consonant
tone to another, changing tones return again

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& arm, & add, & eel, & end, & eve, 1 lif, 1 stle, 6 odd, 5 odd, oo moon, α but, û Fr. sound, kh Ger. ch, nh nase
Chant à livre ouvert (shâh-tâ’ ə lêvər ə vâr’), Fr. To sing at sight.
Chantér à pléine voix (shâh-tâ’ ə plë n vâ’), Fr. To be in full voice.
Chantier, arch. The chief chantier, the leader of the chorus.
Chanterie (shâh-târī), Fr. Treble string; the smallest string of the violin.
Chanteres (shâh-târ’ē), Fr. The singers of songs and ballads in the tenth and following centuries.
Chanteur (shâh-tôr’), Fr. A singer.
Chant des rues (shâh-tôr də rû’), Fr. A street singer.
Chantier-le (shâh-tôr-lē’), Fr. Instituions established and endowed for the purpose of singing the souls of the founders out of purgatory. A church or chapel endowed with revenue for the purpose of saying masses daily for the souls of the donors.
Chant pastoral (shâ-hik pâz-tôr’āl’), Fr. A pastoral song.
Chantry priests. Priests selected to sing in the church.
Chanteuse (shâh-tôr’ē), Fr. A female vocalist.
Chant funèbre (shâh-fû-nâbr’), Fr. Dirge, a funeral song.
Chant sur le livre (shâh lôr lôv lêvr’), Fr. A harrowing kind of counterpart, or descant; as it was termed, performed by several voices, each singing different parts. An extemporaneous counterpart added by one or more singers to the canto fermo sung by others. It is identical with contrapunto alla mente.
Chant, Phrygian. A chant intended to excite the hearers to fury and rage.
Chant, Roman. The Gregorian chant.
Chant sacré (shâh tâlkr’), Fr. Sacred music.
Chantor. A singer in a cathedral choir.
Chantre (shâh-trôr’), Fr. A chorister, a chanter, a singing boy.
Chapeau chinois (shâ-pō’ shên-wâ’), Fr. A crescent, or set of small bells, used in military music.
Chapelle (shâ-pôl’), Fr. A chapel. See Cappella.
Characteristic chord. The leading, or principal, chord.
Characteristic note. A leading note. The fourth and seventh from the tonic.
Characters. A general name for musical signs.
Charakterstücke (kâr-tek-tshôk’tek’), Ger. Characteristic pieces. Pieces descriptive of moods, impressions, and events.
Charivari (shâr-ê-vâ’rē), Fr. Noisy music, made with tin dishes, horns, bells, etc.; clatter; a mock serenade.
Charlatan (shâr-lâ-tân’), Fr. A quack; an imposter; a superficial artist who makes great pretensions, which are not justified in performance.
Chasse (shâs), Fr. Hunting; in the hunting style.
Chatsoterath (kât-sô’tô-râ’th), Heb. The silver trumpet of the ancient Hebrews.
Cbe (kâ), It. Than, that, which.
Chechi (kâ kê). One of the eight species into which the Chinese divide their musical sounds.
Chef (shâf), Fr. Leader, chief.
Chef-d’attaque (shâ-fô-ô’tâk’), Fr. The leader, or principal first-violin performer; also the leader of the chorus.
Chef-d’œuvre (shâ-doov’r), Fr. A masterpiece, a capital performance; the principal, or most important, composition of an author.
Chef-d’orchestre (shâ-dôr-kôstr’), Fr. The leader of an orchestra.
Chelmour, Per. A Persian trumpet used in military service.
Chelys (kâ-lîs), Gr. A species of lute, or viol.
Cheng chi (kêng kê). One of the eight species into which the Chinese divide their musical sounds.
Cherubical hymn. A hymn of great importance in the service of the Holy Communion. “Holy, holy, holy,” etc.
Chest of viols. An old expression applied to a set of viols, two of which were basses, two tenors, and two trebles, each with six strings. These instruments were particularly adapted to those compositions called fantasias.
Chest tone. The lowest register of the voice.
Chest voice. The lowest register of the voice.
Chest, wind. A reservoir in an organ for holding the air, which is conveyed from thence into the pipes by means of the wind trunks and channels.
Chevalet (shâvâ-la’), Fr. The bridge of a violin, viola, etc.
Cheville (shâ-vêl’), Fr. The peg of a violin, viola, etc.
Chevoivement (shê-vôr-mônh), Fr. A tremor or shake in singing.
Chevoiter (shê-vôr-tâ’), Fr. To sing with a trembling voice; to make a bad or false shake.
Chiara (kâ-ê-êrâ’), It. Clear, brilliant, pure.
Chiaro (kâ-êro’), It. As to tone.
Chiaramente (kâ-êrâ-men’tê), It. Clearly, brightly, purely.
Chiantina (kâ-ê-rên-tê-nâ’), It. An Italian country dance.
Chiarazza (kâ-ê-rê-tsa’), It. Clearness, neatness, purity.
Chiarina (kâ-ê-ê’rên’), It. A clarion.
CHI

DICTIONARY OF MUSIC.

CHO

Chiaroscuro (kē-ä-rōs’koo-rō), It. Light and shade; the modifications of piano and forte.

Chiafre (kē-äf’rē), It. A glissando.

Chiafre maestro (kē-ä-fre má-s’strō), It. The fundamental key or note.

Chickera (kē-kē-rā), Hin. An instrument used in India, having four or five strings and played with a bow.

Chiessa (kē-ē-rā), It. A church.

Chiffres (shēfrē), Fr. Figures used in harmony and thorough bass.

Chiffla (shē-f’lā).

Chiffladora (shē-f’lā’dō-rā), Sp. A whistle.

Chifflatura (shē-f’lā-du’rā), Sp. Whistling.

Chiflar (shē-flār), Sp. To whistle.

Chime. A set of bells tuned to a musical scale; the sound of bells in harmony; a correspondence of sound.

Chime-barrel. The cylindrical portion of the mechanism sometimes used for ringing a chime of bells.

Chimney. In an organ, a small tube passing through the cap of a stopped pipe.

Chinese flute. An instrument used by the Chinese, made of bamboo.

Chinese musical scale. A scale consisting of five notes without semitones, the music being written on five lines in perpendicular columns, and the elevation and depression of tones indicated by distinctive names.

Chinnor (also Kinnor) (kē-nōr), Heb. An instrument of the harp or psaltery species, supposed to have been used by the ancient Hebrews. See Kinnor.

Chirimia (shē-rē-mē’ā), Sp. The hautboy.

Chirogymnast (kē-ō-rō-gim-nāst), Gr. A chirogymnast (kē-ō-rō-gim-nē’ē), It. square board, on which are placed various mechanical contrivances for exercising the fingers of a pianist.

Chiroplast (kē-ō-plāst), Gr. A small machine invented by Logier, to keep the hands and fingers of young pianoforte-players in the right position.

Chitarone (kē-tā-rō’nē), It. A large, or double, guitar.

Chitarra (kē-tā-rā), It. A guitar, a cithara.

Chitarrista (kē-tā-rēs’tā), It. One who plays on the guitar.

Chitarra collar di arco (kē-tār-rā kōl lār-kō), It. A species of guitar played with a bow like a violin.

Chittarrina (kē-tē-rē-nē’ē), It. The small guitar.

Chittarrino (kē-tē-rē-nō’ō), It. Neapolitan guitar.

Chiuso (kē-o’ō-zō), It. Close.

Cho. Abbreviation of Chorus.

Chœur (shār), Fr. The choir or chorus.

Choice notes. Notes placed on different degrees in same measure, either or all of which may be sung.

Choir. That part of a cathedral or church set apart for the singers. (2) The singers themselves, taken collectively.

Choir, boy. A choir formed of boys from eight to fourteen years of age. These choirs are confined mostly to the Episcopal Church.

Choir, grand. In organ-playing, the union of all the reed stops.

Choir organ. In a large organ, the lowest row of keys is called the choir organ, which contains some of the softer and more delicate stops, and is used for accompanying solos, duets, etc.

Chor (kōr), Ger. (pl. Chöre.) Choir, chorus choir of a church.

Chorgus (kō-rō’goos), Lat. The leader of the chorus in the Greek and Roman drama.

Choral. Belonging to the choir; full, or for many voices.

Choral (kō-rāl), Ger. Psalm or hymn tune; choral song or tune.

Choral anthem. An anthem in a simple, measured style, in the manner of a choral.

Choral-book. A collection of choral melodies either with or without a prescribed harmonic accompaniment.


Chörle (kō-rē’lē), Ger. pl. Hymn tunes.

Choral hymn. A hymn to be sung by a chorus.

Choralist. Chorister, choir singer.

Choralleter (kō-rāl’ tér), Ger. In the Choralmässig (kō-rāl’mä-sēg), Ger. style or measure of a psalm tune or choral.

Choral service. A form of religious service in which the priest sings in response to the choir, and the entire liturgy is intoned or chanted instead of being read.

Choralalt (kō-rāl’alt’), Ger. The high, or great, altar.

Choramt (kō-räm’t), Ger. Cathedral service, choral service.

Choraturus (kō-ro’tōrōs), Lat. The name given by the ancient Romans to the bagpipe.

Chord. Two or more tones sounding together harmonically. With reference to their musical quality, chords are divided into harmony, or natural chords (all the tones of which are partials of the fundamental), and combination chords (imitations of the former but composed of elements belonging to different fundamentals). To the former belong the major triad and the chord of the dominant seventh. In the key of C, these:

\[
\begin{array}{c}
\text{C major triad:} \\
\text{C, E, G}
\end{array}
\]

Combination chords are of \( F^{7} \).
from the least appealing of all, the minor triad, to the most dissonant of sevenths and ninths. According to another view, all chords are triads (three tones), sevenths (four tones), or ninths (five tones). And all are derived from forms like the following:

Chorda (kör’dä), Lat. A string of a musical instrument.

Chord, accidental. A chord produced either by anticipation or suspension.

Chordæ characteristica (kör’dä kär’strik-tä-r’stik’-ka), Lat. The leading, or characteristic, note or tone.

Chordæ, dominant septima. The dominant chord of the seventh.

Chordæ essentiales (kör’dä e-sén’täl-ä-lës), Lat. These are the tonic, third and fifth of each diatonic mode or scale.

Chordæ vocales (kör’dä vō-kä-lës), Lat. Vocal chords.

Chord, anomalous. A chord in which one or more of the intervals are greater or less than those of the fundamental chord.

Chordaloddian. The name given to a musical instrument resembling a large barrel organ, self-acting. It was invented by Kaufmann, of Dresden.

Chord a vido (kör’dä vë dë), R. A name formerly given to a sound drawn from the open string of a violin, violoncello, or similar instrument.

Chord, characteristic. The principal chord; the leading chord.

Chord, chromatic. A chord that contains one or more chromatic tones.

Chord, common. A chord consisting of a fundamental note, together with its third and sixth.

Chord, dominant. A chord that is found on the dominant of the key in which the music is written. (2) The leading, or characteristic, chord.

Chord, equivocal. A name sometimes given to the diminished seventh.

Chordienst (kör’dënst), Ger. Choir or choral service.

Chord, imperfect common. A chord founded on the leading tone. It has a minor third and diminished fifth.

Chord, inverted. A chord whose lowest tone is not the fundamental but the third, fifth, or seventh from the true fundamental.

Chordiector (kör’dë-tëk-tör’), Ger. The director who trains the chorus at the opera-house.

Chord, leading. The dominant chord.

Chord, nona. Chord of the ninth.

Chord of the eleventh. A chord founded on the chord of the ninth by adding the interval of the eleventh.

Chord of the fifth and sixth. The first inversion of the chord of the seventh, formed by taking the third of the original chord for the bass, and consisting of that together with its third, fifth, and sixth.

Chord of the fourth and fifth. Chord of the eleventh, with the seventh and ninth omitted.

Chord of the fourth and sixth. The second inversion of the common chord.

Chord of the ninth. A chord consisting of a third, fifth, seventh, and ninth with its root.

Chord of the second and fourth. The third inversion of the seventh.

Chord of the seventh. A chord consisting of the root, together with the third, fifth, and seventh.

Chord of the sixth. The first inversion of the common chord.

Chord of the third, fourth, and sixth. The second inversion of the chord of the seventh.

Chord of the thirteenth. Founded on the chord of the ninth by adding the eleventh and the thirteenth.

Chord of the citrone. Third inversion of the dominant seventh containing a superfluous fourth.

Chordometer. An instrument for measuring strings.

Chords, derivative. Chords derived from the fundamental chords.

Chords, diminished. Chords having minor thirds and diminished fifths and sevenths.

Chords, imperfect. Those which do not contain all the intervals belonging to them.

Chords, relative. Chords containing one or more tones in common.

Chords, small threefold. A common chord with a minor third.

Chord, threefold. The common chord.

Chord, transient. A chord in which, in order to smooth the transition from one chord to another, notes are introduced which do not form any component part of the fundamental harmony.

Chöre (kör’ë), Ger. pl. Choirs, choruses.

Choreas (kör’ë-as), Lat. A dance in a ring; a dance.

Choros (kör’os), Gr. In ancient poetry a foot of two syllables, the first long, the second short; the trochee.

Choreus (kör’ë-oos), Lat. The choree, or trochee.

Choriambus. A musical foot, accented thus:

Choriase (ko’re-ås), Gr. A hymn in praise of Cybele.

Chori praetextus (kör’ë prä-tek’tus), Lat. A chantier.
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<th>Description</th>
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<td>Chorist (kö-rizt), Ger.</td>
<td>A chorister, a choral</td>
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<td>Chorister</td>
<td>A leader of a choir; a singer</td>
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<td>Chorknabe (körkna-bè), Ger.</td>
<td>Singing-boy</td>
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<td>Chorocithariste (kö-ro-tis-ta-ris-ta), Lat.</td>
<td>A concert of instruments and voices; those who play to dancing</td>
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<td>Chorschläger (kör-chla-ger), Ger.</td>
<td>A chorister, a choralsänger; a member of the choir</td>
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<tr>
<td>Chortos (kör-tön), Ger.</td>
<td>Choral tone; the usual pitch or intonation of the organ, and, therefore, of the choir. A choral tune</td>
</tr>
<tr>
<td>Chorus</td>
<td>A company of singers; a composition intended to be sung by a number of voices. Among the ancient Greeks the chorus was a band of singers and dancers who assisted at the performance of their dramas, and occupied that part of the theater answering to the present parquet</td>
</tr>
<tr>
<td>Chorus, cyclic (siklik)</td>
<td>The chorus among the ancient Romans which performed at some of their dramatic representations, dancing in a circle around the altar of Bacchus</td>
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<td>Choruses, martial</td>
<td>Choruses in commemoration of warlike deeds</td>
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<td>Chorus-tone</td>
<td>See Chorton</td>
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<td>Christe eleison (kris-te el-e-sôn), Gr.</td>
<td>O Christ, have mercy; a part of the Kyrie, or first movement, in a mass</td>
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<td>Christmas carols</td>
<td>Light songs, or ballads, commemorating the birth of Christ, sung during the Christmas holidays</td>
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<td>Christmesse (kris-més-se), Ger.</td>
<td>Christmas Christmette (kris-mét-tè), matins</td>
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<td>Chroma (kör-mà), Gr.</td>
<td>The chromatic signs; a sharp (♯) or flat (♭)</td>
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<td>Chroma diesis (kör-mà dí-de-áis), Gr.</td>
<td>A semitone, or half tone</td>
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<td>Chroma duplex</td>
<td>The double sharp, marked by the sign X or ♯♯</td>
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<td>Chromanometer (kör-mà-mé-tèr)</td>
<td>A tuning-fork</td>
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<td>Chromatic</td>
<td>This word, derived from the Greek chroma, color, has a twofold meaning. (1) In modern music, progressing by semitones, chromatic in distinction from diatonic (q. 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. (2) In musical genius 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♭ d e f</td>
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<tr>
<td>Chromatic depression</td>
<td>The lowering a note by a semitone</td>
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<tr>
<td>Chromatic elevation</td>
<td>The elevation of a note by a semitone</td>
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<tr>
<td>Chromatic instruments</td>
<td>All instruments upon which chromatic tones and melodies can be produced</td>
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<tr>
<td>Chromatic keyboard</td>
<td>An attachment applied to the ordinary keys of a piano, for the purpose of enabling players of moderate skill to execute with greater facility the simple chromatic scale, chromatic runs, cadenzas, etc.</td>
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<tr>
<td>Chromatic keys</td>
<td>The black keys of a piano forte. (2) Every key in the scale of which one or more chromatic tones occur. Not sanctioned by good usage</td>
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<tr>
<td>Chromatic melody</td>
<td>A melody the tones of which move by chromatic intervals</td>
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<tr>
<td>Chromatic scale</td>
<td>A scale which consists of twelve semitones, or half steps, in an octave</td>
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<tr>
<td>Chromatic signs</td>
<td>Accidentals; sharp, flat, and naturals</td>
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<tr>
<td>Chromatic tuning-fork</td>
<td>A tuning-fork sounding all the tones and semitones of the octave</td>
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<td>Chromaticus suoni (kör-mà-tis-tè-soo-o-nà), It.</td>
<td>Chromatic sounds</td>
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<td>Chromatics, accidental</td>
<td>Chromatics employed in preparing the leading note of the minor scale; chromatics incidentally employed</td>
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<td>Chromatique (kör-mà-tèk), Fr.</td>
<td>Chromatic</td>
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<td>Chromatische Tonleiter (kör-mà-tis-tè-tö'n-le-èr), Ger.</td>
<td>Moving by semitones</td>
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<td>Chromatiqment (kör-mà-tèk'mönkh), Fr.</td>
<td>Chromatically</td>
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<tr>
<td>Chromatisches Klanggeschlecht (kör-mà-tis-sches klàng-geschlecht), Ger.</td>
<td>The chromatic genus or mode</td>
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<tr>
<td>Chromatische Tonsleiter (kör-mà-tis-tè-tö'n-le-èr), Ger.</td>
<td>The chromatic scale</td>
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<tr>
<td>Chronometer (kör-nò-mètèr), Gr.</td>
<td>The name given to any machine for measuring time</td>
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<tr>
<td>Chronometer, Weber</td>
<td>An invention of Godfrey Weber, similar to a metronome, but simpler in construction, consisting of a chord marked with fifty-five inch spaces, and having a weight attached to its lower end. The rate of motion is varied by the length of the cord</td>
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<tr>
<td>Chrotta (kör-tà), It.</td>
<td>The primitive fiddle, differing from the modern in the absence of a neck; the crowle</td>
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<tr>
<td>Church cadence</td>
<td>Another name for the plagal cadence</td>
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<td>Church modes</td>
<td>See Gregorian modes</td>
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<td>Chute (shút), Fr.</td>
<td>Obsolete mark of embellishment, equivalent to a long appoggiatura</td>
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<tr>
<td>Cacciona (tabè-èk-kör-nà)</td>
<td>A slow Spanish dance, generally constructed on a ground bass. See Ciacconne</td>
</tr>
<tr>
<td>Ciacconne (tabè-èk-kór-nè), It.</td>
<td>A bagpipe</td>
</tr>
</tbody>
</table>

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*sorm, â odd, â ale, â end, â ev, 1 ili, 1 ile, â odd, â odd, oo moon, â but, â Fr. sound, kh Ger. ch, nb nes*
**Cithara (kith-rah), Lat.** A lute, an old instr. of the guitar kind.

**Cithara bligna (kith-rah bli-yoo'ga), Lat.** A cithara, so called from its having two necks which determine the length of the strings.

**Cithara hispanica (kith-rah his-pa-ni'kha), Sp.** The Spanish guitar.

**Cithara, keyed.** The clavicitherium.

**Citharodunus (kith-rah-doos), Lat.** He who plays upon a harp or cithara.

**Citharos (kith-rah-os),} An old instrument of the lute or cithara. guitar species; the oldest on rec.

**Cittern.** ord had three strings, which were.

**Cittern.** afterward increased to eight,

**Cythorn.** nine, and up to twenty-four. The cither was very popular in the sixteenth century. The cittern and guitar seem to be derived from the same Greek word.

**Citone (kith-oh-ne), Lat.** An old instrument of the dulcimer species, and probably synonymous with it.

**Cithara.** The ancient English name of the guitar.

**Civetteria (kith-e-tah-teh-rah), It.** Coquetry; la a coquetish manner.

**Clair (klar), Fr.** Clear, shrill, loud.

**Claircyllindre (klar-si-lan'dru), An instrument invented by Chladni in 1787, for the purpose of experimenting in acoustics.

**Clairon (kla-rom), Fr. Trumpet; also the name of a reed-stop in the organ.

**Clamor.** In bell-ringing, a rapid multiplication of strokes.

**Clang.** A sharp, shrill noise. See Klang.

**Clango (klar'go), Lat.** To clang to sound.

**Clangor (klan'gor), Lat.** A sound, noise; the clang of the trumpet when blown powerfully.

**Clapper.** The tongue of a bell.

**Cliquebolos (kiak-brw), Fr.** A three-stringed viol.

**Clar.** An abbreviation of Clarinet.

**Claire voce (klar're voh-seh), Lat.** A clear, loud voice.

**Clarabella (kiak'rha-bel'la), Lat.** An organ-stop.

**Clarabella (kiak'rha-bel'la), Lat.** of eight-feet scale, with a powerful, flatly tone; the pipes are of wood and not stopped.

**Claribellflute.** An organ-stop of the flute.

**Clarichord.** See Clarichord.

**Clarichorde (klar-l-kord), Fr.** The clarichord, or claviichord.

**Clarin (klar'en), Ger.** A clarion; also the name of a four-feet reed-stop in German organs.

**Clarible (klar-le), Ger.** Soft note or tones upon the trumpet.
Clarinet. One of the most important woodwind instruments. It 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♭, F, A♭, etc., 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♭ clarinet sounds them a tone lower, and the A clarinet a minor third lower. Music r' t e e l r inet is written in the C clef. (V: chalumeau.) Besides the above-mentioned clarinets, there are a bass clarinet and a baritone clarinet. Now clarinets are also made of ebony. Also an organ-stop, voiced like a clarinet.

Clarinet, alto. A large clarinet, curved near the mouthpiece, and a fifth deeper than the ordinary clarinet.

Clarinet, bass. A clarinet whose tones are an octave deeper than those of the C or B♭ clarinet.

Clark, Louis (klar-′lou′s), Lat. A per- clarinet (klar-′lou′tist), Fr. Also former upon the clarinet.

Clarinetto (klar-′loʊt-loh), It. A clarinet.

Clarinetto d'amore (klar-′loʊt-doh′ahr-oh), It. A species of clarinet a fifth lower than the C clarinet. An also clarinet.

Clarinetto dolce (klar-′loʊt-doh′ahr-teh), It. A species of clarinet a fifth lower than the C clarinet. The second clarinet.

Clarino (klar-′lō′nō), It. A small, or octave, clarion. A trumpet; also the name of a 4-foot organ-reed stop, turned a octave above the trumpet-stop. The term is also used to indicate the trumpet parts in a full score.

Clarion harmonique (klar-′lohnahr-mohn-′nik), Fr. An organ-stop. See Harmonique.

Clarinet-flute. An organ-stop of a similar kind to the stopped diapason.

Clarone (klar-′ōn), It. A clarinet.

Clarus (klar′rohs), Lat. Loud, clear, bright.

Clarté de vox (klar-′tē doh vwa), Fr. Clarity of voice.

Classic, or, Classical. These words are used in music, as in other arts and in literature, in various sens-es, 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 perfection of form, and subtility, and ideal beauty of contents. The opposite of "classical" in this sense is "romantic" (q. v.). Also in popular use to designate serious music in general, as distinguished from the merely ad caputum and ephemeral.

Classical music. Standard music; music of first rank, written by composers of the highest order.

Clause. A phrase.

Clausel (kloe′zal), Ger. A close, a ca-

Claustrum (klou′strum), Lat. A decade, a concluding musical phrase.

Clav. An abbreviation of Clavecembalo, Clav-

Clavecembalo (klav-′seh-bahl′oh), Lat. The harpsichord; spinet.

Clavecin (klav-′seh-n), Fr. The harpsichord.

Claveciniste (klav-′seh-ist), Fr. A harpsichord-player, or maker.

Clavessin (klav-′seh-n), Fr. The harpsichord. See Clavecin.

Claviatur (klav-′show-ter), Ger. The keys of a harpsichord, piano, etc.

Clavicymbal (klav-′seh-mibl′oh), Lat. The harpsichord.

Clavichord. A small, keyed instrument like the spinet, and the forerunner of the piano-

Clavicembalo (klav-′seh-mibl′oh), Lat. The harpsichord.

Clavigerum (klav-′seh-mibl′oh), Lat. A species of upright harpsichord, said to have been originally in the form of a harp or lyre. It was invented in the thirteenth century, and was the earliest approach to the modern piano-forte.

Clavicylinder. An instrument exhibited in Paris in 1806. It was supposed to consist of a series of cylinders, which were operated upon by bow sets in motion by a crank and brought in contact with the cylinders by means of the keys of a finger-board.

Clavier (klav-′er), Fr. The keys or key-

Clavier (klav-′er), Ger. Board of a piano-forte, organ, etc. Also an old name for the clavichord.

Clavierauszug (klav-′er-ohs-zooog), Ger. An arrangement of a full score for the use of pianoplay-

Clavieren (klav-′veh-reen), Ger. pl. The keys. See Clavier.
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Clavierlehrer (klä-fär'lä'rçér), Ger. A piano-
forte-teacher.

Clavierschule (klä-fär'ʃoo-lë), Ger. A piano-
forte instruction book.

Clavierspieler (klä-fär'spëlër), Ger. A piano-
forte-player.

Clavierstimmer (klä-fär'stîm'mër), Ger. A piano-
forte-tuner.

Clavierübning (klä-fär'thoong), Ger. Exer-
cises for the clavichord.

Clavierunterricht (klä-för-on'tër-rîkht), Ger.
Lessons or instruction on the pianoforte.

Clavis (klä'vës), Lat. } A key; a clef.

Clavis (klä'vës), Ger. } A key; a clef.

Clear flute. An organ-stop of 4-feet scale,
the tone of which is very clear and full.

Clef (klä). Fr. } A key; a character used to
Clef (klä), Fr. } determine the name and pitch
of the notes on the staff to which it is pre-
fixed.

Clef, alto. The C clef on the third line
of the staff.

Clef, baritone. The F clef when placed
on the third line.

Clef, bass. The character at the begin-
ing of the staff, where the lower or bass
notes are written, and serving to indi-
cate the pitch and name of those notes.
The F clef.

Clef, C. So called because it gives its name
to the notes placed on the same line with it-
self.

Clef, counter tenor. The C clef when placed
on the third line in order to accommodate
the counter tenor voice.

Clef d'accordeur (klä dák-kör-dür), Fr. A
tuning-hammer.

Clef de fay (klä dë fä), Fr. The F, or base,
clef.

Clef descant. The treble, or soprano, clef.

Clef d'ut (klä doot), Fr. The C clef.

Clef, F. The base clef.

Clef, French treble. The G clef on the bot-
tom line of the staff; formerly much used
in French music for the violin, flute, etc.

Clef, German soprano. The C clef placed
on the first line of the staff for soprano

Clef, mean. The tenor clef or

Clef, mezzo-soprano. The C clef when placed
on the second line of the staff.

Clef, note. The note indicated by the clef.

Clef sol (klä sol), Fr. The G, or treble, clef.

Clef, soprano. The C clef placed on the first
line. (Obsolete.)

Clef, tenor. See Mean clef.

Clef, treble. The G clef; soprano clef.

Cloche (kläsh), Fr. A bell.

Clochette (klä-shët'), Fr. A little bell; a hand
bell.

Clocks, musical. Clocks containing an ar-
rangeement similar to a barrel organ, moved
by weights and springs, and producing vari-
ous tunes.

Clorone. A species of clarinet which is a fifth
lower than the clarinet; alto clarinet.

Close. A cadence; the end of a piece or pas-
sage.

Close harmony. Harmony in which the notes
or parts are kept as close together as possible.

C major. The diatonic scale or key of C with-
out flats or sharps.

C minor. The diatonic scale or key of C with
minor third and sixth.

C-moll (tä-sh-möll), Ger. The key of C minor.

C natural. C without flat or sharp.

C. O. An abbreviation of Choir organ.

Co (kö), It. } With; with the.

Col (kö'l), It. } An Italian country dance.

Coda (kö'dà), It. The end; a few measures
added to the end of a piece of music to
make a more effective termination.

Coda brillante (kö'dà brëll-làntët), It. A bril-
liant termination.

Codetta (kö-de'tà), It. A short coda or pas-
sage added to a piece, or serving to connect
one movement with another.

Coffre (köfr), Fr. The frame of a lute, guitar,
etc.

Cogli kö'yës), It. With the.

Cogli stromenti (kö'yë strö-mëntët), It. p. With
the instruments.

Cognoscente (köö-nö-shëntë), It. One well
versed in music; a connoisseur.

Col basso (kö'bës-së), It. With the basses.

Col fagotti (kö-fä-gö-të), It. With the bas-
soons.

Col violini (kö vë-rë-lë'në), It. With the vi-
oli.

Colachon (kö-lä-shöhn), Fr. An Italian in-
strument, much like a lute, but with a
longer neck.

Col arco (köl 'ærkô), It. With the bow. See
Col' arco.

Colascione (kö-lä-shë-kë-yës), It. An instru-
ment like the guitar, with two strings only.

Col basso (köl bës-së), It. With the bass.

Col C. An abbreviation of Col canto.

Col canto (köl känntä), It. With the melody,
or voice. See Colà voce.

Col (kö'l), It. } With the.

Colia (köl'ë), It. } With the.

Collo (köl'ë), It. }
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<td>Colla destra</td>
<td>With the right hand.</td>
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<td>Colla massima discrezione</td>
<td>With the greatest discretion.</td>
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<td>Colla parte</td>
<td>With the part; indicating that the time is to be accommodated to the solo singer or player.</td>
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<tr>
<td>Colla più gran forza e prestezza</td>
<td>As loud and as quickly as possible.</td>
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<td>Colla ponte d’arco</td>
<td>With the point, or tip, of the bow.</td>
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<tr>
<td>Colla sinistra</td>
<td>With the left hand.</td>
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<tr>
<td>Colla voce</td>
<td>With the voice, implying that the accompanist must accommodate and take the time from the singer.</td>
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<td>Coll’arco</td>
<td>With the bow; the notes are to be played with the bow, and not pizzicato.</td>
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<td>College songs</td>
<td>Songs for the use of, and sung by, college students; usually of a convivial and spirited character.</td>
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<td>Coll’ legno</td>
<td>With the bow-stick.</td>
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<tr>
<td>Coll’ legno dell’ arco</td>
<td>With the bow-stick; strike the strings with the wooden side of the bow.</td>
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<td>Collis partì</td>
<td>With the principal parts.</td>
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<td>Coll’ tromba</td>
<td>With the trumpets.</td>
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<td>Coll’ ottava</td>
<td>With the octave.</td>
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<td>Colorano</td>
<td>(kō-lō-kā-nō), Fr.</td>
</tr>
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<td>Coloré (kō-lō-kōrě), Fr.</td>
<td></td>
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<tr>
<td>Colophon</td>
<td>Resin; used for the hair in the bow of a violin, etc., to enable the performer to get a better hold upon the strings.</td>
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<td>Coloratura</td>
<td>Ornamental colorature, roulades, embellishments, etc., in vocal music. This word, the plural form of which, in Italian, is colorature, is less properly, but very conveniently, used also in connection with instrumental music.</td>
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<tr>
<td>Combination, or, Combinational music</td>
<td>See Resultant tones.</td>
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<td>Combination pedals</td>
<td>See Composition pedals.</td>
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<td>Comme</td>
<td>As, like the same.</td>
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<tr>
<td>Comédie</td>
<td>Comedy, play.</td>
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<td>Comédie (kō-mō-dě)</td>
<td>A comedy, an actor.</td>
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<tr>
<td>Comédie de scène (kō-mō-dě-sěn), Sp.</td>
<td>An actress.</td>
</tr>
<tr>
<td>Comedy, lyrical</td>
<td>A comedy specially adapted for singing.</td>
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<tr>
<td>Common chord</td>
<td>A chord consisting of a bass note with its third and fifth, to which its octave is usually added.</td>
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<tr>
<td>Common chord, imperfect</td>
<td>A chord consisting of a bass, accompanied by its minor third and imperfect fifth.</td>
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<tr>
<td>Common measure</td>
<td>Four-pulse measure.</td>
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</table>
Common meter. A verse, or stanza, of four lines in iambic measure, the syllables of each being in number and order, thus, 8, 6, 8, 6.

Common particular meter. A stanza of six lines in iambic measure, the number and order of syllables as follows: 8, 6, 8, 8, 6, 8.

Common time. Common measure.

Common turn. A turn consisting of the principal note, the note above it, and the note below it.

Comodamente (kô-mô-dâ-men'tê), It. Conveniently, easily, quietly, with composure.

Comodo (kô-mô-dô). Ven.

Compass. The range of notes or sounds of which any voice or instrument is capable.


Composizione (kôm-pôz-zhô-zi-ôv-môv-tê), It. In a pleasant and agreeable style.

Complainte (kôm-plânt'), Fr. A religious ballad.

Complement. That quantity which is wanting to any interval to fill up an octave.

Complementary part. That part which is added to the subject and counter subject of a fugue.

Complete cadence. A full cadence.

Compilus (kôm-plûm), Lat. Evening service during Lent in the Catholic Church.

Compisen (kôm-pôn-zën), Ger. To compose music.


Composer. One who composes; one who writes an original work.

Compit (kôm-pît), Fr. A composer.

Compitare (kôm-pô-lish'tôr), It. A composer.

Compitare (kôm-pô-lish'tôr), Fr. To compose music.

Composition. Any musical production; the art of inventing or composing music according to the rules of harmony.

Composition, free. That which deviates somewhat from the rules of composition.

Composition, erotic. That which has love for its subject.

Composition, strict. A composition that adheres rigidly to the rules of art.

Composition pedals. Pedals connected with a system of mechanism for arranging the stops of an organ invented by J. C. Bishop.

Composer, music. A person who sets music type.

Compositoria (kôm-pô-sis-tôrë-a), It. A composition or musical work.

Composizione di tavolino (kôm-pôs-tô-vô-lô-nô), It. Table music, music sung at table, as glees, catches, rounds.

Composto (kôm-pôstô), It. Composed, set.

Compound intervals. Those which exceed the extent of an octave; as a ninth, tenth, etc.

Compound stops. Where three or more organ-stops are arranged so that by pressing down one key they all sound at once.

Compound measures. Those which include, or exceed, six parts in a measure, and contain two, or more, principal accents, as, 6-4, 6-3, 9-4, 9-8, 12-8, etc.

Con (kôn), It. With.

Con abbandono (kôn ăb-ban-dô-nô), It. With passion, with ardent feeling.


Con affetto (kôn ăf-fe-tô), It. In an affectionate manner, with warmth.

Con affezionato (kôn ăf-je-zhô-nô), It. With affection, mournfully.

Con agilita (kôn ĕ-jîlt-ī ăl-lô), It. With agility, nely.

Con agitazione (kôn ĕ-jît-zhô-nô), It. With agitation, hurriedly.

Con alcune licenza (kôn ăl-koo-nô lê-sheh-ten-tê), It. With a certain degree of license as regards time and expression.

Con allegrezza (kôn ăl-leh-grët'sêl), It. With lightness, cheerfully.

Con alterezza (kôn ăl-teh-rët'sêl), It. With an elevated and sublime expression.

Con amabilita (kôn ĕ-mă-bîlt-lô), It. With gentleness and grace.

Con amarezza (kôn ă-mâr-ez'sêl), It. With affliction, with a sense of grief.

Con amore (kôn ă-môr-rê), It. With tenderness and affection.

Con anima (kôn ă-nîm-lô), It. With animation.

Con animo (kôn ă-nîm-lô), It. With animation and boldness.

Con animazione (kôn ă-nîm-à-tshô-nô), It. With animation, decision, boldness.

Con audace (kôn ă-ood-tshô-nô), It. With boldness, audacity.

Con bellezza (kôn bêl-leh'tôsl), It. With beauty of tone and expression.

Con bizzarria (kôn bëtzàr-rë-tôl), It. Capriciously, at the fancy of the player or composer.

Con bravura (kôn brâ-vôr'tô), It. With bravery, with boldness.

Con brevio (kôn brê-vî), It. With life, spirit, brilliancy.

Con brivo ed animato (kôn brê-vô ĕd ă-nîm-môtô), It. With brilliancy and animation.

Con calma (kôn kâl'mâ), It. With calmness and tranquillity.
Con calore (con kā-lō'rē), R. With warmth, with fire.
Con carita (kon kā-rē'tā), R. With tenderness.
Con celebrita (kon tshā-lē-ri-tā'), R. With celebrity, with rapidity.
Concento (kon-tsēn'to), R. Concord, agreement, harmony of voices and instruments.
Concentrare (kon-tshēn-trā're), R. To concentrate the sounds. It also means to veil the sounds in mystery.
Concentus (kon-tshēn'tūs), Lat. Harmonious blending of sounds; concord.
Concert. A performance in public of practical musicians, either vocal or instrumental, or both. (2) Harmony, unison.
Concert, amateur. A concert of nonprofessional musicians.
Concertando (kon-tshēr-tān'dō), R. A concertoante.
Concertant (kon-hēr-tān'tā), Fr. Performer in a concert, a musician.
Concertante (kon-tshēr-tān'tē), R. A piece in which each part is alternately principal and subordinate, as in a duo concertante. (2) A concerto for two or more instruments, with accompaniments for a full band. (3) A female concert singer.
Concertato (kon-tshēr-tā'tō), R. In an irregular and extemporaneous manner. See also, Concertante.
Concerted music. Music in which several voices or instruments are heard at the same time; i.e. opposition to solo music.
Concertgeber (kon-tshēr-gē'bēr), Ger. One who gives a concert.
Concertina (kon-tshēr-tē'nī), R. 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") 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.
Concertina, alto. A concertina having the compass of the viola.
Concertina, bass. A concertina having the compass of the violoncello.
Concertina, soprano. A concertina having the compass of the violin.
Concertino (kon-tshēr-tē'nō), R. A small concerto. (2) The opposite of ripieno—namely, principal, or concertante; for instance, ripieno concertino, principal violin. (5) The name concertino is sometimes applied to a first-violin part in which are entered the obligato passages of the other parts. (V. Concerto grosso.)
Concertiren (kon-tshēr-te'rē'nē), Ger. To accord, to agree in sound; also a slow movement where each instrument or voice has its turn the principal part.
Concertmeister (kon-tshēr'mēstēr), Ger. The leader of the orchestra, the first of the first violins.
Concerto (kon-tshē'rō'tō), R. (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 ritornelli) 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 fullness, 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 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 d-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, its maturity. (See the following articles):
Concerto, a solo. A concerto written for the purpose of displaying the powers of a particular instrument, without accompaniment.
Concerto da camera (kon-tshēr'tō dā kā'mē-rä), R. Chamber concerto. Contra to Concerto grosso.
Concerto di clessa (kon-tshēr'tō dē kēzē'lā), R. A concerto for church use.
Concerto doppio (kon-tshēr'tō dōp-pē'tō), R. A concerto for two or more instruments.
Concerto grande (kon-tshēr'tō grāndē), Fr. A grand orchestral concerto, for many instruments; a grand concerto.
Concerto spirituale (kôn-tahêrtô spê-rê-toô-nê), It. A miscellaneous concert, consisting chiefly of sacred or classical music.

Concert, operatic. A performance of music selected from operas.

Concertsaal (kôn-taert'säl), Ger. Concert-hall.

Concertspiele (kôn-taertspîlêr), Ger. A solo piece, concerto piece.

Concert spirituel (kôn-taert spê-rê-tooâl'), Fr. See Concerto spirituale.

Concertstück (kôn-taertstüük), Ger. A concerto-piece; a concerto.

Concert pitch. The pitch adopted by general consent for some one given note, and by which every other note is governed. The so-called French normal diapason is now generally adopted, computed from A—435 vibrations per second. This is nearly a half step lower than the concert pitch in use by American piano-makers previous to about 1885.

Concitato (kôn-tahl-tê'tô), It. Agitated, perturbed.

Concluding (kôn-kloô-zî-ô'nê), It. The conclusion, or winding up.

Con commodo (kôn kô'mô'dô), It. With ease, in convenient time.

Concord. A harmonious combination of sounds; the opposite to a discord.

Concordant. Agreeing, correspondent, harmonious. Concord depends upon the frequency of coincidences between vibrations of the different tones composing the concord. Hence the most agreeable concord is that of the octave, of which the ratio is 1:2, a coincidence occurring with every vibration of the lower tone. The next is that of the fifth, in which the ratio 2:3, a coincidence occurring with every second vibration of the lower tone. And so the concords shade off through the intervals of the harmonic series, which follow the ratios 1:2:3:4:3/2:5/3:3/2:8/5:9/8:3:4:3/2:5/3:4/3:5/4:8/5:9/8:5/3:4/3:5/4:8/5:9/8:5:

Concordanza (kôn-kôrd'ân'tsâ), It. Concord,
Concorde (kôn-kôrd'), Fr.
Concordia (kôn-kôrd'êa'), It. harmony.

Con delicatamente (kôn dél'î-têrt'sâ), It. With delicacy and sweetness.

Con desiderio (kôn de-zî-lêrt'ô), It. With desire and ardent longing.

Con devozione (kôn dê-vô-têz'ô'nê), It. With devotion, devoutly.

Con diligenza (kôn dî-lîj'en'tsâ), It. With care and diligence.

Con discrezione (kôn di-sêr'ê-têz'ô-nê), It. With discretion; at the discretion of the performer.

Con disparizione (kôn dî-pêr'ê-têz'ô-nê), It. With despair, violence of expression.

Con divozione (kôn dê-vô-têz'ô-nê), It. With religious feeling; in a devotional manner.
Con fretta (kön fré-t’á), It. Hurriedly, with an increase of time.
Con fuoco (kön foo-ô’k’ô), It. With fire and passion.
Con furia (kön foo-ry’ô), It. With fury.
Con furrore (kön foo-ôr’ô), It. Rage, vehemence.
Con garbo (kön gâr’bô), It. With simplicity and elegance.
Con gentilezza (kön jên-tî-lê’tsâ), It. With grace and elegance.
Con giustezza (kön jooz-tê’tsâ), It. With justice and precision.
Con giustezza dell’ intonazione (kön jooz-tê’tsâ dell jên-tô-nâ-tô-nâ), It. With just and correct intonation.
Con gli (kön gle’), It. pl. With the.
Con gli stromenti (kön gle’ strô-mên’tê), It. With the instruments.
Con gradazione (kön grâ-dâ-tzell ’ô-nê), It. With gradual increase and decrease.
Con grande espressione (kön grân’dê ês-prêz-zên’ô), It. With much expression.
Con grandezza (kön grân-dê’tsâ), It. With dignity and grandeur.
Con gravità (kön grâ-vî’tô), It. With gravity.
Con grazia (kön grâ-zê’tô), It. With grace and elegance.
Con gusto (kön göoot’ô), It. With taste.
Con impeto (kön èmpê’ô), It. With impetuosity.
Con impeto usitosi (kön èmpê too-ô sfê’tô), It. With impetuosity and vehemence.
Con impeto doloroso (kön èmpê’ô dô-lô-rô’zô), It. With pathetic force and energy.
Con indifferenza (kön in-diffè-rênt’ô), It. In an indifferent manner.
Con innocenza (kön in-nôlên’tô), It. In a simple, artless style.
Con intimissimo sentimento (kön in-tî-mîz’sî-mô sên-tî-mên’tô), It. With very much feeling; with great expression.
Con intrepidezza (kön in-trep’ô-plê’tsâ), It. With intrepidity, boldly.
Con ira (kön è’ra), It. With anger.
Con isdegno (kön ès-dân’yo), It. With anger, angrily.
Con ismania (kön ès-mân’î-á), It. In a frenzied style.
Con istrepito (kön ès-trêp’î-plô’tô), It. With noise and bluster.
Conjoint degrees. Two notes which immediately follow each other in the order of the scale.
Conjoint succession. Where a succession of tones proceeds regularly upward or downward through successive scale degrees.

Con leggerezza (kön lêd-jê-rê’tsâ), It. } With lightness and delicacy.
Con leggierezza (kön lêd-jê-rê’tsâ), It. }

Con lenesza (kön lê-nêtsâ), It. With mildness, sweetness.
Con lentezza (kön lên-tê’tsâ), It. With slowness, lingering.
Con maestà (kön mâ’êts’ô), It. With majesty and grandeur.

Con malinconia (kön mâ-lîn-kô-nê’ô), It. }
Con malinconia (kön mâ-lîn-kô-nê’ô), It. }
With an expression of melancholy and sadness.

Con mano destra (kön màn’ô dê’tstrô’ô), It. }

Con mano sinistra (kön màn’ô sê-nî-lê’tsô), It. With the left hand.

Con mistero (kön mîst’ô), It. With mystery, with an air of mystery.

Con moderazione (kön mó-dê-râ-tzell ’ô-nê), It. With a moderate degree of quickness.

Con molto espressione (kön mòl’tô âs-prêz-sî-nê), It. With much expression.

Con molto carattere (kön mòl’tô kà-rat’ê-rê), It. With much character and emphasis.

Con molto passione (kön mòl’tô pàs-sî-nê), It. With much passion and feeling.

Con molto sentimento (kön mòl’tô sên-tî-mên’tô), It. With much feeling or sentiment.

Con morbidezza (kön môr-bî-dê’tô), It. With excess of feeling or delicacy.

Con moto (kön mó’tô), It. With motion; not dragging.

Connecting note. A note held in common by two successive chords.

Con negligenza (kön nêl-yê-lênt’ô), It. In a negligent manner, without restraint.

Con nobilità (kön nô-bê-lêt’ô), It. With nobility.

Connaissceur (kön-nâ-sûr), Fr. } One skilled

Connoisseur (kön-nô-sûr), Fr. } in music; a good judge and critic of musical composition and performance.

Con ottava (kön ôttô’vâ), It. } With the octaves.

Con passione (kön pàs-sîn’ô), It. In an impassioned manner, with great emotion.

Con pazzolezza (kön pà-sâ-zô-lê’tsâ), It. } With piling and graceful expression.

Con piu moto (kön pëô’ mó’tô), It. With increased motion.

Con precipitazione (kön prêh-têlt-plô’tzell ’ô-nê), It. With precipitation; in a hurried manner.

Con precisione (kön prêh-têlt-plô’ô-nê), It. With exactness and precision.

Con prestezza (kön prêz-tê’tsâ), It. With precision and exactness.
Con rabbia (kön râbbâ'-ä), It. With rage, with fury.
Con rapidità (kön râpâ-pè-di'â-tä), It. With rapidity.
Con replica (kön râpâ-plä-ka), It. With repetition.
Con risoluzione (kön râ-zô-loo-tä'- ön'â), It. With firmness and resolution.
Con sciolitezza (köl shâ-ö-tè-öl-tä), It. Freely, disconnectedly.
Con sédego (kön sëdân-yö), It. With wrath; in an angry and scornful manner.
Consecutive. 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.
Consecutive fifths. Two or more perfect fifths, immediately following one another in similar motion. Consecutive fifths are disagreeable to the ear, and forbidden by the laws of harmony.
Consecutive octaves. Two parts moving in unison or octaves with each other.
Con semplicita (kön sëm-plë-teh-tä), It. With simplicity.
Con sensibilita (kön sën-së-bë-lë-tä), It. With sensibility and feeling.
Con sentimento (kön sën-të-mëntö), It. With feeling and sentiment.
Consequent (kön-së-kwënt), Lat. An old term, meaning the answer in a fugue, or of a point of imitation.
A school or academy of music in which every branch of musical art is taught and an art-standard maintained.
Con severita (kön së-vë-rë-tä), It. With strictness and severity.
Consolante (kön sô-lân'të), It. In a cheering and consoling manner.
Consolatamente (kön-sô-lâ-tä-mëntë), It. Quietly, cheerfully.
Con solennita (kön sô-lên-në-tä), It. With solemnity.
Con somma espressione (kön sôm'mà ès-präz'-ën'ë), It. With very great expression.
Consonance. An accord of sounds agreeable and satisfactory to the ear; the opposite to a discord or dissonance. See Concord.
Consonante. Accordant, harmonious.
CON

DICTIONARY OF MUSIC.

Continuous horizontal line. A line indicating that the passages are to be played as unisons.

Contra (kón-trá), \( R \). Low, under.

Contrabass. A double-bass player.

Contrabass (kón-trá-bass), \( R \). The double bass.

Contrabasso (kón-trá-bass-so), \( R \). Double bass.

Contrabass viol.

Contraddanza (kón-trá-dán-táz), \( R \). A country dance.

Contra-fagotto (kón-trá-fág-göt-tót), \( R \). The double bassoon; also the name of an organ stop of 16- or 32-foot scale.

Contr’ alti (kón-trá’lét). The higher male voices, usually called counter tones.

Contralto (kón-trált’o). The deepest species of female voice.

Contrappunto alla decima (kón-trá-pun’tó àl’láz dà’stahl-má), \( R \). A species of double counterpoint, where the principal counterpoint may rise a tenth above, or fall as much below, the subject.

Contrappunto alla mento (kón-trá-pun’tó àl’láz mën’tó), \( R \). See Chant sur le livre.

Contrappunto doppio (kón-trá-pun’tó dópp’pl’ó), \( R \). Double counterpoint.

Contrappunto doppio alla decima (kón-trá-pun’tó dópp’pl’ó àl’láz dòó-dó dà’stahl-má), \( R \). Double counterpoint in the twelfth.

Contrappunto sciolto (kón-trá-pun’tó shé’ólt’ó), \( R \). A free counterpoint.

Contrappunto sopra il soggetto (kón-trá-pun’tó sò-prá él sód’jét-tó), \( R \). Counterpoint above the subject.

Contrappunto sotto il soggetto (kón-trá-pun’tó só-tót’él sód’jét-tó), \( R \). Counterpoint below the subject.

Contrapuncto syncopato (kón-trá-pun’tó sén-kó-pá’to), \( R \). The syncopation of one part for the purpose of producing discord.

Contrapunkt (kón-trá-punk’t), \( G e r \). Counterpoint.

Contrapunctum floridum (kón-trá-punk’toom fórr’d-doom), \( L a t \). Ornamental counterpoint.

Contrapunctum in decima gravé (kón-trá-punk’toom in dà’sis-má grá’vé), \( L a t \). A term given to double counterpoint when the parts move in tenths or thirds below the subject.

Contrapuntal. Relating to counterpoint.

Contrapuntist.

Contrapuntista (kón-trá-pun’tó-táz’ta), \( R \). One skilled in counterpoint.

Contrapunctus simplex (kón-trá-pun’tus simplex), \( L a t \). Simple counterpoint.

Contr’ arco (kón-trá’kó), \( R \). Bowing an instrument in a manner contrary to rule.

Contrario (kón-trár’ó), \( R \). Contrary.

Contrary bow. A reversed stroke of the bow.

Contrary motion. Motion in an opposite direction to some other part; one rising as the other falls.

Contrassoggetto (kón-trás-só’d-jét-tó), \( R \). The counter subject of a fugue.

Con trasporto (kón trás-pó’rótó), \( R \). With anger, excitement, passion.

Contrap tempo (kón trá-pó’témpo), \( R \). Against the time; syncopation, one part moving in a slower progression than the other parts.

Contra tenor. See Counter tenor.

Contratöne (kón-trá-tón’né), \( G e r \). A term applied to the deeper tones of the bass voice.

Contra violone (kón-trá v’é’ló’né), \( R \). The double bass.

Contredanse (kón-trá-dáns). \( F r \). A country dance, a dance in which the parties engaged stand in two opposite ranks.

Contre partie (kón-trá pár’té), \( F r \). The second part.

Contrepoint (kón-trá-pwán), \( F r \). Counterpoint.

Contre-sujet (kón-trá-szé), \( F r \). The counter subject, or second subject in a fugue.

Contre-temps (kón-trá-témp). \( F r \). Syncopation, driving notes, notes tied and accented contrary to the natural rhythmic flow of the measure.

Contretemour (kón-trá-té-moor’), \( F r \). Counter tenor.

Con tristezza (kón trí-sté-tzá), \( R \). With sadness, with heaviness.

Contro (kón-tró), \( R \). Counter, low.

Con tutta forza (kón too-tá fór’tsá), \( R \). With all possible force, with the whole power, as loud as possible.

Con variazione (kón vár-’é-ta-vé’né), \( R \). With variations.

Con veemenza (kón v’é’mé-né’né), \( R \). With vehemence, force.

Conv. velocita (kón v’é-ló-ta-vé’tá’), \( R \). With velocity.

Conv. versat. (kón v’é-rsá’to), \( L a t \). Inversion in counterpoint.

Con vigore (kón v’é-gó’ré), \( R \). With vigor, sprightliness, strength.

Con violenza (kón v’é-lé’lén’zá), \( R \). With violence.

Con vivacita (kón v’é-vá’ká-tá), \( R \). With vivacity, animation.

Con voce rauca (kón vó’ká rá’oo-ká), \( R \). With a hoarse or rough voice.
### Dictionary of Music

| Con volubilita (kón vó loo-bé-li-tá), It. | The tailpiece of a violin, viola, etc. |
| Con zelo (kón tělô), It. | With zeal. |
| Con sva. | An abbreviation of Con sott'alla. |
| Con sva ad libitum. | With octaves at pleasure. |
| Coperto (kó-pěr-tô), It. | Covered, muffled. |
| Cornishaute (kór-ní-shô-té), Ger. | Coupling-dutie; an organ-stop of the clarabella or stopped diapason species, intended to be used in combination with some other stop. |
| Copula (kó-pú-lá), It. | A coupler. An arrangement by which two rows of keys can be connected together, or the keys connected with the pedals. |
| Copyright. | The exclusive right of an author or his representative to print, publish, or sell his work during a specified term of years. |
| Cor. | An abbreviation of Corneta. |
| Cor (kór), Fr. | A horn, commonly called the French horn. |
| Corale (kór-rá-li), It. | Choral; the plain chant. |
| Cor anglais (kór áng-glá), Fr. | "English horn." This instrument is a large-sized oboe, with a compass from e to e'. 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 e'. |
| Corante (kór-rán'té), It. | A slow dance in 3/2 or 3/4 time. |
| Corda (kór-dá), It. | A string; una corda, one string. Used to denote the soft pedal on the piano, as against tremolo, three strings, or the full power of the instrument. |
| Cordatura (kór-dá-toor'dá), It. | The scale or series of notes by which the strings of any instrument are tuned. |
| Corde (kór'dé), Fr. | A string. |
| Corde à boya (kór'dé a bwa-yó), Fr. | Catgut; strings for the violin, harp, etc. |
| Corde à jour (kór'dé a šoor'), Fr. | An open string on the violin, viola, etc. |
| Cor de chasse (kór důt shás'), Fr. | The hunting horn; the French horn. |
| Corde de luth (kór'dé loot'), Fr. | A lute-string. |
| Corde fausse (kór'dé fö's'), Fr. | A false or dissonant string. |
| Cor de postillon (kór důt pós-té-yón'), Fr. | Postillion's horn. |
| Cordes de Naples (kór důth Náp-pl'), Fr. | The strings imported from Naples for the violin, harp, etc. |
| Cor de signal (kór důth sén-yál'), Fr. | A bugle. |
| Cor de vaches (kór dů vás-há'), Fr. | The cowboy's horn. |
| Corde vuilde (kór'dé wúld'), Fr. | An open string on the violin, viola, etc. |

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| Cordiera (kór-di'rá), It. | A bellrope. |
| Cordon de sonnette (kór-dónh důth só-nén'), Fr. | A bellrope. |
| Cereografia (kór-ré-o-grá-fía'), It. | The method of describing the figures of a dance. |
| Coriambus (kór-řám'boos), Gr. | In ancient poetry, a foot consisting of four syllables, the first and last long and the others short. |
| Corifeo (kór-ře-fé'), It. | The leader of the dances in a ballet. |
| Corista (kór-ré-stá'), It. | A chorister. |
| Cormorne. | A soft-toned horn; also a reed-stop in English organs. See Cremona. |
| Corn (kór'n), W. | A horn. |
| Cornamusa (kór-nä-moo'sá), It. | A species of bagpipe. |
| Cornamute. | A wind instrument, a species of bagpipe. |
| Cornare (kór-när'e), It. | To sound a horn or cor. |
| Corne (kór'n), Fr. | A horn. |
| Corne de chasse (kór'n důth shás'), Fr. | See Cor de chasse. |
| Cornemuse (kór-núm-mús), Fr. | Bagpipe. |
| Cornet. | An obsolete wind instrument, generally made of wood, of which there were several kinds, of different sizes. (V. Cornetta.) (2) The name of various organ-stops, generally mixtures of 3 to 5 ranks. (3) A brass instrument of the trumpet family. (V. Cornet à pistons.) |
| Cornets. | A name sometimes applied to a cornettino. |
| Cornetto. | A reed-stop in an organ of 16-feet scale. |
| Cornet à bouquin (kór-nét s Loo'kán'), Fr. | A bugle horn. |
| Cornet à pistons (kór-nét s pé-tóns'), Fr. | 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 Bb, and has one or more crooks (A, Ab, G), and, therefore, the notes written for it (from G to e') sound a tone, minor third, major third, or perfect fourth lower. The soprano corrent is in the key of Eb. Cornets in other keys are also to be met with, but are less common than those above mentioned. |
| Cornet dreifach (kór-néf chřáf'kán'), Ger. | A cornet with three ranks, in German organs. |
| Cornett (kór-nét'), Ger. | A cornet. |
| Cornetta (kór-nét'tá), It. | A cornet. |
| Cornetica (kór-nétika'), Sp. | A small cornet. |
| Cornettino (kór-nét-tó-nó), It. | A small cornet. |
| Cornotto (kór-nót'tó), It. | A cornet. |
| Corni (kór'né), It. pl. | The horns. |
| Cornist. | A performer on the cornet or cornet. |
| Corniste (kór-nist'), Fr. | A performer upon the horn. |
| Cornó (kór'nó), It. | A horn. |
CORNET is (kōr-nĕt) R. A horn of a high pitch; see Trumpet.

Corno basso (kōr-nō bās’ō) R. A bass horn, a horn of a low pitch.

Corno cromatico (kōr-nō krō-mā-tī-kō) R. The chromatic horn.

Corno di bassetto (kōr-nō dī bās’ē-tō) R. The basset horn. A species of clarinet a fifth lower than the G clarinet. (2) A tenor trombone. (3) A divided two-foot organ stop of seven feet on B♭.

Corno di caccia (kōr-nō dī kāk’chā) R. The hunting, or French horn.

Corno dolce (kōr-nō dōl’tāch) R. Soft horn; an organ stop occurring both in the manuals and pedals.

Corno in B basso (kōr-nō īn bās’ō) R. A low B horn.

Corno inglesi (kōr-nō īn-gli’zhē) R. The English horn, an alto oboe.

Cornojpeans. An organ reed stop of 8 feet pitch and broad scale; also a wind instrument of the trumpet species. See Cornet à piston.

Corno primo (kōr-nō prō’mō) R. The first horn.

Corno quarti (kōr-nō kwār’tē) R. The fourth horn.

Corno quinti (kōr-nō kwīn’tē) R. The fifth horn.

Corno secondo (kōr-nō sé-kōr’ōdō) R. The second horn.

Corno sordi (kōr-nō kōr’dē) R. A horn with dauphins.

Corno ventile (kōr-nō vën-tā’lē) R. A long tone horn.

Coromontesque (kōr-ō-mōnt-tō-nēk) Fr. Chromatic horn, with valves or keys for producing the semitones.

Coro (kōrō) R. A choir, a chorus, a piece.

Coro (kōrō) Sp. For many voices.

Coro (kōrō) S. For many voices.

Coronata (kōr-ō-nā’tā) R. A pause or coro.

Coro primo (kōrō prō’mō) R. The first chorus.

Corps (kōr) Fr. The body of a musical instrument. (2) A band of musicians.

Corps de ballet (kōr dō bā-lē) Fr. A general name for the performers in a ballet.

Corps de voix (kōr dō vō’ē) R. Body or fullness of tone.

Corrente (kōr-rēn’tē) R. An old dance tune in simple or triple time. See Coranto.

Corrétiteur (kōr-rē-tē-tōr) Fr. A musician.

Corrétitore (kōr-rē-tōrē) R. A musician who instructs the chorus singers of the opera.

Coryphæus (kōr-rē-fō’s) Gr. The conductor of the chorus. See Coro.

Coryphée (kōr-rē-fē) Fr. The leader or chief of the group of dancers in a ballet.

Cossack (kōs-nāk) Fr. The Cossack dance.

Cott. An abbreviation of Cottilion.

Cottillon (kō-tēl-yōn) Fr. Lit., "petticote." "A social game in form of a dance." The cottillon has no characteristic music. A waltz, gallop, or any other dance tune is used for the purpose.

Couac (kōwāk) Fr. The "quack" of the clarinet, oboe, and bassoon, caused by a bad reed or reeds, damaged keys, worned lips, etc., which in English is also called the "goose."

Coulé (kō-ō-lē) 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.

Counter. A name given to an under part, e.g., counter tenor.

Counter-bass. A second bass.

Counter dance. See Contredanse.

Counterpart. The part to be applied to another, as, the bass is the counterpart of the treble.

Counterpoint. Point against point. (1) 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 crotchets 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, etc., above or below one another. Counterpoint is called triple when three, and quadruple when four parts are mutually invertible.

Counterpoint, double. A counterpoint that admits of an inversion of the parts.

Counterpoint, equal. Where the notes are of equal duration.

Counter subject. (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.)

Counter tenor. High tenor; the highest male voice. It is generally a falsetto.
Counter tenor clef. The C clef, when placed on the third line.

Counter theme. See Counter subject.

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 2-4 and sometimes in 6-8 time” (“Chambers’s Encyclopaedia”). To this, however, to be added that these are the most common, but not the only times in which country-dance tunes have been composed.

Coup de baguette (koo doh bā-gwĕt), Fr. Beat of the drum.

Coup de cloche (koo doh klōsh), Fr. Stroke of the clock.

Coper le sujet (koo-pā luh soo-jå), Fr. To curtail or contract the subject or theme.

Coupler. See Copula.

Couptic (koo-pük), Fr. A stanza, or verse; couplet; two verses or lines of poetry forming complete sense.

Coups d’archet (koo dahr-shā), Fr. Strokes of the bow; ways or methods of bowing.

Courante (koo-rānt), Fr. Running; an old dance in triple time. The second part of a suite, usually in passage work.

Courtial (koo-ri-tul), Fr. An old instrument; Courtaud (koo-tō), Fr. A species of short Courtant (koo-rō-tō), Fr. bassoon.

Covered consecutively. Implied consecutively.

Covered octaves. Consecutive octaves that are implied in the movement of the voices.

C. P. Abbreviation of Cola parte.

Cres. Abbreviations of Crescendo.

Cresc. Abbreviations of Crescendo.

Cracovienn (krā-kō-vi-enn), Fr. A Polish dance in 3-4 time. Similar to the mazurka.

Cravichembo (krā-vi-tshām-bē’tō), It. A general name for all instruments of the harpsichord species.

Credo (krē-dō), Lat. I believe. Third part of the Catholic mass.

Cromam (krēm-bō-loom), Lat. A jew’s-harp.

Cremona (krē-mō-nē), It. An organ-stop; the name of a superior make of violins from the place where the violin was perfected—Cremona, in Italy.

Cremorn. A reed-organ stop of 8-feet scale.

Cres. al forte, or, al ff. Increasing as loud as possible.

Cres. al fortissimo. Increasing to very loud.

Crescendo (krē-shēn’dō), It. A word denoting a gradually increasing power of tone; it is often indicated by the sign —

Crescendo al fortissimo (krē-shēn’dō ál for tēsäl-mō), It. Increase the tone until the greatest degree of power is obtained.

Crescendo al diminuendo (krē-shēn’dō ál dé-mē-nōo-ëndō), It.

Crescendo e diminuendo (krē-shēn’dō & dé-mē-nōo-ëndō), It.

Crescendo nel tempo (krē-shēn’dō né tēm’pō), It. Increase and then diminish the tone; indicated often by the sign —

Crescendo e incalzando poco a poco (krē-shēn’dō & ën-kāl-tān-dō pō’kō & pō’kō), It. Increasing the tone and hurrying the time by degrees.

Crescendo II tempo (krē-shēn’dō’l tēm’pō), It. Increase the time of the movement.

Crescendo nel tempo e nella forza (krē-shēn’dō né tēm’pō & nel’lā for’tās), It. Increase in time and power.

Crescendo poco a poco (krē-shēn’dō pō’kō & pō’kō), It. Increasing the tone by little and little.

Crescent. A Turkish instrument made of small bells hung on an inverted crescent.

Cres. dim. An abbreviation of Crescendo e diminuendo.

Cres. e legato (krēs. & lē-gā’tō), It. Crescendo and legato.

C reversed. A sign in old music of a diminution of one half the value of the notes.

Croche (krō-sh), Fr. A quaver, or eighth note.

Croche double (krō-sh doo-bō'), Fr. A semiquaver, or sixteenth note.

Croche pointee (krō-sh pwān-bē'), Fr. A dotted quaver.

Croche quadruple (krō-sh kwā-dri-pl'), Fr. A hemidemisemiquaver, or sixty-fourth note.

Croche triple (krō-sh trē-pl'), Fr. A demi-semiquaver, or thirty-second note.

Crochet (krō-shā), Fr. The hook of a quaver, semiquaver, etc.

Crom. A quaver, or eighth note.

Cromatic (krō-mā’tik-kā), It. Chromatic, re-Cromatic (krō-mā’tik-kō) ferring to intervals and scales.

Crome (krōmē), It. Pl. Quavers; when written under crotchets or minims, it shows that these notes are to be divided into quavers.
Cromhorn (krōm’hōrn), Ger. A reed-stop in an organ.

Cromme (krōm’mō), It. A choral dirge or lamentation.

Cromorne (krō-mōrn), 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 cornorne (cor, horn; morne, dim, gloomy).

Crooked flute. An Egyptian instrument in the shape of a bull’s horn.

Crooked horn. The buccina; a wind instrument of the ancients.

Crooks. Curved tubes which are inserted into horns, trumpets, etc., for the purpose of altering the key. The A crook, for instance, in making the tube of an instrument in E♭ longer, makes its pitch also a semitone lower.

Cross. The head of a lute; a mark for the thumb, placed over a note.

Cross flute. A transverse flute, a German flute, so called in distinction from the flag- elet, played from the end, like a clarinet.

Crotales (krō-tāl’l), Fr. An ancient musical instrument, used by the priests of Cybele. From the reference made to it by different authors it seems to have been a small cymbal or a species of castanet.

Crotale. Little bells.

Crotch. A note equal in value to half a minim.

Crotch rest. A rest equal in duration to a crotchet.

Crowd, Eng., Cwth (krooth), Wsl. 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.

Crowle. An old English wind instrument of the bassoon species.

Crowther. See Crowder.

Crucifixus (kroo-ti-fik’sōs), Lat. Part of the Credo in a mass.

Cruit (kru-It), Ir. An ancient musical instrument of the Irish. See Crotch.

Cruppezia (kroo-pa’zhē-zé), Gr. Wooden clogs worn by the Greek musicians in beating time.

Crutchetam. Name originally given to the crotchet.

Crwth (krooth), Wsl. An old Welsh instrument, having six strings, resembling the violin.

C. S. The initials of Con sordino.

Csárda (csár-dā), Magyar. A Hungarian (Magyar) dance in 2-4 or 4-4 time. Triple time is very exceptional, and not true to the national character. The Csárda (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).

C-Schlüssel (tsă’shlūs’zē’l), Ger. The C clef.

Cto. Abbreviation of Concerto.

Cuckoo (koo-kō), Sp. To sing as the cuckoo.

Cue. The tail, the end of a thing. The last words of an actor on a stage, serving as an intimation to the one who follows, when to speak and what to say.

Cum cantu (koom kān’tō), Lat. With song, with singing.

Cum Sancto Spiritu (koom skānk’tō spē’rē-too), Lat. Part of the Gloria in a mass.

Currendaner (koo-rēn-dā’něr’), Ger. School- boys, or young choristers, chanting in procession through the streets.

Casto (kōs-tō, It.) A direct marker sometimes placed at the end of a staff to indicate the note next following.

Cylinder. Part of the horn. (Ventil, piston.)

Cymbales (sănh-bāl), Fr. Circular metal plates used in bands. The plates are placed in drum set, usually in combination with the great drum; they are clashed together, producing a ringing, brilliant effect.

Cymbalum (sănh-bālūm), or, Cymbalum. Lat. Instrument of the dulcimer kind, used by the gypsies.

Cymbale (sănh-bāl), Fr. A mixture organ.

Cymbel (săm’bēl), Ger. A stop of a very acute quality of tone.

Cypher system. An old system of musical notation, in which the notes were represented by numerals.
D. The second note in the diatonic scale of C.
Da (dā),  It. By, from, for, through, etc.
Dabbuda (dāb-boō-dā'),  It. A psaltery, a species of harp.
Da capo (dā kāpō),  It. From the beginning; an expression placed at the end of a movement to indicate that the performer must return to the first strain.
Da capo al fine (dā kāpō āl fīnē),  It. Return to the beginning and conclude with the word Fine.
Da capo al segno (dā kāpō āl sān'yo),  It. Repeat from the sign ∑.
Da capo fin al segno (dā kāpō fin āl sān'yo),  It. Return to the beginning and end at the sign ∑.
Da capo e po' la coda (dā kāpō ā po' la kō'dā),  It. Begin again and then play the coda.
Da capo senza repertizione e po' la coda (dā kāpō sān-tēsē rā-pō'la rō'dā),  It. Begin again, but without repetition, and then proceed to the coda.
Da capo sin' al segno (dā kāpō sīn āl sān'yo),  It. Return to the beginning and conclude at the sign ∑.
D' accord (dāk-kōrd),  Fr. In tune, in D' accorde (dāk-kōrdō),  It. In concord, in harmony.
Dach (dāk),  Ger. Lit., "root." The upper part of the sound-box of a stringed instrument. The belly of a violin, etc.
Da chiesa (dā kē'-zā),  It. For the church.
Daetil (dā'-tēl),  Lat. A metrical foot, consisting of one long syllable, followed by two short ones, marked thus, — — —.
Daetilien (dā'-til-ē-lēn),  Gr. 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.
Daetilus (dā'-til-loos),  Lat. See Daetil.
Dada,  A term used in drum music to indicate the left hand.
Daina (dā'-nē),  A kind of Lithuanian folksong that has love and relationship for its subject. Daina is the plural of daina.
Dairé,  The tambourine, or hand drum.
Daktylus (dāk'tī-loos),  Gr. A dactyl.
Dagh (dā'yē),  O. Fr. Of actions of the preposition de, and the prefixes de-, dé-, etc., singular and plural, forms of the definite article de, to (m. sing.), t, dé (m. plur.), t (f. sing.), t (f. plur.). From the, the by, the of, the, etc.
Daltante (dāl-lōn-tān'tā),  It. At a distance; the music is to sound as if far away.
Dal segno (dāl sān'yo),  It. From the sign ∑. A mark directing a repetition from the sign.
Dal segno alla fine (dāl sān'yo āl-lā fīnē),  It. From the sign to the end.
Dal segno fin al segno (dāl sān'yo fin āl sān'yo),  It. From sign to sign.
Dal teatro (dāl tē-'atrō),  It. In the style of theater music.
Daménisation. The syllables da, ma, ni, po, tu, la, be, which Graun employed in his solmization.
Damper. A little cushion of felt connected with the piano-key in such a manner that, being raised when the key is depressed, it permits the string to vibrate. When the key is released the damper falls upon the string and stops the vibration. (2) The mute of brass instruments.
Damper-pedal. That pedal in a pianoforte which raises the dampers from the strings and allows them to vibrate freely. Its use is indicated by the abbreviation ped.
Dämpfen (dām-'fēn),  Ger. To muffle, or deaden, the tone of an instrument.
Dämpter (dām-'ptēr),  Ger. A mute, or damper.
Danse, morrice.  A dance in imitation of Dance, morris. (the Moors, usually perhaps of morriske,) formed by young men dressed in loose frocks, adorned with bells and ribbons, and accompanied by castanets, tambours, etc.
Dances. Certain tunes composed especially for dancing.
Danklled (dāk'kāl),  Ger. A thanksgiving song.
Danse (dān's),  Fr. A dance tune.
Danse contre (dān's kon'tr),  Fr. A country dance, a quadrille.
Danse de matelot (dān's dē mat'-lō),  Fr. A dance resembling the hornpipe.
Danza (dān'tāl),  It. A dance.
Danze (dän-tzē-tā), It. A little dance, a short dance.
Da prima (dā prē-mā), It. At first; from the beginning.
Darabukkah (där-āb-kə-kā), A small Arabian drum, made in various forms.
Dar la voce (dār là vō-tāshē), It. To strike, or give, the keynote.
Darmsait (dārm-sāit), Ger. Gut strings.
Darmsaiten (dārm-sāi-tēn), Ger. Used for the harp, violin, guitar, etc.
Darstellers (dār-stēl-lēr), Ger. A performer.
Da scherzo (dā skārt-sō), It. In a lively, playful manner.
Das (däs), Ger. The; neuter form of definite article.
Dasselbe (dās-sēl-bē), Ger. The same.
Dauer (dō-ār), Ger. The length, or duration, of notes.
Daum (dōm), Ger. The thumb.
Dauennklapper (dō-mēn-kläp-pēr), Ger. Castanet, snapper.
D. C. The initials of Da capo.
D-dur (dē-dōr), Ger. D major; the key of D major.
Début (dē-bō), Fr. First appearance; the first public performance.
Délutant (dē-bō-tānt), Fr. A singer or performer who appears for the first time before the public.
Decharch (dē-kār-kōrd), An instrument.
Décastone (dē-kār-dōn), Lat. A collection of ten musical pieces.
Décant (dē-kānt), Lat. pl. In cathedral music this term implies that the passages thus marked must be taken by the singers on the side of the choir where the dean usually sits.
Décédé (dē-sē-dā), Fr. With decimation.
Décédem (dē-sē-dā-mān), Fr. Cession, with resolution.
Declina (dē-tē-mā), Lat. A tenth; an interval of ten degrees in the scale, also the name of an organ stop sounding the tenth.
Déclive (dē-clīv), Fr. A tenth See Decima.
Declinor. A musical figure formed out of the division of any note or chord into ten parts, or notes, of equal value.
Décisif (dē-sē-sēf), Fr. Decisive, clear, firm.
Décisione (dē-tē-shē-zōnē), It. Decision, firmness.
Décisive (dē-sē-zē-vōn), Fr. Decisively.
Deciso (dē-tē-shō), It. In a bold and decided manner.
Decke (dē-kō), Ger. The soundboard of a violin, violoncello, etc.; also the cover or top in those organ-stops which are covered or stopped.
Declamando (dē-kā-mān-dō), It. With declamatory expression.
Declamatio (dē-kā-mātē-ō), It. Declamation, recitative.
Declamation. Dramatic singing. 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.
Declamatione (dē-kā-mā-tē-ōnē), It. Declaration.
Decorative notes. Notes of embellishment, appoggiaturas, etc.
Decr. Abbreviations of Decrescendo.
Decrescendo (dē-kre-shēn-dō), It. Gradually diminishing in power of tone.
Decuplet. A group of ten equal notes, to be played in an aliquot part of a measure.
Dedicated (dē-dē-tē-kō), It. Dedicated.
Dédié (dē-dē-ē), Fr. Dedicated.
Déclicando (dē-tē-tah-ēn-dō), It. Dying away.
Dégis (dē-gēs), It. Of the.
Degré (dē-grē), Fr. A degree of the staff.
Degree. A line or space of the staff.
Del (dēl), It. Of the.
Délassement (dē-lās-män-nē), Fr. An easy and agreeable composition.
Deliberamente (dē-lē-bē-rātē-mān-tē), It. Deliberately.
Deliberato (dē-lē-bē-rā-tō), It. Deliberately.
Delicate (dē-lē-tē), Fr. Delicately, smoothly.
Délicatesse (dē-lē-tēs), Fr. Delicacy.
Délicatessa (dē-lē-tē-tēs), It. Refined execution.
Délicatiamente (dē-lē-tē-tē-sē-al-mān-tē), It.
Délicatissimo (dē-lē-tē-tē-sē-mō), It.
With extreme delicacy.
Delicato (dē-lē-tō), It. Delicately, smoothly.
Delicato (dē-lē-tō), It. Delicately, smoothly.
Delle (dē-lē), Fr. Loose, light, easy.
Delirio (dē-lērē-ō), It. Frenzy, excitement.
Dell' (dēl'ī).
Della (dēl'ē), Fr. Of the, by the, etc.
Dele (dē-lē), It. Of the, by the, etc.
Dello (dē-lēlō), Fr. Of the, by the, etc.
Dem (dēm), Ger. To the. Definite form of the definite article.
Démarcher (dē-mān-shē), Fr. To change or alter the position of the hand; to shift on the violin, etc.; to cross hands on the piano-forte, making the left hand play the part of the right, and vice versa.

a arm, a add, a ale, a end, a eve, a ill, a isle, a old, a odd, oo moon, a but, a Fr. sound, kh Ger. ch, nh nasal.

(91)
DEMAND, (dé-mánhd'), Fr. The question, or proposition, of a fugue; called also duc, or leading subject.

DEMI (dé-mé'), Fr. Half.

DEMI-BATON (dé-mé-bah'tohn), Fr. A breve rest.

DEMI-CADENCE (dé-mé-kah'dohn'), Fr. A half cadence, or cadence on the dominant.

DEMI-STACCATO (dé-mé-stahk'toh), Fr. Half staccato. The tones slightly separated, but not so much as in staccato. Demi-staccato differs from non legato in that the former is positive and the latter is merely negative, the tones failing to connect, but not being purposely separated.

DEMI-MESURE (dé-mé'me-zhur'), Fr. A min rests.

DEMI-PASSE (dé-mé'pözh), Fr. One un or half rest.

DEMI-QUART DE SOUPIR (dé-mé'kahr doh soo-pér), Fr. A demisemiquaver rest.

DEMISEMiquaver. A short note, equal in duration to one half the semiquaver, made thus, or thus, or thus, or thus, or thus.

DEMISEMIQUAVER REST. A mark of silence, equal in duration to a demisemiquaver, made thus.

DEMI-SOUPIR (dé-mé' soo-pér), Fr. A quaver rest.

DEMI-TON (dé-mé'tohn), Fr. An interval of a demitone (dé-mé'tohn).

DENONNEMENT (dah-noo mahn), Fr. Conclusion, the catastrophe of an opera, play, etc.

DE PLUS EN PLUS VITE (duh pluh sahn pluh vee), Fr. More and more quickly.

DEPRESSIONS, CHROMATIC. Depression by a chromatic sign.

DE PROFUNDIS (dee pruh-foon'dee), Lat. “Out of the depths, O Lord.” One of the seven penitential psalms.

DER (duh), Ger. The singular masculine form of the definite article, and feminine feminine form of same. 2) Of the.

DERGTEICHEN (dair-gluhkh'n), Ger. The like.

DÉRIVÉ (dé-reh-vuh), Fr. Derivative.

DERIVATIVE CHORDS. Chords derived from others by inversion.

DES (dahs), Ger. The note Dö. Also genitive form of definite article. From the, of the.

DÉSACCORDÉ (dair-ak-kor-dair), Fr. Untuned; put out of tune.

DÉSACCORDER (dair-ak-kor-dair), Fr. To untune, to put out of tune.

DESCANT. Harmony, extemporaneous or otherwise, sung or played to a given melody or theme. See Dissonant.

DESCANT CLEF. The treble, or soprano, clef.

DESCEND. To pass from a higher to a lower tone.

DESCENDANT (dé-sahn-dahn), Fr. Descending.

DESCANT (dé-shahn), Fr. Descant.

DESDUR (dess'door), Ger. D major.

DESIGN. A design, or plan. Sometimes used in place of motive, but more generally to indicate the plan of a larger part of a composition.

DES-MOLL (dess'muhl), Ger. The key of D flat minor.

DESPERAZIONE (dess'pehr-ah-tahn'nah'), It. See Disperazione.

DESSAUR MARSCH (dess'sohr-marsh), Ger. A famous instrumental march, one of the national airs of Germany.

DESSIN (dess'son), Fr. The design, or sketch, of a composition.

DESSUS (dess'suh), Fr. The treble, or upper, part.

DESTO (dess'toh), It. Slightly, pright.

DESTRA (dess'tra), It. Right; destra mano, the right hand.

DÉTACHÉ (duh-tahsh'), Fr. Detached, staccato.

DETERMINATISSIMO (deh-tuh-rin-mah-tuh-suh-moh'), It. Very determined, very resolutely.

DETERMINATO (deh-tuh-rin-mah-tuh-tow'), It. Determined, resolute.

DETERMINAZIONE (deh-tuh-rin-mah-tuh-ahn'nah'), It. Determination, resolution.

DETTA (dess'tah), It. The same.

DEUTSCH (duh'tshuh), Ger. Distinctly.

DEUTSCHE FLÖTE (duh'tshuh fluh'teh), Ger. A German flute.

DEUX (doo'), Fr. Two.

DEUXIÈME (duh-zee'am), Fr. Second.

DEUXIÈME POSITION (duh-zee'am poh-zee'sohn'), Fr. The second position of the hand or fingers in playing the violin, etc.

DEVOTE (duh-voh'tah), It. Devout, religious.

DEVOTION (duh-vuh-tahn'nah), It. Devotion, religious, feeling.

DEXTRA (dex'truh), It. The right hand.

DEXTER (dext'ar), Fr. Right.

DI (dah), It. Of, with, for, etc.

DIALOGUE. A composition in which two parts, or voices, speak alternately to each other.

DIALOGO (duh-lah'go), It. A dialogue.

DIALOGUE (dow-lah'goh'), Fr. A dialogue.

DILAN (dilahn), It. The revelle; the beat.

DIANS (dilahn) Fr. One or drums at daybreak.

DIAP. An abbreviation of Diapason.

DIAPASON (duh-puh'sohn), Ger.) The whole or.

DIAPASON (duh-puh'sohn), Eng.) The 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” (Principal, Principal). The Diapasons are the most important foundation stops of the organ.
Dia. DICTIONARY OF MUSIC. Dim.

Diapason, open. An organ-stop, the pipes of which are open at the top, and made of metal.

Diapason, stopped. An organ-stop, generally of wood, having its pipes closed at their upper end and with a wooden plug by which it is tuned.

Diapente (dë-ä-pënt’ë), Gr. A perfect fifth; also an organ-stop.

Diapente col ditone (dë-ä-pënt’ë koi dë-Wn’o), Gr. A major seventh.

Diaphone (dë-ä-fön’ë), (1) Clear, transparent.

Diaphony (dë-ä-f’n-ë), jent; two sounds heard together. (2) In Greek music it meant dissonance, as symphony meant consonance. (3) One of the earliest attempts at simultaneous combination of notes in the middle ages. It preceded dissonant, which in its turn was followed by counterpart.

Diaphonics (dë-ä-fôn’iks). The science of refracted sounds.

Diaschisma (dë-ä-sk’säm’ë), Gr. 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.

Diatema (dë-ä-tëm’ë), Gr. An interval.

Diatonic (dë-ä-tën’ik). (1) Through the tones. In modern music, as distinguished from chromatic. A diatonic scale is one consisting of the tones belonging to the three principal harmonies of the key, and of no others; that is to say, of tonic, subdominant, and dominant, whether the mode be major or minor. (2) The Greeks distinguished their modes as diatonic, enharmonic, and chromatic, which differed from each other in the nature of intervals composing them. See Key, mode.

Diatonic flute. A flute capable of producing the various shades or differences of pitch of the major and minor scales.

Diatonic melody. A melody in which no tones foreign to the key are used.

Diatonico (dë-ä-tôn’ik-o), It. Diatonic.

Diatoniaco (dë-ä-tôn’ik-ako), Fr. Diatonic.

Diatonisch (dë-ä-tôn’i-shë), Ger.

Diatonomument (dë-ä-tôn’o-nëm-mënh), Fr. Diatonically.

Di bravura (dë-brä-voo’rä), It. In a brilliant, florid style.

Di chiaro (dë-chë’är’o), It. Clearly.

Dichord (dë-kord’ë), Gr. (1) A two-stringed instrument. (2) An instrument the strings of which are tuned in pairs.

Dichten (dëhk’të-n’ë), Ger. To compose metrically.

Dichter (dëhk’të-rë), Ger. A poet, a minstrel.

Di cotto (dë-kö’të), It. At once, instantly, suddenly.

Didactic. That which is calculated to instruct.

Die (dë), Ger. The plural form of the definite article. Also feminine singular.

Dieciare (dë-ä-zëk’à-rë), It. To raise the pitch.

Dieser (dë-ä-zër’ë), Fr. Of a note, either at the signature or in the course of a composition, by means of a sharp.

Dies (dë-z’ë), Fr. A sharp (#).


Diesis (dë-zës’ë), Gr. and It. A quarter of a tone; half a semitone. 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.

Dies, music. Steel punches for the purpose of stamping music-plates.

Diese, double. A double sharp (##).

Die zeugmenon (dë-zeul’më-n’ë), Gr. The third tretachord disjoined from the second.

Difference tones. See Resultant tones.

Diflicile (dë-fë’të-sëlt’ë), It. Difficult.

Digeratorium. A small, portable, dumb instrument, with five keys, for exercising the fingers.

Digital exercises. Exercises for strengthening the fingers and rendering them independent of each other.

Dignita (dën’ë-të), Fr. Dignity, grandeur.

Dignitate (dën’ë-tët’ë), It. Dignity.

Di grado (dë grë-dë), It. By degrees; step by step; in opposition to di salto.

Digressione (dë-grës’ë-lo-në), It. A deviation from the regular course of a piece.

Diletante (dë-lë-tënt’ë), Ger. A lover of music.

Diletante (dë-lët-tënt’ë), It. An amateur who composes or performs without making music a profession.

Diletto-samente (dë-lë-t-të-së-mënt’ë), It. Pleasantly, agreeably.

Dilec-tamente (dël-ë-të-kë-mënt’ë), It. Delicately, softly. See Delicatamente.

Dilectezza (dël-ë-kë-tëz’së), It. Delicateness, softness, neatness.

Dilec-tissi-mamente (dël-ë-të-së-mët’ë), It. With extreme softness and delicacy.

Dilec-tissimo (dël-ë-kë-tës’ë-lo), It. With extreme softness and delicacy.

Dileccato (dël-ë-kë-tët’ë), It. Soft, delicate.

Dilegenza (dël-ë-jën’të), It. Diligence.

Diligenza, con (dël-ë-jën’të-kënt’ë), It. Diligent and careful manner.

Diludium (dë-loo’dë-oom), Lat. An interlude.

Diluendo (dë-loo’ën-dë), It. Diminishing; a gradual dying away of the tone until it is extinct.

Dim. Abbreviations of Diminuendo.

Inc. & add, ë ale, ënd, ëve, ëill, ë isle, ë old, ë odd, ë oo moon, ë but, ë Fr. sound, ëh Ger. ch. ëh nasal.
**Dictionary of Music**

**Diminished.** This word is applied to intervals or chords which are less than minor or perfect intervals.

**Diminished chords.** Chords that contain diminished intervals.

**Diminished fifth.** An interval equal to two whole tones and two semitones.

**Diminished fourth.** One whole tone and two semitones.

**Diminished imitation.** A style of imitation in which the answer is given in notes of less value than that of the subject.

**Diminished intervals.** Those which are one chromatic semitone less than minor or perfect intervals.

**Diminished octave.** One chromatic semitone less than a full octave.

**Diminished seventh.** One chromatic semitone less than a minor seventh.

**Diminished sixth.** One chromatic semitone less than a minor sixth.

**Diminished third.** One chromatic semitone less than a minor third.

**Diminished triad.** A chord composed of the minor third and the diminished or imperfect fifth.

**Diminué** (di-män'-oo-à'), Fr. Diminished.

**Diminuendo** (di-më-noo'-án'dò), It. Diminishing gradually the intensity or power of the tone.

**Diminuer** (di-më-noo'-à'), Fr. To diminish.

**Diminution.** In counterpoint this means the diminution of a given subject, or theme, in notes of shorter length or duration; in opposition to augmentation.

**Diminuzione** (di-më-noo-tel'-o'në), It. Diminution.

**Di molto** (dë môl'tò), Gr. Very much; an expression which serves to augment the meaning of the word to which it is applied.

**D in alt.** It. The fifth note in alt; the twelfth above the G, or treble-clef note.

**D in altissimo.** It. The fifth note in altissimo; the twelfth above G in alt.

**D'inganno** (dën-gän'nö), It. An unexpected ending.

**Di nuovo** (dëh noo'-vô), It. Again, once more, again.

**Doxia.** A perfect fifth; the fifth tone, or sound.

**Di peso** (dë pëz'ò), It. At once.

**Diphonium.** A vocal duet.

**Di posta** (dë pôst'â), It. At once.

**Di quieto** (dë kwët'-ò), It. Quietly.

**Direct.** A mark sometimes placed at the end of a staff to indicate the note next following (***). To beat time for a musical performance, and to direct the interpretation.

**Directeur** (di-rëk-tûr'), Fr. The director, or conductor, of a musical performance.

**Direct motion.** Similar, or parallel, motion; the parts rising or falling in the same direction.

**Director.** The conductor, or manager, of a musical performance.

**Direct turn.** A turn consisting of four notes, viz., the note above that over which the sign is placed, the principal note, the note below it, and ending with the principal note.

**Direttore** (dë-rët-tôrê), It. A director. See **Directeur**.

**Dirge.** A musical composition, either vocal or instrumental, designed to be performed at a funeral, or in commemoration of the dead.

**Diritta** (dë-rët'tâ), It. Direct; straight on, in ascending or descending intervals.

**Dis** (dëz), Ger. The note D♭.

**Di salto** (dë säl'tô), It. By leaps or by skips; in opposition to di grado.

**Disarmonia** (dëz-är-mô'në-a), It. Discord, want of harmony.

**Disant.** It., "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.

**Disanschlässel** (dis-çän'thäl-sël'), Ger. The soprano; the C clef placed upon the first line, the note upon that line being called C. It is seldom used now.

**Disanstimmen** (dis-çan'stîm'mën'), or **Disantregister** (dis-çan'trâ'g'hëstër), Ger. The top-stops which comprise only the treble, not the bass notes. They are also called **Halbe Stimmen**, half-stops.

**Disantgeige** (dis-çant-gëg'hë), Ger. An obsolete term for the violin.

**Disantist** (dis-çant-ist'), Ger. Treble, or soprano singer.

**Disantsaitze** (dis-çan'tzê-tzë), Ger. Treble string.

**Disantsänger** (dis-çan'tzâng'ôr), Ger. Treble or soprano singer.

**Disantus** (dis-çant'tûs), Lat. Discant.

**Descendere** (dë-shàn-dë-rê), It. To descend.

**Discepolia** (dë-shâ-pô-lë), It. A female pupil.

**Discepolo** (dë-shâ-pô-lô), It. Disciple, pupil, scholar.

**Disciolto** (dë-shë-ôl'tô), It. Skillful, dexterous.

**Discord.** A dissapoint 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 dis-
DICT

DICTIONARY OF MUSIC.

Dissonant intervals, and which, on account of its unsatisfactory and disquieting effect, requires to be resolved into a consonant chord. (V. Introduction.) The foregoing are the uses of this term, as popularly employed. Properly speaking, however, discord is an unmusical, inharmonious effect, which may go far beyond the limits of the permissible. Any inharmonious combination. A Dissonance is a discordant combination musically employed. Inasmuch as consonance depends upon appreciable relations between the tones so related, dissonance and discord depend upon the clashing of vibrations and the inability of the ear to find a common measure or principle of unity. These clashings take place in dissonance (q. v.), but the manner in which a dissonance is used suggests to the ear the resolution, the later entrance of the consonant tone which the dissonance had temporarily displaced.

Discordan (I. Discorant.

Discordante (I. Discordant.

Discordanto (I. Discordantly.

Discorare (I. To be out of.

Discorder (I. Fr. j. tune.

Discorde (I. Discord.

Discordia (I. Lat. j. Discord.

Discreto (I. Discreetly.

Discrezione (I. Discretion, judgment, moderation.

Dis-dur (I. Door.

Dis-harmonie (I. Ger. Disharmony.

Dis-harmonisch (I. Ger. Unharmonious.

Dis-harmony.

Distico (I. A distich.

Distinto (I. Distinct sounds.

Distor (I. Clear, distinct.

Distrance (I. To be out of tune.

Distorion (I. Ger. To get out of tune;

Dit testa (I. Of the head, in speaking of the voice.

Dithyrambe (I. A song or Dithyrambe (I. Ode sung in ancient times in honor of Bacchus; a wild, rhapsodical composition.

Dithyrambic (I. Of the style of a dithyrambe.

Dithyrabic (I. Dithyrambic - dit-e-ro'dbic, 1. Dithyramb.

Dithyrabico (I. Bic.

Dittirambo (I. See Dithyrambe.

Dito (I. The finger.

Dito grosso (I. The thumb.

Ditone (I. Of two parts or

Ditone (I. A major tone or Ditone (I. Third or interval of

Ditonus (I. Two whole tones.

Diarm, &cadd, & ale, & end, & eve, & ill, 1 isle, 6 old, 0 odd, 00 moon, 0 but, 0 Fr. sound, kh Ger. ch, nna so.
### DIT DICTIONARY OF MUSIC. DOM

<table>
<thead>
<tr>
<th><strong>Word</strong></th>
<th><strong>DIT</strong></th>
<th><strong>Meaning</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ditty.</strong></td>
<td>A song, a sonnet; a little poem to be sung.</td>
<td></td>
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<tr>
<td><strong>Div.</strong></td>
<td>Abbreviation of Divisi; divided.</td>
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<tr>
<td><strong>Divan</strong> (dè-ván), Fr.</td>
<td>Among the Persians a term applied to a series of poems with the distichs ending in every letter successively; a collection of the writings of a single author.</td>
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<tr>
<td><strong>Diverbia</strong> (di-vér-bi-a), Lat.</td>
<td>A musical device.</td>
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<tr>
<td><strong>Diverbio</strong> (dè-vér-bi-o), It.</td>
<td>J o u g e , often used by the ancients to enchant their drama.</td>
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<tr>
<td><strong>Divertimento</strong> (dè-vér-ti-mên'tó), It.</td>
<td>A short, light composition, written in a pleasing and familiar style.</td>
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<tr>
<td><strong>Divertissement</strong> (dî-vér-tôz'mânh), Fr.</td>
<td>(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 potpourri. (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.</td>
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<tr>
<td><strong>Divisi</strong> (dè-vê'st), It.</td>
<td>Divided. Separated. In orchestral parts this word implies that one half the performers must play the upper notes and the others the lower notes. The term has a similar meaning when it occurs in vocal music.</td>
<td></td>
</tr>
<tr>
<td><strong>Division.</strong></td>
<td>(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.</td>
<td></td>
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<tr>
<td><strong>Division</strong> (dî-vê-zë dô tân), Fr.</td>
<td>A double bar.</td>
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<tr>
<td><strong>Division du temps</strong> (dî-vê-zë-dô tân dô tân), Fr.</td>
<td>Time-table.</td>
<td></td>
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<tr>
<td><strong>Division-marks.</strong></td>
<td>Figures with a curved line above them, showing the number of equal parts into which the beats are divided in a group of notes, 2, 3, 5, 7, 9, etc.</td>
<td></td>
</tr>
<tr>
<td><strong>Divotamente</strong> (dè-vô-ta-mên'té), It.</td>
<td>J o y , in a solemn style.</td>
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<tr>
<td><strong>Divozione</strong> (dè-vô-tô-zô-në), It.</td>
<td>Devotion, religious feeling.</td>
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<tr>
<td><strong>D. M.</strong></td>
<td>The initials of Destra mano.</td>
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<tr>
<td><strong>D-moll</strong> (dâ-môl'), Ger.</td>
<td>The key of D minor.</td>
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<tr>
<td><strong>Do</strong> (dô), It.</td>
<td>A syllable applied to the first note of a scale in sol-fa. In France the “fixed Do” system prevails, where the name Do is always applied to C or its derivatives (C-sharp, C-flat) in all keys.</td>
<td></td>
</tr>
<tr>
<td><strong>Doctor of Music.</strong></td>
<td>The highest musical degree conferred by the universities. It is conditioned upon presenting an extended and meritorious composition, lasting forty minutes or more, for solo, chorus, and orchestra, together with a satisfactory demonstration in musical history, theory, etc.</td>
<td></td>
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<tr>
<td><strong>Dogla</strong> (dôl-yà-hà), It.</td>
<td>Grief, affliction, sadness.</td>
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<tr>
<td><strong>Doigt</strong> (dôwá), It.</td>
<td>Finger.</td>
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<tr>
<td><strong>Doigté</strong> (dôw-tà), Fr.</td>
<td>Fingered.</td>
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<tr>
<td><strong>Doigter</strong> (dôw-tà), Fr.</td>
<td>To finger; the art of fingering any instrument.</td>
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<tr>
<td><strong>Doigts fixes.</strong> (dôw fôk-së), Fr.</td>
<td>Fixed fingers.</td>
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<tr>
<td><strong>Dol.</strong></td>
<td>An abbreviation of Dolce.</td>
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<tr>
<td><strong>Dolcan.</strong></td>
<td>Obsolete name for Dulciana, an organ-stop (q. v.).</td>
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<tr>
<td><strong>Dolce</strong> (dôl'tà-hè), It.</td>
<td>Sweetly, softly, delicately.</td>
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<tr>
<td><strong>Dolce con gusto</strong> (dôl'tà-hè-kôn goos'tà), It.</td>
<td>Softly, sweetly, with taste and expression.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolce e cantabile</strong> (dôl'tà-hè-kàn-tà-bli-lè), It.</td>
<td>Sweet, soft, in singing style.</td>
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<tr>
<td><strong>Dolce e lusingando</strong> (dôl'tà-hè-loo-së-në-gàn'dô), It.</td>
<td>In a soft and insinuating style.</td>
<td></td>
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<tr>
<td><strong>Dolce e placevolmente espressivo</strong> (dôl'tà-hè è pàz-àntà-vòl-mên'té è-prës-së-vò), It.</td>
<td>Soft and with pleasing expression.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolce ma marcato</strong> (dôl'tà-mà mär-kàt'tà), It.</td>
<td>Soft and delicate, but marked and stressed.</td>
<td></td>
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<tr>
<td><strong>Dolce maniera</strong> (dôl'tà-mà-nià-rà), It.</td>
<td>A delicate and expressive manner of delivery.</td>
<td></td>
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<tr>
<td><strong>Dolcemente</strong> (dôl'tà-mên'tè), It.</td>
<td>Sweetly, gently, softly.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolcezza</strong> (dôl'tà-zët'tà), It.</td>
<td>Sweetness, softness of tone.</td>
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</tr>
<tr>
<td><strong>Dolciano</strong> (dôl-tà-hà-sò-nò), It.</td>
<td>A small bassoon.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolcino</strong> (dôl-tà-hà-so), It.</td>
<td>Formerly much used as a tenor to the hautbois.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolcis.</strong></td>
<td>An abbreviation of D-Clascimo.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolcissimo</strong> (dôl-tà-hà-së-mô), It.</td>
<td>With extreme sweetness and delicacy. A very soft organ-stop of the dulciana family.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolente</strong> (dôl-lànt), Fr.</td>
<td>Painfully, somewhat melancholy.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolente</strong> (dô-lânt'), It.</td>
<td>P a i n f u l , p a e t i c.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolentemente</strong> (dô-lànt-mênt'tè), It.</td>
<td>Sorrowfully, mournfully.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolentissimo</strong> (dô-lànt-tës't-mô), It.</td>
<td>With extreme sadness; with very pathetic and mournful expression.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolore</strong> (dô-lôr'ë), It.</td>
<td>Grief, sorrow.</td>
<td></td>
</tr>
<tr>
<td><strong>Dolorosamente</strong> (dô-lô-rô-sà-mên'tà), It.</td>
<td>Dolorously, sorrowfully.</td>
<td></td>
</tr>
<tr>
<td><strong>Doloroso</strong> (dô-lô-rôsô), It.</td>
<td>Dolorously, sorrowfully.</td>
<td></td>
</tr>
<tr>
<td><strong>Dom</strong> (dôm), Ger.</td>
<td>A cathedral.</td>
<td></td>
</tr>
<tr>
<td><strong>Domach</strong> (dôm-kôr), Ger.</td>
<td>The cathedral choir.</td>
<td></td>
</tr>
<tr>
<td><strong>Dominant.</strong></td>
<td>The name applied by theorists to the fifth note of the scale.</td>
<td></td>
</tr>
<tr>
<td><strong>Dominant chord.</strong></td>
<td>A chord found on the dominant, or fifth, note of the scale so called from its establishing the key and requiring the tonic to follow it.</td>
<td></td>
</tr>
<tr>
<td><strong>Dominante</strong> (dôm-tà-nànt'), Fr.</td>
<td>The dominant.</td>
<td></td>
</tr>
<tr>
<td><strong>Dominante</strong> (dô-mà-nànt'), Ger.</td>
<td>P a i n t.</td>
<td></td>
</tr>
<tr>
<td><strong>Dominant harmony.</strong></td>
<td>Harmony on the dominant or fifth of the key.</td>
<td></td>
</tr>
</tbody>
</table>
DOM

DICTIONARY OF MUSIC.

Dominant section. A section terminating on the common chord of the dominant.


Domkirche (dóm-kär-khár), Ger. A cathedral.


Donna (dó-ná-ná), It. Lady; applied to the principal female singers in an opera.

Dopo (dó-pó), It. After.

Dopp (dó-pó), Ger. Double.

Doppello (dó-pó-ló), Ger. A double flat (♭♭), equal to a depression of two half-steps.

Doppelflote (dó-pó-ló-fló-te), Ger. Double flute; a stop in an organ the pipes of which have two mouths.

Doppelfuge (dó-pó-ló-fú-ghe), Ger. Double fugue.

Doppelfügel (dó-pó-ló-fú-gel), Ger. Double grand pianoforte. (1) An instrument invented in the last century, also called Diapason and Viva-viva. It had at both ends one or two keyboards, which acted upon two separate sets of strings. (2) Piano à claviers rewersés (q.v.).

Doppelgeck (dó-pó-ló-jék), Ger. Double-stopped diapason.


Doppellgriffe (dó-pó-ló-grif-te), Ger. Doublestop on the violin, etc.

Doppellkanon (dó-pó-ló-kán-on), Ger. A canon with two subjects.

Doppellkreuz (dó-pó-ló-krótz), Ger. A double sharp (♯♯ or X), raising a note two semitones.

Doppelpunkt (dó-pó-ló-póonkt), Ger. Double dot after a note.

Doppelschlag (dó-pó-ló-slákh), Ger. A morse dot after a note.

Doppelschnitt (dó-pó-ló-shtíkh), Ger. A quick march.

Doppelt (dó-pó-lét), Ger. Double.

Doppeltone (dó-pó-ló-tóhn), Ger. Double notes.

Doppelter Trillerlauf (dó-pó-ló-tírlí-lálf), Ger. Double cadence.

Doppelt gestrichene Note (dó-pó-léht gé-stríkhné nóht), Ger. A semiquaver.

Doppia lyra (dó-pí-lá-lár), It. A double lyre.

Doppio (dó-pi-ló), It. Double, twofold; sometimes indicating that octaves are to be played.

Doppio movimento (dó-pi-ló-mó-vi-men-tó), It. Double movement or time; that is, as fast again.

Doppio pedale (dó-pi-ló-pé-dá-lé), It. Playing a bass passage on the organ with the pedals moving in octaves, etc.; that is, using both feet at the same time.

Doppio tempo (dó-pó-pé-tó tém-pó), It. Double time, as fast again.

Doppo (dó-pó-pó), It. After. See Doppo.

Dorian (dó-ri-án), Gr. The name of one of the ancient modes or scales. (1) In the ancient Greek system, the octave species δ g a b c d e, and one of the transposition scales. (2) In the ecclesiastical system, the octave species d g a b c d, the first (authentic) mode.

Doric mode. Dorian.

Dossologia (dós-so-ló-lá), It. Doxology.

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) A series of two or four dots placed by a double bar indicates that the strain upon that side is to be played twice through. See Repeat.

Dot, double. Two dots placed after a note to increase its duration three fourths of its original value.

Double (doo'bél), Fr. Variation. Doubles may be defined as repetitions of a song, dance tune, or instrumental air, ornamented with figures, graces, diminutions, runs, etc. The term is obsolete.

Double A, or, AA. In England the term double is applied to all those bass notes from G to F inclusive. See Double G.

Double-action harp. A harp with pedals, by which each string can be shortened two semitones.

Double afternote. Two afternotes, taking their time from the previous note.

Double appoggiatura. A union of two short appoggiaturas. See Double G.

Double B, or, BB. See Double G.

Double bar. Two thick strokes drawn down through the staff to divide one strain or movement from another. In many editions these are incorrectly placed.

Double bass. This instrument, the largest member of the violoncello 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.

\[\text{(a)}\]  \[\text{(b)}\]  \[\text{(c)}\]

Arm, & add, & ale, & end, & ere, & ill, & late, & old, & odd, & oo moon, & but, & Fr. sound, & Ger. & rh nasel.
| **Double grand pianoforte.** An instrument with a set of keys at each end, invented by James Pierson, of New York. |
| **Double hautboy.** A 16-feet reed-organ stop of small scale. |
| **Double lyre.** The lyra doppia, an old instrument of the viol kind. |
| **Double note.** A breve; a note twice the length of a whole note. |
| **Double octave.** An interval of two octaves; a fifteenth; the biaugmented of the ancient Greeks. |
| **Double quartet.** A composition written for eight instruments or voices; eight singers. |
| **Double reed.** The mouthpiece of the hautboy, bassoon, etc., formed of two pieces of cane joined together. |
| **Double shake.** Two notes shaken simultaneously; they must form sixths or thirds. |
| **Double sharp.** A character which, when placed upon a staff degree, indicates an elevation of a whole step. It is usually written as follows: # or x. |
| **Double-stopping.** In violin-playing, two notes at once. |
| **Double-stopped diapason.** An organ-stop of 16-feet tone on the manuals; the pipes are stopped or covered at the top. |
| **Double suspension.** A suspension that regards two notes and requires a double preparation and resolution. |
| **Double tierce.** An organ-stop tuned a tenth above the diapasons, or a major third above the octave. |
| **Double time.** Inelegant for Double Measure. A movement in which every measure is composed in two equal parts. It is marked by letting the hand fall and rise alternately. |
| **Double tonguing.** A method of articulating quick notes used by flute-players. |
| **Double trill.** See Double shake. |
| **Double triplet.** The union of two triplets; a sextuple, thus: |
| **Double trumpet.** An organ-stop of 16-feet scale; sometimes the lowest octave of pipes is omitted, and it is then called the Tenoroon trumpet. |
| **Double twelfth.** An organ-stop sounding the fifth above the foundation stops; it is generally composed of stopped pipes. |
| **Doublé (doob-lè), Fr.** An organ-stop tuned an octave above the principal; in England it is called the fifteenth. A mixture of two ranks. |
| **Doucet (doo-sà'), Fr.** Sweet, soft, gentle. |
| **Doucement (doo-màñ), Fr.** Sweetly, softly, pleasingly. |
| **Douleur (doo-loor), Fr.** Grief, sorrow, pathos. |
| **Douleurusement (doo-loor-úz-màñ), Fr.** Plaintively, sorrowfully. |

| **Double bémol (bà-mól), Fr.** Double flat. |
| **Double C, or, CC.** See Double G. |
| **Double chant.** A simple harmonized melody in four strains or phrases, and extending to two verses of a psalm or canticle. |
| **Double chord.** Playing one and the same note on the violin upon two strings at once. |
| **Double counterpoint.** A counterpoint which admits of the parts being inverted. |
| **Double crocke (dooib kre), Fr.** Double-hooked; a semiquaver. |
| **Double descant.** Where the treble or any high part can be converted into the bass, and vice versa. |
| **Double diapason.** An organ-stop tuned an octave below the diapasons. It is called a 16-feet stop on the manuals; on the pedale it is a 32-feet stop. |
| **Double diexe (dooib di-àx), Fr.** A double sharp (# or x). |
| **Double-dotted letters.** Capital letters doubled, indicating that the tone is an octave lower than where the letters stand single. |
| **Double drum.** A large drum used in military bands and beaten at both ends. |
| **Double dulciana.** An organ-stop of small 16-feet scale and delicate tone. |
| **Double E, or, EE.** See Double G. |
| **Double F, or FF.** See Double G. |
| **Double flat.** A character (bb) which, placed upon a staff degree, indicates a depression of a whole step. |
| **Double flute.** A flute so constructed that it may be produced from it at the same time; a stop in an organ. See Doppelfläte. |
| **Double fugue.** A fugue on two subjects. |
| **Double G.** The octave below G gammel; the lowest G on the pianoforte. In England the term Double is applied to all those bass notes from G to F inclusive. |
DOU

Doulouereus (do-o-or-th'ah), Fr. Sorrowful, tender, plaintive.
Doux (dooz), Fr. Sweet, soft, gentle.
Douzeme (do-zh'ah-m'), Fr. 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 strung instrument from the nut to the head.
Downbow-sign. A sign used in violin music indicating that the bow is to be drawn down; thus,—.

Doxologia (dox'-o-lug'ah), Lat. } Doxology.
Doxologe (dox'-o-lug'hah), Fr. } Doxology.
Doxology, Gr. A form or expression of praise and honor 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 major), the latter the Lesser (Doxologia minor.) Also versified forms of the same.

Drag. A digore in drum music.
Drahtsaitle (draht'sai'tuh), Ger. Music wire; wire string.

Drama. A poem accompanied by action; a play, a tragedy or comedy.

Dramatic. A term applied to music written for the stage and to all other music representing passion.

Dramaticamente (drä-mä-ték-kah-mänteh), It. } Dramatically.
Dramatiquement (dra-ma-tik'mcnt), Fr. } Dramatically.

Dramatis personae (dra-mä-tis per-so'nah), Lat. } The characters of an opera or play.

Dramaturge (dra-mä-türzh), Fr. } A drama maestro.
Dramaturgo (dra-mä-tawr'go), It. } A drama maestro.

Drame (drä-mä), Fr. } A drama.

Drumma burlesca (drä-mä boor-lës'kah), It. } A comic or humorous drama.

Drumma lirico (drä-mä lër'fo-kö), It. } An opera or musical drama.

Drumma per musica (drä-mä pehr'itsh-kö), It. } An opera or musical drama.

Drammaticamente (drä-mä-ték-kah-män'teh), It. Dramatically, in a declamatory style.

Drammatico (drä-mä-tik'ko), It. Dramatic.

Draw-stops. The knobs or buttons by means of which the organist brings on or takes off certain “stops” or sets of pipes. See Stop.

Drehorgel (dreh-or'gal), Ger. Barrel organ.

Drehssessel (dreh-ssay'sel), Ger. } A music-stool.

Drehstuhl (dreh-stoo'l), } A music-stool.
Dreher (dreh'uh), Ger. } A slow waltz, or German dance.

Dreif (drel), Ger. Three.
Drielachtel (drel-akh'tel), Ger. Three quavers, or eighth-notes.
Driebenachtact (drel-akh'tel-täkt), Ger. Measure in 3-8 time.
Dreihändig (drel-hahn-dig), Ger. For three hands.
Dreinangel (drel-an'gel), Ger. Triangle.
Dreiböckling (drel-fock'ing), Ger. Three-choired. Applied to any piano having three strings to each note. Nearly all upright pianos, as well as grands, belong to this class. Also applied to compositions for three choirs.

Dreigesang (drel'gessang), Ger. Trio for three voices.

Dreiklang (drel'klang), Ger. A triad, a chord of three sounds.

Dreimal (drel'mal), Ger. Thrice.

Dreissang (drel'sang), Ger. } A trio.

Dreispel (drel'spel), } A trio.

Dreist (drel'st), Ger. Brave, bold, confident.

Dreiblitigkeit (drel'bit-keet), Ger. Boldness, confidence, resolution.

Dreistimmig (drel'stim-mug), Ger. Three-voiced.

Dreivierteltakt (drel-ver'tel-täkt), Ger. Measure in 3-4 time.

Dreivierteltakt (drel-ver'tel-täkt), Ger. Measuring 3-4 time, or a measure of three minims.

Dreingend (drel'ing'end), Ger. Pressing.

Dritte (drel'teh), It. } Right; mano drita, the right hand.

Dritte (drel'teh), Ger. Third.

Dritte (drel'teh), Fr. Right; main droite, the right hand.

Drommete (drom-mä'teh), Ger. A trumpet.

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.)

Dronen (dron'nah), Ger. To give a low, dull sound; to drone.

Drucker (dru'kár), Ger. } A stickler in organ action.

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, Sidedrum, Bass, or Big Drum. Kettle-drums, etc., the most important of which will be noted in their places.

Drumma (drom-mä), It. A drum.

Drum, bass. A large drum used in military bands. See Double drum.

Drum bass. A term applied to the mere use of the tonic and dominant in playing upon the double bass.
Drum major. The principal drummer in a military band; the officer directing the band.

D.S. The initials of Dal Segno.

Ductus (doork'toos), 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) circumcurrent, circumcurrent, i.e., ascending and descending.

Dudeler (doo'dlèr), Ger. One who plays or sings badly.

Dudelkasten (doo'dl-käst'tyn), Ger. Barrel organ; a hurdy-gurdy.

Dudelsack (doo'dl-säk), Dudelsacksack (doo'dl-käst'n-säk), Ger. A bagpipe, a coramuse, a hornpipe.

Due (doo'è), It. Two; in two parts.

Due clarin (doo'è klà-rè'nè), It. Two trumpets.

Due corde (doo'è kör'dè), It. Two strings. See A due corde.

Due cori (doo'è kò-ri), It. Two choirs or choruses.

Due pedali (doo'è pè-dà'llè), It. The two pedals a.e. to be used.

Duet. A composition for two voices or instruments, or for two performers upon the same instrument.

Due trombe (doo'è tröm'bè), It. Two trumpets.

Duett (doo'èt'), Ger. A duet.

Duette (doo'è-tè), Ger. pl. Duets.

Duetti (doo-èt'tè), It. pl. Duets.

Duettino (doo-èt-tè'nò), It. A short and easy duet.

Duetto (doo'èt'tò), It. A duet.

Due voile (doo'è vò'èlè), It. Twice.

Dulceet. Soft, sweet, musical; an organ-stop.

Dulcián (dúl-së-an'hèn'), Fr. A small bassoon. See Dulciana. A dulciana stop.

Dulciana stop. An 8-foot organ-stop; of a soft quality of tone.

Dulciana principal. A 4-foot organ-stop of delicate tone.

Dulcimer. A very ancient instrument whose principal parts are a wooden frame, a soundboard with one or several soundholes, two bridges, and appliances for the fastening and tuning of the wire strings with which it is strung. A dulcimer is played upon with two hammers.

Dumb spinnet. Another name for the clavichord.

Dumpf (doompf), Dumpfge (doompf'teg), Ger. A dull, hollow, muffled sound.

Dumpfigkeit (doompf'teg-kit), Ger. Hollowness, dullness of sound.

Duo (doo'ò), It. Two; in two parts; a composition for two voices or instruments; a duet.

Duo concertante (doo'ò körn-tehèr-tàn'tè), It. A duo in which each part is alternately principal and subordinate.

Duodecima (doo-ò-dà'shit-mà), It. The twelfth, the twelfth note from the tonic; the name is also applied to an organ-stop tuned a twelfth above the diapasons.

Duodecima acuta (doo-ò-dà'shit-mà à-koo'tà), Lat. A twelfth above.

Duodecima gravi (doo-ò-dà'shit-mà grà've), Lat. A twelfth below.

Duodecimole (doo-ò-dà'shit-mòl'è), It. A musical phrase, formed by a group of twelve notes.

Duodramma (doo-ò-drà'mà), It. Duodrama. A dramatic piece for two performers; more especially a spoken drama with musical accompaniments, a kind of melodrama (q.v.).

Duo (doo'-ù), It. Two.

Duole. A group of two notes to fill the time of three of the same denomination, as in 6-8 measure two eighth-notes with a figure 2 to occupy the time of three eighth-notes.

Equal to \[ \begin{array}{c} \text{equal to } \hline \end{array} \]

Duolo (doo'-òlò), It. Sorrow, sadness, grief.

Duomo (doo'-ò'mò), It. A cathedral.

Dupla (doo-plà), Lat. Double.

Duple time. Double time.

Duplex longa (doo'-plèk lòngà), Lat. Major, one of the notes in the old system of music.

Duplica. Doubling; where one or more of the intervals of a chord are repeated in different parts.

Duplo (doo'-plò), It. Double.

Dur (dúr), Fr. Hard, harsh of tone. Major, as distinguished from minor.

Duramente (doo'-rámèntè), It. Harshly, roughly; also meaning that the passage is to be played in a firm, bold style, and strongly accented.

Durate (doo'-ràtè), It. Hard, rough; also implying false relations in harmony.

Durchkomponiren (doork'hôm-pô-nà'rèn), Ger. Lit., to compose through." A "durchkomponirtes 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.

Durchdringend (doork'hônd'-rìngènd), Ger. Penetrating, piercing.

Durchdringende Stimme (doork'hônd'-érìngènd stim'mè), Ger. A shrill voice or tone.

Durchführung (doork'hô-fôr'ning), Ger. Development. Generally applied to the free fantasia serving for middle part of the main movement in sonatas and other serious movements.
### Dictionary of Music

**Durchgangstemme (dörk'gäng-töm'-ē), Ger.**
**Passing tongues.**

**Durchgehend (dörk'gā-ēnd), Ger.**
**Passing, transient; passing through.**

**Düré (dü-řē), Fr.**
Length, duration of notes.

**Durement (dür-män), Fr.**
**Hard, harsh.**

**Dureté (dü-rē-tē), Fr.**
**See Durate.**

**Durezza (doo-rät-sä), It.**
**Hardness, harshness of tone or expression.**

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duro (doo'rō), It.</td>
<td>Rude, harsh.</td>
</tr>
<tr>
<td>Düster (düs'tēr), Ger.</td>
<td>Gloomy.</td>
</tr>
<tr>
<td>Duten (doo'tēn), Ger.</td>
<td>A contemptuous term, meaning to too or blow on a horn.</td>
</tr>
<tr>
<td>Dux (dōx), Lat.</td>
<td>Leader, guide; the subject, or leading melody, of a fugue.</td>
</tr>
</tbody>
</table>

**Dynamics.** This term in music has reference to expression and the different degrees of power or intensity to be applied to notes.

---

**Ecole (ē-kōl), Fr.**
A school, a method or course of instruction, a style formed by some eminent artist.

**Ecole de chant (ē-kōl düh shānh), Fr.**
A singing school.

**Ecossais (ē-kōs-sä), Fr.**
Scotch; a dance.

**Ecossaise (ē-kōs-säz), Fr.**
A tune, or air in the Scotch style. (2) An old dance of Scotch origin. It was of a grave character, and either in 3-2 or 4-4 time. (3) The modern écossaise is a lively contredanse in 2-4 time, formerly popular in France, Germany, and other countries.

**Écoutez (ē-koo-täzh), Fr.**
Auditors, listeners.

**Ed (ēd), It.**
And.

**Edel (ēd'ēl), Ger.**
Noble.

**Éditeur (ē-dē-törr), Fr.**
Editor, publisher.

**E-dur (ē-door), Ger.**
The key of E major.

**Effet (effē), Fr.**
Effect; the effect of music.

**Effet (ēfē-ëtō), It.**
Sic upon an audience.

**E-flat.**
The black key of the piano or organ next to the left of F. The flat seventh of F, and the second flat introduced in modulating by fourths from the natural diatonic scale.

**Également (ē-gal-mänh), Fr.**
Equally, evenly, smoothly.

**Égalité (ē-gal-ē-tē), Fr.**
Equality, evenness.

**Église (ē-glēz), Fr.**
Church.

**Échographe (ē-gā-log), Fr.**
An eclogue; a pastoral poem.

**Églogue (ē-glōg), Fr.**
A pastoral song or poem.

**Eco (ē-kō), It.**
An echo.

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*Note: The text is a partial excerpt from a dictionary of music, listing various musical terms with their meanings in both German and French. The entry for 'Ecole' is a notable example, explaining its various meanings ranging from a school to a dance style. The dynamics section highlights the importance of dynamics in music, emphasizing how it relates to the intensity and expression of musical notes.*
Eighth-note. A quaver.
Eiltend (f’lënd), Ger. Hurrying.
Ein (In), Ger. { A; an; one.
Einsteck (In’stek), Ger. One-chotted.
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.
Einseck (In’näkh), Ger. Simple, plain, unornamented.
Eingang (ln’gäng), Ger. Introduction, preface, prelude.
Eingestreichen (In’ghesh-trëkh’n), Ger. Note of the treble marked with one stroke. This refers to the octave from middle C to the B above. Called also “one-marked octave.”
Einheit (In’hit), Ger. Unity.
Einheilen (ln’hel-y’n), Ger. To prompt.
Eingreifen (In’ghëf’n), Ger. Some, any.
Eingedrückkt (In’nghip-kitt), Ger. Unity, concord, harmony.
Einschlag (In’nklahg), Ger. Unison.
Einleitung (In’lu-toong), Ger. Introduction, prelude.
Einleitungssatz (In’nlu-toong-sats), Ger. Introduction movement; overture, prelude.
Einmal (In’mäl), Ger. Once.
Einsang (In’sang), Ger. A solo.
Einschnitt (In’nshnit), Ger. A phrase, or incomplete musical sentence.
Einsatzzeichen (In’nshatz-sëkhn), Ger. (1) The sign which the leader gives to the various performers to commence. (2) In a canon, the mark which signifies the commencement of the imitating voice.
Einstimmen (In’nshëmm-mën), Ger. To agree in tune, to be concordant.
Einstimmmigkeit (In’nshëm-mëgh-kitt), Ger. A concord, agreement. Literally, one-voiced.
Eintönig (In’tönig), Ger. Monotonous.
Eintretend (ln’tërending), Ger. Entering, beginning.
Eintritt (In’tritt), Ger. Entrance, entry, beginning.
Eis (Is), Ger. The note E♭.
Eisceddod (ëstëd-dod), Wshh. A bardic congress. An assemblage of bards first held in 1078.
Electric piano. A piano invented in 1851, the wires of which were vibrated by hammer actuators by electro-magnetism. Several attempts of this kind have been made, but all have failed.
Elegant (ël’-ë-gäm’të), It. Elegant, graceful.
Eleganza (ël’-ë-gän’tsa), It. Elegance, grace.
Elegía (ël’-ë-jë’ë), It. An elegy, or monody; music of a mournful or funereal character.
Elegiac. Plaintive, mournful, sorrowful.
Elegiaco (ël’-ë-jë-të’kë), It. Mournful, plain.
Elegiache (ël’-ë-zhë-tëk’), Fr. Elegiac.
Elegy. A mournful or plaintive poem, or a funeral-song.
Elementary music. Exercises and studies specially adapted to beginners in the study of music.
Elements. The first or constituent principles or parts of anything; the principles or rudiments of musical science.
Elevato (ël’-ë-väm’të), It. Elevated, exalted, sublime.
Elevazione (ël’-ë-väm-tët’önë), It. Elevation, grandeur.
Elevatio (ël’-ë-väm’tët’ên’), 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.
Elève (ë-lëv’), Fr. A pupil.
Eleventh. An interval comprising an octave and a fourth.
Elf (ëlf), Ger. Eleven.
Elfte (ëlf’të), Ger. Eleventh.
Eloge (ë-lôzh’), Fr. Praise, eulogy.
Elogy. See Eulogy.
Embellir (ënh-bë-lëér’), Fr. To embellish, to adorn, to ornament.
Embellissement (ënh-bë-lëms-mön’), Fr. Embellishment.
Embellishment. Ornament, decoration, notes added for the purpose of heightening the effect of a piece.
Embourchure (ënh-boo-shoor’), Fr. The mouth-piece of a flute, hautboy, or other wind instrument; that part to which the lips are applied to produce the sound. It also refers to the position which the mouth must assume in playing the instrument.
E-moll (ë-mëll’), Ger. The key of E minor.
Empétr les sans (ënh-pë-tä’l sënh’), Fr. To sing or play in a masterly manner, without defects or imperfections.
Empfandung (ëmp-fënd’duong’), Ger. Emotion, passion, feeling.
Empfindungsvoil (emp-fin'-doongs-fol'), Ger. Full of expression.

Emphase (em-fak'-te), Ger. Emphasis.

Emphatique (ahn-fak-tak'), Fr. } Emphatical.

Emphatisch (emp-fak-tish), Ger. }

Emphatischen (ahn-fak-teck-men), Fr. Emphatically.

Emphasis. Marked expression; particular stress or accent on any note, indicated thus: > j, α, etc.

Emphasize. To sing with marked accent.

Empito (em-pet'-to), It. Impetuosity.


Emporté (ahn-por'-te), Fr. Passionate, hurried.

Emportement (ahn-por-teh-men), Fr. Passion, transport.

Empressé (ahn-pras'-sah), Fr. In haste, eager, hurried.

Empressissement (ahn-prass-men), Fr. Eagerness, zeal.

En (ahn), Fr. In.

Enharmonico (en-ahr-mo'-ni-koh), It. Enharmonic.

Encore (ahn-kour'), Fr. Again, once more; demand for the repetition of a piece.

Ende (en'-de), Ger. End, conclusion, concluding piece.

Energy (en-er-jie), It. } Energy, force, emphasis.

Energetico (en-er-jie-koh), It. Energetically, forcibly.

Energetico (en-er-jie-koh), It. Energetic, vigorous, forcibly.

Energetic (en-er-jie-kik), Fr. } Energetic, with emphasis.

Energeticamente (en-er-jie-kem-teh'), It. Emphatically.

Enfant de chœur (ahn-fahn doh koo'), Fr. Singing boy.

Enfasi (en'-fae'), It. Emphasis, earnestness.


Enfatico (en-fah-ti-koh), It. Emphatical, with earnestness.


Enfier (ahn-fyur'), Fr. To swell, to increase the tone.

Enge (eng-eg), Ger. Close, condensed, compressed; this term is applied to the stretto in a fugue. In speaking of organ-pipes, it means narrow, straight.

Engae Harmonie (eng-ahr-mo'-ne), Ger. Contracted or close harmony, the intervals or sounds being close together.Engelstimme (eng-el-stim'-meh), Ger. Angel voice. Angelica. A full-reed stop in an organ.


English fingering. In pianoforte canonic treatment of the use of a sign (x) to designate the thumb, in distinction from the German fingering, where the thumb is designated as the first finger.

English horn. A species of oboe, a fourth or a fifth lower than the instrument usually designated by that name.

Enguichure (ahn-geech-shoor'), Fr. The mouthpiece of a trumpet.

Enharmonic (en-hahr-mo'-nik). (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. Enharmonic chords are chords which have in common one or several tones 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-steps and a major third; for instance, e-e' f a (a development from the trichord e f a).

Enharmonic intervals. Such as have only a nominal difference; for instance, the minor third, C, E, and the extreme second, C, D; or, the extreme fifth, C, G, and the minor sixth, C, A, etc.

Enharmonic organ. An organ in which the octave, instead of being limited to a division of twelve intervals, contains from seventeen to twenty-four. An organ capable of playing in perfect tune within limits of the diatonic modes.

Enharmonicus (en-hahr-mo'-nee-koo), Lat. Enharmonique (ahn-hahr-mo'-neh), Fr. Enharmonisch (ahn-hahr-mo'-nisch), Ger. Enharmonic.

Enoncer (ahn-neh'-ser), Fr. To enunciate, to proclaim.

Ensayo (en'-seh-yoh), Sp. Rehearsal of a piece.

Ensemble (ahn-sahn'-mehn), Fr. Instructions.

Ensembler (ahn-see'-mehr), Fr. To instruct, to teach.

Ensemble (ahn-sahn'-hul), 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, etc., in an opera, oratorio, or similar work.

Entgegen (en-teg'-gahn), Entgegengesetzt (en-teg'-gahn-geh'-zehst), Ger. } Contrary, opposite, speaking of motion.
Enthusiasm (άνθ-τοο-ξι-άς), Fr. Enthusiasm.

Enthusiastic (άνθ-τοο-ξι-ατι-ς), Ger. Enthusiastically.

Entr’acte (άνθ-τρα-κτ), Fr. Between the acts; music played between the acts of a drama.

Entr’acte (άνθ-τρακτά), It. An entrance, interlude.

Entrada (έντρακτά), L. Introduction, prelude.

Entrée (άνθ-τρά), Fr. Entrance, beginning. A pompous introduction in march form.

Entschuldigung (ένθ-σχυλ-δονγ), Ger. Decision, determination.

Entscheiden (ένθ-σχέλ-ν), Ger. Decided, in a determined manner.

Entschließen (ένθ-σχλέσι-ν), Ger. To die away, to diminish.

Entschließen (ένθ-σχλέςι-ν), Ger. Determined, resolute.

Entschluß (ένθ-σχλουςς), Ger. Resolution.

Enthusiasmus (ένθ-τοο-ξι-άς-μος), It. Enthusiasm.

Entwurf (ένθ-τώρφ), Ger. Sketch, outline of a composition.

Enunciato (έν οο-νο-κο-ντο), It. Enunciated, proclaimed.

Envoy. The postscript, or ending, of a ballad.

Eolion (έοι-λιον), It. See Eolian.

Epic. A poem in the narrative style, dealing with heroic incidents upon a large scale.

Epicedio (έπι-τε-ξιαθ-δι-ο), It. An elegy, dirge, funeral-song, or ode.

Epigonion (έπι-γογι-ον), Gr. An ancient instrument with forty strings, so named from Epigonius, its inventor.

Epilogue. A speech or short poem addressed to the spectators by one of the actors after the conclusion of the play.

Epigone. An imitator.

Epinette (έπι-νετ-ντ), Fr. A spinet.

Epinicon (έπι-νεικέον), A triumphal song, a song of victory.

Episode. An incidental narrative or digression; a portion of a composition not founded upon the principal subject or theme.

Episodio (έπι-σοδιο), It. Episode, digression.

Episodisch (έπι-σοδι-ς), Ger. In the manner of an episode.

Epistrofe (έπι-στροφ), Gr. A repetition of the concluding melody.

Epitalamio (έπι-ταλ-λιαμι-ο), It. Epitalamio.

Epitaph (έπι-ταλ-με), Fr. Epitaph.

Epitaphium (έπι-ταλ-μι-ον), Gr. A marriage-song; a nuptial-song or ode.

Epoche (έ-πο-έκι), Gr. Conclusion of a chorus; a short lyric poem.

Epoche. In lyric poetry, the third or last part of the ode; that which follows the strophe and antistrophe. The word is now used for any little verse or verses that follow one or more great ones; thus a pentameter after a hexameter is an epode.

Epole (έ-πο-έλ), It. And then.

Epole la coda (έ-πο-έλ η κό-δα), It. And then the coda.

Epopee (έ-πο-πα), Gr. An epic poem.

Eptacorde (έπι-τα-κορδ), Fr. A heptachord, a lyre with seven strings.

Equabile (έ-κω-βιλέ), It. Equal, alike, uniform.

Equabilemente (έ-κω-βιλέ-μέντε), It. Equally, smoothly, evenly.

Equal counterpoint. A composition in two, three, four, or more parts, consisting of notes of equal duration.

Equal temperament. That equalization or tempering of the different sounds of an octave which renders them all of an equal degree of purity, the imperfection being divided among the whole. See Temperament.

Equal voices. Compositions in which either all male or all female voices are employed.

Equisone (έκω-ζονε), It. Having the same sound.

Equivocal. Such chords as may by a slight change in the notation belong to more than one key.

Ergriffen (έρ-γριφ-ν), Ger. Struck, affected, moved.

Erhaben (έρ-χαβ-ν), Ger. Elevated, sublime, in a lofty and exalted style.

Erbene (έρ-χαβ-ν), Ger. To raise, to elevate, to lift up the hand in beating time.

Erhöhen (έρ-χαν), Ger. See Erheben.

Erhöhung (έρ-χαν-οον), Ger. An elevation.

Erhöhungszeichen (έρ-χαν-οονς-τρ-κχ-ν), Ger. Sharps or double sharps.

Erniedrigung (έρ-νε-δριγ-γχον), Ger. The depression of a note by means of a flat or natural.

Erniedrigungszeichen (έρ-νε-δριγ-γχονς-τρ-κχ-ν), Ger. A flat, or other sign, for lowering a note a semitone.

Ermst (έρ-ντσ), Ger. Earnest, serious.

Ermsthaft (έρ-ντσ-χάντ), Ger. Earnest; in a grave and earnest style.
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ERNSTAFTIGKÜRT (arnst'haft-tig-küt), Ger. Earnestness, seriousness.

ERNSTLICHKEIT (arnst'lkh-küt), Ger. Earnestness.

ERNST UND MIT STEIGENDER LEHBÄFTIGKEIT (arnst oond mit st'gben'dir la'vbhaft-tig-küt), Ger. Earnestly, and with increasing vivacity.

ERNSTLEIT (arn't'léit), Ger. Harvest-song.

ERÖFFNUNG (är-öz'noong), Ger. Opening, beginning.

ERÖFFNUNGSTÜCK (är-öz'noongstuß), Ger. Overture.

EROLCO (ér-ó'lko), Gr. Heroic.

EROTIC (ér-ót'ik). An amorous composition or poem.

EROTICAL (ér-ó'tik-ál). Pertaining to love.

EROTICA (ér-ó'tik-a), It. Love-songs, amatory ditties.

EROTIC SONGS. Love-songs.

ERST (ārst), Ger. First.

ERSTEMAL (ār's-emál), Ger. First time.

ERTÖNEN (är-tó'nén), Ger. To sound, to resound.

ERWECKUNG (ä'r-wék'oon), Ger. 'Awakening, excitement.'

ERWEITERT (ār-wít'ert), Ger. Expanded, developed.

ES (ēs), Ger. The note Eb.

ESACCORDO (ēs-ä-kör'do), It. Hexachord.

ESASTA (ē-sāst'ā), It. Exact, strict.

ESASTA INTOAZIONE (ē-sāst'ā in-tō-ō-nāz'ānē), It. Exact intonation.

ES-DUR (ēs-door), Ger. The key of Eb major.

ESECUZIONE (ēs-ē-koo-tē-ō'nē), It. Execution, facility of performance.

ESEMPLO (ē-zém'plō), It. Example.

ESERCIZIO (ē-zär-tahz'ē-tō), It. An exercise, a study.

ÈSÈS (ēsēs), Ger. The note E-double-flat (Eb♭).

ESITAM ENTO (ēs-it-tā-mēntō'tō), It. Hesitation.

ESITAZIONE (ēs-it-tāz'ē-ānē), It. Stifled, smothered; a word used in harp-playing to signify a deadening of the tones, extinguishing the vibration by touching the strings; in pianoforte music it means an exceedingly soft style of playing.

Et Touffer (ē-toof-fā), Fr. To stifle, to deaden the tone.

Et Touffoirs (ē-toof-fwar), Fr. Pl. The dampers.

ETRE EN REPETITION (ět ár sph génér-tē-ōnh), Fr. To be in rehearsal.

ET RESURREXIT (ět ré zoor réz'rēt), Lat. "And rose again." A part of the Credo.

ETTA (ět'tā), It. Little; an Italian final

ETTO (ět'tō), It. Diminutive; as, trovetta, a little trumpet.

ETTACORDO (ět-tā-kör'do), It. Instruments having seven strings.

ETUDE (ě-tōo'd), 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 become 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.

Espr. Espress. Abbreviations of Espressivo.

Espressivo (ěs-prĕs-sē-vō), It. Expression, feeling.

Espressivo (ěs-prĕs-sē-vō), It. Expression, to be played or sung with expression.

Esprimale (ěs-prĕm'gā-lē), It. Spring dance.

Espressivo (ěs-sĕm'plō), It. See Esprimale.

Essential harmonies. The three harmonies of the key: tonic, dominant, and subdominant.

Essential notes. The real, component notes of a chord; in contradistinction to all merely accidental, passing, or ornamental notes.

Estemporale (ěs-te-mōr'älē), It. Improvisation.

Estemporaneo (ěs-te-mōr'ānē-o), It. Improvisation.

Etinguend (ěs-tīn-goo-ōn'dō), It. Becoming.

Estinte (ěs-tēnt'ē), It. Extinguished, dying away gradually in time and strength of tone.

Estragante (ěs-trā-gānt'ē), It. Estranging.

Estragavanza (ěs-trā-gāvan'zē), It. Agitating.


Esultazione (ěs-oōl-tā-tē-ō'nē), It. Exultation, Et (ēt), Lat. And.

Ethent (ě-tānt), Fr. See Ethinte.

Etendre (ě-tān-dreh), Fr. To extend, to spread.

Etendue (ě-tān-dū), Fr. The extent or compass of an instrument or voice.

Et Incarnatus (ět In-kār-nā'tōos), Lat. "And was born," etc. A portion of the Credo.

Et Touffer (ē-toof-fā), Fr. Stifled, smothered; a word used in harp-playing to signify a deadening of the tones, extinguishing the vibration by touching the strings; in pianoforte music it means an exceedingly soft style of playing.

Et Touffer (ē-toof-fā), Fr. To stifle, to deaden the tone.

Et Touffoirs (ē-toof-fwar), Fr. Pl. The dampers.

Etre en repetition (ět ár sph génér-tē-ōnh), Fr. To be in rehearsal.

Et resurrexit (ět ré zoor réz'rēt), Lat. "And rose again." A part of the Credo.

Etta (ět'tā), It. Little; an Italian final

Etto (ět'tō), It. Diminutive; as, trovetta, a little trumpet.

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Etto (ět'tō), It. Diminutive; as, trovetta, a little trumpet.

Ettagliando (ět-tā-kör'do), It. Instruments having seven strings.

Etude (ě-tōo'd), 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.
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Etudier (ä-tú-dë-a), Fr. To study, to practice.
Et vitam (ët vë-täm), Lat. "And life everlasting." A part of the Credo, in the Mass.
Etwas (ët-vâs), Ger. Some, somewhat, a little.
Etwas langsamer (ët-vâs läng-sâ-mër), Ger. A little slower.
Eufonia (ë-o-o-fô-néã), N. Euphony; an agreeable sound.
Eufonie (ë-o-o-fô-në-kô), N. Harmonious, well-sounding.
Euphony (ë-th-fô-në), Fr. A reed-stop in an organ, of 16-foot scale.
Euphonie (ë-th-fô-në), Fr. Euphony; sweet.
Euphonie (oi-fô-në), Ger. ness of tone. Sounds agreeable to the ear.
Euphony. Agreeable sound; an easy, smooth enunciation of sounds.
Euharmonic. Producing harmony or concordant sounds.

Euharmonic organ. An ingenious instrument of American origin, invented by H. W. Poole about the year 1848. It contains three or four times the usual number of distinct sounds within the compass of an octave, furnishing the precise intervals for every key. The name was wrongly chosen, in place of euharmonic.

Eusonae. A collocation of the vowels contained in and indicative of the words "Secularum, Amen." According to the old form of the letters, Eusonae.

Euphon (yoo-fô-n). A kind of glass harmonica with a compass from c to f"', invented by the great physicist, E. P. 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.

Euphonoid (yoo-fô-nôd). An instrument of American origin, containing thirty keys with their semitones, and combining in its tones those of the organ, horn, bassoon, clarinet, and violin.


Euphonium. A bass wind instrument of modern invention, used in military bands. It has two tubes, played at will from a single mouthpiece.

Euterpe (ofi-tür'pe), Gr. The seventh muse, celebrated for the sweetness of her singing.

Evellé (ë-vâl-yâ), Fr. Lively, gay, sprightly.

Evirati (ë-vër-rë-të), It. Men with soprano voices among the Italians, who formerly took the treble parts in the church and theater. They are now nearly, if not quite, extinct.

Evolutio (ë-vô-loo'të-lo), Lat. Inversion of the parts in double counterpoint.
Exécutant (ëk-ë-koot-tâñ), Fr. A performer, either vocal or instrumental.
Exequies (ëk-sëk-ë-â), Lat. Dirge.

Exequien (ëk-sëk-ë-ë'n), Gr. Masses for the dead.

Excercice (ëk-sër-së), Fr. Exercise.

Exercice de l'archet (ëk-sër-së dë lër-shâ), Fr. Practice of the bow in violin-playing.

Exercise. A musical composition calculated to improve the voice or fingers of the performer.

Explosive tone. A tone produced by sounding a note suddenly and with great emphasis, and suddenly diminishing; indicated thus: >, or fô.

Expressif (ëk-prä-sëf), Fr. Expressive.

Expression. That quality in a composition or performance which appeals to our feelings; taste or judgment displayed in rendering a composition and imparting to it the sentiment of the author.

Expressivo (ëk-prä-së-vô), It. See Expressivo.

Extemporaneous. Without premeditation.

Extemporize. To perform extemporaneously, without premeditation.

Extended harmony. See Dispersed harmony.

Extended phrase. Whenever, by repeating one of the feet, or by any other variation of the melody, three measures are employed instead of two, the phrase is termed extended, or irregular.

Extended section. A section containing from five to eight measures.

Extraneous. Foreign, far-fetched, belonging to a remote key.

Extraneous modulation. A modulation into some remote key, far distant from the original key and its relatives.

Extravaganza (ëk-trä-vâ-gân'të), It. A cadence or ornament which is in bad taste; an extravagant and eccentric composition.

Extreme. A term referring to the most distant parts, as the treble and bass. Relating also to intervals in an augmented state; as extreme sharp sixth, etc.
Fr. The name of the fourth note in the natural diatonic scale of C. A perfect fourth above C.

Fa. A syllable applied in sol-faing to the fourth degree of every scale.

Fa bemol (fâ bâ-môl), Fr. The note Fb.

Fa-burden. A term applied by the old English musical writers to a certain species of counterpoint, consisting of thirds and sixths added by ear to a cantus firmus. Later it signified any kind of improvised accompaniment. See False boronzone.

Faces d'un accord (flâs d'un flâ-kôr), Fr. The various positions of a chord.

Fach (fâkh), Ger. Ranks; thus, fünffach, five ranks.

Facile (fâ-sêl'), Fr. Light, easy.

Facile (fâ-sêl'tê), It.}

Facilita (fâ-têhâ'tê), It. Facility; an easier facilité (fâ-sêl'1-tê), Fr. arrangement or adaptation.

Facilement (fâ-sêl'mân), Fr. Easily, with facilmente (fâ-têhâ'mên'tê), It. facility.

Fackeltanz (fâk'1-tânts), Ger. Dance with flambeaux.

Facture (fâk-tûr), Fr. The composition, or workmanship, of a piece of music.

Fa dièse (fâ dê-az), Fr. The key of F♯.

Fa dièse majeur (fâ dê-az' mâ-zhûr'), Fr. The key of F♯ major.

Fa dièse mineur (fâ dê-az' mâ-nûr'), Fr. The key of F♯ minor.

Fa dièse (fâ dê-z'), It. Fa-sharp. F♯.

Fagott (fâ-gôt'), Ger. A bassoon.

Fagottino (fâ-gôt-tô'no), It. A small bassoon.

Fagottist (fâ-gôt-tist'), Ger. A performer. Fagottista (fâ-gôt-ti'stâ), It. on the bassoon.

Fagotto (fâ-gôt'tô), It. A bassoon, also an organ-stop.

Fagotto contro (fâ-gôt'tô kôôn'trô), It. A large bassoon, an octave, a fifth, or a fourth lower than the common bassoon.

Fagottone (fâ-gôt'tô-nê), It. A large bassoon formerly in use, an octave lower than the fagotto.

Fahnenmarsch (fâ'1-nê-mârsh), Ger. The march or tune that is played when the colors are lodged.

Faible (fâ'bl), Fr. Weak, feeble, thin.

Faiblement (fâ'bl-mânh), Fr. Feebly, weakly.

Faire (fâr), Fr. To do, to execute.

Faites bien sentir la mélodie (fâ tbl-téhn'sân-hôr' lâ mâlô-dê), Fr. Play the melody very distinctly.

Fa, la. The burden, chorus, or refrain of many old songs. Fa, la, etc., were much in fashion in the seventeenth century, and are to be found in the works of some eminent composers.

Faiscles (fâ-lâ-1tâ'hô), It. A nonsensical song.

Fall (fâl), Ger. A cadence.

False (fâl's), It. False, wrong, Inharmonisch (fâl'shô), Ger. nious.

Falsch singen (fâl'shô sing'ên), Ger. To sing out of tune.

False. Those intonations of the voice that do not truly express the intended intervals are called false, as well as all ill-adjusted combinations. The term false is applied in music to any violation of acknowledged or long-established rules, or to anything imperfect or incorrect.

False accent. When the accent is removed from the first beat of the bar to the second or fourth, it is called false accent.

False cadence. An imperfect or interrupted cadence.

False fifth. An old term for an imperfect or diminished fifth; a fifth containing only six semitones, as G, G♯.

False relation. The principal and most objectionable kind of false relation arises where a note which has appeared in one part reappears immediately after in another part chromatically altered—i.e., a semitone flattened or sharpened (a). As numerous examples in our best composers show, such progressions have by no means always a bad effect. Another kind of false relation is the occurrence of the tritone (an augmented or diminished fifth) between the first note of the one and the second note of the other of two progressive parts. Hence the strict prohibition by the old theorists of the progression by two major thirds (b). The practice and teaching of more modern times deals with this matter in a high-handed way.

(a) (b)

False triad. The diminished triad, formerly so called on account of its having a false fifth.
Falsett (fahl-sët’), Ger. Falsetto. (1) The head voice, as distinguished from the chest voice. (2) A singer who sings soprano or alto parts with such a voice. Falsetto must not be confounded with castrato.

Falsetto. A false or artificial voice; that part of a person’s voice that lies above its natural compass.

Falso (fahl’so), It. False.

Falso bordone (fahl’soh bohr-dohn’neh), It. What the French call Fausz-bourdons and the English Faux-bourdon. There are several kinds of false bordone. Most important are: (1) The early manner of accompanying a melody (canzona firmus) in thirds and sixths, with the exception of the first and last note, with which the harmony took the octave and the middle part generally the fifth of the tenor – e., the part which holds the canzona firmus. Or the melody (canzona 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 unmusical vocal counterpoint in simple counterpoint, consisting of progressions of consonant chords, whose even course, however, is interrupted by cadences prepared by suspension.

Fausse mesure (fah mawzhr’), Fr. The key of F major.

Faux mineur (fah mahn’yar), Fr. Key of F minor.

Fanastico (fahn-tah’t-koh), It. A fanatic or passionate admirer.

Fancies. An old name for little lively airs or tunes. See Fantasia.

Fandango (fahn-dahn’go), Sp. A dance much used in Spain, in 3-4, 3-8, and also 6-8 measure, generally accompanied with castanets and having a strong emphasis upon the second beat of each bar. Its characteristic rhythm is this:

Fanfare (fahn-fahr’), Fr. A short, lively, loud, and warlike piece of music, composed for trumpets and kettledrums. Also short, lively pieces performed on hunting-horns in the chase.

Fantasia (fahn-tah’zhuh), Fr. Fantasy, fancy. Fantasia (fahn-tah-zhuh’), It. Caprice, whim. (1) Fantasia (fahn-tah-zhuh’), Ger. The name of Fantasia is given to various kinds of compositions—preludes consisting of a few arpeggios and runs, to lengthy works full of thought and learning, to potpourris of operatic tunes, etc., which, however, all agree in being free in style, not restricted by any definite form. (2) An Improvisation. (3) The instrumental pieces called Fantasias (also written Fantazias and Phantasias), Fancies (or Fancies, etc., 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 sarabonds (q.v.), originally designed for voices, than of fantasies 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, Operario, Lupo, Mico, White, Ward, Dr. Colman, and Jenkins. (4) We find the term Fancies also applied to vocal compositions and to short, lively tunes.

Fantasioso (fahn-tah’zhuh-zohn’), It. Fantastic, capricious.

Fantasiren (fahn-tah-zohn’ren), Ger. To improvise, to play extemporaneously.

Fantasticamente (fahn-tay-tah’kohn-tayt’eh), It. A fantastic style.

Fantastico (fahn-tah’t-koh), It. Fantastical.

Fantastique (fahn-tay-tayt’ik), Fr. Whimsical, capricious in relation to style, form, modulation, etc.

Farrandole (fah-rahnd’ool), Fr. A lively dance in 6-8 time, peculiar to Provence.

Farcé. A short, extravagant comedy, interspersed with airs or songs with instrumental accompaniments.

Farsa (fahr’sah), It. Farcce.

Farsa (fahr’sah), Sp. Farcè.

Farsa in musica (fahr’sah ihn moo’zhahn’kohn’tah), It. Musical farce; a species of little comic opera, in one act.

Fascie (fahn’sheh’te), It. The sides, or hoops, of a violin, viola, etc.

Fastosamente (fahs-toh-zohn’men-tayt’eh), It. Pompously, proudly.

Fastoso (fahstoh’soh), It. Proud, stately, in a lofty and pompous style.

Faucette (foh-zheh’te), Fr. Falsetto.

Faussé (foh-say’), Fr. False.

Faux accord (foh zahk-kord’), Fr. A dissonance.

Faux bourdon (foh boor-dohn’), Fr. See Fauxbourdon.

F clef. The bass clef; a character placed on the fourth line of the staff so that the two dots are in the third and fourth spaces.

F-dur (foh-door’), Ger. The key of F major.

Feathering. A term sometimes applied to a particularly delicate and lightly detached manner of bowing certain rapid passages on the violin.

Feeder. Small bellows sometimes employed to supply the large bellows of an organ with wind.

Fèler (feh’lur), Ger. Festival, celebration.

Felsengang (feh’luhn-kahnng), Ger. Solemn hymn, anthem.
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<tr>
<td>Feierlich (fé'r-e-líkh), Ger.</td>
<td>Solemn, festive.</td>
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<td>Feierlichkeit (fé'r-e-lík-hit), Ger.</td>
<td>Solemnity, pomp.</td>
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<tr>
<td>Feigned voice.</td>
<td>A false voice.</td>
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<td>Feine Stimme (fé'ne stímmé), Ger.</td>
<td>A fine voice.</td>
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<td>Feint.</td>
<td>A figure in drum music.</td>
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<td>Féinte.</td>
<td>An old name for a semitone; an accidental.</td>
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<td>Feldflöte (féld-fló'té), Ger.</td>
<td>A peasant flute.</td>
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<td>Feldkunstpfeifer (féld-koon'st-pfí'er), Ger.</td>
<td>A military musician.</td>
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<tr>
<td>Feldmusik (féld'moo-zík), Ger.</td>
<td>Military music.</td>
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<td>Feldrohr (féld'rórr), Ger.</td>
<td>A rural pipe of oboe order.</td>
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<td>Feldton (féld'tónn), Ger.</td>
<td>The tone or keynote of the trumpet and other military wind orders.</td>
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<td>Feldtrumpete (féld-trómm-pá'té), Ger.</td>
<td>Military trumpet.</td>
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<td>Feurma (fër'má), It.</td>
<td>Firm, resolute, steady.</td>
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<tr>
<td>Feurmamente (fër-má-mén'tté), It.</td>
<td>Firmly, steadily.</td>
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<tr>
<td>Fermeta (fër-mé'tá), It.</td>
<td>} A pause or hold</td>
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<td>Fermero (fërmeró), It.</td>
<td>Marked thus, ».</td>
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<tr>
<td>Fermente (fër-ménté), It.</td>
<td>Firmly, steadily, ».</td>
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<td>Fermento (fër-men'tó), It.</td>
<td>Resolutely.</td>
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<td>Fermelement (fër-me-lént), Fr.</td>
<td>Firmly, resolutely.</td>
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<td>Fortnite (fér-mó), It.</td>
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<td>Ferne (fér'né), Ger.</td>
<td>Distance.</td>
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<td>Fernwerk (férn'wérk), Ger.</td>
<td>Distant, or remote, work; term applied to a particular row of keys in German organs.</td>
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<td>Feroce (fé-ró'tásh), It.</td>
<td>Fierce.</td>
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<td>Ferocemente (fé-ró-tásh-mén'tté), It.</td>
<td>With an expression of ferocity.</td>
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<td>Fericità (fé-ró-tásh-tá), It.</td>
<td>Fierceness, roughness.</td>
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<td>Fertig (fé'r-tígh), Ger.</td>
<td>Quick, nimble, dexterous.</td>
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<tr>
<td>Fertigkeit (fé'r-tígh-kíht), Ger.</td>
<td>Quickness, dexterity.</td>
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<tr>
<td>Fervemment (férv-á'mánn), Fr.</td>
<td>Fervently, vehemently.</td>
</tr>
<tr>
<td>Fervente (férv-e-n'té), It.</td>
<td>Fervent, vehement.</td>
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<tr>
<td>Fervente (férv-e-n'té-mén'tté), It.</td>
<td>Fervently, vehemently.</td>
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with the side-drum in what are called drum-and-flute bands.

**Filfer.** One who plays on the fifes.

**Filhar** (fīrārō), It. A fife.

**Filre** (fīrēr), Fr. A fife, also a fifer; the name is also applied to one of the stops in a harmonium.

**Fifteenth.** An interval of two octaves; also the name of an organ-stop, tuned two octaves above the diapasons.

**Fifth.** The interval from any tone of the scale to the fifth above or below, the extreme tones themselves being counted.

**Fifth, augmented.** An interval containing four whole steps.

**Fifth, diminished.** An interval containing two whole steps and two half-steps.

**Fifth, perfect.** An interval containing three whole steps and one half-step.

**Fifths, consecutive.** Two or more perfect fifths immediately following one another in two parallel parts of the score.

**Fifth, sharp.** An interval consisting of eight semitones.

**Figur** (fī-goor'), Ger. A musical figure, phrase, or idea.

**Figura** (fī-goo-ră'), It. Note employed as an ornament.

**Figuralgesang** (fī-goo-răl'gē-sāng'), Ger. Varied and ornamented chant, as opposed to plain chant.

**Figurantes** (fī-gō-rān'bēt'), Fr. Those dancers in a ballet who do not dance singly, but in groups and many together. In the drama, people who figure without having anything to say.

**Figuration.** An ornamental treatment of a passage, by introducing passing tones, appoggiaturas, etc., in one or more of the voices.

**Figurato** (fī-goo-ră-tō), It. Figured, florid.

**Figuré** (fī-gō-rē'), Fr. J'embellished.

**Figured.** Free, florid; a term applied to an air which, instead of moving by note with the bass, consists of a free and florid melody. It also means indicated or noted by figures.

**Figured bass.** A shorthand 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 are written. 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 *tasto solo* or the sign *°* indicate that nothing but the bass notes is to be played.

**Figures of diminution.** Numerical characters which diminish the duration of the notes over which they are placed. True notes with a figure three are called triplets, where there are two triplets a figure six is used.

**Filhar** (fī-lā), Fr. To spin, to prolong the tone, gradually augmenting and diminishing the sound of the voice.

**Filharmonico** (fī-lār-mōn'-kō), It. Philharmonic, music-loving.

**Filier** (fī-lēr), Fr. To spin, to draw out.

**Filier le son** (fī-lē' lē sōn'), Fr. See **Filhar** voce.

**Filet de voix** (fī-lē dō dū vā), Fr. A very thin voice.

**Fileur** (fī-lūr'), Fr. A spinner; a stringmaker.

**Fillum** (fē-lōom), Lat. A name formerly given to the stem of a note.

**Fin** (fān), Fr. The end.

**Fin at** (fēn āt), It. End at; play as far as.

**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.

**Final close.** Final cadence.

**Finale** (fē-nālē), It. (1) The concluding movement of a sonata, symphony, etc., 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.).

**F in alt.** The seventh above G in alt; the seventh note in alt.

**F in altissimo.** The octave above F in alt; the seventh note in altissimo.

**Fin a qui** (fēn ā kwē), It. To this place.

**Fine** (fēnē), It. The end, the termination.

**Fine del aria** (fēnē del ārē-ā), It. The end of the air.

**Fine del atto** (fēnē del ā'tō), It. The end of the act.

**Finalmente** (fīnē-mänē), Fr. Finely, acutely.

**Fingerboard.** That part of a stringed instrument on which the fingers press; the key-board, or manual, of a pianoforte, organ, etc.

**Fingered.** A term applied to piano music, signifying that figures or other characters are applied to the notes to show the method of fingering.
Fingering. American. The use of the sign (X) to indicate the thumb in pianoforte-playing, in distinction from the German or foreign fingering, in which the thumb is called the first finger.

Fingering, foreign. A method of fingering in piano music which designates the thumb as the first finger.

Fingerleiter (fing'r-le'ter), Ger. Finger-guides.

Fingern (fing'fərn), Ger. To play, to finger.

Fingersatz (fing'fər-satz), Ger. Fingering.

Finished. A term applied to those vocal or instrumental performers who have attained an advanced and artistic execution.

Finita (fë-në'tā), It. Finished, ended, concluded.

Finito (fë-në'tō), It. Cluded.

Finito canon. A canon which is not repeated.

Fino at (fîn'o att), It. Play as far as, stop at, end at.

Fin qui (fën kwē), It. To this place.

Fint (fînt), It. Feigned, false, interrupted.

Finito (fën'tō), It. In respect to cadences; a feint, or deceptive, close.

Ficosa (fë-kō'sa), It. Hoarse, faint, feeble.

Ficosa (fë-kō'sa), It. Hoarseness.

Floreale (fō-lē̱-rē-ā-lē̱, It. Too ornate, decorated with roulades, cadences, etc.

Florett (fō-lē̱-rē'tē), It. Little graces, or ornaments, in vocal music.

Floralmente (fō-lō-rlē̱-mēnlē̱), It. Abounding with ornaments.

Florita cadenza (fō-lō-rē'ta kā-dēn'tēs), It. A cadenza whose last note but one is divided into many notes.

Florissezza (fō-lō-rē'sēzēs), It. Embellishment, a florid style of performance.

Floritura (fō-lō-rē-tō'rētā), It. Literally, "a flowering." A florid melodic ornament.

Florissiente, the corresponding verb, signifies ornament (flower) a melody by solving its principal elements into a multiplicity of shorter notes of varied pitch. Floritura is the plural of floritura.

First. A word applied to the upper part of a duet, trio, quartet, or any other composition, vocal or instrumental; such parts generally express the air.

First bass. High bass.

First inversion. A term applied to a chord when the bass takes the third. See Inversion.

First soprano. The high soprano.

First tenor. The high tenor.

Fis (fis), Ger. The note F♯.

Fis-dur (fis-door), Ger. The key of F♯ major.

Fis-flas (fis-flas) Ger. The note F-double-sharp.

Fis-moll (fis-moll), Ger. The key of F♭ minor.

Fis-tel (fis'tel), Ger. Feigned voice; falsetto.

Fistula (fist'ū-lā), It. A reed, a pipe.

Fistula (fistū-lā), Lat. A reed pipe.

Fistula dulcis (fistū-lā duļkō'tēs), Lat. This was once a common flute, and was blown at the end. See Flûte à bec.

Fistula Germanica (fistū-lā gēr-mā'nī-kā), Lat. German flute.

Fistula Pansis (fistū-lā pānsis), Lat. The Panolian pipes; wind instruments of the ancients.

Fistula pastoralis (fistū-lā pās-tō-ralīs), Lat. The Panolian pipes; wind instruments of the ancients.

Fistula pastoralis (fistū-lā pās-tō-ralīs), Lat. Name given by Cicero and other classical writers to the oaten pipe used by the audience in the Roman theaters to express their disapprobation.

Fistulatore (fistū-lā-tō're), It. Player on a flute or flageolet.

Fistulifer (fistū-lī-fē'r), 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.

Fithole. The old English name for the fiddle.

Fixed syllabes. Syllables which do not change with the change of key. The Italians use fixed syllables.

Flachflûte (flākh-flō'tē), Ger. Shallow flute; flageolet; also an organ-stop of rather thin tone.

Flageolet (flā-zō-lē̱tā), Fr. 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) Flageolets are those ethereal squawks produced on stringed instruments (violin, harp, etc.) 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.)

Flageolet, double. A flageolet having two tubes.

Flageoletta (flā-gō-lē̱-tā), It. (See Flageolet.)

Fiaf. In drum music a grace note or stroke corresponding with the appoggiatura in other compositions. There are two fias, the open and the close. The latter is made as rapidly as possible, so that the two notes are almost together. The open flam is not so close.

Flaschnett (flāsh-knet), Ger. The flageolet.

Flat. A character which lowers a note one semitone (♯).

Flat, double. A character composed of two flats, indicating a depression of two semitones (♭).

Flatter la corde (flät-tā lā kör'dē), Fr. To play the violin, etc., in a soft, expressive manner.
Flautando (fə-oʊ-tɑːnˈdɑː̱), fl. Flute-like tone; Flautato (fə-oʊ-tɑː-təʊ), fl. A quality of tone obtained by drawing the bow smoothly and gently across the strings over that end of the fingerboard nearest the bridge.

Flautina (fə-oʊ-tɑː-ˈnɑː), fl. A small flute, an octave flute; a piccolo.

Flautista (fə-oʊ-tɑːs-ˈtɑː), fl. A performer on the flute.

Flauti unisoni (fə-oʊ-tɑː ʊn-ˈziːn-sə), fl. The flutes in unison.

Flauto (fə-səʊ-təʊ), fl. A flute.

Flauto a becco (fə-səʊ-təʊ ə bɛkˈkɔ), fl. A beaked flute. A flute having a mouthpiece like a flageolet.

Flauto ad libitum (fə-səʊ-təʊ ə dəbəˈlɪtəm), fl. The flute part may be played or omitted.

Flauto alto (fə-səʊ-təʊ əlˈtɔ), fl. A tenor flute used in bands.

Flauto amabile (fə-səʊ-təʊ əməˈbɪlə), fl. The name of an organ-stop of soft, agreeable tone.

Flauto amoreso (fə-səʊ-təʊ əmər-oʊsə), fl. A 4-feet organ-stop of delicate tone.

Flauto dolce (fə-səʊ-təʊ dɔlˈtɛh), fl. An organ-stop of soft, agreeable tone.

Flauto piccolo (fə-səʊ-təʊ ˈpɛkˌkɔlə), fl. An octave flute, a small flute of very shrill tone; a flageolet.

Flauto tascere (fə-səʊ-tə təsˈtɛrɛ), fl. The flute is not to play.

Flauto tedesco (fə-səʊ-tə tədəˈkɔ), fl. A German flute.

Flauto terzo (fə-səʊ-tə tərˈtsɔ), fl. The third flute.

Flauto traverso (fə-səʊ-təʊ trər-ˈvɜrsə), fl. The transverse flute—thus named because it is held across, and blown at the side, contrary to the flute à bec; it is also often called the German flute. The name is also applied to an organ-stop.

Fleble (fə-blə), fl. Mournful, sad, doleful.

Flebilmente (fə-biłˈmɛntə), fl. Mournfully, dolefully.

Flessibile (fəˌli-səˈbələ), fl. Flexible, pliant.

Flessibilita (fəˌli-səˌbi-ləˈtə), fl. Flexibility.

F-Löcher (fəˌloʊkˈhɛr), Ger. The f holes, or soundholes, of a violin, etc.

Flon-flon (fənˈfɒn), Fr. Bad music; trash. Also the burden of certain old vaudevilles.

Florid. Ornamental, figured, embellished.

Florid counterpoint. Figured counterpoint.

Flötchen (fɔtˈken), Ger. A little flute, a pipe, a flageolet.

Flöte (fɔtˈte), Ger. A flute.

Flöten (fɔtˈtən), Ger. To play upon the flute.

Flötespieler (fɔtˈtənˌspɪˈlɛr), Ger. A flute-player.

Flötenstimme (fɔtˈstɪmə), Ger. A soft, sweet voice; the part for the flute.

Flötenzug (fɔtˈtsʊŋ), Ger. A flute-stop of an organ.

Flöte traverso (fɔtˈte trərˈvɛrsə), Ger. The German flute; also an organ-stop. See Flauto traverso.

Flöttist (fɔtˈlist), Ger. A flute-player.

Flourish. An appellation sometimes given to the decorative notes which a performer adds to a passage, with the double view of heightening the effect and showing his own dexterity and skill.

Flüchtig (fʊkˈtɪfək), Ger. Lightly, nimbly.

Flüchtigkeit (fʊkˈhɪtipˌkətək), Ger. Lightness, fleetness.

Flügel (fʊɡˈəl), Ger. A wing; a harpsichord, a grand piano.

Flügel (fʊɡˈɡəl), Ger. Lit., "wing." A grand pianoforte. Formerly a harpsichord.

Flügelhorn (fʊɡˈɡəlhorn), 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.

Fluit (fluɪt, Dutc) fl. A flute.

Flute (fluɪt, Lat.) fl. A flute.

Fluepipes. Those organ-pipes (metal as well as wooden) which are made to sound by forcing the wind through a slit (the windway) 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. The fluework is the aggregate of such pipes.

Flute. An organ-stop of the flute species, the tone of which resembles that of the flute.

Flute. There are two kinds of flute: the flute à bec (beak flute), or direct flute, and the flute 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 flute 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 fingerholes and a number of keys. As improved by Boehm, 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'''') is also sometimes used in the orchestra. In military bands flutes in B♭ and in F, and small flutes an octave higher, are to be met with. Now flutes are also made cylindrical and of ebonite. The so-called flute of ancient Greek music was not a true flute, but a sort of imperfect oboe. Of the same nature, probably, were the double flutes,
figured upon ancient monuments, consisting of two tubes, diverging from each other at an acute angle. It is not certainly known whether both tubes were sounded simultaneously, and if so, whether the resulting effect was that of a melody with harmony or a melody with a drone base, but the latter is regarded as more probable from the circumstance of similar flutes being still extant in Abyssinia and elsewhere.

Flute, Fr. The same as flautando and flautato (q. v.).

Flute à bec (flute à bek), 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 flutes à bec, bass, tenor, alto, etc. (V. Flute.)

Flute allemande (flute à-l-mânhd), Fr. The German flute.

Flute, Boehm (bôm). A perfected flute, invented by M. Boehm, of Germany, in 1832. It differs from the common flute in having the size and location of the holes arranged in their natural order with keys.

Flute conique (flute kön-ék), Fr. Conical flute; an organ-stop.

Fluted. A term applied to the upper notes of a soprano voice when they are of a thin and flute-like tone.

Flute d'allemande (flute d'l-mânhd), Fr. A German flute.

Flute d'amour (flute d'lo-moor), Fr. A flute the compass of which is a minor third below that of the German flute; the name is also applied to an organ-stop of 8- or 4-foot scale.

Flute, diatonic. A flute capable of producing all the different tones of the major and minor diatonic scales.

Flute dolce (floot'dó-tsá), It. A flute with a mouthpiece like that of a flageolet.

Flute douce (flute doos), Fr. Soft flute; the flute à bec; there were four kinds, the treble, alto, tenor, and bass.

Flutée (floo-tá), Fr. Soft, sweet.

Flute harmonique (flute hár-mônh-ék), Fr. See Harmonic flute.

Flute, octave. A flute the tones of which range an octave higher than the German flute.

Flute octavante (flute ök-tá-vá-lánt), Fr. Octave flute, an organ-stop.

Flute ouverte (flute oo-vár), Fr. An organ-stop of the diapason species.

Flute, pastoral. A flute shorter than the Flute, shepherd's, transverse flute and blown through a lippiece at the end.

Fluter (floo-tá), Fr. To play the flute.

Flute traversière (flute trá-vár-sár), Fr. The transverse, or German, flute.

F-moll (f-môll), Ger. The key of F minor.

Foco (fô-kô), It. Fire, ardor, passion.

Focosamente (fô-kô-zâ-mén-tê), It. Ardently, vehemently.

Fociassimo (fô-kô-zé-fô-mô), It. Very ardently, with a great deal of passion.

Focosò (fô-kô-zô), It. Fiery, passionate.

Fugiletto (fôl-yè-tô-tô), It. A name given to a first-violin part which contains all the obbligato passages of the other parts. A fugalletto 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.

Fois (fô), Fr. Time.

Fois première (fô prem-i-âr), Fr. The first time.

Fois deuxième (fô lô-â-âm), Fr. The second time.

Folia (fôl-lâ), Sp. A species of Spanish dance.

Folio, music. A case for holding loose sheets of music; a wrapper used in a music-store for the convenience of classifying the music.

Folia di spagna (fôl-yè-dé spân-yâ), Sp. A species of composition invented by the Spaniards, consisting of variations on a given air.

Fondamentale (fôn-dâ-mân-tê-lâ), It. Fundamental; fundamental bass.

Fondamento (fôn-dâ-mân-tô), It. The fundamental; the roots of the harmony.

Fond d'orgue (fônh d'org), Fr. The most important stop in an organ, called in England the open diapason, 8-foot scale. In Germany this is called the 8-foot principal.

Foot. A certain number of syllables constituting a distinct metrical element in a verse. In very old English music it was a kind of drone accompanying to a song which was sustained by another singer.

Form. The arrangement or material in a tone poem into symmetrical and effective order. The plan of a music-piece with reference to its verses, cantos, and division; in short, itsmetrical structure. The laws of musical form have in view clearness and comprehensibility in musical works, as well as symmetry pure and simple. There are certain typical forms which are used oftener than others, and which are often approximated closely by forms apparently novel and free. These are the Fugue, Song, Song-form with Trilo, Variation, Rondo, and Sonata-piece. (See Introduction.)

Forlana (for-lâ-nâ), It. A lively Venetian Forlana (for-lân'â), Fr. A dance in 6-8 time.

Fort (för), Fr. Loud, strong.

Forte (för'tê), It. Strong.

Forte et tendre (för'tê-men-tê), It. Loudly, powerfully, vigorously.

Forteza (för-tê-sâ), It. Force, power, strength.
Forte-piano (för-té-pé-sh'nô), N. The piano.
Forte-piano (för-té-pé-sh'nô), Fr. A forté, a key.
Forte-piano (för-té-pé-sh'nô), Ger. A forte.
Forte-piano (för-té-pé-sh'nô), It. A forte.
Forte-piano (för-té-pé-sh'nô), R. A forte.
Forte-piano (för-té-pé-sh'nô), S. A forté.
Forte-piano (för-té-pé-sh'nô), L. A forte.
Forte-piano (för-té-pé-sh'nô), C. A forte.
Forte-piano (för-té-pé-sh'nô), T. A forté.
Forte-piano (för-té-pé-sh'nô), U. A forté.
Forte-piano (för-té-pé-sh'nô), V. A forte.
Forte-piano (för-té-pé-sh'nô), W. A forté.
Forte-piano (för-té-pé-sh'nô), X. A forte.
Forte-piano (för-té-pé-sh'nô), Y. A forte.
Forte-piano (för-té-pé-sh'nô), Z. A forté.

Forte possibile (för-té pós-sê'b'lÉ), N. As loud as possible.

Forte. An abbreviation of Fortissimo.

Fortissimo (för-té-si-mó), N. Very loud.

Fortissimo quarto possibile (för-té-si-mó kwánt-o pós-sê'b'lÉ), N. As loud as possible.

Fortschreitung (för-shtr-š-tóong), Ger. Progression in harmony.

Fortschaltung (för-shar-š-tóong), Ger. A continuation.

Forza (för-tzá), N. Force, strength, power.

Forzando (för-tzándó), N. To force, to lay a stress upon one note or chord; sometimes marked ∨ ∧ >

Forza la voce (för-tzá lá vó-tshá), N. To force the voice.

Forzare (för-tzá-ré), N. To strengthen.

Fournièt tone (fôr-né-tô ná), N. A tuning fork.

Four-part song. A song arranged for four parts.

Fourth. A distance comprising three diatonic intervals; that is, two tones and a half.

Fourth flute. A flute sounding a fourth higher than the concert flute.

Fourth shift. The last shift in violin-playing.

Française (frá-ná sá), N. A graceful dance in 3-4 time.

Franchezza (frá-né-tzá), N. Freedom, confidence, boldness.

Française (frá-ná sá), Fr. French.

Französisch (fran-tó-séch), Ger. German.

Frappé (fráp), N. Stamping, striking; a peculiar manner of beating time or striking notes with force.

Frapper (fráp-pá), N. To beat the time; to strike.

Frase (frá-zé), N. A phrase; short musical passage.

Frasi. Phrases.

Frassaggiare (frá-sá-gá-rá), N. To phrase; to deliver a melody or idea properly, i.e., with expression.

Frauenstimme (fró-uhn-stim'me), Ger. A female voice.

Friedamsmente (fríd-á-mén'te), N. Coldly, without animation.

Friedezeza (fríd-á-té'sá), N. Coldness, frigidity.

Freddo (fréd-dó), N. Cold, devoid of sentiment.

Freddon (fré-dóhn), N. Trilling; a flourish or other extemporeaneous ornament.

Freddonemente (fré-dóhn-mánb), N. Humming.

Freddoner (fré-dóhn-nér), N. To trill, to shake; also to hum, to sing low.

Free composition. In a free style; a composition not in strict accordance with the rules of musical art.

Freemen's songs. Little compositions for three or four voices, in use about 1600.

Free reed. A reed-stop in an organ, in which the tongue by a rapid vibratory motion to and fro produces the sound. The tone of a free reed is smooth and free from rattling, but not usually so strong as that of the striking reed.

Freigiebe (frí-ge-bá), N. To adorn, to embellish.

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French sixth. One form of an augmented sixth; a chord compounded of a major third, extreme fourth, and extreme sixth.

French treble clef. The G clef on the bottom line of the staff, formerly much used in French music for violin, flute, etc.

French horn. See Horn.

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French horn. See Horn.
Frivolous (frě'vō-lōs), {It.} Frivolous, trifling, trashy.

Fröhgesang (frō'għē-sāŋg), {Ger.} A joyous song.

Fröhlich (frō'lıkh), {Ger.} Joyous, gay.

Fröhlichkeit (frō'lıkh-ki), {Ger.} Joyfulness, gayety.

Fröhntamt (frōń'tam), {Ger.} High Mass.

Fresc (frēsh), {Ger.} The lower part, or nut, of a violin-bow.

Frottola (frō'tō-lō), {It.} A ballad, a song, generally of erotic sentiment. Musically it was between the aristic madrigal and the entirely simple folksong called Villanella. Current in Italy during the fifteenth and sixteenth centuries.

Frühlingsled (frō'lıngz-lēd), {Ger.} Spring-song, song.

Frühmesse (frō'hmēz-sē), {Ger.} Mass, early Mass.

Frühstück (frō'tski), {It.} Mass.

F-Schliessel (ē-fšlišs'ēl), {Ger.} The F or bass clef.

Fuga (fo͝o-gā), {It.} A flight; a chase. See Fugue.

Fuga authentica (foो-gā ou̇-tēn'ți-kā), {Lat.} A fugue with an authentic theme or subject.

Fuga canonica (foō-gā kā-nō'nī-kā), {Lat.} A canon.

Fuga contraria (foō-gā kōn-trār'ē-ā), {Lat.} A fugue in which the answer is generally inverted.

Fuga doppla (foō-gā dōp'plā), {It.} A double fugue.

Fuga irregularis (foō-gā ir-ē-gō-ō-lār'īs), {Lat.} An irregular fugue.

Fuga libera (foō-gā lēb ō-rā), {Lat.} A free fugue.

Fuga mixta (foō-gā mik'tā), {Lat.} A mixed fugue.

Fuga obliqua (foō-gā ōb-lī-gā-lē), {Lat.} A strict fugue.

Fuga parâllis (foō-gā pār-tāl'lis), {Lat.} The common form of the fugue interleaved with passages of a different character.

Fuga propria (foō-gā prō-prē-ā), {Lat.} A regular fugue strictly according to rule.

Fuga plagale (foō-gā plā-gālē), {It.} A fugue with a plagal theme or subject.

Fuga ricercata (foō-gā rē-kēr-chē-kā-lē), {It.} An artificial fugue.

Fuga scolita (foō-gā shōlē'tā), {It.} A free fugue.

Fuga soluta (foō-gā só-loo'tā), {Lat.} A fugue.

Fuga totalis (foō-gā tō-tō-lēs), {Lat.} A canon.

Fugara (foō-gā-rā), {Lat.} An organ-stop of the gamba species, of 4-feet tone.

Fugato (foō-gā'tō), {It.} In the style of a fugue.

Fuge (foō-gē), {Ger.} A fugue.

Fuge galante (foō-gē galān'tē), {Ger.} A free fugue in the style of chamber music.

Fughina (foō-gīnā), {It.} A fugue.

Fugghetta (foō-gē'tē), {It.} A short fugue.

Fughtes (foō-gē'tēs), {Ger.} In the fugue style; fught is also applied to the ranks of a mixture stop in an organ.

Fugitive pieces. Ephemeral, short-lived compositions.

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 it 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, or 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 a structure of more or less like what we call a fugue. Various kinds of fugues are enumerated under fugue with its accompanying epithets. A fugue, in its final evolution, consists of an exposition and two or more developments, which are generally connected by episodes. In a fugue in four parts the exposition is somewhat like this: One part presents 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 repeats 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 enunciation 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 counterpoint is resorted to in the last development. Other contrivances that may be utilized are the augmentation, diminution, inversion, and retrogression of the subject. The stretto is frequently followed by a 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 often (in order to insure unity) is derived

arm, & add, & ale, & end, & ese, 1 ill, 1 isle, & odd, & odd, 0 moon, 0 but, 0 Fr. sound, kh Ger. ch, nh nasal

(115)
from the subject, countersubject, or other accompaniments of the subject.

An important division of fugues remains yet to be noticed, namely, that into real and tonal fugues. A real fugue is one in which the answer is an exact transposition of the subject; a 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. Codas, or coda, 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. Repercuision is the reappearance of the subject and answer in a new order with regard to succession and pitch in the various developments of a fugue.

Double, triple, and quadruple fugues are fugues with two, three, and four subjects. These 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 countersubject.

See, also, under Fuga.

Fugue, counter. A fugue in which the subjects move in contrary directions.

Fugue, double. A fugue on two subjects.

Fugue renversée (fug räns-râr-sâ). Fr. A fugue, the answer in which is made in contrary motion to that of the subject.

Fugue, strict. A fugue in which the fugal form and its laws are strictly observed.

Fugue, perpetual. A canon so constructed that its termination leads to its beginning, and hence may be continually repeated.

Fugue, simple. A fugue containing but a single subject.

Fuguist. A composer or performer of fugues.

Führer (führ-er). Ger. Conductor, director; also the subject or leading theme in a fugue.

Furt. For all the voices or instruments.

Full anthem. An anthem in four or more parts, without verses or solo passages; to be sung by two whole choir in chorus.

Full band. A band in which all the instruments are employed.

Full cadence. See Perfect cadence.


Full orchestra. An orchestra in which all the stringed and wind instruments are employed.

Full organ. An organ with all its registers or stops in use.

Full score. A complete score of all the parts of a composition, vocal or instrumental, or both combined, written on separate staves placed under each other.

Full service. A service for the whole choir in chorus.

Füllstimmen (füll-stim-mên), Ger. "Filling voices." Parts added for giving resonance and fullness to the chorus, without character as independent voices.

Fundamental. Properly speaking, the root of a series of partial tones. The tone of which all tones in a harmony chord are partials. The root of a chord.

Fundamental tones. A name sometimes applied to the three root-tones of a key, namely, the tonic, subdominant, and dominant.

Funèbre (fü-nèb'r), Fr. Funereal, Funerale (foo-në-rà'tel). It. } mournful.
Funerale (foo-në-rà'tel). It. }
Fünf (fü'nf), Ger. Five.
Fünffach (fü'nf-fâk'h), Ger. Fivefold; five ranks, speaking of organ-pipes.
Fünfstimmig (fü'nf-stim-mîg), Ger. For five voices.
Fünfte (fü'nfté), Ger. Fifth.
Fünfzehnte (fü'nf-tànté), Ger. Fifteenth.
Fuzioni (foon-tzô-ên'), It. pl. Oratorios, masses, and other sacred musical performances in the Roman Catholic Church.
Fucoso (foo-o'sô), It. Fire, energy, passion.
Fucososo (foo-o-sô'sô), It. Fiery, ardent, impassioned.
Für (für), Ger. For.
Für beide Hände zusammen (für bl'dô hân'dô tao-zem'men), Ger. For both hands together.
Für das ganze Werk (für dâs gän'te wârk), Ger. For the whole organ.
Für das volle Werk (für dâs fôl'le wârk), Ger. For the full organ.
Für die linke Hand allein (für dê link'ka hân'd âl-lûn'), Ger. For the left hand alone.
Für die rechte Hand allein (für dê rekht'ka hân'd âl-lûn'), Ger. For the right hand alone.
Fürer (fü-r'ér), Fr. } Fury, passion, rage.
Füria (foo-r'î-a), It. }
Füriant (foö-rî-aánt), Ger. A quick Bohemian dance with sharp accents and changing varieties of measure. Called also Furie.
Füribondo (foo-ri-bônt'dô), It. Furious, mad, extreme vehemence.
Fürie (fü-rî), Fr. Fury, passion.
Fürleusament (fü-rî-lû-sam'nûnt), Fr. Furibondamente (foo-ri-bônt'dânt', tê), It. } Furiously, madly.
Fürioso (foo-ri-o-sô), It. Furious, vehement, mad.
Füriland (foor-lân'dô), It. } An antiquated Füriano (foor-là'nô), It. dance.
Furniture stop. An organ-stop, consisting of several ranks of pipes, of very acute pitch. A mixture stop.

A arm, & add, å ale, å end, å evr, àll, åîl, åîlë, å old, å odd, å oo mooon, å but, å Fr. sound, kh Ger. ch, nh nasal.
Furone (foo̰-tô-rê), It. Fury, rage, passion.
Fûr zwel Manuale (für twel má-noo-s'fit), Ger. For two manuals, in organ-playing.
Fusa (foo̰sä), Lat. A quaver.
Pusée (fü-zä), Fr. A very rapid roulade or passage; a skip, etc.
Fusella (foo̰sèl-lâ), Lat. Name formerly applied to the demisemiquaver.
Fuss (foo̰s), Ger. Foot; the lower part of an organ-pipe.

G.
G. The name of the fifth note in the natural diatonic scale of C, to which is applied the syllable sol; it is also one of the names of the highest, or treble, clef. Abbreviation of gusc, left hand.

Gabel (gàbêl), Ger. A fork.
Gagliardo (gà-gûr-dâ), It. A galliard.
Gagliardamente (gà-gû-r-dâ-men'tê), It. Briskly, gaily.
Gagliardo (gà-gû-r-dô), It. Briak, merry, gay.
Gal (gàl), Fr. Gay, merry.
Galement (gà-mân), Fr. Merrily, lively.
Galiment (gà-mân), Fr. Gay.
Gallardo (gà-yàrdô), Fr. Merry, brisk; also a galliard.

Galiardamente (gà-yàrd'mân), Fr. Merrily, briskly.

Galace (gà-làc), It. With gayety and cheerfulness.

Galace (gà-làc), Sp. A bagpipe; also a kind of flute; a street organ.
Gaja (gà-jà), Fr. Gay, merry, lively.
Gajo (gà-yàjô), It. Gay, merry, lively.

Galante (gà-làntê), Galano (gà-làntô-men'tê), It. Gallantly, boldly.

Galanteria (gà-làntê-râ), Ger. A fuga in the free style.

Galane (gà-làntê-râ), Ger. pl. The ornaments, turns, trills, etc., with which the harpsichord music was embellished.

Galanterie (gà-làntê-râ-s'tûl'kê), Ger. pl. Pieces in the free ornamental style.


Galliard. A lively old dance in triple time, formerly very popular. Of Italian origin.

Gallop (galôp), Fr. A quick round dance, in 2-4 time.

Galloché (gàlô-s'pôdô), Fr. A gallop.

Galopp (gàlô-pô), Ger. A gallop.

Galoppo (gàlô-pô), It. A gallop.

Galoubé (gà-loo-bê), Fr. A small flute.

Galoubet (gà-loo-bê), It. With three holes, sometimes to be met with in France, especially in Provence.

Gamba (gàm-bâ), It. The viol d'gamba, or bass viol. See that term.

Gamba-bass. A 16-foot organ-stop, on the pedals.

Gamba major. A name given to a 16-foot organ-stop, or double gamba.

Gamba (gàm-bâ), Ger. Viol d'gamba.

Gambetta (gàm-bê-tê), Sp. An ancient Spanish dance.

Gambette (gàm-bê-tê), Ger. A small, or octave, gamba stop in an organ.

Gambèvio (gàm-bê-vô), Ger. An instrument resembling the violonecello.

Gammé (gàm-mô), It. The Greek name of 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. See following.

Gammé, or, Γ. It. The name of the note G, the lowest note in the old solmisation. From this name is derived the English word gamut.

Gammé chromatic (gàm krô-mô-têk'), Fr. The chromatic scale.

Gammé descendent (gàm dê-sàn-dânht'), Fr. Descending scale.

Gammé de sol majeur (gàm dôth sôl më-shûr), Fr. Scale of G major.

Gammé d'ut majeur (gàm d'ût më-shûr), Fr. Scale of C major.

A arm, a add, ă ale, ă end, ă see, ă til, ă tisē, ă old, ă odd, ă moon, ă but, ă Fr. sound, kh Ger. ch. nh nasi.
GAMMENES EN BEMOLS (gám en bémól, Fr. Scales with flats).
Gamme majeure montante (gám má-zhúr mo-móhn-kánnt), Fr. An ascending major scale.
Gammes. Exercises on the scale.
Gamut. The scale of notes belonging to any key.
Gamut G. That G which is on the first line of the bass staff.
Gamut, Guido's. The table or scale introduced by Guido, and to which he applied the syllables ut, ra, mi, fa, sol, la. It consisted of twenty notes, namely, two octaves and a major sixth, the first octave distinguished by the capital letters, G, A, B, etc., the second by the small letters, g, a, b, etc., and the major sixth by double letters, gg, aa, bb, etc.
Ganascione (gán-ná-shé-ón'né), It. An Italian lute.
Gang (gäng), Ger. Pace, rate of movement or motion.
Ganiles (gán-niléz), Sp. Fauces, organs of the voice.
Ganz (gántz), Ger. Whole, entire; also all, very.
Ganz langsam (gántz lánzh-sám), Ger. Very slowly.
Ganze Note (gántzé nó'té), Ger. A whole note, or semibreve.
Ganzer Ton (gántzer tón), Ger. A whole tone. An improper expression for 'a whole step.' The interval of a major second.
Ganzen Werk (gántzén wärk), Ger. The full organ.
Ganzschluss (gánz schlooë), Ger. Real close of a piece as opposed to the Halbenschluss, or half close.
Ganzverhallend (gántz-fér-hál'ленd), Ger. Entirely dying away.
Garbato (gár-bá'tó), It. Graceful.
Garbo (gár'bo), It. Simplicity, grace, elegance.
Garito (gár'rito), It. A dance, a ball.
Gariglione (gár-rí'lé-ón'é), It. Chime, musical bells.
Garnir un violon de cordes (gár-nér' ön vódár-lánh důh kór'd), Fr. To string a violin.
Garriffe (gär-réf'), It. To chirp, to warble like a bird.
Gastrellen (gást-ré-l'en'), Ger. A term applied to a singer or actor on a starring expedition.
Gauche (gosh'), Fr. Left.
Gauche main (gosh máhn'), Fr. The left hand.
Gaudente (gáó-dén'té), It. Blithe, merry, sprightly.
Gaudioso (gáó-dí-só'), It. Merry, joyful.
Gavet (gáv' ét'), Eng. A dance consisting of two light, lively figures.
Gavotte (gáv'o-tá'), It. A quick, lively dance.
Gavotte (gáv'o-tá), Fr. A dance in common time.
Gaymente (gáy-mén'té), Sp. Gayly, briskly, lively.
Gayterò (gáy-tér'o), Sp. One who plays on the bagpipe; a piper.
Gaxxara (gáks-sér'rá), It. Rejoicings with music and cannon.
G clef. The treble clef; a character composed of the letters G and 8, for the syllable sol, whi ch in modern music invariably turns on the second line of the staff. It was formerly used upon other degrees.
G double, or Double G. The octave below G gamut.
G-dur (gédúr'), Ger. The key of G major.
Geberden spiel (gè-bér'dé'n-spél), Ger. Fantome.
Geblaes (gè-blá'zé), Ger. Bellows, apparatus for blowing.
Gebrochen (gè-brù'kh'n), Ger. Broken.
Gebrochene Akkorde (gè-brù'kh'-né ék'-kór'dé), Ger. Broken chords, chords played in arpeggio.
Gebrochener Accord (gè-brù'kh'-né ék'-kór'dé), Ger. Broken chords, chords played in arpeggio.
Gebrochene Stimme (gè-brù'kh'-né stím'-mé), Ger. A broken voice.
Gebundene Note (gè-brù'don'dé nó'té), Ger. A tied note, a note which is to be held and not repeated.
Gebundener Styl (gè-brù'don'dé stél'), Ger. Style of strictly connected harmony; style of counterpoint.
Geburtsslied (gè-brúrt'sléd'), Ger. Birthday-song.
Gedackt (gèdák't'), Ger. Stopped, in opposition to the open pipes in an organ.
Gedackt (gèdák't'), Ger. Stopped in opposition to the open pipes in an organ.
Gedacktfloete (gèdák't-fót'é), Ger. Stopped flute, in an organ.
Gedact. See Gedackt.
Gedackte Stimmen (gèdák'té stímm'mén), Ger. Stops with covered pipes, as the stopped diapason.
Gedehnt (gèdén't'), Ger. Lengthened.
Gedicht (gèdikht'), Ger. A poem, tale, fable.
Gefahrte (gè-fár'té), Ger. The answer in a fugue.
Gefällig (gè-fál'líg'), Ger. Pleasingly, agreeably.
Gefedel (gè-fè'dél'), Ger. Fiddling, playing on the fiddle.
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Gefühl (geh'fuhl'), Ger. Sentiment, expression.
Gegen (geh'gen'), Ger. Against, contrasted with, opposed to.
Gegenbewegung (geh'gen-boe-gung'), Ger. Contrary motion.
Gegengesang (geh'gen-gessang'), Ger. Antiphony.
Gegenhall (geh'gen-hall'), Ger. Resonance.
Gegenschall (geh'gen-shall'), Ger. Echo.
Gegensmann (geh'gen-soon-knoht'), Ger. Countermotion.
Gegentimme (geh'gen-stim'me), Ger. Counter tenor, or alto, part.
Gegentimmlung (geh'gen-stim'mlung), Ger. Discordant, discordant.
Gegensubjekt (geh'gen-soo-bye-kt'), Ger. Counter-subject, in a fugue.
Gehend (geh'en-d'), Ger. A word referring to movement, and having the same meaning as andante.
Gehöre (geh'ho-ree), Ger. Acoustics.
Gehörepsien (geh'ho-rep'se-en), Ger. To play by ear.
Geige (geh'ge), Ger. The violin.
Geigen (geh'gen), Ger. To play on the violin.
Geigenblatt (geh'gen-blatt'), Ger. The fingerboard of a violin.
Geigenbogen (geh'gen-boh'gen), Ger. Violin bow.
Geigenklavier (geh'gen-klay-vay-er), Ger. An instrument similar to a harpsichord or pianoforte.
Geigenförmig (geh'gen-for'mig), Ger. Having the form of a violin.
Geigenfutter (geh'gen-foot'ter), Ger. Case for a violin.
Geigenhals (geh'gen-hahl'), Ger. The neck of a violin.
Geigenhaut (geh'gen-hoat'), Ger. Spanish resin, hard resin.
Geigenhaut (geh'gen-hohlt'), Ger. The wood used in making violins.
Geigenmacher (geh'gen-mach'er), Ger. A violin maker.
Geigenprincipal (geh'gen-prin-tal'), Ger. A German organ diapason stop, with a tone like that of the gambe, but fuller.
Geigenseil (geh'gen-seel'), Ger. Violin string.
Geigenseitel (geh'gen-seet'l), Ger. The bridge of a violin.
Geigenhülse (geh'gen-hooht-l'), Ger. A violin school, or method of instruction.
Geigenstrich (geh'gen-strich'), Ger. A stroke of the violin bow.
Geigenstuck (geh'gen-stuck'), Ger. A tune for the violin.

Gegenwerk (geh'gen-wark'), Ger. The cestina, an organ stop of four feet scale.
Gegenwirbel (geh'gen-wir'b'l), Ger. A violin peg.
Gegenzug (geh'gen-tsoog'), Ger. A violin stop.
Gelger (geh'ger'), Ger. Violin-player.
Geistlich (geistl'ikh), Ger. Ecclesiastical, clerical.
Geistliche Gesänge (geistli-khge ges'en'ge), Ger. Spiritual Songs.
Geistliche Lieder (geistli-khde li'de'r), Ger. Psalms, hymns, spiritual songs.
Gelstreich (geist'rkh), Ger. Spirited, full of life and animation.
Geklingel (gek'ling'gel), Ger. Tinkling, ringing of a bell.
Gelassen (gek'las'en), Ger. Calmly, quietly.
Gelassenheit (gek'las'en-het'), Ger. Calmness, tranquility.
Geläute (gek'loot'), Ger. Running passage.
Geläufen (gek'loof'en), Ger. Sages, scale passages, rapid movements.
Geläufig (gek'loof'fig'), Ger. Easy, fluent, rapid.
Geläufigkeit (gek'loof'fig'keit'), Ger. Fluency, ease.
Geläut (gek'loot'), Ger. A peal of bells, ringing of bells.
Gelinde (gek'lin'de), Ger. Softly, gently.
Gelindigkeit (gek'lin'dig'keit'), Ger. Softness, gentleness, sweetness.
Gelten (gek'ten), Ger. To sound loudly.
Gellensflöte (gek'tis'flote'), Ger. Clarionet.
Geleitung (gek'tehti'), Ger. The value or proportion of a note.
Gemächlich (geh'mak'hlikh'), Ger. Quietly.
Gemachsam (geh'mak'sam), Ger. In a calm, slow manner.
Gemächlich (geh'mak'litch'), Ger. Gradually, by degrees.
Gemässigt (geh'ma'seit'), Ger. Moderate, moderately.
Gemisch (geh'mish'), Ger. Mixed; mixture, or compound, stops in an organ.
Gemachthorn. An instrument formed of a small pipe made of the horn of a chamois, or wild goat.
Gemahorn (ge'mah'hornt), Ger. An organ-stop with conical pipes. The tone is light, but very clear.
Gemahornquint (ge'mah'hornt-kwint'), Ger. An organ-stop with conical pipes, sounding a fifth above the foundation stops.
Gemüth (ge'mit'), Ger. Mind, soul.
Gemütliche (geh'miit'litch'), Ger. Agreeable, expressive.
Genera (ge'na-ra), Lat. A term used by the Genus (g'noos), Lat. Ancients to indicate the modes according to which they divided.

warm, & add, & ale, & end, & ev, I, ill, I lie, G old, & odd, oo moon, a but, ü Fr. sound, kh Ger. ch, uh nasal.
their tetrachords. The different methods of dividing the octave: When both tones and semitones are employed, according to the natural arrangement of the diatonic scale, it is called the diatonic or natural genus; when it is divided by semitones only, it is called the chromatic genus, and the enharmonic genus when quarter tones also are used.

General bass (ghën’ër-ăl-ba), Ger. Thorough bass.

General pause, A general cessation or silence of all the parts.

Generalprobe (ghën’ër-ăl-pröb-bë), Ger. A general rehearsal.

Generateur (zhâ nê-rü-tû’r), Fr. The fundamental note of the common chord.

Generator. The principal sound or sounds by which others are produced; the fundamental note of the common chord.

Genere (jâ’në-rê), It. See Genera.

Generoso (jâ’në-rö-sô), It. Noble, in a dignified manner.

Genialis (ga-nil’a-shâ), Lat. The name given by the ancient Romans to cymbals, because they were used in the celebration of weddings.

Gêne (zhâ’neg), Fr. } Genius, talent, spirit.

Genis (jâ’nës), It. }

Genre (zhân’hrr), Fr. Style, manner.

Genre chromatique (zhânhôr krô-mâ-têk’), Fr. The chromatic genus.

Genre diatique (zhânhôr di-at-tônh-ék), Fr. The diatonic, or natural, genus.

Genre enharmonique (zhânhôr an’hár-môn-hêk’), Fr. The enharmonic genus.

Genre expressif (zhânhôr es-prês-sêf), Fr. The expressive style.

Gentil (zhân-têl’), Fr. } Pleading, graceful, elevated.

Gentilezza (jênt-têl’lêtt’zak), It. Grace, elegance, refinement of style.

Gentimente (jênt-têmn’tê), It. Gracefully, elegantly.

Genus (ga’noos), Lat. See Genera.

Genus chromaticum (ga’noos krô-mât-koom), Lat. The chromatic genus or mode.

Genus diatonicum (ga’noos di-at-tohn’koom), Lat. The diatonic genus or mode.

Genus enharmonicum (ga’noos én-hár-môn’koom), Lat. The enharmonic genus or mode.

Genus infatiable (ga’noos in-fâ’tif’lê), Lat. Wind instruments.

Genus percussibile (ga’noos pér-koo-sib-bêlê), Lat. Instruments of percussion.

Genus tensile (ga’noos tén-nil’lê), Lat. Stringed instruments.

Gerade Bewegung (ghë-ř’dë bë-vâ’goong), Ger. Similar motion.

Gerade Taktart (ghë-ř’dë tâkt’art), Ger. Common time.

Geriesel (ghë-rës’l), Ger. A soft, murmuring sound.

German fingering. A method of fingering piano music which designates the thumb as the first finger, in distinction from the English or American mode, which indicates the use of the thumb by a sign.

German flute. See Flauto traverso.

German scale. A scale of the natural notes consisting of A, H, C, D, E, F, G, instead of A, B, C, etc., the B being always reserved to express Bb.

German sixth. A name given to a chord composed of a major third, perfect fifth, and extreme sixth, as

German soprano clef. The C clef placed on the first line of the staff for soprano, instead of the G clef on the second line of that part.

GES (ghëh’ë), Ger. The note G.

Gesang (ghë-säng’), Ger. Singing; the art or singing; a song, melody, air.


Gesang der Vögel (ghë-säng’ dër vô’g’l), Ger. Singing of birds.

Gesänge (ghë-säng’ç’), Ger. pl. Songs, hymns.

Gesangsgruppe (ghë-säng-grupp’pê), Ger. Song group; the second subject of a sonata movement, so called in contradistinction from the leading subject, which is thematic.

Gesangsweise (ghë-säng’wêz’-zê), Ger. In the style of a song.

Gesangverein (ghë-säng’fër-in), Ger. A choral society.

Gesangsweise (ghë-säng’wêz’), Ger. Melody, tune.

Gesause (ghë-sou’zê), Ger. Humming, whistling.

Geschick (ghë-shik’), Ger. Skill, dexterity.

Geschlecht (ghë-shlekh’t), Ger. Gens.

Geschleisst (ghë-shleß’fît), Ger. Slurred, legato.

Geschmack (ghë-shmâk’), Ger. Taste.

Geschwanzte Noten (ghë-shvanht’zê nó’tên), Ger. A quaver, or flag notes.

Geschwung (ghë-shwûng’), Ger. Quick, rapid.

Geschwindigkeit (ghë-shwûnd’tg-kît), Ger. Swiftness, rapidity, speed.

Geschwindmarsch (ghë-shwûnd’mârsch), Ger. A quickstep.

Ges-dur (ghës’-door), Ger. The key of G major.

Geses (ghëz’ës), Ger. G-double-flat.

Gesänge (ghë-sänge’), Ger. Constant singing, bad singing.

Gestossen (ghë-stôs’sen’), Ger. Separated, detached.

Gestrichene (ghë-strîkh’-né), Ger. A quaver.

Geter, (ê’tér-nô), Old names for the cittern.

Geteron, (ê’tê-rôn), Old names for the cittern.
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Gethilte (gē-tilt‘e), Ger. Divided. Gethilte Violines, the same as violini divisi.
Gethun (gē-tōn‘), Ger. Repeated sounds, clamor.
Getragen (gē-trān‘g-n), Ger. Well sustained, carried.
Getrost (gē-trōst‘), Ger. Confidently, resolutely.
Gewirbel (gē-wir‘b‘l), Ger. The roll of drums.
Gewiss (gē-wis‘s), Ger. Firm, resolute.
Gewissheit (gē-wis‘hēt‘), Ger. Firmness, resolution.
Geziert (gē-tērz‘t), Ger. With affectation.
G-flat, The flat seventh of A; the fifth flat introduced in modulating by fourths from the natural diatonic mode.
G gamut, The G on the first line of the bass staff.

Ghithe. An old name for the fiddle. See Geige.

Ghiribizzi (gī-rī-bīts‘zi), It. Unexpected intervals; eccentric, fantastic passages.

Ghiribizzos (gī-rī-bīt‘sōz‘sō), It. Fantastical, whimsical.

Ghironda (gī-rō-pr‘d‘), It. A burdygurdy.

Ghitterm, An old name for the cittern.

Gicheroso (jē-kē-rō‘so), It. Merry, playful.

Giga (jēg‘gā), It. A Jig. A very lively old dance in dupl, or duple time—as 12-8 or 4-4 with quaver triplets, 6-8, 6-4, and also in 12 16 and 24 16. Examples in simple ternary time (3 8) are comparatively rare, and a jig in with triplets is something exceptional. Nothing certain can be said about the origin of this dance. The name is supposed to be derived from the German word Geig, or Geige, meaning a fiddle, as the music is particularly adapted to instruments of that class.

Gigeltra (jē-jē‘lētr‘a), It. A xylophone, or Strohflöte (q. v.).

Gighardo (jē-gārd‘dō), It. A sort of jig.

G in alt, The first note in alt, the octave above the G, or treble clef note.

G in altissimo, The first note in altissimo, the octave above the G, or treble clef note.

Giangiarus, A small Egyptian flute.

Giochevole (jō-kā‘vōl‘ē), It. Merry, sportive, gay.


Giocondamente (jō-kōn‘dā-mēn‘tē), It. Merrily, joyfully, gay.

Giocondo (jō-kōnd‘ō), It. Cheerful, merry, gay.


Glocoso (jō-kō‘zo), It. Uni-ally, sportively.


Glojante (jō-yān‘tē), It. Light, joyful, gay.

Glojoso (jō‘jōs‘o), It. Joyously, merily.


Giraffe (jī-rāff‘), A species of ancient spinet.

Gis (ghīs), Ger. The note G.

Gis-moll (ghīs‘mōll‘), Ger. The key of G major.

Gittana (jē-tā‘nā), It. A Spanish dance.

Gittern (jīt‘ter‘n), A species of cittern.

Gittert (jīt‘tēt‘) It. An instrument which David brought from Gatha, of the harp kind.

Glubbiloso (jōb-blō‘sō), It. Jubilant, exulting.


Glubilo (jōb-blō‘lō), It. Joying.

Glucante (jōo-kēn‘tē), It. Merry, joying.

Gluchevoile (jōo-kē‘vō‘lē), It. See Giochevole.


Glulive (jōo‘līvē), It. Cheerful, joyful.

Glullari (jōo-lē‘rā), It. Bands of dancers, actors, or singers.

Glucante (jōo-kēn‘tē), It. With sport and gaiety.

Glucoco (jōo‘kōk‘ō), It. An organ-stop.

Glucososo (jōo-kō‘sō), It. See Glocoso.

Glustamente (jōo-tā‘mēn‘tē), It. Justly, with precision.

Glustezza (jōo-tē‘zē), It. Precision.

Glusto (jōo‘tó), It. A term signifying that the movement indicated is to be performed in an equal, steady, and just time.

Given bass, A bass given, to which the harmony is to be added.

Giving out, The prelude by which the organist announces to the congregation the tune they are to sing.

Glaia (gīla), Fr. The passing bell.

Glais funèbre (gīl‘fō-nēbr‘), Fr. A funeral knell.

Glapissant (gīl‘plō-sānt‘), Fr. Shriill, squeaking.

Glasses, Musical, An instrument formed of a number of glass globules shaped like finger-glasses, tuned by filling them with more or less water, and played upon with the fingers moistened.
<table>
<thead>
<tr>
<th>English</th>
<th>German</th>
<th>Meaning</th>
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<tr>
<td>Glatt (glät)</td>
<td>Ger.</td>
<td>Smooth, even.</td>
</tr>
<tr>
<td>Glätte (glät-te)</td>
<td>Ger.</td>
<td>Smoothness, evenness.</td>
</tr>
<tr>
<td>Glee</td>
<td>A vocal composition in three or four parts, generally consisting of more than one movement, the subject of which may be grave, tender, orgay and bacchanalian. The glee in its present form first appeared in the middle of the eighteenth century, and is a composition peculiar to England.</td>
<td></td>
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<tr>
<td>Gleemen</td>
<td>An ancient name for minstrels.</td>
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<tr>
<td>Gleich (glikh)</td>
<td>Ger.</td>
<td>Equal, alike, consonant.</td>
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<tr>
<td>Gleichklang (glikh-kläng)</td>
<td>Ger.</td>
<td>Consonance of sound, unison.</td>
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<tr>
<td>Gleichschwebende Temperatur (glikh-shwe-ben-te tém-pé-re-toor)</td>
<td>Ger.</td>
<td>Equal temperament. The division of the octave into twelve equal parts in such a way as to afford the nearest possible approximation to correct intervals with the imperfections equally distributed in all keys.</td>
</tr>
<tr>
<td>Gleichstimmung (glikh-stein-mung)</td>
<td>Ger.</td>
<td>Harmonious, accordant.</td>
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<tr>
<td>Gieiten (gli-te:n)</td>
<td>Ger.</td>
<td>To slide the fingers.</td>
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<tr>
<td>Glide</td>
<td>Portamento.</td>
<td></td>
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<tr>
<td>Gliding</td>
<td>In flute-playing, a sliding movement of the fingers for the purpose of blending the tones.</td>
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<tr>
<td>Glided (gli-dëd)</td>
<td>Ger.</td>
<td>Link; the term is used to express a chord, as, Engtied, one chord; Zweigted, two chords.</td>
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<tr>
<td>Glissade (glih-sah-dë)</td>
<td>Fr.</td>
<td>Gliding; the act of passing the fingers in a smooth, unbroken manner over the keys or strings.</td>
</tr>
<tr>
<td>Glissando (glih-sahn-dö)</td>
<td>It.</td>
<td>Slurred.</td>
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<tr>
<td>Glissato (glih-sah-to)</td>
<td>It.</td>
<td>Smooth.</td>
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<tr>
<td>Glissement (glih-mon)</td>
<td>Fr.</td>
<td>In a gliding manner, by sliding the fingers along the keys.</td>
</tr>
<tr>
<td>Glisser (glih-sar)</td>
<td>Fr.</td>
<td>An embellishment which is executed by turning the nail and drawing the thumb or finger rapidly over the keyboard.</td>
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<tr>
<td>Glissé le pouce (glih-sar-lee poots)</td>
<td>Fr.</td>
<td>Slide the thumb.</td>
</tr>
<tr>
<td>Glissicando (glih-sik-kahn-dö)</td>
<td>It.</td>
<td>Slurred.</td>
</tr>
<tr>
<td>Glissicato (glih-sik-kah-to)</td>
<td>It.</td>
<td>Smooth, in a gliding manner. See also, Glisser.</td>
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<tr>
<td>Gli stromenti (glih stroh-muhn-te)</td>
<td>It.</td>
<td>The instruments.</td>
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<tr>
<td>Glitschen (glih-shen)</td>
<td>Ger.</td>
<td>To glide the fingers. See Glisser.</td>
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<tr>
<td>Glocken (glih-kën)</td>
<td>Ger.</td>
<td>To ring little bells.</td>
</tr>
<tr>
<td>Glockenglänte (glih-kën-glëh-lohntë)</td>
<td>Ger.</td>
<td>The ringing or chiming of bells.</td>
</tr>
<tr>
<td>Glockenknopfer (glih-kën-kf)</td>
<td>Ger.</td>
<td>The chimes, or bell-ringer.</td>
</tr>
<tr>
<td>Glockenklang (glih-kën-klang)</td>
<td>Ger.</td>
<td>The sound of bells.</td>
</tr>
<tr>
<td>Glockenspiel (glih-kën-spiel)</td>
<td>Ger.</td>
<td>Chimes; also a stop in imitation of bells in German organs.</td>
</tr>
<tr>
<td>Glöckleintor (glih-kën-toor)</td>
<td>Ger.</td>
<td>An organ-stop of very small scale and wide measure.</td>
</tr>
<tr>
<td>Glottis (glih-tës)</td>
<td>Ger.</td>
<td>The narrow opening at the upper part of the trachea, or windpipe, which by its dilatation and contraction contributes to the modulation of the voice. The name is also applied to a kind of reed used by the ancient flute-players, which they held between their lips and blew through in performance.</td>
</tr>
<tr>
<td>Glühend (glih-ënd)</td>
<td>Ger.</td>
<td>Ardent, glowing.</td>
</tr>
<tr>
<td>G-moll (gë-mol)</td>
<td>Ger.</td>
<td>The key of G minor.</td>
</tr>
<tr>
<td>Gnacchera (nak-kà-flat)</td>
<td>It.</td>
<td>A tambourine, a tabour.</td>
</tr>
<tr>
<td>Gnugab (nug-gab)</td>
<td>Ger.</td>
<td>The name given by the ancient Hebrews to the organ.</td>
</tr>
<tr>
<td>Gola (goppë)</td>
<td>It.</td>
<td>The throat; also a gutural voice.</td>
</tr>
<tr>
<td>Goli trompo</td>
<td>A trumpet used by the ancient Irish, Danes, Normans, and English.</td>
<td></td>
</tr>
<tr>
<td>Gondoliera (gönd-ë-lë-ë-flat)</td>
<td>It.</td>
<td>A gondola-song; a song with an easy-rocking motion, &amp; is the movement of a gondola.</td>
</tr>
<tr>
<td>Gondolier-song</td>
<td>Songs composed and sung by the Venetian gondoliers, of a very graceful and pleasing style; barcaroles.</td>
<td></td>
</tr>
<tr>
<td>Gong</td>
<td>A Chinese instrument of the pulsatile kind, consisting of a large circular plate of metal, which, when struck, produces an exceedingly loud noise.</td>
<td></td>
</tr>
<tr>
<td>Gorgheggiamento (gor-gëd-jë-flatë-flat)</td>
<td>It.</td>
<td>Trilling, quavering.</td>
</tr>
<tr>
<td>Gorghegiare (gor-gëd-jë-flatë)</td>
<td>It.</td>
<td>To trill, to shake.</td>
</tr>
<tr>
<td>Gorgheggio (gor-gëd-jë-flatë)</td>
<td>It.</td>
<td>A trill, a shake of the voice in singing.</td>
</tr>
<tr>
<td>Gout (goott)</td>
<td>Fr.</td>
<td>Taste, style, judgment.</td>
</tr>
<tr>
<td>Governing key</td>
<td>The principal key; that key in which a piece is written.</td>
<td></td>
</tr>
<tr>
<td>Grabgesang (grahts-sang)</td>
<td>Ger.</td>
<td>Dirge; funeral-song.</td>
</tr>
<tr>
<td>Grableid (grahts-flat)</td>
<td>Ger.</td>
<td></td>
</tr>
<tr>
<td>Grace note</td>
<td>Any note added to a composition as an embellishment.</td>
<td></td>
</tr>
<tr>
<td>Graces</td>
<td>Ornamental notes and embellishments, either written by the composer or introduced by the performer. The principal embellishments are the appoggiature, the turn, and the shake or trill.</td>
<td></td>
</tr>
<tr>
<td>Gracieux (gra-të-flat)</td>
<td>Fr.</td>
<td>Graceful.</td>
</tr>
<tr>
<td>Gracile (gra-flat-flatë)</td>
<td>It.</td>
<td>Thin, weak, small; referring to the tone.</td>
</tr>
</tbody>
</table>
GRA

DICTIONARY OF MUSIC.

Grad (gränd), Ger. Steps, degree. See Grado.

Gradare (grá-därē), It. To descend step by step.

Gradatamente (grá-dát-tā-men'-tē), It. By degration (grá-dā-tā-men'-nē), Fr. Gradually, a gradual increase or diminution of speed or intensity of tone.

Graduale (grá-dūal'-tē), Gràdualemente (grá-dūal'-tē-men'-tē), It. Gracefully, pleasingly.

Gradire (grá-dērē), It. To ascend step by step.

Graditamente (grá-di-tā-men'-tē), It. In a pleasing manner.

Gradissimo (grá-di-tēs'-sē-men'-tē), It. Very sweetly, most gracefully.

Gradus (grá-dūs), Gràdus ad Parnassum (grá-dūs ad pär-nas'-sōom), Lat. The road to Parnassus. This name was applied by the contrapuntist Fux to his elaborated textbook in counterpoint. Also by Clementi to his collection of 100 pieces for the higher art of pianoforte-playing. The latter work is very important.


Gradus ad Parnassum (grá-dūs ad pär-nas'-sōom), Lat. The road to Parnassus. This name was applied by the contrapuntist Fux to his elaborated textbook in counterpoint. Also by Clementi to his collection of 100 pieces for the higher art of pianoforte-playing. The latter work is very important.


Graduellement (grá-dwāl'-mān'), Fr. Graduellement (grá-di-wē'-tē), Ger. Ally, by degrees.

Grail (gráil). The Gradual.

Graillemente (gráil-mān'), Fr. A hoarse sound.

Grammar, musical. The rules by which musical compositions are governed.

Grammatical accent. The common-measure accent, marked by the length of the words, and a regular succession of strong and weak parts.

Gran (grān), Fr. Gràna (grá-nā), It. Great, grand.

Grande (grān'dē), It. Great, grand.

Gran cantore (grān' kānt-tōrē), It. A florid singer.

Gran cassa (grān käss'-a), It. The great drum.

Gran barré (grān-bār'-ē), Fr. In guitar-playing this means laying the first finger of the left hand upon all the six strings of the guitar at once.

Grand bourdon. Great or double bourdon; an organ-stop of 32-feet tone in the pedal.

Grand chantre (grān shāntrē), Fr. A precentor.

Grand chœur (grān 'kōr'), Fr. Full organ; all the stops.

Grand choeur. In organ-playing, the union of all the reed-stops.

Grand cornet. This name is sometimes given to a reed-stop of 19-feet scale on the manuals of an organ.

Grande messa (grān'dē mēs'-sa), Fr. High Mass.

Grande mesure a deux temps (grān'dār mēs'-šar a du tān'), Fr. Common time of two beats in a bar, marked 2-2, or sometimes 4-4, or 3. See, also, Alleme boppella.

Grandezza (grān-dēz'-a), It. Grandeur, dignity.

Grandioso (grān-di-o'-sō), It. Grand, noble.

Grandisonante (grān-di-zō-nan'-tē), It. Very sonorous, full-sounding.

Grand jeu (grān zhū'), Fr. Full organ. Applied to harmoniums. Also the name of a stop which brings on all the reeds at once.

Grand opera. Italian opera; a full opera with an intricate plot and full cast of performers.

Grand orgue (grān dōr'), Fr. Great organ.

Grand pianoforte. A pianoforte in which nearly all the octaves have three strings to each tone, tuned in unison, and struck at once by the same hammer.

Grand sonata. An extended sonata, consisting generally of four movements.

Gran gusto (grān goos'-ō), It. In a lofty, elevated manner, a full, rich, high-wrought composition. The manner of a fine and great singer is said to be in the gran gusto.

Gran prova (grān prōvā), It. The last rehearsal.

Gran tamburo (grān tām'-boor'-ō), It. The great drum.

Grappe (grāp'pē), It. The brace, or character, used to connect two or more staves.

Gratias agimus (grāt'ās ā-gē-men'), Lat. Fare of the Gloria in a mass. "We give thanks to Thee."

Grave (grāvē), It. A slow and solemn movement; also a deep, low pitch in the scale of sounds.

Gravemente (grāv-men'-tē), It. With grave.

Gravemente (grāv-men'-tē), It. With grave. Grave (grāvē), It. With grave. Gravemente (grāv-men'-tē), It. With grave. (128) minors, it, add, is, ale, &c, end, of, 1 ill, 1 a, 6 old, 0 old. oo moon, 0 but, 0 Fr. sound, kh Ger. ch. n. naaž
Dictionary of Music.

Gravezza (grá-vé’tzah), It. Gravity, solemnity.
Graviceballe (grá-vé-teh’mé-bah-loh), It. An old name for the harpsichord.
Gravicebole (grá-vé-teh’mé-bó-loh), old name for the harpsichord.

Gravis (grá-ví’s), Lat. Heavy, ponderous. The name of one of the accentus ecclesiasticus.
Gravissonante (grá-ví-só-nán’té), It. Loud-sounding.
Gravità (grá-ví-tá), It.
Gravitàt (grá-fi-tá’t), Ger. Gravity, majesty.
Gravité (grá-ví-tá), Fr.

Gravity. That modification of any sound by which it becomes deep or low in respect to some other sound. The gravity of sounds depends in general on the mass, extent, and tension of the sonorous bodies. The larger and more lax the bodies, the slower will be the vibrations and the graver the sounds.

Gracia (grá’tsah), It.
Grazia (grá’tsah-ä’), Ger.

Graziosamente (grá-tso-ó-zä’mén’té), It. Gracefully, smoothly.
Grazioso (grá-tso-ó’zó), It. In a graceful style.

Greater scale. Major scale.

Greater sixth. A name sometimes given to the major sixth.

Greater third. A name sometimes given to the major third.

Great octave. The name given in Germany to the notes between C and B inclusive. These notes are expressed by capital letters.

Great organ. In an organ with three rows of keys, usually the middle row, so called because containing the greatest number of stops, and having its pipes of large scale and voiced louder than those in the swell, or choir, organ.

Great sixth. The appellation given to the chord of the fifth and sixth when the fifth is perfect and the sixth major.

Greek modes. The ancient Greek modes or scales were twelve in number; of these, six were authentic and six plagal. The sounds are supposed to have been somewhat similar to those in the scale of C, and the differences in mode due to the selection of a point of repose.

Gregorian chant. A style of choral music, according to the eight celebrated church modes introduced by Pope Gregory in the sixth century.

Gregorianisch (gré-gó-rí-än’tshah), Ger. Gregorian.

Gregorianischer Gesang (gré-gó-rí-än’tshahr), Ger. The Gregorian chant.

Gregorian modes. The eight tunes, or Gregorian tones, tones, authorized by St. Gregory for use in intoning the religious offices. Part of them are still in the plain song (q. v.).

Gregoriano (gré-gó-rí-än’no), It. Gregory.
Gregorian (gré-gó-rí-ran’thah), Fr. Gregory.
Grell (gréll), Ger. Shril, acute.
Grellheit (gréllhité), Ger. Sharpness. shrillness.
Grelot (gré-ló), Fr. A small bell.
Griffbret (gríffbret’), Ger. The fingerboard of a violin, violoncello, etc.
Griffloch (grífflókh), Ger. The holes of a flute and like instruments.
Grillig (gríll’ig), Ger. Capricious, fanciful.
Gringottre (gríngott’rá), Fr. To quaver, to warble.

Grisoller (grí-zo-lér), Fr. To sing like a lark.

Grob (grób), Ger. Deep, low voice, bass.

Grobgedackt (grób-gédak’t), Ger. Large stopped diapason of full tone.

Groppetto (gró-péht’tó), It. See Grappetto.

Groppo (gró’pó), It. A group of notes, a rapid vocal passage.

Gros-fa. A name formerly given to old church music in square notes, semibreves, and minimas.

Grossartig (gróozsár’tig), Ger. Grand.

Grosse (gróozs’), Ger. Major, speaking of intervals; also grand in respect to style.

Grosse calsse (gróoz sás), Fr. The great drum.

Grosse Nazard (gróozs ná-zárd’), Ger. An organ-stop, sounding a fifth above the diapasons.

Grosse Quinte (gróozs kwin’té), Ger.

Grosses Quintenbass (gróozs kwin’tén’bas), Ger. A bass, an organ-stop in the pedals sounding a fifth or twelfth to the great bass of 32 feet of 16 feet.

Grosse Sonate (gróozs són-nát’té), Ger. pl. Grand sonatas.

Grosses Principal (gróozs prín-tal-pál’), Ger. An organ-stop of 32-foot scale of the open diapason species.

Grosse Terz (gróozs tárts’), Ger. Great third. The major third.

Grosse Tierce (gróozs tárts’), Ger. Great third. The major third.

Grosse Trommel (gróozs trom’mél’), Ger. The great drum.

Grossgedackt (gróoz-seh-diak’t), Ger. Doubly stopped diapason of 16-foot tone in an organ.

Grosse (gróozs’), It. Full, great, grand.

Grosswatertonz (gróozs-fa-tér-tán’tz), Ger. Grand father's dance; an old-fashioned dance.

Gros tambour (gróz támb’bür), Fr. The great drum.

Grottesco (gróts-ko’), R. Grottesque.

Ground bass. A bass consisting of a few simple notes, intended as a theme, on which, at each repetition, a new melody is con-
constructed, so that the entire composition rests upon this single foundation. Example: Bach’s Passacaglia in C minor, for organ.

Group. Several short notes tied together.

Grundakkord (groond-'ak-kord), Ger. An uninvetedra chord.

Grundstimme (groond-'stiu-mee), Ger. The bass part.

Grundton (groond-ton), Ger. The bass note; fundamental, or principal, tone.

Gruppetto (groop-pet-to), It. A turn; also a small group of grace, or ornamental, notes.

Gruppo (groop-po), Ger. A group of notes; Gruppo (groop-po), It. formerly it meant a trill, shake, or turn.

G-Schlüssel (g-shloos-sill), Ger. The G, or treble, clef.

Guaracha (gwah-rak'ah), Sp. A Spanish dance.

Guaranita (gwah-ra-ni-tah), Sp. A variety of the Spanish guitar.

Guarnerius (gwah-nor-e-oo), A maker of violin highly prized, so called from the name of the manufacturer.

Gus (gwosk), Rus. A rustic violin with three strings, used among the Russian peasants.

Guerrillero (gow-er-til-er-oh), It. Martial warlike.

Guet (gweet), Fr. A military trumpet piece.

Guis (gwys), Sp. Fugue, conductor, leader.

Guida (gwah-dee), It. Guide; also the mark called a direct.

Guide. That note in a fugue which leads off and announces the subject.

Guida-man (gwah-dee-mahn), Fr. The hand-guide, an instrument invented by Kalkbrenner for assisting young players to acquire a good position of the hands on the pianoforte.

Guidon (gwah-dohn), Fr. The mark called a direct.

Guidonian hand. The figure of a left hand used by Guido, and upon which was marked the names of the sounds forming his three hexachords.

Guidonian syllables. The syllables ut, re, mi, fa, sol, la, used by Guido d’Arezzo, and called the Arethian scale.

Guido’s gamut. The table, or scale, introduced by Guido Arethius about 1050, and to the notes of which he applied the syllables ut, re, mi, fa, sol, la. It consisted of twenty notes, viz., two octaves and a major sixth, the first octave being distinguished by capital letters, the second by small letters, and the sixth by double small letters.

Guigue (gooy-'ghay), It. See Giga.

Guitar. See Guitarras.

Guimbarde (gwim-bard), Fr. A jew’s-harp.

Guitar (gwah-toor), Sp. A sign indicating that the piece or passage is to be repeated.

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:

\[\text{Guitar (guitarras), Sp. A guitar.}\]

\[\text{Guitarre (guitarrre), Ger.}\]

\[\text{Guitarre d'amour (guitarrre d'amour), Fr. An instrument (invented by Georg Stuber, of Vienna, in 1823) with six strings, tuned like those of the guitar, but played with a bow. In some of its features it resembles the guitar in others the violoncello. It has, not inaptly, been described as a viola bastard. The Germans call it, also, Bogengitarre (bow-guitar), Kniesgitarre (knee-guitar), and Violoncellgitarre (violoncello-guitar).}\]

\[\text{Guitarre d'amour (guitarrre d'amour), Fr. A modification of the German guitar.}\]

\[\text{Guitarre lyre (guitarrre lye), Fr. A French instrument having six strings and formed somewhat like an ancient lyre.}\]

\[\text{Guitarrne (guitarn), Fr. An ancient species of lute or guitar.}\]

\[\text{Gunst (goont), Ger. Grace, tenderness, favor.}\]

\[\text{Gurascho (gooy-koh), Sp. See Guarachche.}\]

\[\text{Gusto (gootso), It. Taste, expression.}\]

\[\text{Gustosamente (gootso-tah-mehnt-soh), It. Tastefully, expressively.}\]

\[\text{Gustoso (gootso-tosoh), It. Expressive, tasteful.}\]

\[\text{Gut. A name applied by Guido to the tone large G, because this tone was the lowest of the whole system of tones.}\]

\[\text{Gudfänken (goont-fahn-kenn), Ger. At pleasure, according to the taste of the performer.}\]

\[\text{Guitaral. Formed in the throat, pertaining to the throat.}\]

\[\text{Guitaramente (goot-too-nah-mehnt-soh), It. Guitarally.}\]
H. This letter is used by the Germans for B-
natural, which note is called by the French
and Italians B. Abbreviation for Hand.
Habanera (hā-bā'ner-ā), Sp. A slow Spanish
dance in 3-4 time; a dance.
Haberrohr (hā'ber-rōr), Ger. Shepherd’s flute.
Hackbrett (hāk'brēt), Ger. The dulcimer.
Halb (hālb), Ger. Half.
Halbcadence (hālb-kā-dēn'tse), Ger. Half-cad-
ence.
Halbgedackt (hālb'geh-dākt), Ger. Half-cov-
ered. Applied to the rohrflöte and clarinet-
flute stops in organs.
Halbmole (hālb-mōlt), Ger. A minim, or half-
note.
Halbprincipal (hālb'prin-tal-pāl), Ger. An
organ-stop of four-feet pitch, and conse-
quently an octave higher than the pitch of
the open diapason.
Halbton (hālb'tōn), Ger. Half-tone, semi-
tone.
Half-cadence. An imperfect cadence, a close
on the dominant.
Half-note. A minim.
Half-note rest. A pause equal in duration
to a half-note.
Half-shift. The first shift on a violin; that
on the violin.
Half-step. The smallest interval used in
music.
Hall (hāl), Ger. Sound, clangor, clang.
Halle (hāl'le), Ger. Hall.
Hallelujah (hāl-lē-loo'yāh), Heb. “Praise ye
the Lord!”; a song of thanksgiving.
Hallelujah meter. A stanza in six lines of
iambic measure, the syllables of each being
in number and order as follows: 6, 6, 6, 6, 6, 6.
Hallen (hāl'tn), Ger. To sound, to clang.
Halitrompete (hāl'trōm-pē'te), Ger. A pow-
erful trumpet.
Hailpipe (hāl-pīp'), Ger. Shepherd's pipe.
Haig (hāg), Ger. Neck of a violin, viola, etc.
Halt (hālt), Ger. A pause; a hold.
Hammer. That part of the action or mech-
anism of a pianoforte which strikes the
strings and thus produces the sound.
Hammer, tuning. An instrument by which
pianos and harps are tuned, by tightening
or loosening the strings.
Hammerklavier (hām'me-rkā-lēr'), Ger. The
modern piano.

HANAKISCHE (hā-na'kī-shē), Ger. A hanacca.
A Moravian dance in 3-4 measure, some-
what resembling a polonaise, but quicker.
Hände (hān'dē), Ger. Hands.
Handlage (hān-lā'gē), Ger. The position of
the hand.
Handleiter (hān-lī'tēr), Ger. Handguide.
See GUIDE.
Hand organ. A portable instrument consist-
ing of a cylinder, on which by means of
wires, pins, and staples are set the tunes,
the revolution of the cylinder causing the pins,
etc., to act on the keys and also to give ad-
mission to the wind.
Handstücke (hānt'stūkē), Ger. Hand pieces,
exercises for training the fingers in piano-
playing.
Hardiment (hārd-im'mānt), Fr. Boldly, firmly.
Hart (hārt), Ger. A harp.
Harfen (hār'f'n), Ger. To play on the harp.
Harfenbass (hār'f'n-bās), Ger. A bass like a
harp; broken chords.
Harfensaiten (hār'f'n-sā'tē), Ger. Harp-string.
Harfenspieler (hār'f'n-spī'ľēr), Ger. Harp-
player.
Harmonia (hār-mō'nē-ā), Lat. A daughter of
Mars and Venus. Her name was first used
to indicate music in general.
Harmonic. Concordant, musical.
Harmonica. A musical instrument invented
by Benjamin Franklin, consisting of glasses,
sometimes globular and sometimes flat.
The tone is produced by rubbing the edge
of the globular glasses with a moistened fin-
ger, or striking the flat ones with small
hammers. The name is also applied to an
organ-stop of delicate tone.
Harmonica-aetherisch (hār-mō'nē-kā-a'tēr-ish),
Ger. A mixture stop of very delicate scale
in German organs.
Harmonical trumpet. An instrument very
much like a trumpet, except that it is long-
er and consists of more branches; the sack-
but.
Harmonic figuration. The progression from
one tone to another of the same chord by
means of passing tones, thence passing in
the same manner through successive dif-
ferent chords.
Harmonic flute. An open metal organ-stop,
of 8- or 4-feet pitch; the pipes are of double
length, that is, 16 or 8 feet, and the bodies
have a hole bored in them midway between
the foot and the top; the tone is exceeding-
ly full, fluty, and powerful.
Harmonic chord. An instrument having the form of an upright piano, but a tone something like that of a violin, produced by the friction of a violin bow drawn with leather upon the strings. It was invented in 1785 by Fr. Kaufman.

Harmonic (här-môn′t-əh), R. pl. Harmonics in violin music.

Harmonic mark. A sign used in violin, harp music, etc., to indicate that certain passages are to be played upon such parts of the open strings as will produce the harmonic sounds, G.

Harmonic. A small instrument held in the hand, the sounds being produced from small metal springs set in motion by blowing from the mouth.

Harmonics. (1) The sounds produced by the vibrations of divisions ( aliquot parts) of a string, column of air, etc. 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 treble-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 partials blend so as to be indistinguishable, or only in part distinguishable under certain conditions. The number and relative strength of the partial tones vary 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, 17th, and 15th partials can only be approximately represented, they have been distinguished by asterisks.

(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, etc., 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, etc., divisions, and the result are notes respectively an octave, twelfth, fourteenth, seventeenth, nineteenth, etc., 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 Flöte octavante and Flöte harmonique.

Harmonic triad. The common chord, consisting of a fundamental note, its third and fifth.

Harmonie (här-môr′n-ē′), Fr.) Harmony.
Harmonie (här-môr′n-ē′), Ger.) Harmonie.
Harmoniemusik (här-môr-n-ē′moo-zēk′k′), Ger.) A military band consisting of brass instruments. The brass in the orchestra. Music for wind instruments only.

Harmonieusement (här-môr-nif-əs-mən′), Fr.) Harmoniously.
Harmonieux (här-môr-nif′th′), Fr.) Harmonious.

Harmonious. A term applicable to any two or more sounds which form a consonant or agreeable union.

Harmoniphon. A small instrument with a keyboard like a pianoforte, invented in 1837, and intended to supply the place of hautbois in an orchestra. The sounds are produced from small metal tongues acted upon by a current of air through a flexible tube.

Harmonique (här-môr-něk′), Fr.) Harmonic; the relation of sounds to each other; also applied to organ-pipes of double length.

Harmoniquement (här-môr-něk-mən′), Fr.) Harmonically.

Harmoniren (här-môr-nir′n′), Ger.) To harmonize, to be in unison.

Harmonisch (här-môr-nisl′), Ger.) Harmonious, harmonical.

Harmonische Tcilung (här-môr-nis′kə təl′oon′), Ger.) Harmonical division.

Harmonist. One acquainted with the science of harmony.

Harmonium. A keyboard wind instrument of the reed-organ kind, the tones of which are produced by the vibration of reed 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, being all placed in one chamber into which 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. The harmonium differs from the reed organ in having a pressure-bellows, forcing the air out through the reeds.

HARMONIZE. To combine two or more parts according to the laws of harmony.

HARMORIZED. A melody is said to be harmonized when additional parts are subjoined in order to give it more fullness.

HARMONOMETRE (hár-mo-nô-mâr’), Fr. An instrument to measure the proportion of sounds; a species of monochord.

HARMONY. The agreement or concurrence of two or more united sounds. The art of combining sounds into chords and treating those chords according to certain rules.

HARMONY, FIGURED. Harmony in which, for the purpose of melody, one or more of the parts of a composition move, during the continuance of a chord, through certain notes that do not form any of the constituent parts of that chord.

HARMONY, NATURAL. The harmonic triad of common chord.

HARMONY, SUSPENDED. One or more notes of a chord retained in the following chord.

HARP. One of the most ancient stringed instruments, the tones of which are produced by plucking the strings (mainly of catgut) with the fingers of the right and left hands. 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 C₂ to F⁴, and, as each string can be raised two semitones, even to F⁴. The harp is moved respectively through all the octaves, each on one of the seven degrees of the C major scale; this being the key in which the harp is tuned. The single-action harp was in the key of E♭, and its compass extended from E♭ to G⁵. The harp of the ancient Egyptians was without a "pillar" for supporting the pull of the strings. It was simply a bow, fashioned after the lute. These two kinds and the earliest times had only five strings.

HARP, ÆOLIAN. An instrument consisting of wire or catgut drawn in parallel lines over a box of thin wood and placed so that a current of air may cause the strings to vibrate.

HARP, COUCHED. Name originally given to the spitzen.

HARP, DOUBLE-ACTION. A harp with pedals that can be used in two positions, the first raising the instrument a half-step, and the second a whole step.

HARP (hárp), Fr. A harp.

HARPSICHORD (hár-pí-kör’d), Fr. An old French name for the harpsichord.

HARPÉLLENE (hár-pé-lé-é-nä), Fr. An old French name for the harpsichord.

HARPEGGIATO (hár-pé-de-jí-á’tá-té), It. In the style of a harp, arpeggiately.

HARPEGGIATO (hár-pé-de-jí-á’tá-tó), It. Causing the sounds of a chord to be played not together but distinctly one after another. See Arpeggiato.

HARPEGGIEN (hár-pé-geh-ré’n), Ger. Arpeggiate.

HARPSTER. A performer upon the harp.

HARPST. A performer upon the harp.

HARPICO (hár-pi-kör’dó), It. A harpsichord.

HARP, JEW'S. A small instrument made of brass, or steel, with a flexible metal tongue, played upon by placing it between the teeth and vibrating the tongue by striking it with the finger; the action of the breath determines the power of the tone. Known in the music trade as the "Irish harp."

Harp lute. An instrument having twelve strings, and resembling the guitar.

HARP PEDAL. The pedal of a pianoforte, some times called the soft pedal.

HARPSECOIL. See 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. JOUR.) The spinet and virginals 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 same as the modern grand piano. The harpsichord had often more than one keyboard, and also was provided with stops by which the tone could be modified.

HARPSICHORD, DOUBLE. A harpsichord with two unison strings and an octave.

HARPSICHORD, HARMONICA. A harmonica, the sounds of which are produced by means of keys similar to the pianoforte, invented at Berlin.

HARPISON. An old name for the harpsichord.

HARP, SINGLE-ACTION. A harp whose pedals can be used in one position only, raising the sounds of the instrument a half-step.
Harp style. In the arpeggio style.

Harp, triangular. An ancient instrument of Phrygian invention.

Harsur (här-soor), or, Hassur (há-soor), Heb. An instrument of ten strings, used by the Hebrews.

Harte (hārt’e), Ger. Major, in respect to intervals and scales.

Hartklingend (här’tkling’end), Ger. Hard-sounding; harsh.

Hate (hawt), Fr. Haste, speed.

Hausbois (hō-boo’is), Fr. An oboe.

Haupt (howpt), Ger. Head, principal.

Hauptgesänge (howpt’zhāng’-gān’-gān), Ger. }

Hauptmelodie (howpt’mel-ō-dē’), Ger. } The principal melody.

Hauptkirche (howpt’kīr-khē’), Ger. Cathedral.

Hauptmanual (howpt’ma-noo’-al), Ger. The great, or principal, manual; the great organ.

Hauptnote (howpt’nō’tē’), Ger. The principal note in a shake or turn; that note over which the tr. is placed. 

Hauptperiode (howpt’pēr-ō-ō-dē’), Ger. Principal period; the principal period in a musical phrase.

Hauptprobe (howpt’prō-bē’), Ger. The final, or general, rehearsal.

Hauptsatz (howpt’sāt’z), Ger. The principal theme, or subject; the motive, or leading idea.

Hauptschluss (howpt’shluhs’), Ger. A final cadence.

Hauptsstimme (howpt’stīm’-mē’), Ger. Principal voice; principal part.

Hauptsthesa (howpt’thēz’-mā’), Ger. The principal theme.

Hauptton (howpt’tōn’), Ger. Fundamental, or principal tone; the tonic.

Haupttonart (howpt’tōn-ārt’), Ger. The principal key of a composition.

Hauptwerk (howpt’wārk’), Ger. Chief work, or manual; the great organ.

Hausse (hōs’), Fr. The nut of a bow.

Hausser (hōs’-sār’), Fr. To raise, or sharpen, the pitch.

Haut (hō’), Fr. Acute, high, shrill.

Hautb. An abbreviation of Hautboy.

Hautbois (hō-boo’is), Fr. The oboe, or hautboy.

Hautbois d’amour (hō-boo’is d’a-mō’-mō’), Fr. A species of hautboy, with a pleasing tone, but difficult to play in tune, and now nearly obsolete; also an organ-stop.

Hautboy (hō’-boy’). Oboe. A portable wind instrument of the reed kind, with a double reed, consisting of a tube gradually widening from the top toward the lower end, and furnished with keys and circular holes for miraculous sounds; the tone is penetrating and slightly nasal, and peculiarly adapted to express soft and plaintive passages. The name is also given to an 8-foot organ reed-stop, the tone of which resembles that of the hautboy.

Hautboy-clarion. See Octave hautboy.

Haute-contre (hōt-kōntr’), Fr. High or counter tenor.

Haute-dessus (hōt-dē-sō’), Fr. High treble, first treble.

Haute-temps (hōt-mān’), Fr. Haughtily, in a dignified manner.

Haute-taille (hōt-tā’-yā’), Fr. High tenor.


H-dur (hā-dōor’), Ger. B major.

Head. That part of a note which determines its position on the staff, and to which the stem is joined.

Head tones. Tones produced by the upper register of the voice.

Head voice. The upper or highest register of the voice; the faletten in men’s voices.

Heerhorn (hēr-hōrn’), Ger. A military trumpet.

Heerpaucke (hēr-pōk’-kē’), Ger. Kettledrum, tymbal.

Heerpauker (hēr-pōk’-kēr’), Ger. Kettledrummer, military drummer.

Hettig (hēt-tig’), Ger. Vehement, boisterous.

Hettigkeit (hēt’tig’-kīt’), Ger. Vehemence, impetuosity.

Heimlich (hīm’-līkh’), Ger. Secret, furtive, stealthy.

Heiss (hīs’), Ger. Hot, ardent.

Heiter (hīt’-tēr’), Ger. Serene, bright.

Heidentlied (hīd’nt-līt’-tēd’), Ger. Heroic song.

Heidenmättig (hīd’-māt’-tēd’), Ger. Heroic.

Heil (hēl’), Ger. Clear, bright.

Heille Stimmé (hēl’-lē stīm’mē’), Ger. A clear voice.

Hemi (hā’-mi’), Ger. Half.

Hemidemisemiquaver. A sixty-fourth note.

Hemidemisemiquaver rest. A sixty-fourth rest.

Hemidiatapente (hem’-ti-dā-tā-pēnt’-tē), Gr. Diminished, or imperfect, fifth.

Hemidioctave (hem’-ti-ō-kōt’-ōk’), Gr. Lesser or minor third.

Hemilope (hē-mē-lō’-pē’), Gr. An ancient flute, consisting of a tube with three holes.

Hemisphere. A member of a phrase consisting of only one bar.

Hemitonium (hē-mō-ō-tōn’-ōm’), Gr. A semitone or half-tone.

Hepachord. A scale or system of seven sounds. In ancient poetry verses sung or played on seven chords or different notes; a lyre or cithara having seven strings.

Hepachordon (hē-pā-ō-kōr’dōn’), Gr. The major seventh.
HEPTAMERIS (hāpt-mərìs), Gr. In ancient music the seventh part of a meris, or forty-third part of an octave.

HERASTRICH (hār-ə-strīkh), Ger. Downbow.

HERSTRICH (hār-strīkh), Ger. A downbow upon the violin.

HERAUFGEHEN (hār-ō-uľ-gā'n), Ger. To ascend.

HEROISCH (hār-ō-l̩kh), Ger. Heroically.

HERUNTERRICH (hār-ō-un-tə-strīkh), Ger. A downbow upon the violin.

HERVORGEHOBEN (hār-fōr-gō-hō'bən), Ger. 

HERVORFLIEBEND (hār-fōr-fli̯bənd), Ger. 

HERVORTRÄTEN (hār-fōr-trə-tən̩), Ger. Play the notes very prominently and distinctly.

HERZLICH (hārt-l̩kh), Ger. Tenderly, delicately.

HES (hês), Ger. B♭. Used when the tone is supposed to come from B-natural, or H, as the Germans call it.

HEXACHORDE (hēk-kōr'də), Gr. A scale, or system, of six sounds; an interval of a sixth; a lyre having six strings.

HEXACHORON (hēk-kōr'ō-n̩), Gr. Set of six musical pieces, or songs.

HEXAMETER. In ancient poetry a verse of six feet, the first four of which may be either dactyls or spondees, the fifth always a dactyl, and the sixth a spondee.

HEXAPHONIC. Composed of six voices.

HIATUS (hi-ō-tōs), Lat. A gap, imperfect harmony.

HIBERNIAN MELODIES. Irish melodies.

HIDDEN CANON. A close canon.

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).

(a)  

(b)  

HIEF (hēf), Ger. 

HIEFTÖSS (hēftōs), Ger. Sound given by

HIEFTÖSSER (hēftōsser), Ger. 

HIEROPHON (hērō-fōn), Ger. A singer of sacred music.

HIGGALON SELAH (hīg-gālōn sā-l̩h), Ḥēb. A term employed in ancient Hebrew music to indicate the use of stringed instruments with the trumpet.

HIGH. Acute in pitch, speaking of sounds.

HIGH BASS. A voice between bass and tenor, or a baritone.

HIGHER RHYTHM. A rhythmical form composed of several smaller ones.

HIGH MASS. The Mass celebrated in the Roman Catholic churches by the singing of the choristers, distinguishing it from the low Mass in which the canticles are read without singing.

HIGH SOPRANO. The first soprano.

HIGH TENOR. Counter tenor voice; the highest male voice.

HIGH TREBLE CLEF. In old French music the G clef placed on the first line.

HIMNO (him-nō), Sp. A hymn.

HINAFSTRICH (hin-of-strīkh), Ger. An up-downstroke (hin-strīkh), bow.

HIRTENFLÖTE (hir'ten-flō'tə), Ger. Shepherd's flute.

HIRTENGEDICHT (hir'ten-gē-dǐkh't), Ger. Pastoral poem, idyl.

HIRTENLIED (hir'ten-līd), Ger. A pastoral song.

HIRTLICH (hir'tl̩kh), Ger. Pastoral, rural.

HIRTENPFEIFE (hir'ten-pfīf), Ger. Rural pipe, pastoral pipe.

HIS (hīs), Ger. The note B♭.

HISIS (hīs'īs), Ger. B-double-sharp.

HI-MOLL (hī'mōl), Ger. The key of B minor.

HOBÖE (hōbō-ē), Ger. Oboe, hautboy.

HOBÖY (hōbō-y), Ger. Oboe, hautboy.

HOBÖREN (hōbō-rēn), Ger. Oboe, hautboys.

HOBOLSTE (hō-bō-līst), Ger. Hautboy-player.

HOCH (hōkh), Ger. High.

HOCHAMT (hōkh'āmt), Ger. High Mass.

HOCHFEIERLICH (hōkh-fēər-līkh), Ger. Exceedingly solemn.

HOCHGESANG (hōkh-gē-sāng), Ger. Ode, hymn.

HOCHHORN (hōkh'hōrn), Ger. Hautboy.

HOCHLIED (hōkh-līd), Ger. Ode, hymn.

HÖCHMUTH (hōkh-muth), Ger. Haughtiness, elevation, pride.

HÖCHSTEN (hōkh-stən), Ger. Highest.
Hochzeitsgedicht (hôkh'tëts-gë-dikht'), Ger. } Hochzeitslied (hôkh'töts-lëd'), Ephedra balsamum; nuptial poems; wedding-song.
Hochzeitsmarsch (hôkh'-tëts-märsch), Ger. } Hochzeitslied. Wedding-march.
Hocket. A name formerly given to a rest; or, cutting short a note without accelerating the time. It corresponds to the term staccato. It is no longer used.
Hofcapelle (hôf-kä-pell'le), Ger. } Hofkapelle. Court chapel.
Hofconcerf (hôf-kôn-tësrt'), Ger. } Hofkonzert. Court concert.
Höflich (hôflikh), Ger. } In a pleasing Höflichkeit (hôflikh-hìt), ger. } Höflichkeit } Höflichkeit } grace-ful style.
Hofmusikant (hôf'moo-zik-ant'), Ger. } Court musician.
Hoforganist (hôf-ör-gä-nist'), Ger. } Hoforganist. Court organist.
Höhe (hôh'ë), Ger. } Height, elevation, acuteness.
Höheit (hôh'ët), Ger. } Dignity, loftiness.
Höher (hôh'ër), Ger. } The Song of Solomon.
Hohen (hôh'ënn), Ger. } High, upper.
Hohle und holsere Stimme (hôkh'ë oond hësë-rë stim'më-së), Ger. } Hollow and hoarse voice.
Hohlföte (hôh'lô-të), Ger. } Hollow-toned flute; an organ-stop producing a thick and powerful hollow tone. Each pipe has two holes in it, near the top and opposite each other.
Hohlfüte (hôh'lô-të), Ger. } A quint stop of the hohlfute species.
Höll (höhl), Ger. } Pleasing, agreeable.
Höll. A character (ö) indicating that the e of a note or rest is to be prolonged.
Hölling. The burden or chorus of a song.
(Found in Shakespeare.)
Hölling note. A note that is sustained or continued while the others are in motion.
Hohlblasser (hôht'sbла-sër), Ger. } Hohlblasser. Players upon woodwind instruments.
Hohlfüte (hôh'lô-të), Ger. } Wood flute; an organ-stop.
Homophone. A letter or character expressing a like sound with another.
Homophonie (hôh-mô-fô-në), Fr. } Homophonie.
Homophonoi suon (hôh-mô-fôn-ô soo-ô-në), It. } Unisons.
Homophonous. Of the same pitch, in unison.
Homophony. Unison; two or more voices singing in unison.
Hopswalzer (hôps-wäl'tsêr), Ger. } Quick waltzes.
Hor (hôr'), Horace regulares (hôr'rës-rëg-oo-lär'ës), Lat. } Hours; chants sung at prescribed hours in convents and monasteries.

Horizonal lines. } Used in connection with the figured bass, they usually show the continuation of the same harmony, the bass note being unchanged, but they are sometimes used to abbreviate the expression of figures, in which case, if the bass part moves, the harmony must necessarily be changed.

Horn. A wind instrument chiefly used in hunting.

Horn, alpine. A narrow wooden tube, or trumpet, about eight feet long, widening to a bell at the larger end. Played by means of a cup-shaped mouthpiece. The tone is very penetrating, but it is very difficult to blow. It gives the natural harmonics of its own fundamental.

Horn, bass. An instrument resembling the clarinet, but of greater compass, embracing nearly four octaves.

Horn, bassetto. A species of clarinet a fifth lower than the C clarinet.

Hörner (hôrn'rë), Ger. pl. } The horns.

Hörnerlalli (hôr'nér-shàll'), Ger. } Sound of horns.

Horn, French. 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 crockchews 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 F₃, 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 instrument, 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 B♭ 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, etc. On the valve horn can be produced all the semitones from the F₃ below the second C upward, as open notes. The horn with
Hornpipe. An old dance, in triple time, peculiar to the English nation. It is supposed to have received its name from the instrument played on during its performance. Modern hornpipes are usually in common time, and of a more lively character than the ancient hornpipe.

 Hosanna (hō's-an-nă), Lat. Part of the Sanctus in Mass.

 Hoof (howf), Per. A common drum of the Persian soldierly.

 Hoot (wūt), Dan. A Danish peasant dance, similar to the reel.

 H. S. Abbreviation for Hauptsatz.

 Huc-rah (hūk'-rah), Fr. A huntsman's or postman's horn.

 Huer (hūr), Fr. To shout.

 Hulthorn (hūlthörn), Ger. Bugle-horn.

 Huggab (hūg-gāb), Heb. An organ of the Hebrews; Pan's pipes.

 Huitain (hūt-tān), Fr. A stanza of eight lines.

 Huitpied (hūt-pīd'), Fr. Eight feet, of organ stops.

 Hülfslinien (hūlfslīnēn), Ger. Ledger lines.

 Hülfnote (hūlfnōtē), Ger. Auxiliary note.

 Hülfston (hūlfstōn), Ger. Accessory note, a note standing one degree above, or below, the principal note.

 Hülfstimme (hūlfstīmmē), Ger. Obligato voice.

 Hymel (hīmēl), Hymelichen (hīmēl-khēn), Ger. A sort of bagpipe; in organs the lowest tone drone.

 Hummen (hūm-mēn), Ger. Humming, singing in a low voice.

 Humor (hūmōr), Ger. Caprice, humor, whim.

 Humoreske (hūmōrēsēkē), Ger. A fancy piece, a humorous or whimsical piece.

 Humorous songs. Songs full of mirth and humor.

 Hunting-horn. A bugle, a horn used to cheer the hounds.

 Hunting-song. A song written in praise of the chase.

 Hurdygurdy. An old instrument consisting of four strings, which are acted upon by a wheel rubbed in resin powder, which serves as a bow. Two of the strings are affected by certain keys which stop them at different lengths and produce the tone, while the others act as a drone bass.

 Hurtig (hoor'tig), Ger. Quick, swiftly; same meaning as allegro.

 Hurttigkeit (hoor'tt-i-kīt), Ger. Swiftness, agility, quickness.

 Hydraulikon (hy-drawl'ī-kōn), Gr. An ancient instrument whose tones were produced by the action of water.

 Hydraulic organ. An organ whose motive power was water, and the invention of which is of much greater antiquity than the pneumatic, or wind, organ. It is supposed to have been invented by Ctesibius, a mathematician of Alexandria. It is not certainly known precisely what use water served in this instrument, but it is believed to have aided in preserving the wind, somewhat after the manner of water upon a plate upon which a vessel is inverted and the air exhausted. The water aids in preserving the vacuum.

 Hymeneal (hīmē'nē-āl), Hymenean (hīmē'nē-ān), or appertaining thereunto.

 Hymn. A song of praise or adoration to the Deity; a short, religious lyric poem intended to be sung in church. Anciently, a song in honor of the gods or heroes.

 Hymnal. A compilation, or collection, of hymns.


 Hymne (fīmē), Fr. A hymn, sacred song.

 Hymne (hīm'ē), Ger. An anthem.

 Hymnology (hīm-nōl'-ō-jē), Fr. Hymnology.

 Hymnologist. A writer, or composer, of hymns.

 Hymnology. Information concerning hymns, hymns, theurgic. Songs of incantation; the first hymns of Greece.

 Hymnus (hīm'ūs), Lat. A hymn.

 Hymnus Ambrosianus (hīm'ūs ām-brōs'-ānōs), Lat. The Ambrosian chant.

 Hymn, Vesper. A hymn sung in the Vesper service of the Catholic Church.

 Hypaté, Gr. The first or most grave string in the lyre; the lowest of the Greek tetrachords.

 Hypathoides. The lower sounds in the ancient Greek scale.

 Hyper (hī'pēr), Gr. 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."

 Hyperzeallian (hī'pēr-ē-ōl-li-an), Gr. (1) The authentic Æolian mode. (2) In the ancient Greek system the name of one of the transposition scales. (3) In the medieval ecclesiastical system the octave species b e d e f g a b, the eleventh (sixth authentic) mode. (V. Church modes.)
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Hyperdiapason (hí'pér-di-á-pás'á-n), Gr. The upper octave.

Hyperditonos (hí'pér-di-tón'ó-s), Gr. The third above.

Hyperdorian (hí'pér-dór'í-án), Gr. The authentic Dorian mode. In the ancient Greek system the name of the octave species b c d e f g a, also called Mixolydian, and of one of the transposition scales.

Hyperionian (hí'pér-ió-ni-án), Gr. The authentic Ionian mode.

Hyperlydian (hí'pér-li-dí-án), Gr. The authentic Lydian mode. The name of the octave species g a b c d e f g, and of one of the transposition scales.

Hypermixolydian (hí'pér-mík'o-líd'í-án), Gr. The authentic Mixolydian mode.

Hyperphrygian (hí'pér-frí'g'é-án), Gr. (1) The authentic Phrygian mode. (2) 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. (3) In the medieval ecclesiastical system the name of the octave species f g a b c d e f, the twelfth (sixth plagal) mode. (V. Church modes.)

Hypto. Below, 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 fifth 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.”

Hyperolian (hí'pér-o lí'ú-án), Gr. (1) The plagal Æolian mode. (2) In the ancient Greek system the name of one of the transposition scales. (3) In the medieval ecclesiastical system the name of the octave species e f g a b c d e, the tenth (fifth plagal) mode.

Hyperotic (hí'pér-ó'ti-kí-t'í-ké), Gr. An epithet applied by the ancients to the art of gesticulation, which was prominent in their public performances.

Hyperotic music. Among the ancient Greeks all music intended for the stage or theater;

In modern times all music adapted to pantomimic representation.

Hyperdiapason (hí'pér-di-á-pás'á-n), Gr. The lower octave.

Hyperdiapente (hí'pér-di-á-pén'te), Gr. The fifth below.

Hyperditonos (hí'pér-di-tón'ó-s), Gr. The third below.

Hyperdorian (hí'pér-dór'í-án), Gr. (1) The plagal Dorian mode. (2) 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. (3) In the medieval ecclesiastical system the octave species b c d e f g a, the second (first plagal) mode.

Hypolonian (hí'pér-o lí'ú-án), Gr. (1) The plagal Ionian mode. (2) In the ancient Greek system the name of one of the transposition scales. (3) In the medieval ecclesiastical system the name of the octave species g a b c d e f g, the fourteenth (seventh plagal) mode. (V. Church modes.)

Hydropolydian (hí'pér-pó-li'dí-án), Gr. (1) The plagal Lydian mode. (2) In the ancient Greek system the name of the octave species f g a b c d e f, also called Syntonolydian, and of one of the transposition scales. (3) In the medieval ecclesiastical system the name of the octave species e f g a b c d e, the sixth (third plagal) mode.

Hypomixolydian (hí'pér-mík'o-li'dí-án), Gr. (1) The plagal Mixolydian mode. (2) In the medieval ecclesiastical system the name of the octave species d e f g a b c d e, the eighth (fourth plagal) mode.

Hypophrygian (hí'pér-frí'g'é-án), Gr. (1) The plagal Phrygian mode. (2) In the ancient Greek system the name of the octave species g a b c d e f g, also called Ionian, and of one of the transposition scales. (3) In the medieval ecclesiastical system the name of the octave species b c d e f g a b, the fourth (second plagal) mode.

Hypoprosiamaxomenos, Gr. The note below the Prosiamaxomenos—namely, G.

Garm, & add, ą ale, ę end, ę eve, ą ill, ą ile, ą old, ą odd, ą moon, ą but, ą Fr. sound, kh Ger. ch, nh nasal.

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Iambic. A poetical and musical foot, consists of one short, unaccented, and one long, accented, note or syllable.

Iambics. Certain songs, or satires, which are supposed to have been the precursors of the ancient comedy; they were of two kinds, one for singing and one for recitation, accompanied by instruments.

Iastian (i-a-st'n-an), Gr. One of the ancient Greek modes. The Ionian.

Ictus (iktus), Gr. A stroke of the foot, marking the point of emphasis in music.

Idillic (i-di-lik), An idyl.

Idyll. A short poem in pastoral style; an eclogue.

Idylls (i-di'llz), Fr. An idyl.

Idylle (i-di-lle), Ger. An idyl.

II (ii), It. The.

II piu (i piu), It. The most.

II piu forte possibile (i piu fòr'tè pòs-a-tè-bè-lè), It. As loud as possible.

II piu piano possibile (i piu pa'no pò-a'tè-nò pòs-a-tè-bè-lè), It. As soft as possible.

Im (im), Ger. In the.

Imboccatura (ëm-bòk-kà-too-érä), It. Mouthpiece, embouchure.

Imbroglio (ëm-brô-gë-yô), It. Confusion, want of distinct ideas.

Imitando (im-tà-nà-dë), It. Imitating.

Imitando la voce (im-tà-nà-dë la vò-tà-he), It. Imitating the inflections of the voice.

Imitatio (im-tà-tël-ô), Lat. Imitation, in counterpoint.

Imitation. The more or less exact repetition of a musical figure in another voice. (See also Canon.) Imitation is strict when the melodic intervals and resulting harmonies are exactly imitated; free when not even the melody and rhythm are exactly repeated. (See also subordinate titles below.) A sequence is an imitation, but in the same voice.

Imitation, augmented. A style of imitation in which the answer is given in notes of greater value than those of the subject.

Imitation, diminished. A style of imitation in which the answer is given in notes of less value than those of the subject.

Imitation, freely inverted. Where the order of successive notes is not strictly retained.

Imitation, in contrary motion. That in which the answers invert the subject so that the rising intervals descend, and the falling intervals ascend.

Imitation, in different divisions. That in which the subject is answered in a different division of the bar; for instance, the subject beginning on the accented division is answered on the unaccented.

Imitation, in similar motion. Where the answer retains the same order of notes as the subject.

Imitation, retrograde. A form of imitation in which the subject is commenced backwards in the answer.

Imitation, reversed retrograde. A form of imitation in which the subject is commenced backwards in the answer, and in contrary motion.

Imitation, simple. A simple imitation.

Imitation, strictly inverted. That form of imitation in which half and whole tones must be precisely answered in contrary motion.

Imitative music. Music written to imitate some of the operations of nature, art, or human passion, as the brine of cannon, the rolling of thunder; love, joy, grief, etc.

Imitato (im-tà-të), It. Imitation.

Imitazione (im-tà-të-të), It. Imitation, referring to counterpoint.

Immer (im'mër), Ger. Always, ever.

Imperfett (ënh-pàrfd), Fr. Imperfect.

Impaziente (im-pàz-ëntë), It. Impatient, hurried.

Impazientemente (im-pàz-ëntë-mëntë), It. Impatiently, hurriedly.

Imperfect. Not perfect; less than perfect, in speaking of intervals and chords.

Imperfect cadence. A cadence which ends on a chord of the dominant; the preceding chord may be either that of the tonic or subdominant or in minor keys the sixth of the scale; the triad of the dominant always being major.

Imperfect close. Imperfect cadence.

Imperfect concords. Thirds and sixths are called imperfect concords because they are liable to change from major to minor, or the contrary, still remaining consonant.

Imperfect consonances. The major and minor third and the major and minor sixth.

Imperfect intervals. A defective name for diminished intervals.
Imperfect measure. An old term for two-fold measure.

Imperfect time. A term by which the ancients designated common time, indicated by the letter C or a semicircle.

Imperfect triad. The chord of the third, fifth, and eighth, taken on the seventh of the key, consisting of two minor thirds.

Imperfetto (Im-pèr-fé-tò). It. Imperfect.

Impersosamente (Im-pær-só-tzamén-tè). It. Imperiously, pompously.

Impersoso (Im-pær-só-tzó). It. Impersonal, pompous.

Imperturbabile (Im-pér-túr-bá-bilé). It. Quietly, easily.

Impeto (Im-pè-tó). It. Impetuosity, vehemence.


Impetuvoso (Im-pær-tó-ó-tzó-tzó). It. Impetuousness, vehemence.

Impinzente (Im-pó-nénté). It. Imposingly; haughtily.

Impressario (Im-près-aró-tó). It. A term applied by the Italians to the manager or conductor of opera or concerts.

Improviso (Im-pró-vís-tó). Fr. An extemporaneous production.

Improvvisare (Im-pró-vís-tá-ré). It. To compose, or sing, extemporaneously.


Improvisation. The art of singing, playing, or composing music without previous preparation; extemporaneous performance.

Improvisatrice (Im-pró-vís-tá-tris). Fr. A female who plays or sings extemporaneously.

Improviso. To sing or play without premeditation.

Improviso (Im-pró-vís-tó). Fr. Extemporaneous.

Improvisar (Im-pró-vís-tó). Fr. To improvise.


Improvisare (Im-pró-vís-tó-re). It. To improvise.


Improvisatore (Im-pró-vís-tó-re). It. One who sings or declaims in verse extemporaneously.

Improviso (Im-pró-vís-tó). It. Extemporaneous.

In (In, II, and Lat. In, into, in the.


Incalzando (In-kál-tzándó). It. Spurring on, hastening.

Incantation. Enchantment; a form of words pronounced or sung in connection with certain ceremonies, for the purpose of enchantment.

Incantazione (In-kán-tá-tzánté). It. Songs of incantation.


Inconsolato (In-kón-só-lá-tó). It. In a mournful style.

Incordare (In-ker-dá-ré). It. To string an instrument.


Indeciso (In-de-kó-tó). It. Undecided, wavering, hesitating; slight changes of time and a somewhat capricious value of the notes.


Index. A direct ā; also the forefinger.

Indicazioni sceniche (Anh-de-ká’s-tó-ná-tó). Fr. Stage directions.

Indifferente (In-de-fért-ér-ér-té). Indifferemente (In-de-fért-ér-ér-tó-mén-té), It. Coldly, with indifference.

Indifferenza (In-de-fért-ér-tá-sá). It. Indifference.

In distanza (In-dés-táns-tá). It. A distance.

Infante (In-fántè). It. Childlike, infantine; the thin quality of tone in the upper notes of some female voices.

Infante (In-fántè). It. Infernal, diabolic.


Infinite canon. An epithet given to those canons which are so constructed that the end leads to the beginning, and the performance may be indefinitely repeated; also called circular, or endless, canon.


Infinitio. An epithet applied to wind instruments, as a hautboy or flute.

Inflection. Any change or modification in the pitch or tone of the voice.

Infra (In-frá). Lat. Beneath.

In fretta (In-frét-tá). It. In haste, hastily.
**Dictionary of Music.**

| INF | Instrumentazione (In-stro-o-më-në-ta-tif-vë), It. | Instrumentation. |
| INF | Instrumentenmacher (In-stro-o-mënt'ëm-mäkh'ër), Ger. | An instrument-maker. |
| INF | Instrumentieren (In-stro-o-mënt-e-rë'n), | |
| INF | Instrumentierung (In-stro-o-mënt-e-rëng), | Ger. Instrumentation. |
| INF | Instrumento (In-stro-o-mënt'o), It. | An instrument. |
| INF | Instrumento da arco (In-stro-o-mënt'o dë ar'kö), It. | A stringed instrument. |
| INF | Instruments, bow. | All instruments whose tones are produced by means of a bow. |
| INF | Instruments, brass. | Wind instruments formed of brass and used chiefly for military purposes. |
| INF | Instruments, inflatil. | Wind instruments. |
| INF | Instruments, keyed. | All instruments the sounds of which are produced by the pressure of the fingers upon the keys. |
| INF | Instruments, mechanical. | Instruments which produce tones by the means of some mechanical contrivance, as crank, springs, weights, etc. |
| INF | Instruments, percussive. | Instruments, pulsatil. |
| INF | Instruments, pneumatic. | Instruments, the tones of which are produced by the action of the wind. |
| INF | Instruments, reed. | Instruments whose tones are produced by the action of air upon reeds of metal or wood. |
| INF | Instruments, stringed. | Instruments whose tones are produced by striking or drawing strings or the friction of a bow. |
| INF | Instruments, tensile. | A general name for all instruments dependent upon the tension of strings for their tone. |
| INF | Instrument vent (Unh-stru-mënn wañh), Fr. | A wind instrument. |
| INF | Intavolare (In-tä-vô-lärë), It. | To write notes, to copy music. |
| INF | Intavolatura (In-tä-vô-lä-too'vë), It. | Musical notation. |
| INF | In tempo (In têm-pô), It. | In time. |
| INF | In tempore justo (In têm-pôr-yôos-tô), Lat. | A direction to sing or play in equal, just, and exact time. |
| INF | Intendant (Unh-tâñh-dënn), Fr. | Director, |
| INF | Intendente (In-têñ-dë'në), It. | conductor. |
| INF | See Improvviso. |
| INF | Interlude. A short musical representation, introduced between the acts of any drama, or between the play and afterpiece; an intermediate strain or movement placed between the verses of a hymn. |
| INF | Interludium (In-têr-lo'dë-oom), Lat. | |
| INF | Intermede (Unh-têr-mëd'), Fr. | |
| INF | Intermedio (In-têr-në-sd'll'-ô), It. | |
| INF | Intermezzo (In-têr-mës'ô), It. | An interlude; intermediate, placed between two others; detached pieces introduced between the acts of an opera. |

| & arm, & add, & ale, & end, & eve, & til, & tate, & old, & odd, & moon, & but, & Fr. sound, & kh Ger. ch. nh nasal | (186) |
Intermediate. A term applied to those flat and sharp which do not form any part of the original key of a composition, and which are also called accidentals.

Intermedietto (In-térm-má-dí-é’tó), It. A short interlude, or intermezzo.

Intermezzi (In-térm-méz’te), It. pl. Interludes, detached pieces or dances.

Interrotto (In-térm-ró’tó), It. Interrupted, broken, speaking of cadence, accent, or rhythm.

Interrupted cadence. A cadence in which the triad of the dominant is followed by some chord which changes the progression of the harmony.

Interruzione (In-térm-roo-zhón’né), It. Interruption.

Interval. The distance, or difference, of pitch between tones. Intervals are reckoned by the degrees of the scale included, counting the tone of beginning and that of ending. Intervals are represented upon the staff according to their essential nature, an augmented fourth, for instance, arising and resolving differently from a diminished fifth, which would be commensurate with it. Intervals are always reckoned upwards from a given tone, unless the contrary is expressly stated.

Interval, augmented. An interval which is a chromatic semitone, or half-step, greater than a major or perfect interval.

Interval, diminished. An interval less than a perfect interval by a chromatic half-step or semitone.

Interval (In-térm-vál’), Ger. Intervalle (In-térm-vál’), Fr. Intervallo (In-térm-vál’to), It. Intervallum (In-térm-vál’looom), Lat. An interval.

Intervalli viettati (In-térm-vál-veé-ta-to’to), It. pl. Forbidden intervals.

Intervals, consecutive. Intervals passing in the same direction in two parallel parts.

Intervening subject. An intermediate subject of a fugue.

Intimissimo (In-térm-méz’-moó), It. Very expressive, with great feeling.

Intimo (In-térm-moó), It. Inward feeling, expressive.

Intonare (In-tó-nár-ré), It. To pitch the intonare (In-tó-nár-ré), It. voice, to sound the keynote, to begin. 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.

Intonation, false. A variation in pitch from what is understood to be the true tone.

Intonato (In-tó-ná-tó’tó), It. Tuned, set to music.

Intonatura (In-tó-ná-tó-úr-rá’rá), It. Intonation.

Intonazione (In-tó-ná-tó-zhón’né), It. Intonation.

Intoniren (In-tó-nér-rén), Ger. To intone, to sound.

Intrada (In-trá’dá), It. A short prelude or introduction (In-trá’dá), Ger. Introductory movement.

Intrepidamente (In-tré-pé-dé-mént’te), It. Boldly, with intrepidity.

Intrepidezza (In-tré-pí-de-szá), It. Intrepidity, boldness.

Intrepido (In-trá-pí’dó), It. Intrepid, bold.

In triplo (In-tré’plo), It. An old term, signifying a composition in three parts.

Introduction. That movement in a composition, the design of which is to prepare the ear for the movements which are to follow.

Introduzione (In-tró-doo-tó-zhón’né), It. An introduction.


Introtto (In-tró-tó), Eng. Entrance; a introito (In-tró-tó), Fr. Hymn, or an introit (In-tró-tó), It. Introit (In-tró-tó), Sp. While the introitus (In-tró-tó-toos), Lat. Priests enters within the rails at the communion-table; also the commencement of the Mass.

Inventio (In-vén-tó’), Lat. A name sometimes given to a tritonic.

Invention (In-vén-tó’), Fr. An old name for a species of prelude or short fantasy.

Invenzione (In-vén-tó-zhón’né), It. Invention, contrivance.

Inverso (In-vár’so), Lat. Inversion; see that word.

Inverso cencrizans (In-vár’so kén-kry-zán’s), Lat. Retrograde, or crab-like inversion, or imitation; because it goes backwards.

Inverso in octavam acutam (In-vár’so In ok-tó-vaam ak-o’tam), Lat. Inversion in the octave above, the transposition of the lower part an octave above.

Inversio in octavam gravem (In-vár’so In ok-tó-vaam grá’vam), Lat. Inversion in the octave below; the transposition of the upper part an octave below to form the bass, while the other part remains stationary.

Inversion. (1) An interval is inverted by transposing the lower of two notes an octave higher or the upper an octave lower.

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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.

Inversion. retrograde. An inversion made by commencing on the last note of the subject and writing it backwards to the first note.

Invert. To change the position either in a subject or chord.

Inverted. Changed in position.

Inverted chord. A chord whose fundamental tone is not its lowest.

Inverted turn. A turn which commences with the lowest note instead of the highest.

Invitatorio (in-vi-tä-tör-i-ō). Sp. Psalm or anthem sung at the beginning of the mass.

Invitatorium (in-vi-tä-tör-i-ō-m). Lat. A verse sung in the Roman Catholic Church at the beginning of masses, alternately with two verses of the 94th Psalm. The concluding words are generally "Venite adoremus."

Invitatory. A part of the service sung in the Roman Catholic Church; a psalm or anthem sung in the morning.

Ionian (i-o'ni-an). Gr. The name of the octave species (in later times called Hypophrygian) g b c d e f g a B, and of one of the transposition scales. (V. Tactus.)

(2) In the mediæval ecclesiastical system, the name of the octave species c d e f g a B, the thirteenth (seventh authentic) mode. (V. Church modes.)

Ionic music. A light, airy style of music.

Ira (ē'ra). It. Anger, wrath.

Irați (ē-ra-'ti), Angrily.

Irató (ē-ra-'to), It. passionately.

Iratitude (ē-ra-'ta-de-men-tē), stately.

Irish harp. An instrument having more strings than the lyre, yet for a long time only used for playing a simple melody or a single part. Also the music-trade name for the toy instrument known as "jew's-harp."

Irish tunes. Tunes peculiar to the Hibernians, generally of a sweet, mellow character.

Irlandais (ēr-län-dā). Fr. An air or dance.


Ironicamente (ē-rö'-ni-kä-men-tē), It. Ironically.

Ironico (ē-rö'-ni-kō). It. Ironical.

Irregular cadence. An imperfect cadence.

Irregolare (ē-rä-gō'-lä-re), It. Irregular.

Irresoluto (ē-rä-zö'-lootō), It. Irresolute, wavering.

Isadegno, con (ē-sän'-yo-kōn). It. With indignation.

Isamania, con (ē-sä-mä'-ni-a-kōn). It. With wildness, with madness.

Isochronal, Gr. Uniform in time; performed in equal time.

Isolcronous, adj. Uniform in time; performed in equal time.

Isotonic system. A system of music consisting of intervals in which each concord is tempered alike, and in which there are twelve equal semitones.

Istesso (ē-stē'-so), It. The same.

Istesso tempo (ē-stē'-so tem'-pō), It. The same time.

Istreptico, con (ē-stri'-pē-to-kōn). It. With noise and bluster.

Isotronic (ēs-trö'-ni-kā). It. Hiatronic; the theatrical art.

Instrumentale (ēs-troo-men-tē-le), It. Instrumental.


Instrumento (ēs-troo-men-tō), It. An instrument.

Italian modest. A short shoo, or trill, consisting of the alternation of a tone with the next tone above it.

Italiano (ē-tä'-le-ë-nō), It.

Italienisch (ē-tä'-le-ë-nish). Ger. Italian.

Italienne (ē-tä'-ë-ën), Fr.

Italian sixth. A name sometimes given to a chord composed of a major third and an augmented sixth.

Ito missa est (ē-tō'-mäs-sä 'ēst). Lat. The termination of the Mass; sung by the priest to Gregorian music.

I trovatori (ē trō-vä-tör'i), It. The troubadours.
Jack. (1) In the harpsichord the upright altp 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 is plucked. (2) A part of the action of the pianoforte, the escapement-lever, which is also called "hoppet." 

Jaegerchor (ja'gér-kör), Ger. Hunting chorus.

Jagdhorn (ja'g’d’horn), Ger. Hunting-horn.

Jagdzink (ja'g’d’tink), bugle-horn.

Jagdrufl (ja'g’d’roof), Ger. Sound of the bugle or hunting-horn.

Jagdsinfonie (ja'g’d’sín-fô-né), Ger. Hunting symphony.

Jagdstück (ja'g’d’tük), Ger. A hunting-piece.

Jägerchor (ya’géhr-kör), Ger. See Jaegerchor.

Jägerhorn (ya’géhr-horn), Ger. Hunting-horn, bugle-horn.

Jalitago (ya’litá-gô), The only musical instrument of Tartary, consisting of a box of fir about four feet long and three inches wide, the upper part of which is open, over which six wire strings are stretched. It is played on with both hands, but chiefly with the left, and produces both treble and bass.

Jaleo (há-le’ó), Sp. A national Spanish dance.

Jambico (é-am’b’kó), It. An tambourine.

Jangle. To sound discordantly or inharmoniously.

Janitscharinemusik (ya’ni-tshar’ê-n-moo-zik), Ger. The music introduced into Europe by the Janizaries; military music, consisting of wind instruments and instruments of percussion, such as drums, cymbals, triangles, etc.

Jargon. The union of several discordant notes.

Jauchzend (yowkh’tzénd), Ger. Shouting, joyful.

Jeu (zhúth), Fr. Play; the style of playing on an instrument; also a register in an organ or harmonium.

Jeu céleste (zhúth ká-lé-st), Fr. The name of a soft stop in a harmonium; also an organ-stop of French invention, formed of two dulciana pipes, the pitch of one being slightly raised, giving to the tone a waving, undulating character.

Jeu d’anche (zhúth d’anah), Fr. A reed-stop in an organ.

Jeu d’anges (zhúth d’é-anz), Fr. Soft stops.

Jeu d’échos (zhúth d’é-kó), Fr. Echo stop.

Jeu de flutes (zhúth duh foot), Fr. Flute stop.

Jeu d’orgues (zhúth d’ôrg), Fr. Register or row of pipes, in an organ.

Jeuux (zhúth), Fr. pl. Stops, or registers, in an organ or harmonium.

Jeuux forts (zhúth för), Fr. Loud stops; forte stops.

Jeuw’s-harp. A small instrument of brass or steel, and shaped somewhat like a lyre; when played it is placed between the teeth and struck with the forefinger. Known in the music trade as “Irish harp.”

Jewstrump. A term applied by old writers to the jew’s-harp.

Jig. A light, brisk movement; an old species of dance in 6-8 or 12-8 time; the name is supposed to have been derived from Geig, a fiddle.

Jingles. Loose pieces of metal placed around a tambourine to increase the sound.

Jodeln (yô’d’ln), Ger. A style of singing peculiar to the Tyrolean peasants, the natural voice and the falsetto being used alternately.

Jole (zhwá), Fr. Joy, gladness.

Jongleurs (zhônb-glôr), Fr. pl. Thus were Jongleurs (zhônb-glôr) 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 traveled about the country independently. Their performances were not confined to singing, playing, and recitation, but comprised—especially in later times—legerdemain, tumbling, ropedancing, etc.

Jota (bô’tá), Sp. A Spanish national dance.

Jouer (zhôö-á), Fr. To play upon an instrument.


Jubelflote (yuoo’b’-fol’të), Ger. An organ-stop of the flute species.

Jubelgesang (yuoo’b’-gë-bën’sãng), Ger. Song of Jubelodie (yuoo’b’-lë-dë), Jubilee.

Jubelnd (yuoo’b’lënd), Ger. Rejoicing.

Jubilantes. Joyful, triumphant.

Jubilee. A season of great public joy and festivity. Among the Jews every fiftieth year was a jubilee.

Jubiloso (yuoo’b’-lë-zô), It. Jubilant, exulting.

Just. A term applied to all consonant intervals, and to those voices, strings, and pipes that give with exactness.

Juste (zhúth), Fr. Accurate in time, tone, harmony, and execution.

Justesse (zhúth-tés’), Fr. Exactness, correctness, or purity, of intonation.
Kabaro (kā-bā'rō). A small drum used in Egypt and Abyssinia.
Kalamarka (kā-lām-ärkā). A lively Hungarian dance in 2-4 time, full of animation and passion.
Kammer (kām'mēr), Ger. Chamber.
Kammercantate (kām'mēr-kāntā-tē'), Ger. Chamber cantata.
Kammercompanist (kām'mēr-kōm-pō-nist), Ger. "Chamber composer." A composer who has to furnish compositions required for the private concerts of a prince.
Kammerconcert (kām'mēr-kōn-ťēr't), Ger. Chamber concert.
Kammermusic (kām'mēr-moozīk'), Ger. Chamber music; music for private performances.
Kammersängerin (kām'mēr-sāŋ-gēr-in'), Ger. Private singer to a prince or king.
Kammerspiel (kām'mēr-splēl'), Ger. See Kammermusik.
Kammerstil (kām'mēr-stēl'), Ger. Style of chamber music, as opposed to the ecclesiastical and theatrical styles.
Kammerton (kām'mēr-tōn'), Ger. The pitch, or lower tuning of the instruments in chamber music, opposed to the higher tuning of the organ in church music.
Kampool (kām-pōo'), A gong of small dimensions used by the Malays.
Kandela (kān-dēlē'). Ancient minstrel's harp, of the Finns.
Kanon (kān'nōn), Ger. A rule. (1) An instrument formerly employed for measuring intervals; it was a monochord with a movable bridge. Sometimes it had also a second string in unison with the first, thereby permitting the effect of the intervals to be observed by sounding both tones at once. The mathematical character of the intervals was ascertained by observing the string-lengths producing the several tones. (2) A canon. A musical form in which several voices repeat the same melody successively, in the style of a round.
Kanoun (kān-ōn), Gr. Musical instrument of the dulcimer variety, used in Arabia.
Kantate (kān-tātē'), Ger. Cantata.
Kanzelied (kān'tēl-lēd'), Ger. Hymn before the sermon.
Kapelle (kā-pēl'ē), 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.
Kapellkabinett (kā-pēl'kōn-bēn'), Ger. Choir boys.
Kapellmeister (kā-pēl'mīzēr'), Ger. Chapel master; musical director.
Kapellstil (kā-pēl'stīl'), Ger. A cappella; unaccompanied vocal composition in strict style.
Karfesstag (kār-frēttāg'), Ger. Good Friday.
Kock (kēk'), Ger. Fresh.
Lockheit (kēk'hit'), Ger. Boldness, vigor.
Keeping time. An inelegant form of expression. Keeping time means that the pulse is evenly observed, the accentuation upon the proper points of the measure, and all the tones brought in with their proper time-relation.
Kehle (kēlē'), Ger. The voice, the throat.
Kehlaut (kēl'lōut'), Ger. A guttural sound.
Kemangeh (kē-mān'gāh'), Tur. A stringed instrument of the Turks, played with a bow.
Kenet (kēnēt'). An Abyssinian trumpet.
Kenner (kēn'rēr), Ger. A connoisseur; a professor.
Kent bugle. A bugle having six keys, four of which are commanded by the right hand and two by the left.
Keran (kē-rān'), Per. A Persian horn, which is sounded at sunset and at midnight.
Keraulophon (kē-rōlō-fōn), Ger. An 8-foot organ-stop, of a stringy and pleasing quality of tone, its peculiar character being produced by a small round hole bored in the pipe near the top, promoting the formation of overtones.
Keren (kērē'nē'), Heb. A horn; an instrument first used by the Hebrews, formed of a ram's horn, and subsequently made of metal.
Kern (kārn), Ger. The languid, or languid, in organ-pipes.
Kernstimmen (kērn'stīm'mēn), Ger. The fundamental, or 8 feet, stops of an organ.
Keronzefel (kērōnzēfēl'), Heb. Jubilee horn.
Korren (kēr-rēn'), N. An Indian trumpet.
Kesselpauke (kēs'ēl-pōw'kē), Ger. Kettle-drum.
Ketch. Name applied by old writers to a catch.
Kettentruiler (két’t’n-trl’t’r), Ger. Chain of
shakes.
Kettledrum. This instrument consists of a
brass or copper kettle, more or less hemi-
spherical, over the top of which is stretched
a skin. In the orchestra two kettledrums
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 F-flat to f. Kett-
ledrums are made to sound by means of
two sticks, which have a soft knob at one
end.
Key. (1) A family of chords (and the tones
composing them) bearing a fixed relation to
a central tone, called a keytone, or tonic.
(2) Once applied to what is now called clef.
(3) A mechanical lever for controlling the
tone on many musical instruments, such as
the organ, piano, flute, horn, accordion,
clarinet, etc. Keys are of many forms, ac-
cording to the service required of them. (4)
The instrument by means of which the tun-
ing-pins of the pianoforte are moved. This
instrument is now commonly called a tun-
ning-key, or a tuning-hammer.
Keyboard. The rows of keys of a pianoforte,
organ, or similar instrument.
Keyboard, chromatic. An attachment ap-
plied to the keys of a piano for the purpose
of enabling players of moderate skill to exe-
cute chromatic scales and passages with fa-
cility and correctness.
Key bugle. A Kent bugle.
Keyed. Furnished with keys.
Keyed harmonica. An instrument with keys,
the hammers striking upon plates of glass.
Keyed instruments. All instruments whose
tones are produced by the pressure of the
fingers upon keys.
Keyed-stop violin. An arrangement which
may be attached to a violin, consisting of
a fingerboard made of ebony, with thirty-
three stops, called keystops, which stand
above the strings and act upon them per-
pendicularly.
Keyed violin. An instrument having forty
strings, arranged like those of a piano, and
acted upon by horsehair bows, under the
pressure of keys like those of an organ.
Key harp. An instrument of recent inven-
tion, resembling a piano externally, with a
similar arrangement of keys and pedals. It
consists of an adjustment of tuning forks of
various pitches, over cattives of sonorous
metal.
Keynote. The tonic, or repose, note of a
scale.
Keytone. The keynote.
Khassan (khá’zán), Heb. The principal singer
in a synagogue.
Kin chi (kín kí). A Chinese musical instru-
ment possessing a body of thin wood, with
five strings of silk, of different sizes. The
scholar’s lute. A kind of dulcimer.
Kling ch'i (king kee). A Chinese instrument
consisting of a frame of wood with pendent
stone, graduated through sixteen notes and
struck with a hammer.
Kinnor (kín-nór’), Heb. A small harp, or lyre,
held in the hand and played upon while
dancing. David played the kinnor.
Kirche (kírk’hé), Ger. Church.
Kirchencantate (kir’kh’n-kán-tá’tá), Ger. A
cantata for use in church services. Bach
produced a large number of works of this
kind. Generally they consist of a biblical
text set for chorus and solos, with accom-
paniment of orchestra and organ.
Kirchencomponist (kir’kh’n-kó-mó-pó-fést’),
Ger. Composer of church music.
Kirchendienst (kir’kh’n-dínst), Ger. Church
service; form of prayer.
Kirchenfest (kir’kh’n-féšt), Ger. Church fes-
tival.
Kirchenlied (kir’kh’n-lêd’), Ger. Spiritual song, canticle, psalm, or hymn.
Kirchenmusik (kir’kh’n-mu-ó-zik’), Ger.
Church music.
Kirchenschluss (kir’kh’n-shloos’), Ger. An ec-
clesiastical, or plagal, cadence; the chord
of the subdominant followed by the tonic.
Kirchenstil (kir’kh’n-stil’), Ger. Church style,
ecclesiastical style.
Kirchentöne (kir’kh’n-tóit’-nó), Ger. The church,
or ecclesiastical, modes.
Kíth. The name of a small pocket violin used
by dancing-masters. Its length is about six-
teen inches, and that of the bow about sev-
zeven.
Kitar (ki-tár’). A musical instrument of the
Arabs. Our word "guitar" is derived from
this.
Kithara (kíth’á-rá), Gr. A cithara, or lyre, of
the Greeks.
Klage (klá’gé), Ger. Lamentation.
Klagend (klá’gé-nónd), Ger. Plaintive.
Klaggedicht (klá’gé-gé’-díkht’), Ger.
} Elegy; mournful song, lamentation
Klagelied (klá’gé-lêd’),
Klagen (klá’gé-tón’), Ger. Plaintive tune,
or melody.
Klang (kläng’), Ger. Sound; tune; ringing.
Klangboden (kläng-bó’-d’n), Ger. Soundboard.
Klang (kläng’), Ger. Sounds, melodies.
Klangfarbe (kläng’fár-ba’), Ger. Sound-color;
the quality, or timbre, of sounds.
Klanggeschlecht (kläng’gé-shlékt’), Ger. A
genus, or mode.
Klanglehre (kläng’lé-re’), Ger. Acoustics.
Klanglos (kläng’los’), Ger. Soundless.
Klapp (kláp’pé), Ger. Kev of any wind in-
strument; a valve.
Klappenflügelhorn (kláp’p-n-flú’g’l-hór’n), Ger.
The keyed bugle.
| Klar (klär), Ger. | Clear, bright. |
| Klarheit (klär-hi't), Ger. | Clarity, plainness. |
| Klarinet (klär-i-net), Ger. | A clarinet. |
| Klärlich (klär-lích), Ger. | Clearly, distinctly. |
| Klassisch (klás-lish), Ger. | Classical, of high rank. Approved. |
| Klausel (klou-zel), Ger. | A clause; a regular section of a movement. |
| Klavier (klä-fér'), Ger. | Pianoforte; harpsichord. See Clavier. |
| Klaviersinfonie (klä-für-si-né-tén), Ger. | Pianoforte in sonata. |
| Klavierspieler (klä-für-splé'ler), Ger. | Pianoforte-player. |
| Klein (klin), Ger. | Minor, speaking of intervals. |
| Kleinbass (klín'bás), Ger. | A small bass; lower part. |
| Kleinbassgeige (klín'bás-gi-gē), Ger. | Violoncello. |
| Kleinzettel (klin'tzel), Ger. | Small or low in tone or voice. |
| Klangfarben (klang-bär-fahn), Ger. | Resonant, sonorous. |
| Klingel (kling'el), Ger. | A bell. |
| Klingeln (kling'eln), Ger. | To ring or sound a small bell; to jingle. |
| Klingentone (kling'entōn), Ger. | A tone; a sound in the voice. |
| Klingend (kling'end), Ger. | Resonating, ringing. |
| Klangdyptik (klang'dyptik), Ger. | A sonority. |
| Klangfarben (klang'far-bahn), Ger. | Tinkling, bad music. |
| Klangfarbenmelodie (klang'far-bahn-melód'ē), Ger. | A sound of music. |
| Klavier (klay-veer'), Ger. | A bird-call. |
| Knaubenstimme (knaub'en-stim'mē), Ger. | A boy's voice; counter tenor. |
| Knopflosigkeit (knoip-flohs-ig'heit), Ger. | A combination pedal, for controlling the combination of organ-stops. |
| Kombinationspedale (kumb'i-ba-tē-ah-tōn-stōmē), Ger. | Combination pedal. A pedal controlling a combination of organ-stops. |
| Kombinationspfade (kumb'i-ba-tē-ah-tōn-stōmē), Ger. | Combination tones. Resultant tones formed by the differences of two sounding tones. |

**Dictionary of Music**

**Klík**

- **Klappornhorn (kláp'pörn-hörn), Ger.** A keyed horn.
- **Klappetrompete (kláp-trom-pē'tē), Ger.** A keyed trumpet.
- **Klar (klär), Ger.** Clear, bright.
- **Klarheit (klär-hi't), Ger.** Clarity, plainness.
- **Klarinet (klär-i-net), Ger.** A clarinet.
- **Klärlich (klär-lích), Ger.** Clearly, distinctly.
- **Klassisch (klás-lish), Ger.** Classical, of high rank. Approved.
- **Klausel (klou-zel), Ger.** A clause; a regular section of a movement.
- **Klavier (klä-fér'), Ger.** Pianoforte; harpsichord. See Clavier.
- **Klavierauszug (klä-fér'owz-tzoog), Ger.** Edition for pianoforte. An arrangement of a score for pianoforte.
- **Klavierin (klo-fair-in), Ger.** A pianist; a pianist's wife.
- **Klavierspiel (klo-fair-splē), Ger.** Pianoforte-playing.
- **Klein (klin), Ger.** Minor, speaking of intervals.
- **Kleinbass (klín'bás), Ger.** A small bass; lower part.
- **Kleinbassgeige (klín'bás-gi-gē), Ger.** Violoncello.
- **Kleinlaut (klin'laut), Ger.** Small or low in tone or voice.
- **Klingbar (kling'bär), Ger.** Resonant, sonorous.
- **Klingel (kling'el), Ger.** A bell.
- **Klingeln (kling'eln), Ger.** To ring or sound a small bell; to jingle.
- **Klingen (kling'gen), Ger.** Sonority, resonating.
- **Klingend (kling'end), Ger.** Resounding, ringing.
- **Klanggedicht (klang'ge-dikt), Ger.** Sonnet.
- **Klangklänge (klang'klänge), Ger.** Tinkling, bad music.
- **Klangspiel (klang'splē), Ger.** A sound of music.
- **Klapper (klo-pärp), Ger.** A bird-call.
- **Knaubenstimme (knaub'en-stim'mē), Ger.** A boy's voice; counter tenor.
- **Knee-stop.**
- **Kneif.** The tondling of a bell at a death or funeral.
- **Knöllige (knöll'i-gē), Ger.** Viol da gamba, violoncello.
- **Knörrhre (knörr'rē), Ger.** A pipe, or tube, bent like a knee.
- **Kollektivauszugs (köll'k-tōf'auz-gōs), Ger.** A collected selection of an author's works.
- **Kollo (kō-lo), Jap.** A Japanese instrument, resembling a harp.
- **Kombinationspedale (kōm-bi-fō-nē-tōmē), Ger.** Combination pedal. A pedal controlling a combination of organ-stops.
- **Kombinationsstön (kōm-bi-fō-nē-tōmē), Ger.** Combination tones. Resultant tones formed by the differences of two sounding tones.

**Komiker (kōm'i-kēr), Ger.** A writer of burlettas; also a comic performer.

**Komisch (kōm'ish), Ger.** Comic.

**Komma (kōm'má), Ger.** Comma; a musical section or division. An interval equal to about an eighth of a diatonic step.

**Komödie (kö-mō'dē), Ger.** Comedy, play.

**Komponieren (kōm-pō-nēr'en), Ger.** To compose.

**Komponist (kōm-pō-ist), Ger.** A composer.

**Komposition (kōm-pō-zish'-ōn), Ger.** A composition.

**Kompositionslehre (kōm-pō-zish'-ōn-lehr', Ger.** The art of composition. A textbook in musical composition.

**Konservatorium (kōn-sér-vō-rōm-ōt-ōm), Ger.** A conservatory; a school of the art of music.

**Krössens (kró's-esz'), Ger.** A Persian drum made of brass, two feet in circumference.

**Kupferstäbe (kop-fër-stāb', Ger.** Falsetto, head voice.

**Kupfer (kopf'r), Ger.** Copper; coupling-stop in an organ.

**Kürsche (kör'rē), Ger.** Chor, chorus. See Chor.

**Koryphäus (kör'-foh'-ōs), Ger.** Chief, or leader, of the dancers.

**Kos (kōz), Hun.** A Hungarian dance.

**Kossak (kōs'kāk'), Ger.** A national dance of the Cossacks.

**Kraft (kraft'), Ger.** Power, strength, energy.

**Kräftig (kraft'īg), Ger.** Power.

**Kräftiglich (kraft'īg-līch), Ger.** Full, vigorous, full of energy.

**Kräftig und kurz (kraft'īg und körz), Ger.** Loud and detached.

**Krablon (kra-blohn'), Ger.** A Polish dance in 2-4 time, with strongly marked rhythm and much syncopated.

**Krebsgänse (krebz-gān'sē), Ger.** Crang; inverse imitation; backwards.

**Kreischend (kris'-shênd), Ger.** Shrieking, screaming.

**Kreisfuge (kris'-foh'-gē), Ger.** Circular fugue; a canon.

**Kreisleriana (kris'-lē-rē-ā-nā), Ger.** Like Kreisler. A series of eight piano pieces of Schumann, named after an eccentric character called Kreisler, in one of Hoffmann's novels.

**Kreiszahn (kris'-zān), Ger.** Dance in a circle.

**Kreuz (kroos), Ger.** A sharp.

**Kreuz-doppeltes (kroos-dōp'-pēl'tēs), Ger.** A double sharp, ♯ or ⬢.

**Kriegerisch (kri'-gehr-ēch), Ger.** Warlike, martial.

**Kriegsgesang (krieg'-gēsān'g), Ger.** A war-song, a soldier's song.

**Kriegsspiel (krieg-splē), Ger.** A musician of a regiment.
Kromo. See Croma.
Krumm (krooom), Ger. Crooked, curved, bent.
Krummbogen (krooom-b'oo-g'n), Ger. A crook for changing the pitch of horns. Inserted, it lengthens the tube, thereby lowering the pitch.
Krummhorn (krooom-horn), Ger. Crooked horn. The name of a portable wind instrument, formerly much in use, resembling a small cornet. Organ-builders corrupt this word into coromona, and apply it to one of their organ-stops.
Krustische Instrumente (kroost'ih-shé-in-stroo-mén'te), Ger. Instruments of percussion, as the drum, cymbals, etc.
Kuhhorn (koo'horn), Ger. Cow-horn, Swiss horn, Alpine horn.
Kühl (kühl), Ger. Short.
Kuhreigen (koo're-ign), Ger. Ranz des vachers. A Swiss melody.
Kunst (koonet), Ger. Art, skill.
Kunstfuge (koont'soo-ghé), Ger. Art fugue. A musically composed and artistically developed fugue (distinguished from an exercise fugue).
Künstler (künst'ler), Ger. Artist.

Kunstpfleifer (koons'tpfi-leh), Ger. Street musician.
Kunstwerk der Zukunft (koons'twark der tsoo'koonft), Ger. Art work of the future. A term given by Richard Wagner to his peculiar theory of the music of the future; musical composition.
Koppel (koop'p'el), Ger. See Koppel.
Kurz (koorts), Ger. Short, detached, staccato.
Kürzen (kür'tzehn), Ger. To abridge.
Kurzer Mordent (koorts'eer mór-dënt'), Ger. Short mordent.
Kurzer Singsatz (koorts'eer sin'zé-satz), Ger. Cavatina.
Kurz und rein (koorts'ooond rin), Ger. Distinct and clear.
Kürzung (kür'tsong), Ger. Shortening, abbreviation.
Kürzungszichen (kür'tsongz-tsf'khn'), Ger. Sign of abbreviation.
Kusir (kuhs-sir), Fr. A Turkish musical instrument.
Kyrle eleison (kèr'th'-è-liz'on), Gr. "Lord, have mercy upon us." The first movement in a Mass.
Kyrilele (kèr-tel-e), Fr. Litany.

L

L. Left hand. Notes to be played with the left hand or foot are sometimes written with an L over them.
La. (1) The name of the sixth sol-fa tone of the scale. (2) Applied to A uniformly in French and Italian sol-fa.
La (lá), It. The.
La (lá), Fr. The.
La bémol (lá bémol), Fr. The note A♭.
La bémol majeur (lá bémol mäh-zhur), Fr. The key of A♭ major.
La bémol mineur (lá bémol män-nür), Fr. The key of A♭ minor.
Labial. Organ-pipes with lips; called, also, flute pipes.
Labialstimmen (lá-bi'äl-sti'm'm-n), Ger. Stops belonging to the fluework, not reed-stops.
Labium (lá'bi-oom), Lat. The lip of an organ-pipe.
La chasse (lá shash), Fr. In the hunting style.
Lacrimando (lá-kri'äm-mdö), It. Sadly; in a mournful, pathetic style.
Lacrimoso (lá-kri'mo-zö), It. "Weeping stands." Part of the Stabat Mater.
Lade (lá'de), Ger. Windchess in an organ.

Là dice (lá di'së), Fr. The note A♯.
Lage (lá'ghe), Ger. Lay. Position. (1) Of a chord. (2) Of the hand in the shifts of the violin.
Lagnoso (lān-yozö), It. Plaintive, doleful.
Lagrimando (lá-gri'-män-dö), It. Weeping.
Lagrimoso (lá-gri'-mō-zö), It. Tearful, in a sad and mournful style.
Lai (lá), Fr. Lay, ditty; short, plaintive song.
La maggiore (lá màd-zhôr'rá), It. Major; the key of A major.
La majeur (lá mà-zhôr), Fr. The key of A major.
L'ame (l'am), Fr. Soundpost of a violin, viola, etc.
Lament. An old name for harp music of the pathetic kind; applied, also, to the pathetic tunes of the Scotch.
Lamentabile (lá-mén-tä'bl-le), It. Lamentable, mournful.
Lamentabilmente (lá-mén-tä'-bl-mén'te), It. Lamentably, mournfully.
Lamentando (lá-mén-tän'dö), It. Lamenting, mourning.
Lamentevole (lá-mén-tä'-vô-lë), It. Lamentable, mournful, plaintive.
<table>
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<tr>
<th>Term</th>
<th>Definition</th>
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<tr>
<td>Lamento</td>
<td>Lamentable, mournful.</td>
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<tr>
<td>La mineur</td>
<td>The key of A minor.</td>
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<tr>
<td>La minor</td>
<td>La minor; the key of A minor.</td>
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<tr>
<td>Lamento</td>
<td>Drinking-songs.</td>
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<tr>
<td>Ländler</td>
<td>A country dance.</td>
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<tr>
<td>Ländler</td>
<td>A dance in a rustic and popular style, in 3-4 or 2-4 time.</td>
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<tr>
<td>Ländlerisch</td>
<td>In the manner or measure of a country dance.</td>
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<tr>
<td>Ländlich</td>
<td>Rural.</td>
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<tr>
<td>Landlied</td>
<td>Rural song, rustic song.</td>
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<tr>
<td>Landu</td>
<td>A Portuguese dance in 2-4 or 2-2 time.</td>
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<tr>
<td>Landuma</td>
<td>A class of Portuguese music of a sentimental, melancholy nature.</td>
</tr>
<tr>
<td>Lang</td>
<td>Long.</td>
</tr>
<tr>
<td>Langsam</td>
<td>Slowly; equivalent to largo.</td>
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<tr>
<td>Langsamener</td>
<td>Slower.</td>
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<tr>
<td>Language</td>
<td>An organ-flute pipe this is the flat piece of metal or wood placed horizontally just inside the mouth.</td>
</tr>
<tr>
<td>Langejémente</td>
<td>Largely; in a full, free, broad style of performance.</td>
</tr>
<tr>
<td>Large</td>
<td>The longest note formerly in use in ancient music. It is equal to eight semibreves or four breves.</td>
</tr>
<tr>
<td>Largement</td>
<td>Full, free in style.</td>
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<tr>
<td>Larghetto</td>
<td>A word specifying a slow movement so slow as that denoted by largo, of which word it is the diminutive.</td>
</tr>
<tr>
<td>Largezza</td>
<td>Breadth, largeness, freedom.</td>
</tr>
<tr>
<td>Larghissimo</td>
<td>Extremely slow; the superlative of largo.</td>
</tr>
<tr>
<td>Largo</td>
<td>A slow and solemn degree of movement.</td>
</tr>
<tr>
<td>Largo andante</td>
<td>Slow, distinct, exact.</td>
</tr>
<tr>
<td>Largo assai</td>
<td>Very slow.</td>
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<tr>
<td>Largo di molto</td>
<td>Slow, but not too much so.</td>
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<tr>
<td>Largo un poco</td>
<td>Rather slow.</td>
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<tr>
<td>Larigot</td>
<td>Shepherd’s flute or pipe; an organ-stop tuned an octave above the twelfth; the former named the flageolet.</td>
</tr>
<tr>
<td>Larging</td>
<td>Larynx.</td>
</tr>
<tr>
<td>Larmoyant</td>
<td>Weeping, with a tearful expression.</td>
</tr>
<tr>
<td>Larynx</td>
<td>The upper part of the trachea. It is composed of five annular cartilages, placed above one another, and united by elastic ligaments by which it is so dilated and contracted as to be capable of varying the tones of the voice.</td>
</tr>
<tr>
<td>Last shift</td>
<td>On a violin, the shift on the twentieth line, or E.</td>
</tr>
<tr>
<td>Laud</td>
<td>To praise with words alone, or with words and music.</td>
</tr>
<tr>
<td>Laud</td>
<td>Laud; praise; hymn of praise. One of the canonical hours, immediately following matins.</td>
</tr>
<tr>
<td>Laudamus te</td>
<td>“We praise Thee.” Part of the Gloria.</td>
</tr>
<tr>
<td>Laudés</td>
<td>Canticles, or hymns.</td>
</tr>
<tr>
<td>Laudi</td>
<td>Praise, that follow the early Mass.</td>
</tr>
<tr>
<td>Laudi spirituali</td>
<td>Sacred songs and dialogues sung by the priests in the oratory.</td>
</tr>
<tr>
<td>Lauf</td>
<td>That part of a violin, etc., into which the pegs are inserted; also a rapid succession of notes; a trill.</td>
</tr>
<tr>
<td>Lute</td>
<td>Rapid divisions of Lauter (loft’n).</td>
</tr>
<tr>
<td>Lautenstuck</td>
<td>Sacred songs and dialogues sung by the priests in the oratory.</td>
</tr>
<tr>
<td>Lautus</td>
<td>To ring, to toll, to sound.</td>
</tr>
<tr>
<td>Lautenist</td>
<td>Lute-player, lutist.</td>
</tr>
<tr>
<td>Lautenmacher</td>
<td>Lute-maker.</td>
</tr>
<tr>
<td>Lautenschliëger</td>
<td>Lute-player, lutist.</td>
</tr>
<tr>
<td>Lautenspieler</td>
<td>Lute-player, lutist.</td>
</tr>
<tr>
<td>Lautlos</td>
<td>Soundless, mute.</td>
</tr>
<tr>
<td>La voce</td>
<td>The voice.</td>
</tr>
<tr>
<td>Lay</td>
<td>A song; a species of narrative poetry among the ancient minstrels.</td>
</tr>
<tr>
<td>Lay clerk</td>
<td>A vocal officiate in a cathedral, who takes part in the services and anthems, but is not of the priesthood.</td>
</tr>
<tr>
<td>Le</td>
<td>The.</td>
</tr>
<tr>
<td>Le (L), L. pl.</td>
<td>The.</td>
</tr>
<tr>
<td>Leader</td>
<td>The first, or principal, violin in an orchestra; a director of a choir.</td>
</tr>
<tr>
<td>Leading note</td>
<td>The major seventh of any scale; the semitone below the keynote; the minor third of the dominant.</td>
</tr>
<tr>
<td>Leaning note</td>
<td>See Appoggiatura.</td>
</tr>
</tbody>
</table>
LEA  DICTIONARY OF MUSIC. LEI

Leaps. A distance composed of several intermediate intervals.

Leben (la'b'n), Ger. Life, vivacity.

Lebendig (la'b'en-dig), Ger. Lively.

Lebhaft (la'b'häft), Ger. Lively, vivacious, quick.

Lebhaftigkeit (la'b'häft-tig-kit), Ger. Liveliness, vivacity.

Leçon (la'sohn), Fr. A lesson, an exercise.

Ledger lines. The short extra, or addition to the staff, for the reception of such notes as are too high or too low to be placed on or within the staff.

Left beat. A movement to the left in beating time.

Legabile (le-ga'b'bi-lé), It. See Legato.

Legando (le-gan'dó), It. To slur, or bind.

Legare (le-ga're), It. To slur, or bind.

Legare note (le-ga're le nó'té), It. To join the notes closely; to play legato.

Legatissimo (le-ga-té'si-mó), It. Exceedingly smooth and connected.

Legato (le-ga'tó), It. In a close, smooth, graceful manner; the opposite to staccato. It is often indicated by a sign called a slur, thus.

Legato assai (le-ga'tó ás-sái), It. Very close and connected.

Legato touch. A touch which prolongs the tone until it exactly connects with the next following. It is indicated by the word legato, or by a curved line.

Legatura (le-ga-tóor'tá), It. A slur, a ligature.

Legatura di voce (le-ga-tóor'tá dé vo'táh'é), It. Connection of several tones sung in one breath.

Legende (la-shánhd), Fr. A legend; an interesting story.

Légére (la-shá), Fr. Light, nimble.

Légérement (la-shá-ráns立面), Fr. Lightly, nimblly, gaily.

Légére et animé (la-shá rét án-je-má), Fr. Light and animated.

Légérétedé (la-shá-re-té), Fr. Lightness, agility.

Leggenda (led-jén'dó), It. A legend, a tale.

Leggeramente (led-jér-a-mén'té), It. Lightly, easily.

Leggeranza (led-jér-a-nán'tá), It. Lightness.

Leggeressa (led-jér-e-stas), It. Agility.

Leggerissimamente (led-jér-é-sé-lí-mán'te), It. Very light and sprightly.

Leggerissimo (led-jér-é-sé' ál-mó), It. Very light and sprightly.

Leggermente (led-jér-a-mén'té), It. A light and easy movement.

Leggiadra (led-ji-drá), It. Graceful, elegant.

Leggiadramente (led-ji-a-drá-mén'té), It. Gracefully, elegantly.

Leggiardamente (led-ji-a-fárdó), It. Lightly, delicately.

Leggieramente (led-ji-a-rá-mén'te), It. Lightness, delicacy; in a light, elastic style.

Leggiere (led-ji-a're), It. Light, swift, delicate.

Legno (lan'yo), It. Wood. See Col legno.

Lehrer (la'rer), Ger. Teacher, master.

Lehrerin (la're-rin), Ger. Instructor, mistress.

Leich (lích), Ger. A lay.

Leichenmusik (lích'nu-moo-zük'), Ger. Funeral music.

Leichenton (lích'kn-tón), It. A lugubrious sound.

Leicht (lícht), Ger. Light, easy, facile.

Leichtigkeit (lícht'heit), Ger. Lightness, lightness.

Leichtigkeit (lícht'heit-kit), Ger. Facility.

Leichtfertig (lícht-fértig), Ger. Lightly, carelessly.

Leidenschaft (líd'shánt), Ger. Passion.

Leidenschaftlich (líd'shánt-lích), Ger. Impassioned, passionate.

Leier (l'érr), Ger. A lyre, a hurdy-gurdy.

Leiermädchen (l'érr-mád'nk'h'n), Ger. A girl who plays on a hurdy-gurdy.

Leiermann (l'érr-mán), Ger. A player on a hurdy-gurdy.

Leierorgel (l'érr-ór-g'g'l), Ger. Hand organ, barrel organ.

Leierspieler (l'érr-ap'éll'er), Ger. One who plays on a lyre.

Leine (l'iné), Ger. A line of the staff.

Leise (lés), Ger. Low, soft, gentle.

Leitaccord (l'éit'a-kórd), Ger. A chord, or harmony, leading instinctively to another, as the chord of the dominant leading to the tonic.

Leiter (l'éttér), Ger. Leader; also the scale of any key.

Leitereigen (l'éttér-ri'g'en), Ger. Such tones as belong to the scale of any key, the notes forming the scale. Peculiar to the scale.

Leiterfremd (l'éttér-fre'md), Ger. Accidental sharp or flat which does not belong to the key. Tones not belonging to the key.

Leitmotiv (l'éit'moy-tiv), Ger. Leading motive. A motive which is much used in the course of a composition as a partial means of musical identification, as the "Swan" and "Graff" motives in "Lohengrin," the "Faith" motive in "Parsifal," etc. Von Weber was one of the first dramatic composers to employ this device, the "Zamiel" motive in "Der Freischütz."

Leitton (lít'tón), Ger. The leading tone, the leading note.

\* arm, \* add, \* ale, \* end, \* eue, \* ill, \* 1ate, \* old, \* odd, oo moon, \* but, \* Fr. sound, kh Ger. ch. nh nasal.
LEN

DICTIONARY OF MUSIC.

Lene. An old term applied to a note sustained in one of the harmonic parts of a composition whilst the other parts are in motion.

Lento (lënuò), It. Weak, feeble, faint.
Lent (lën), Fr. Slow.
Lentamente (lënu-të-mëntë), It. Slowly.
Lentando (lënu-tën’dô), It. With increased slowness.
Lentement (lën’ënt’ë-mënt), Fr. Slowly, leisurely.
Lentemente (lënu’ënt’ë-mëntë), It. Slowly.
Lentement tres (lënu’ënt-mënb trë), Fr. Very slow.
Lenteur (lën’ë-tôr), Fr. Slowness, delay.
Lenteur, avec (lën’ë-tôr á-vëk), Fr. With slowness and delay.
Lentezza, con (lënu-tëts’ë kün), It. Slowly, with slowness and delay.
Lentissimamente (lënu-tës’së-më-mëntë), It. Extremely slow.
Lento (lënu’tô), It. Slow.
Lento assai (lënu’tô às’sà), It. Very slowly.
Lento di molto (lënu’tô dé mòl’ô tô), It. Very slowly.
Lento lento (lënu’tô lënu’tô), slowly.

Leonine verses. So called from Leo, the inventor. They are verses the end of which rhyme with the middle.

Lesser. Formerly used in the same sense as minor; smaller than the major.

Lesser barbion. A name formerly given to the kirtle, or small violin, used by dancing-masters.

Lesser comma. The difference between the comma and the enharmonic diesis; the dischisma.

Lesser lay. One of the two classes among the ancients, comprising sixteen or twenty verses.

Lessons. Formerly applied to exercises or pieces consisting of two or three movements for the harpsichord or pianoforte.

Lestezza (lës-tët’së), It. Agility, quickness.
Lestissimamente (lës-tës’ë-stë-më-mëntë), It. Very quickly.
Lestissimo (lës-tës’së-më), It. Very quick.
Lesto (lës’tô), It. Lively, nimble, quick.
Letterale (lët-të-râ’ô’ô), It. Letterally, exactly as written.
Letteralmente (lët-tërâl-mëntë), It. Exactly as written.
Lento (lëo-o’ô tô), It. A lute.
Levé (lë-vë), Fr. The upstroke of the baton.
Levet. A blast of a trumpet; probably that by which soldiers are called in the morning. (Obsolete.)
Levezza (lëv’ëttsë), It. Lightness.
Levier pneumatieque (lëv’ë-rë nöo-më-tëk’), Fr. The pneumatic lever; a series of small bellows, or levers, placed on the windchest of an organ, containing air at a high pressure; when a key is pressed it admits wind to the bellows of the pneumatic lever; when this inflates it opens the pallet, admitting wind to the pipes. By means of this the touch of a large organ may be made very light. The pneumatic lever was invented by E. Barker, about 1825. Modern organs have small pneumatic bellows for every valve; they are operated by electricity. The touch is very light and much more prompt.

Lexicon. A dictionary of terms, or information.

Lezzoni (lëz-tal’tônê), It. pl. Lessons.

L. H. Indications indicating the use of the left hand in pianoforte music.

Liaison (lë-ë-zônh), Fr. Smoothness of connection; also, a bind or tie.

Liaison de chant (lë-ë-zônh dû shënh), Fr. The sostenuto style of singing.

Liberamente (lëbér-ë-mëntë), It. Freely.
Liberamente (lëbér-mënh), Fr. Handsomely, grandly.
Liber (lëbë-rë), It. Free, unrestrained.
Libitum (lëbë’t-tum), Lat. Pleasure, will. Ad libitum, at pleasure. Applied to rate of movement or to a choice of version.

Librettto (lëbër-tët’ô), It. The text of an opera or other extended piece of music.

License. A deviation for the time being from the received rules which form the established system of harmony.

Licenza poetica (lë-tahs’ën-tëk’ pô-ë-tëk’), It. Poetic license; alterations, or deviations, from common rules.

Liceo (lë-tshë’ô), It. Lyceum; an academy, a theater.

 lié (li-ë), Fr. Smoothly; the same as legato.

Liebestlied (lëbës-tëd), Ger. Love-song.

Liebhaber (lëb’hâ-bër), Ger. Amateur; a lover of music.

Lieblich (lëb’ëlikh), Ger. Lovely, charming.


Lieu consulant (li-ë kôo-lënh), Fr. Slurred, flowing.

Lied (lïd), Ger. A song, a ballad, a lay. Applicable to any kind of song, but primarily to the German song, in which a close correspondence is sought between the feeling of the poetry and that of the music. Lieder are of two varieties, Strophic, in which the same music serves for all the stanzas in turn; and durchcomponirt (composed all through), in which every stanza has its own music.

Liedchen (lïd’khe’n), Ger. A short song or melody.

Lieder (lïd’ër), Ger. Songs.


Liederbund (lïd’ër-boond), Ger. A society of song-singers.
Liedercyclus (lë·dër-cí-kloo·s). Ger. A cycle of songs, as the "Poet's Love," of Schumann, the "Winter Journey" of Schubert.

Liederdichter (lë·dër-dik·hît'ër). Ger. A lyrical poet, a song-writer.

Liederform (lë·dër-förm), Ger. The form, or subject, of a song.

Liederkranz (lë·dër-krañt), Ger. Glee club.

Liederkreis (lë·dër-kris), Ger. A cycle, or wreath, of songs.

Lieder ohne Worte (lë·dër ön'ë wôrt'të), Ger. Songs without words.

Liedersammlung (lë·dër-säm·loon·g), Ger. Collection of songs.

Liedersänger (lë·dër-sän'gër), Ger. A song-singer, a ballad-singer.

Liederspiel (lë·dër-splî), Ger. An operetta, consisting of dialogue and music of a lively character.

Liedersprache (lë·dër-sprä'khe), Ger. Words or language adapted to songs.

Liedertafel (lë·dër-tâf'tl), Ger. Song-table; German glee club, generally consisting of male voices alone.

Liedertäflier (lë·dër-tâf'ler), Ger. Glee-singers.

Liedertanz (lë·dër-tânz), Ger. A dance intermingled with songs.

Lied ohne Worte (lë·dër ön'ë wôrt'të), Ger. See Lieder ohne Worte.

Lier (lër), Dut. A lyre.

Ligare (lë·gär'ë), It. To bind, to tie, to join together.

Ligeto (lë·gë'tô), It. See Legato.

Ligatur (lë·gä·toor're), Ger. See Ligature.

Ligature (lë·gä·toor're), It. (1) In the old mensural music a succession of two or more notes sung to one syllable. As in modern music a succession of notes sung to one syllable or one breath; and also a succession of notes played with one stroke of the bow in one breath. (2) 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.

Light. A general term applied to any thin, airy composition; also to the keys of any instrument when they make little resistance to the pressure of the fingers. Such an instrument is said to have a light touch.

Ligne (lîn), Fr. A line of the staff.

Lignes additionnelles (lîn'z ad·de-sô·näl'), Fr. Leger lines.

Lignum psalterium (lîg'ne· oom, sâl -l i·froom), Lat. The wooden dulcimer, called in Germany the straw fiddle.

Lift (lit), Sco. To sing or play merrily.

Limma (lîm'mâ), Gr. An interval used in the ancient Greek music, less by a comma than a major semitone.

Lines (lî·nës), It. A line of the staff.

Lines riga (lînës-ë régë), It. The lines of the staff.

Lines. That portion of the staff on and between which the notes are placed. At their first invention the spaces between them were not used.

Lines, added, Leger lines; lines added above and below the staff.

Lines, ledger. Lines above or below the staff.

Lines, legger. Staff for the reception of such notes as are too high or too low to be placed upon or within it.

Lines, waving. A line which when placed perpendicularly upon the staff indicates that the notes of the chord are to be played successively one after another. A waving horizontal line shows that the effect of the 8va sign is to be continued as far as the line extends.

Lingua (lin'gwa), It. The tongue in organstop reeds.

Lingual. Pertaining to the tongue; a letter or sound pronounced chiefly by the tongue.

Linie (lin'ë), Ger. A line of the staff.

Linien (lin'ë-në), Ger. Lines of the staff.

Linien-system (lin'ë-në-sëm·tâm'ë), Ger. A scale; the lines of the staff.

Linien-system (lin'ë-në-sëm·tâm'ë), Ger. The line-system; the staff.

Lining. A term applied to a practice of reading one or two lines of a hymn before singing them, alternating reading and singing.

Link (link), Ger. Left.

Links (link), Ger. Right.

Linke Hand (lin'kë händ), Ger. The left hand.

Linos (lin'ös), Gr. A rustic air; also a dirge.

Liquid. An epithet applied to the smooth successions of the sweet and mellow sounds of any voice or wind instrument, also to the tones themselves, separately considered.

Lira (lî'râ), It. A lyre.

Lira da braccio (lî'râ dâ brä'tchä·lô), It. An obsolete bow instrument of the size and shape of the tenor viol, with seven strings, five above and two beside the fingerboard.

Lira da gamba (lî'râ dâ gam'ba), It. An instrument similar to the lira da braccio, but held between the knees, and with twelve or sixteen strings, two of which lay beside the fingerboard.
Lira doppia (lërə dòp'pë-ä), It. Double lyre.
Lira grande (lërə grën'dë), It. The viol di
gamba, a viol with six strings, formerly
much used in Germany.
Lira pagana (lërə pà-gà-nà),
Lira rustica (lërə rò-stà-të-sà), It. A hurdy-
Lira tedesca (lërə tà-de-sà),
Lire (lir), Fr. To read.
Lire la musique (lir là mû-zëk), Fr. To read
music.
Lireass (lë-rë-së), It. A bad lyre, or harp.
Lirica (lë-rë-kà), It. Lyric, lyric poetry;
Lirico (lë-rë-kò), It. poetry adapted for mu-
sic.
Liron (lë-rô-në), It. A large lyre, or harp.
Liscio (lë-shë-ô), It. Simple, unadorned,
smooth.
Lispell (üspël), Ger. Lisping, whisper-
ing.
L'istesso (lës-tës'sô), It. The same.
L'istesso movimento (lës-tës'sô mò-vë-
ment'), It. In the same time as the previous
movement.
Litania (lë-të-nè-a), Lat.
Litanie (lë-të-nè), Fr. A litan[y.
Litanei (lë-të-nè'), Ger.
Litany. A solemn form of supplication used
in public worship.
Little sharp-sixth. A name given by French
theorists to the second inversion of the
dominant seventh formed on the second
degree of the scale, and consisting of a bass
note with its minor third, perfect fourth,
and major sixth.
Liturgy. The ritual for public worship in
those churches which use written forms.
Litus (lë-tûs), Lat. An instrument of
martial music; a kind of trumpet making a
shriek sound.
Liuto (lë-o'tô), It. A lute.
Livre (lëvr), Fr. A book.
Livret (lëv-rë), Fr. A libretto.
Lo (lô), It. The. (Masculine form)
Löbgesang (läö-gës-zàng), Ger. A hymn
Lobled (lëv-li'd), It. or song of
praise.
Loco (lò'kô), It. Place; a word used in op-
opposition to șva alta, signifying that the
notes over which it is placed are not to be
played an octave higher, but just as they
are written.
Locrease (lò-kres-ëse), Gr. One of the ancient
tones or modes.
Locrian (lò-krë-lë-n), Gr. The Hyperlioraian
Locrico (lò-krë-li-kô), Gr. mode of the ancient
Greeks.
Logieantor system. A system of musical in-
struction, introduced by John Bernard Log-
gier, which, with instruction on the piano-
forte, combines simultaneous performance in
classes, and also the study of harmony,
modulation, etc. In connection with this
system Logier invented and employed the
chiroplast.
Lombarda (löm-bàrd'dâ), It. A species of dance
used in Lombardy.
Long. A note formerly in use, equal to four
semibreves, or half the length of the large.
Longa (löng'gà), Lat. A long.
Long appoggiatura. An appoggiatura con-
sisting of a single note forming a part of
the melody. It borrows half the length of the
next note, and is accentuated.
Long double. An old character equal in du-
ration to four breves.
Long drum. The large drum used in mili-
tary bands, carried horizontally before the
performer, and struck at both ends.
Long meter. A stanza of four lines in Tamble
measure, each line containing eight syllables.

**Lun**

Long mordent. A mord-

\[
\text{\textbf{Written.}} \quad \text{\textbf{Played.}}
\]

\[
\begin{array}{l}
\hline
\text{\textbf{Written.}} \\
\text{\textbf{Played.}} \\
\hline
\end{array}
\]

Long particular meter. A stanza of six lines
in Tamble measure, each line containing
eight syllables.

Long roll. A drumbeat calling the soldiers
to arms.

Long spie[ll. An ancient Icelandic instru-
ment, long and narrow, and played upon
with a bow.

Longue pause (lönh pôz), Fr. Make a long
rest, or pause.

Lontano (löntá-nô), It. Distant, remote, a
great way off.

Lontano, da (löntá-nô dà), It. At a distance.

Lorgnette (lörn-yëf'), Fr. An opera-glass.

Loure (loor), Fr. A dance of slow time and
dignified character. It has sometimes three
and sometimes four crotchets in a bar.

Louvre (loor'), Fr. Smoothly, connectedly.
The same meaning as legato.

Louvre (loovr), Fr. A name applied to a
French air, called also "L'Amlable Vain-
queur." for which Louis XIV. had a re-
markable prediction. This air has since
formed a well-known dance.

Love-song. A song the words and melody
of which are expressive of love.

Lugubre (loo-goo'břê), It. Lugubrious, sad,
mournful.

Lulinig. A short, plaintive song much used
in the Hebrides and on the western coasts
of Scotland. It is generally sung by the
women at their work and diversions.

Lullaby. A song to quiet infants; a soft,
gentle song.

Lundu (loun'doo). Por. A Portuguese dance
in 2-4 or 2-2 time.
Lydian chant. A chant of a sorrowful, melancholy style.

Lyra (lɛ'ra), It. The lyre.

Lyra (lɪrə), Ger. A lyre.

Lyra barbarina (lɛ'ra bərə-bərə'nə), It. An old instrument resembling in shape the Spanish guitar, having three double niches, but played with a bow.

Lyra doppia (lɛ'ra dəpplə-ə), It. Double lyre, not at present used, but supposed to have been a kind of viol da gamba.

Lyra hexachordis (lɪrə hɛkə-kɔrdɪs), Gr. A lyre with six strings.

Lyra mendicorum (lɪrə mɛn-dɪ-kɔrəm), Lat. A hurdy-gurdy.

Lyrasänger (lɪrə-səŋ'ɡɛr), Ger. A performer

Lyraspieler (lɪrə-спi'lɛr), on the lyre.

Lyra-viol. An old instrument of the lyre or harp species; it had six strings and seven frets.

Lyre. One of the most ancient of stringed instruments, said to have been invented by Mercury about the year 2000 A. M., and formed of a tortoise shell; a species of harp. The Greek kithara was an improved lyre. The lyre had originally three or four strings; later, seven. The most advanced form of lyre, perhaps, was the magadis, which is reputed to have had twenty strings.

Lyric. These words—which, in the first Lyrical 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 express individual emotions. The lyrical in poetry and music has been described as the perfect and most euphonious expression, as the ideal representation, or objectification, of subjective feelings. The words lyric and lyrical are used in distinction from epic (narrative) and dramatic. A lyric drama is a synonym for opera; the lyric stage, for operatic stage. An opera is called lyric when the lyric element predominates over the heroic—sentiment over action.

Lyric comedy. A comedy in which vocal music forms a principal part; comic opera.

Lyric drama. Opera; acting accompanied by singing.

Lyric tragedy. Tragic opera.

Lyriker (lɪrɪ-kɛr), Ger. Lyric, lyrical.

Lyrtash (lɪrɪsh),
M. This letter is used as an abbreviation of Mezzo, also of various other words, as Metronome, Mano, Main, and also in connection with other letters, as M. F. for Mezzo Forte; M. P., Mezzo Piano; M. V., Mezzo Voce; etc.

M. M. Abbreviation for Maelzel’s Metronome.

Ma (mä), It. But: as: Allegro ma non troppo, quite, but not too much so.

Macalath (mä-kä-läth), Heb. A musical term employed in the titles to Psalms III., and XXXVIII., and supposed by some to mean an instrument with holes (perhaps a flute), but by others to indicate well-known tunes to which these psalms were to be chanted.

Macicot (mä-shékö), Fr. A chorister, a bad singer.

Machol (mä-köl), Heb. Instruments used by the Hebrews. This name is supposed to have been given to two instruments, one of the string and the other of the pulsatill species.

Madrale (mä-dräälë), It. A madrigal; the name formerly given by the Italians to the intermezzi, or pieces performed between the acts of a play or an opera.

Madrialëtto (mä-dräälëtö), a short madrigal.

Madrigal (mä-drä-gäl). This word of uncertain derivation (mandra, 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 humor” and an inexhaustible variety of sentiment.

Madrigal, accompanied. A madrigal in which the voices are sustained by a pianoforte or organ.

Madrigale (mä-drä-gälë), It. A madrigal.

Madrigalesco (mä-drä-gälë-skö), It. Of, or belonging to, a madrigal.

Messa. A mass.

Maestà (mä-és-tä’), It. Majesty, dignity.

Maestadé (mä-és-tä’-dé), It. Majesty, dignity.

Maestevole (mä-és-tä’-vö-lë), It. Majestic, majestical.


Maestoso (mä-és-tö’-so), It. Majestic, stately, dignified.

Maestra (mä-és-trä), It. An artiste, female performer.

Maestria (mä-és-trä’-ä), It. Mastery, skill, art, ability.

Maestro (mä-és-trö), It. Master, composer, an experienced, skillful artist.

Maestro al cembalo (mä-és-trö ál tsëm-bäl’-ë), A skillful pianist, a master of the instrument.

Maestro del coro (mä-és-trö dél kör-ro), It. Master of the choir or chorus.

Maestro di camera (mä-és-trö dé’ kã-mä’-rë), It. Leader, or conductor, of chamber music.


Maestro di cappella (mä-és-trö dél käp-pël’-ë), It. Chamber-master; composer; director of the musical performances in a church or chapel.

Magadis (mä-gä’-dës), Gr. The name of an ancient Greek instrument of the lyre kind. It is said to have had twenty strings, and many think it had a bridge, dividing the strings into two equal parts, thus enabling the player to use octaves at will. All this is rather uncertain.

Magedizing. A term in the ancient Greek music, signifying a vocal performance in octaves, when men and women, or men and boys, joined in the same air.

Magas (mä-gäs), Gr. The bridge of stringed instruments.

Maggiolata (mäd-jë-lë-tä’), It. A hymn or song in praise of the month of May.

Maggiore (mäd-jë-örë), It. Greater, in respect to scales and intervals; major; the major key.

Magnificat (mäg-nîfîk-kët’), Lat. A part of the Vespers, or evening service, of the Roman Catholic Church.

Main (män’), Fr. The hand.

Main droite (män’ dwä’-t), Fr. Right hand.

Main gauche (män’ go什), Fr. The left hand.
Maitre (mētr), Fr. A master, a director.
Maitre de chapelle (mētr duh shā-pēl), Fr. Chapelmaster; director of the choir.
Maitre de musique (mētr duh mū-zēk), Fr. Musical director.

Majestá (mā-jēstā), It. Majesty, dignity.
Majesté (mā-jēstē), Fr. Majesty.

Majestueux (mā-zhēs-ōzh), Fr. Majestic.
Majeur (mā-zhūr), Fr. Major; major key.

Major. Greater, in respect to intervals, scales, etc.

Major diatonic scale. That scale in which the semitones fall between the third and fourth and seventh and eighth tones, both in ascending and descending.

Major seventh. An interval consisting of five tones and a semitone.

Major sixth. A sixth composed of four tones and a semitone.

Major third. An interval containing two whole tones or steps.

Major tonic. A major scale.

Major triad. A union of any sound with its major third and perfect fifth.

Malagueña (mā-lā-gwō-śān-yā), Sp. A fan-dango.

Malaconcion (mā-là-kōn-sē-ō), It. Melancholy.
Malaconcionico (mā-là-kōn-sē-kō), It. Choly.

Malaconcionico (mā-là-kōn-sē-kō), It. Choly.

Malaconcionamente (mā-là-kōn-sē-mān-tē), It. In a melancholy style.

Malaconcionico (mā-là-kōn-sē-kō), It. In a melancholy style.
Malaconcionoso (mā-là-kōn-sō-ō), It. melancholy style.

Mama (mā-mā), It. In drum music a term indicating the right hand.

Manager. One who undertakes the labor of getting up concerts and concert tours.

Manca (mān-kā), It. The left.

Mancando (mān-kān-dō), It. Decreasing, dying away.

Manche (mānsh), Fr. The neck of a violin or other instrument.

Mandola (mān-dōlā), It. A mandoline, or eithern, of the size of a large lute.

Mandoline. An Italian fretted guitar, so called from its almond, or pear, shape. There are several varieties. The Neapolitan, considered the most perfect, has four strings tuned like the violin, G, D, A, E. The Milanese, next in favor, has five double strings, tuned G, C, A, D, E. A plectrum is used by the right hand, and the left is employed in stopping the strings.

Mandolino (mān-dō-lō), It. A mandolin.

Mandora. A small kind of lute, or guitar, Mandora with frets and seven gut strings, three of which are duplicates.

Manico (mān-kō), It. The neck of the violin, guitar, etc.

Manichord. Originally an instrument Manichorden, with but one string; subsequently a stringed instrument resembling a spinet, or harpsichord.

Manichordendraht (mān-kōf-dēn-drāht), Ger. Wire for the manichord or clavichord.

Maniera (mā-nēr-ā), It. Manner, style.

Maniere (mā-nēr-ā), Fr. Manner, style.

Maniere affettata (mā-nēr-ā āf-fē-tā), It. An affected style, or delivery.

Maniera languida (mā-nēr-ā lángwē-dā), It. A languid, sleepy style.

Manieren (mā-nēr-ē-n), Ger. pl. Graces, embellishments, ornaments.

Männerchor (mā-nēr-kōr), Ger. A choir of male voices.

Mannerism. Adherence to the same manner; the constant use of an ever-recurring set of phases; adherence to the same style without freedom or variety.

Männliche Stimme (mān'līkh stim'mē), Ger. A manly voice.

Mango (mān'gō), It. The hand.

Mango destro (mān'gō dāstrō), The right hand.

Mango dritto (mān'gō drittō), The right hand.

Mango sinistro (mān'gō sinistrō), The left hand.

Manual. The keyboard for the hands.

Manual (mā-noo'āl), Ger.

Manuale (mā-noo'āl), Lat. Manual.


Manualiter (mā-noo'āl-tēr), Ger. Manually; that is, with the hands alone, without pedals. Organ music.

Manuskoppel (mā-noo'āl-kōp'pēl), Ger. A coupler, by means of which a key, or a set of keys, is connected with another set.

Manusmente (mā-noo'āl-mēn'tē), It. Manually.

Manusuntersatz (mā-noo'āl-vōontēr-sēt), Ger. An organ-stop of 32-feet tone, with stopped pipes: the subbordun.

Manubrio (mā-noo'brī-ō), It. The handle, or knob, by which a stop is drawn in an organ.

Marcando (mār-kān'dō), It. Marked, accentuated.

Marcato (mār-kā-tō), Cented, well pronounced.

Marcatissimo (mār-kā-tēs'sē-mō), It. Very strongly marked.

Marcato la melodia (mār-kā-tōlā mē-lō'dē-ā), It. The melody in a marked style.

March. A musical composition intended to accompany marching, more especially of soldiers. There are two kinds of marches—the quick march, or quickstep, and the slow, or processional, march. Slow marches may be divided into festal and funeral marches. These two last-named species are much more solemn and dignified in
their movement than the quick marches, but all of them are mostly in 4-4 time. Quick marches consist 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, rhythmic, and harmonic arrangement of the dance form, but they are not strictly bound to it as quick marches are. Although 4-4 time is the usual march-measure, marches in 2-4, 5-8, and even 3-4, are to be met with.

March, dead. A funeral-march.
Marche (märsh), Fr. A march; in harmony, a symmetrical sequence of chords.
Marche harmonique (märš hár-mô-nék'), Fr. Harmonic progression.
Marcia (mär-še-tä'), it. A march.
Marcia con moto (mär-še-tä' kon mó'tô), it. A spirited martial movement.
Marcia funebre (mär-šä-foo-né-bré'), it. Funereal-march.
Marciale (mär-šä-t'ë-lë), it. See Marsiale.
Marzaciata (mär-šä-t'ë-tä'), it. A march.
Marked. Accented.
Mark, harmonic. A sign (O) used in music for the violin, violoncello, and harp, to indicate that the notes over which it is placed are to be pronounced on such parts of the open strings as will give the harmonic sounds.
Markiren (mär-kë'rit'), Ger. To mark, to marque (mär-kä), Fr. Emphasize.
Markirt (mär-kört'), Ger. Well marked.
Marquez un peu la melodie (mär-kä ūn pu lë muh-lo-dë), Fr. The melody to be slightly marked, or accented.
Marsch (märsh), Ger. A march.
Marschleutig (märsh-lëüt'ig), Ger. In the style of a march.
Märscbe (mär-shë), Ger. pl. Marches.
Marseillaise (mär-sä-yá-z), Fr. The Marseillais hymn; a French national air.
Martenf (mär-të-lë'), Fr. Hammer.
Martenando (mär-të-lëndô'), it. Strongly marking the notes, as if hammered.
Martenello (mär-të-lë-lë'), it. To hammer, to strike the notes forcibly, like a hammer.
Martenatto (mär-të-lë-tô'), it. Hammered, strongly marked.
Martial music. Music adapted for war and warlike occasions. An expression applied to marches, songs of triumph, and all compositions intended to stimulate to battle or celebrate heroic deeds.
Marchiale (mär-še-të'), it. Martial, in the style of a march.
Mascherada (mä-skë-rä-dä'), it. Music composition.
Mascherata (mä-skë-rä-tä'), it. Marcha, a species of masquerade music.
Maschera (mä-skë-rä'), it. A mask.
Mask. A species of musical performance.
Maske (mäskë), Ger. Drama, or opera, in costume.
Masque (mäsk), Fr. Clouting singing and dancing, performed by characters in masks, also a utensil used by the ancient Roman actors and singers for the purpose of augmenting the power of the voice.
Mass. A vocal composition, performed during the celebration of high Mass, in the Roman Catholic Church, and generally accompanied by instruments. It consists of five principal movements, the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.
Mass (mäss), Ger. Measure, time.
Mass, high. The Mass celebrated in the Catholic churches by the singing of the choirs; distinguished from the low Mass, in which prayers are read without singing.
Massig (mässig), Ger. Moderately, moderately fast.
Massig geschwind (mässig gësh-wënt'), Ger. Moderately playful.
Massig langsam (mässig lëng-säm), Ger. Moderately slow.
Massig schnell (mässig shënt'ël), Ger. Moderately fast and animated.
Massima (mässë-mä), it. A semibreve.
Massimo (mässë-mô), it. Augmented, as regards intervals.
Mastersingers. A class of poets who flourished in Germany during the fifteenth and sixth centuries and formed a close guild, with many traditional rules for poetic and musical composition.
Masure (mä-zoo'rë), it. A lively Polish dance. In 2-3, or 3-4 time.
Masurek (mä-zoo-rëk), Ger. Quicker than the polonaise, and has an emphasis on one of the unaccented parts of the bar; the mazurka.
Matalan. A small Indian flute, used to accompany the Bayadere dances.
Matassins (mä-tä-së'në), Fr. A matachin dance; the dancers.
Matelotte (mä-të-lôt'), Fr. A French sailor's dance in 3-4 time.
Matinare (mä-të-närë'), it. To sing matins.
Matinata (mä-të-nä'tä), it. A song for the morning; a serenade.
Matinée (mä-të-nil'), Fr. An entertainment given in the early part of the day.
Matinée musicale (mä-të-nil mët-rë-käl'), it. A musical performance given in the daytime.
Matine (mä-të-nil'), Fr. The name of the first morning service in the Roman Catholic Church.
Maultrommel (màl-trëm-mél), Ger. A jew's-harp.
Maxima (mäks-T-mä), Lat. The name of the longest note used in the fourteenth and fifteenth centuries. See Large.
Mazourk (mä-zoor'k), A lively Polish dance.
Mazourka (mä-zoor'kä), Ger. A character.
Mazurka (mä-zoor'kä), it. A lively Polish dance in 2-3, or 3-4 time, of a peculiar rhythmic construc-

*arm, & add, & alc, & end, & esp, & et, & it, & tele, & e old, & odd, & oo moon, & but, & Fr. sound, &h Ger. ch, &h nasal. (152)
**Measure**. That division of time by which the air and movement of music are regulated; the space between two bar lines on the staff. A rhythmic division, consisting of a certain number of pulses. From this feature measures are classified as two-pulse, three-pulse, four-pulse, six-pulse, nine-pulse, and twelve-pulse. The last three classes are called compound, consisting of two units in which each unit consists of a triplet. Hence compound duplo measure (six pulses), compound triple (nine), and compound quadruple (twelve). All measures consist of either two or three. The main accent always falls upon the first of the unit, and the bar is intended to show the place of the strong pulse. Considered with reference to the manner in which they are written, measures are described as 2:2, 3:4, 2:8, etc., in which the unit is represented by a half-note, a quarter, or eighth, 3:2, 4:4, 3:8, etc., and so on, of all other forms. The selection of a note-form to represent the unit is purely a matter of taste with the composer, and in no way affects the musical effect. The name measure is often applied to the representation of it, commonly described as "the space between two bars." This is incorrect. A measure is a certain rhythmic division, extending from a strong pulse to the next, or from any pulse to the corresponding place in the next group. The term "bar" is often improperly applied to measure. The bar is simply the line indicating the place of the strong pulse.

**Measurable**, passy. An old, stately kind of dance; a cinque pas.

**Mecanisme** (méchán-ism), Fr. The mechanical part of playing; the technique.

**Mechanically**. A word applied to spiritless styles of performance.

**Medesimo** (mé-dé-zë-mö), it. The same.

**Medesmo moto** (mé-dëz'mö mó'tö), it. In the same time, or movement, as before.

**Mediant** (mé-dënt-ánt), Lat. The third note of the scale; the middle note between the tonic and the dominant.

**Mediatie** (mé-di-tä-tëal), Lat. A word formerly used to signify the middle of a chant, term which terminates the first part of the verse in the Psalms.

**Medley**. A mixture; an assemblage of detached parts or passages of well-known songs or pieces so arranged that the end of one connects with the beginning of another.

**Meertrompete** (mär'tröm-pätë), Ger. Sea trumpet.

**Meerhorn** (mär'hörn), Trumpet.

**Mehr** (mär), Ger. More.

**Mehrfach** (mär'fakkh), Ger. Manifold. Applied to an interval, a canon, or a compound organ-stop.

**Mehrstimmling** (mär-stim'mling), Ger. For several voices.

**Meister** (mis'tër), Ger. Master, teacher.

**Meisterfuge** (mis'tër-foo'ge), Ger. A master fugue, illustrating the utmost art in this variety of composition.

**Meistersang** (mis'tër-sang'ger), Ger. Master-singer, minstrel's song.

**Meistersänger** (mis'tër-sang'ger), Ger. Master-singer, minstrel.

**Meisterstück** (mis'tër-stük), Ger. Master-piece.

**Mélancolie** (mél-an-kë-lë), Fr. Melancholy, in a mournful style.

**Mélange** (mél-anzh), Fr. A medley; a composition founded upon several popular airs.

**Melisma** (mél-lës'mä), Gr. A vocal grace or embellishment; several notes sung to one syllable.

**Melisious** (mél-lësh'ous). Smoothly flowing, very melodious.

**Mellow**. Soft, melodious.

**Mélode** (mä-lo'dë), It. Melody, tune.

**Mélodeon**. A reed instrument having a keyboard like the pianoforte. It is supplied with wind by bellows worked with the feet of the performer, and had originally a pressure bellows, but later a suction bellows.

**Mélodeon, double-reed**. A melodeon with two sets of reeds.

**Melodic** (mä-lo'dik). Relating to melody.

**Melodica**. An instrument invented by Stein, at Augsburg, similar to the pianoforte.

**Melodic language**. The language of melody or song, ideas expressed by a melodious combination of sounds.

**Melodico** (mä-lo'dik-o). It. Melodious, tuneful.

**Melodicon**. An instrument invented by Riffel, in Copenhagen, the tones of which are produced from bent metal bars.

**Melodics** (mä-lo'diks). That part of musical theory treating of melody.

**Melodic step**. The movement of a voice, or part, from one tone to the following one.

**Melodie** (mä-lo'dë), It. Melody, tune.

**Mélodie** (mä-lo'dë), Fr. Melody, tune.

**Mélodie bien sentie** (mä-lo'dë bi-uhn sahn-të'), Fr. The melody to be well expressed or accentuated.
Mélodieuse (mæ-lò-dí-üz), Fr. Melodious, smooth.
Mélodieusement (mæ-lò-dí-üz-mán-n), Fr. ) Melodiousness (mæ-lò-dí-üz-mán-n-te), Fr. ) melodiously, sweetly.
Mélédieux (mæ-lò-dí-üz), Fr. ) Melodious, musi.
Melodisch (mæ-lò-dísh), Ger. ) sical, tuneful.
Melodious. Having melody, musical; a term applied to a succession of pleasing sounds. The pleasing quality of melody seems to depend upon rhythmic symmetries, fortunate melodic symmetries, and a happy choice of scale tones upon which emphasis falls.
Melodist. A composer, or singer, of melodies.
Melodista (mæ-lò-dí-stá), It. ) Melodist.
Melodista (mæ-lò-dí-stá), Sp. ) Melodist.
Melodistic (mæ-lò-dí-stík), Ger. ) the rules or science of melody.
Melodium (mæ-lò-dí-oom), Fr. ) A reed instrument of the harmonium class.
Melodize. To make melodious; to form a succession of sounds which shall produce an agreeable effect.
Melodram (mæ-lò-drám), Ger. ) Melodra.
Melodrama (mæ-lò-drám), It. ) or i g n a l 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 tune; a succession of tones so ordered in rhythm and key as to express a musical idea.
Melody, chromatic. A melody consisting of a series of tones moving by chromatic intervals.
Melody, diatonic. A melody whose tones move in diatonic intervals.
Melody, leading. The principal part of a composition containing several parts.
Melograph. A piano invented in 1827, connected with which was machinery which recorded in notes whatever was improvised on the piano. The invention was not a complete success.
Melologue. A combination of recitative and music.
Meloman (mæ-lò-mán), Gr. ) A passionate
Méloman (mæ-lò-mán), Fr. ) lover of music.
Mélomane (mæ-lò-má-né), Fr. ) Excessive
Mélomane (mæ-lò-má-né), Fr. ) Love of music; music mania.

Melopee (mæ-lò-pé), It. ) The art of forming
Melopée (mæ-lò-pé), Fr. ) Singing melody.
Melophare. A lantern, inside of which music paper, previously soaked in oil, is placed, so that the notes can be read when a light is placed inside; used for serenades at night.
Melopiano (mæ-lò-pi-a-nó). A stringed instrument invented in 1870, combining tones resembling those of the pianoforte and organ.
Meloplaste (mæ-lò-plást), It. An instrument for teaching vocal music from a staff without either clefs or notes.
Melopéa (mæ-lò-pé-a), Fr. ) A term in ancient music signifying the art, or rules, of composition in melody; melody.
Metopomenos (mæ-lò-pó-mén-nós), Gr. ) Vocal melody.
Meles (mæ-lés), Gr. ) Tune, song, melody. As used by Wagner, meles includes not simply the melody alone, as such, but also the entire implied harmony, in short, the complete musical idea. Meles was a melodiousness which did not necessarily complete itself into melodies. In other words, Arioso.
Même (mámn), Fr. ) The same.
Même mouvement (mámn moov-mámn), Fr. ) In the same movement.
Men (mánn), It. ) Less; an abbreviation of Meno.
Men allegro (mén ál-ló-gró), It. ) Less quick.
Menéstrel (mén-ná-stréll), Fr. ) Minstrel.
Menestrel (mén-ná-stri-ké), Fr. ) A minstrel, a rustic musician.
Meno (mánnó), It. ) Less.
Mêno allegro (mánnó ál-ló-gró), It. ) Less quick.
Meno forté (mánnó fór-té), It. ) Less loud.
Meno mosso (mánnó móssó), It. ) Less movement, slower.
Meno piano (mánnó pá-no), It. ) Not so softly.
Meno presto (mánnó préstó), It. ) Less rapidly.
Meno vivo (mánnó vë-vó), It. ) Not so fast.
Mensenstimme (mén-shé-šém-mén), Ger. ) Human voice.
Mensur (mén-soor), Ger. ) Measure, applied to time, tune, measurement of intervals, also the diameter, or scale, of organ-pipes.
Menuet (má-nó-e-t), Fr. ) A minuet, a Menuetto (má-nó-e-ti-tó), It. ) Slow dance in 3-4 time.
Men vivo (mén vë-vó), It. ) Less spirit.
Messaillon (mè-saw-ë-fón), Gr. ) Symphonies or ritorcelli.
Mescal (més-kál), Tur. ) A Turkish instrument, composed of twenty-three cane pipes of unequal length, each of which gives three different sounds, from the manner of blowing it.
Mescolanza (més-kó-lánt-sá), It. ) A medley, a mixture of discordant sounds, bad harmony.
Mass (mä’së), Gr. A term applied by the ancient Greeks to the sound that completed their second tetrachord, and which was the center of their whole system. It was also the name given to the central string of the lyre, from which all the others were tuned.

Massa (mërsä), It. A mass.

Massa di voce (mërsä di vò’tshë), It. The gradual swelling and diminishing of the voice.

Messe (mäs), Fr. A mass.

Messe (mërsë), Ger. A mass.

Messe brevi (mërsë brë’vë), It. A short mass.

Mesto (mër’tô), It. Sad, mournful, melancholy.

Mestose (mërs-tô’së), It. Sadly, mournfully.

Measure (mä-zër’), Fr. The bar, or measure; the species of time.

Measure à deux temps (mä-zër’ & dësh tänh), Fr. Common time of two beats in a measure.

Measure à trois temps (mä-zër’ & tvrwa tänh), Fr. Triple time of three beats in a measure.

Measure demi (mä-zër’ dë-më’), Fr. Half measure.

Met. An abbreviation of Metronome.

Metal (më-tal’), Sp. Strength, compass of the voice.

Metallico (më-tal’lî-kô), It. Metallic, clear in metallo (më-tal’lô), itone, bel metallo di voce means a voice clear, full, and brilliant.

Meter. See Metre.

Method. A course of instruction; classification; system.

Méthode (mä-tô’d), Fr. A method, system, metodo (mä-tô’dô), It. style; a treatise, or book of instruction.

Measure; verse; arrangement of poetical feet, or of long and short syllables in verse.

Meter. The common. A stanza of four lines in iambic measure, the syllables of each being in number and order as follows: 8, 6, 8, 6.

Meter, common hallelujah. A stanza of six lines in iambic measure, the syllables in each being in number and order as follows: 8, 8, 8, 8, 8, 8.

Meter, eights. A stanza of four lines in anapestic measure, each line containing eight syllables, and marked thus: 8.

Meter, eights and sevens. Consists of four lines in trochaic measure, designated thus: 8s and 7s; the syllables as follows: 8, 7, 8, 7.

Meter, eights, sevens, and four. A meter designated thus: 8s, 7s, and 4s, containing as lines in trochaic measure, the syllables being in number and order as follows: 8, 7, 8, 7, 4, 7.

Meter, elevens. Designated thus, 11s, and consisting of a stanza of four lines in ana-pestic measure, each line containing eleven syllables.

Metre, hallelujah. A stanza of six lines in iambic measure, the syllables of each being in number and order as follows: 6, 6, 6, 6, 6.

Metre, long. Four lines in iambic measure, each line containing eight syllables.

Metre, long particular. Six lines in iambic measure, each line containing eight syllables.

Metre, sevens. Consists of four lines in trochaic measure, each line containing seven syllables.

Metre, short. Consists of four lines in iambic measure, the syllables in number and order as follows: 6, 6.

Metre, short particular. Consists of six lines in iambic measure, the syllables in number and order thus: 10, 10, 11; or of six lines in iambic measure, as follows: 10, 10, 10, 11.

Metre, twelves. A metre designated thus, 12s, consisting of a stanza of four lines in anapestic measure, each line containing twelve syllables.

Metrical. Pertaining to measure, or due arrangement and combination of long and short syllables.

Metrically. In a metrical manner; according to poetic measure.

Metrik (mëtr’ik), Ger. Metrical art.

Metrisch (mëtrish), Ger. Metrical.

Metro (mëtrô), It. Meter, verse.

Metro (mä-trô), Sp.

Metrometer (më-trô-mëtr’ô), Ger. A metrometer (më-trô-mëtrô), It. A machine meter.

Metronom (më-trô-nôm’ô), Ger. A machine meter. Invented by John Maelzel, for measuring the time, or duration, of notes by means of a graduated scale and pendulum, which may be shortened or lengthened at pleasure. When applied by composers, two characters are given—a note-form and a numeral. The latter shows the place where the pendulum should be set; the former the kind of note which should equal each beat of the pendulum. Sometimes a sign of equality is placed between the note and the numeral. Occasionally the initials M. M. are also used. The latter mean “Maelzel’s Metronome.” = 60, = 60, etc.

Metronome, bell. A metronome with the addition of a small bell which strikes at the commencement of each measure.

Metronome, pocket. A metronome of the size and form of a watch, on one side of which is marked the number of vibrations, and on the other the principal Italian musical terms.
DICTIONARY OF MUSIC.

**Mette** (mē’tē), Ger. Matins.
**Meister in musica** (mē’tē-rē in moo-zi-kā), It. To set to music.
**Mettre d’accord** (mā tr dāk-kōr), Fr. To tune.
**Mettre en musique** (mā tr ən mū-zēk), Fr. To set to music.
**Mettre en répétition** (mā tr ən rē-pē-shēz’ōn), Fr. To put in rehearsal.
**Metzilloth**, Heb. } Cymbals; otherwise **Metzillithem**, rendered “bells of the horses,” which is also correct.
**Mez.** An abbreviation of Mezzo.
**Mez. F.** An abbreviation of Mezzo Forte.
**Mez. Pia.** An abbreviation of Mezzo Piano.
**Mezza** (mē’tē-sā), It. } Medium, in the middle.
**Mezzo** (mē’tsō), It. } diese, half.
**Mezza bravura** (mē’tsō brā-vōr’ā), It. A moderately difficult song.
**Mezza forza** (mē’tsō fôr’tsā), Moderately loud.
**Mezza manica** (mē’tsā mā-nī-kā), It. The half-shift, in playing the violin, etc.
**Mezzana** (mē’tsō-nā), It. The middle string of a lute.
**Mezza orchestra** (mē’tsā ər-kō-sā-trā), It. Half the orchestra.
**Mezza voce** (mē’tsā vō’tsē), It. Half the power of the voice; with moderate strength of tone.
**Mezzo forte** (mē’tsō fôr’tē'), It. Moderately loud.
**Mezzo forte piano** (mē’tsō fôr’tē pé-kō’no), It. Rather loud than soft.
**Mezzo piano** (mē’tsō pé-kō’no), It. Rather soft.
**Mezzo soprano** (mē’tsō sō-prō’no), It. A female voice of lower pitch than the soprano, or treble, but higher than the contralto. The general compass is from A under the line to A above them.
**Mezzo soprano clef.** The C clef when placed on the second line of the staff, occurring in old church music or madrigals. The treble, or soprano, clef now supplies its place.
**Mezzo staccato** (mē’tsō stāk-kā-tō’), It. A little detached.
**Mezzo tenore** (mē’tsō té-nōr’sē), It. A half tenor voice, nearly the same as a baritone.
**Mezzo tuono** (mē’tsō too-o’no), It. A semitone, a half tone.
**Mezzo voce** (mē’tsō vō’tsē), It. In a subdued voice.
**M. F.** The initials of Mezzo Forte.
**M. G.** The initials of Main Gauche.
**Mi** (mē), It. A syllable used in solfegio to designate E, or the third note of the major scale.
**Mi bémol** (mē bā-mōl), Fr. The note E-flat.
dered from place to place, singing a great variety of songs and melodies.

Minor. Less, smaller, in speaking of intervals, etc.

Minor canons. Those clergymen of a cathedral or chapel who occasionally assist at the performance of the service and anthem.

Minor diatonic scale. There are two kinds: one where the semitones fall between the second and third and seventh and eighth, both in ascending and descending; in the other the semitone falls between the second and third and seventh and eighth ascending, and descending; between the fifth and sixth and second and third. The former is the harmonic, the latter the melodic form.

Minore (me-no-ri), It. Minor.

Minor key. One of the modern modes, or scales, in which the third note is a minor third from the tonic.

Minor second. The smallest interval in practicable use, a half-step.

Minor seventh. An interval consisting of four tones and two semitones.

Minor sixth. An interval composed of three tones and a semitone.

Minor tactus. Among the ancients, the act of beating time; consisting of a semitone in a bar.

Minor third. A diatonic interval containing three semitones.

Minor threefold chord. A minor triad.

Minor triad. A union of any tone with its minor third and perfect fifth.

Minstrels. Wandering poets or musicians.

Minstrelsy. The art or profession of a minstrel.

Minuet (me-no), Sp. A minuet.

Minuet. A dance of French origin in ternary time—usually in 3-4, sometimes in 2-4 time. Its movement and character changed in the course of its career. A courtly stately and well-regulated gaiety are its most prominent features. By its introduction, first, into the suite and partita, and afterwards into the sonata, symphony, etc., 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. 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.

Minuetina (me-no-ee-ti'na), It. A little minuet.

Minueto (me-noo-0-ti'to), It. A minuet.

Miracle-Plays. "The Miracle-Play is distinguished from the Mystery because it con-
nects 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."

Miserere (mi-sor-ri), Lat. "Have mercy." A psalm of supplication.

Misericordia (me-sor-ri-d'ri), Lat. A small movable seat in the choir of a church; a miserere.

Missin. A little bagpipe.

Massa (me-sa), Lat. A mass.

Massa brevis (me-sa bri-vi), Lat. A short mass.

Massa canonica (me-sa ka-n0'ni-ka), Lat. A canonical mass.

Massal. The massbook.

Missa pro defunctis (me-sa pro de-foun'ki'ts), Lat. A requiem; a mass for departed souls.

Missa solennis (me-sa so-len'nis), Lat. A solemn mass, for high festivals.

Missel (me-sel), Fr. Missal; the massbook.

Missäßlig (mi-sa-hl'lig), Ger. Dissonant, discordant.

Missäßligkeit (mi-sa-hl'lig-keit), Ger. Dissonance, discordance.

Missäßlig (mi-sa-hl'lig), Ger. See Missäßlig.

Missäßlig (mi-sa-hl'lig), Ger. Dissonant, discordant, out of tune. (Not the same as dissonant.)

Missäßlig (mi-sa-hl'lig), Ger. Pl. Discordant sounds.

Missäßlig (mi-sa-hl'lig), Ger. To sound discordant.

Missäßlig (mi-sa-hl'lig), Ger. Unharmonious, discordant sound.

Missäßlig (mi-sa-lout), Ger. To sound inharmoniously.

Missäßlig (mi-sa-lout), Ger. Dissonant, discordant.

Missäßlig (mi-sa-lout), Ger. To put out of tune.

Missäßlig (mi-sa-lout), Ger. Mysteriously, in a mysterious manner.

Missäßlig, con (me-sa-ti'), It. With an air of mystery.

Misto (me-si'to), Gr. Mixed; a term given by the ancients to some of their modes.

Misura (me-soo'ra), It. A bar, a measure; time.

Misurato (me-soo-ra'to), It. Measured; in strict, measured time.

Mit (mit), Ger. With, by.

Mit abwechselnden Manuall (mit ah-vek-shel'lin-d'n, ger-noo-k'to'), ger. Alternately, from the choir to the great organ.

Mit ganz schwachen Registern (mit gants shvackh'n re-gisl'tern), ger. With very soft stops.

Mit Gefühl (mit ghe-fü'l), Ger. With feeling and sentiment.
Mit Keckheit (mit kékh'heit), Ger. With vigor and boldness; in the bravura, or dashing, style.

Mittläng (mit'lläng), Ger. Resonance.

Mittlaut (mit'llou'), Ger. } Concord, con-
Mittlauter (mit'llou-tør), Ger. } sonance.

Mittlauten (mit'llou-t'n), Ger. To sound at the
same time, or in common with.

Mittelevangel (mit'llids-föl), Ger. Compassion-
ate.

Mit sanften Stimmen (mit sänft'tu stimm'm'n),
Ger. With soft stops.

Mit starken Stimmen (mit stärk'n stimm'm'n),
Ger. With loud stops.

Mittel-C (mit'tel-tså), Ger. Middle C. See
Diagram of Clefs.

Mittelcadenz (mit'tel-ká-dénts'), Ger. A half,
or imperfect, cadence.

Mittel laut (mit'tel-lou'), Ger. Middle sound.

Mittelstimmg (mit'tel-l ma's sig), Ger. Mid-
ding.

Mittelstimme (mit'tel-stimm'me), Ger. The
mean or middle voice, or part; the tenor.

Mit voller Orgel (mit fól'ler ör'g'l), Ger. With
full organ.

Mixolydian. (1) In the ancient Greek system
the name of one of the octave species
B C D E F G a b, 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).

Mixture. An organ-stop consisting of sev-
eral ranks of pipes—from two to five pipes
sounding different harmonic notes corre-
spending to each key. Modern mixtures
contain only octaves and fifths, the latter
voiced softly and in flue quality. They im-
port brightness to the full organ tone, but are
not so indispensable as before organ-
voicing had become so advanced. Former-
ly it was very difficult to secure the har-
rmonic overtones from the fundamental
pipes. The tone was therefore dull and
heavy. Mixtures were invented to remedy
this. The old mixtures, called also furni-
ture, cymbal, etc., contained thirds, which,
when played in chords, produced a hideous
snarling.

Mode. Species of scale. In the modern sys-
tem of music there are only two modes, the
major and minor; in the ancient Greek
and the medieval ecclesiastical system
there was a much greater number.

Mode, major. That in which the third from
the keynote is major.

Mode, minor. That which in the third de-
gree from the tonic forms the interval of a
minor third.

Moderamento (mó-dé-rá-mén'tö), It. } Moderately; in moderate time.

Moderatissimo (mó-dé-rá-tis'mo-no), It. In
very moderate time.

Moderato assai con molto sentimento (mó-
dé-rá'tó as-sá' kón mó'tó sén-tl-mén'tó), It.
A very moderate degree of quickness with
much expression.

Moderazione (mó-dé-rá-tá-s'ná), It. Modera-
tion.

Moderare (mo-dár'), Fr. Moderate.

Moderato. Not in the ancient style.

Modena, alla (mó-dá'ná ahl'lá), It. In the
modern style.

Modestamente (mó-dés-tá-mén'té), It. }

Modesto (mó-dés'tó),

Modestly, quietly, moderately.

Modificazione (mó-dé-fi-ká-tá-s'ná), It. Pl.
Modifications, light and shade of intona-
tion, slight alterations.

Modinha (mó-dín'á), Por. A short Portuguese
song.

Modo. An abbreviation of Moderato.

Modo (mó'dó), It. } A mode, a scale.

Modo (mó'dó), Sp. }

Modo maggiore (mó'dó mád-jí'-ór'e), It. The
major mode.

Modo minor. An abbreviation of Moderato.

Modolare (mó-dol'ár'e), It. To modulate;

Modulare (mó-doal'ár'e), It. To com-
modate the voice or instrument to a certain
intonation.

Modulante (mó-doal'ántë), It. Modulating.

Modulate. To move from one key to another
in a manner agreeable to the ear.

Modulate, Modulation. The primary mean-
ing of “to modulate” is “to form after a
certain mode, to measure off properly.” In
music it originally meant “to measure rhyth-
mically;” then, also, “to measure me-
loically”—melodic measurement being
synonymous with “infection.” In modern
technical terminology “to modulate” sig-
ifies “to change the key;” “modulation,”
“a change of key.” Modern usage differs
much from that current with Bach and
his contemporaries. According to modern
ideas, any chord may follow any other
whenever it can be introduced smoothly or
with suitable musical effect. Such a chord
may be apparently foreign to the key of the
first chord, but it is not now regarded as
constituting a modulation unless the ear is
unsettled from the original tonic, which is
by no means universally the case. Hence
the idea of key has been materially en-
larged, so as to include all possible chords
which can be led into smoothly from any
chord in the key. A modulation is said to
be abrupt when the new key comes sud-
denly, as when from the key of C we suddenly
go to the key of A and remain there. As
opposed to the usual modulation by a suc-
cession of fifths, as practiced in the time of
Bach, however, uses almost all chords
which have been used since.

& arm, & add, & ale, & end, & eve, & fell, it isle, & old, & odd, oo moon, & but, & Fr. sound, & ch Ger. ch, nh n-losed.
MOD

DICTIONARY OF MUSIC.

Moito vivace (mól’tó víl-vá’tshá), It. Very lively.

Monacordo (mó-nák’kôrd’ô), It. (1) An In-
Monochord (mó-nô-kôrd’). 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 trunchelet. (3) A clavicord.

Monaulos (mó’nou-lôs), Gr. An ancient flute, played through the mouthpiece at the end like the flagelo.

Moneferina (mó-né-ré’ná), It. A lively Italian dance in 6-8 time.

Monochord pedal. The one-stringed pedal.

Monocorde (mó-nô-kôrd’ô), Fr. On one-string.
Monocorde (mó-nô-kôrd’ô), It. It only. See also Monochord.

Monodia (mó-nô-di’è), It. A composition
Monodie (mó-nô-di’), Fr. A single voice.
Monody (mó-nô-di’), It. The term originally applied to church solos. Also a composition with a single idea.

Monodic. For one voice, a solo.

Monodist. One who writes a monody.

Monodrama (mó-nô-drâ’mô), Ger. A musical
Monodrama (mó-nô-drâ’mô), It. Drama, in which only one actor appears; a monodrama.

Monodrame (mó-nô-drâ’mô), Fr. A drama performed by a single individual.

Monologue. A soliloquy; a poem, song, or scene written and composed for a single performer.

Monophonic (mó-nô-fô’nîk), Gr. In one part only.

Monoton. Uniformity of sound; one and the same sound.

Monotonia (mó-nô-ton’i-á), Sp. Monotony;
Monotonia (mó-nô-ton’i-á), Fr. Monotony of
Monotonia (mó-nô-ton’i-á), Ger. sound.

Monotonous (mó-nô-ton’u-nûs). An epithet applied to any instrument which produces but one tone or note; as the drum, tambourine, etc.

Monotony. A wearisome uniformity of sound; a continued repetition of the same tone or notes.

Montant (mó-nânt’á), Fr. Ascending.

Monter (mó-nânt’ô), Fr. (1) To put strings on an instrument; to tune them. (2) To put the parts of a wind instrument together. (3) To ascend.

Montré (mó-nânt’ré), Fr. Mounted; in front; a term applied to the organ-pipes which are placed in front of the case; commonly a diapason.

Montré d’orgue (mó-nânt’ô òrg’ô), Fr. The range of pipes in the front of an organ.

Moorish drum. A tambourine.

Moralités (Fr.). Morality; 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, etc. The Moralsities were an offshoot of the Mysteries (q. v.).

Morbidessa, con (mòr-bì-dèt’sà kòn), R. With excessive delicacy.

Morceau (mòr-sò), Fr. A choice and select musical piece, or composition; a fine phrase or passage.

Morceau d’ensemble (mòr-sò’ d’àn-hú’-sànn-hbl), Fr. A piece harmonized for several voices.

Mordente (mòr-dèn’té), R. See Mordente.

Mordente (mòr-dèn’té), R. Transient shake, or beat; an embellishment formed by two or more notes, preceding the principal note.

Mordente, short. The short mordente repeated.

Mordente, short. An embellishment consisting of the note over which written. Played at the sign is placed and the note below it, thus: :

A similar sign without vertical stroke indicates the Prall-trill, which is a precisely similar embellishment, employing the note above. The accent falls upon the first tones.

Morendo (mòr-rèn’tdô), R. Dying away; exquisitely graduatedly diminishing the tone and the time.

Moresca (mòr-rè’skà), R. Moorish; morris.

Moresque (mòr-rè’skè), R. Dance, in which bells are jingled at the ankles and swords clashed.

Morgensang (mòrg’èn-g’hè-zàng’), Ger. Morning song or hymn.

Morgenlied (mòrg’èn-lèd), R. Morning song or hymn.

Morgenständchen (mòrg’èn-stàn’dkh’n), Ger. Morning serenade.

Morisco (mòr-rè’skò), R. In the Moorish style. See Morisse.

Morisk (mòr-rèsk). The morris dance.

Mormoramento (mòr-mòr-rò-mèn’tô), R. A murmuring, warbling, buzzing, purring.


Morrice dance. A peculiar kind of dance.

Morris dance. Practiced in the middle ages. It is supposed to have been introduced into England by Edward III. In the morris dance bells were fastened to the feet of the performer.


Mossa, molto (mòs’ò sò mòl’tô), R. Quick, with much motion.

Moutra (mòs’tà), R. A direct (v.), which, when placed on a line, indicates the first note upon the next page.

Mot (mòt), Fr. Literally, a word; a note or brief strain on a bugle.

Motet. A vocal composition in several parts, generally without instrumental accompaniment, set to a sacred text, usually words taken from the Bible. obligato 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 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 (mòt-tèt’), Ger. A motet.

Motett (mòt-tètt’), R. See Motette.

Motette (mòt-tètt’), R. A motet.

Motett (mòt-tètt’), R. A motet.

Motetto per voci sole (mòt-tètt’ pèr vò’tè sole sò-lè’), R. A motet for voices without accompaniment; a motet each part of which is for a single voice.

Motett (mòt-tètt’), R. See Motette.

Motif (mot-tèf’), Fr. Motive, theme, subject.

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) Simultaneous 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.” (3) Also used of rhythmic motion, as pulse motion, meaning that the prevailing tone length is that of the measure pulse, half-pulse motion, where the prevailing motion is of half-pulse, etc. Also “eight-note motion,” meaning that the prevailing entrances of tones in a single voice, or of tones in different voices, fall at the uniform period of an eighth-note.

Motives. The characteristic and predominant passage of an air; the theme, or subject, of a composition.

Motivo (mòt-tèv’tò), R. Motive; the theme, or subject, of a musical composition.

Moto (mòt’ò), R. Motion, movement; con moto, with motion, rather quick.

Motor accelerato (mòt’ò òt-tèsh’ò-lè-rò’tò), R. Accelerated motion.

Moto contrario (mòt’ò kòn-tràt’ò), R. Contrary motion.

Moto obilico (mòt’ò òb-lèk’ò vòl’tè), R. Oblique motion.

Moto preceidente (mòt’ò prè-tèsh’ò-dèn’tè), R. The same time as the preceding movement.

Moto primo (mòt’ò prè’mò), R. The same time as the first.
MOT

DICTIONARY OF MUSIC.

Motto retto (mô'tô rê'tô), II. Direct, or similar, motion.

Mettettando (mô-têd-di-àn'dô), II. Jeeringly, mockingly, loosely.

Mettett (mô-têt'tô), II. A motet.

Motus (mô'tôos), Lat. Motion, movement.

Motus contrarius (mô'tôos kôn-trâ'ri-os), Lat. Contrary motion.

Motus obluguus (mô'tôos ôb-lô'kwôos), Lat. Oblique motion.

Motus rectus (mô'tôos rék'tôos), Lat. Direct, or similar, motion.

Mouthpiece. That part of a trumpet, horn, etc., which is applied to the lips.

Mouvement (môov-mânh), Fr. Movement, movement (mô-vî-mântô), II. j movement, impulse; the time of a piece.

Mouvement de l’archet (môov-mânh dâl l’âr-shâ), Fr. Bowing, the movement of the bow.

Movement. Manner of going; as, polka movement, march movement, etc. The name given to any portion of a composition comprised under the same measure or time; a composition consists of as many movements as there are changes in measure and tempo.

Movimento contrario (mô-vî-mântô kôn-trâ’ri-ô), II. Contrary movement.

M. P. The initials of Mezzo Piano.

M. S. The initials of Mano Sinestra.

Mu. A syllable applied to the fourth note of the Hebrew scale in solfaing.

Musance (mô-ân’sôos), Fr. A change, or variation, of notes; a division.

Muet (mô-â), Fr. Mute.

Mund (mûnd), Ger. The mouth.

Mundharmonica (mûnd-hár-mônt-kâ), Ger. The jew’s-harp; or, a mouth harmonica.

Mundstück (mûnd-stûk), Ger. Reed, mouthpiece.

Münster (mûn-stêr), Ger. Minster, cathedral.

Munter (mûnter), Ger. Lively, sprightly.

Munterkeit (mûnter-kêt), Ger. Liveliness, briskness, vivacity.

Murren (mûr’mên), Ger. To murmur.

Murmeln (mûrmeln), Ger. Murmuring.

Murnur. A low, indistinct sound.

Mus. Bac. An abbreviation of Bachelor of Music. (Little used.)


Muse. Name originally given to the muse, or tube, of the bagpipe. One of the nine fabed goddesses presiding over art, literature, or music.

Musette (mô-your’tô), II. (1) A small, im. Musette (mû-your’tô), Fr. (2) A perfect 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 6-4, 8-4, and also in 2-4 and 4-4 time. Such airs have also been used as dance tunes.

Music. The science of harmonical sounds, which treats of the principles of harmony, or the properties, dependences, and relations of sounds to each other.

Musica (môo’zî-kâ), II. Music.

Musica antiqua (môo’zî-kâ an-tî-kwâ), Lat. Ancient music.

Musica da camera (môo’zî-kâ dâ kâ’ma’mê-râ), II. Music for the chamber.

Musica da chiesa (môo’zî-kâ dâ kâ’-î’zâ), II. Church music.

Musica da teatro (môo’zî-kâ dâ tâ’-trô-to), II. Dramatic music.

Musicae (môo’zî-kâ-lê), II. Musical, belonging to music.

Musical chasography. The art of writing musical notation in an abbreviated style by means of signs, characters, etc.

Musical clocks. Clocks containing an arrangement similar to a barrel organ, moved by weights and springs and producing various tunes.

Musical convention. A gathering of choristers and teachers for the study and practice of music.

Musical design. The invention and conduct of the subject; the disposition of every part; the general order of the whole; counterpoint.

Musical director. A conductor; one who has charge of public musical performances.

Musical drama. Opera, lyric drama.

Musical ear. The ability of determining by the sense of hearing the finest gradation of sound.

Musicalmente (mô-at-kâ-mânh), Fr. (2) Musically (mô-at-kâ-mântê), II. (2) Musically, harmoniously.

Musical glasses. Drinking-glasses so tuned in regard to each other that a wet finger being passed round their brims they produce the notes of the diatonic scale, and are capable of giving the successive sounds of regular tunes or melodies.

Musical grammar. The rules of musical composition.

Musically. In a musical, melodious manner.

Musical nomenclature. The vocabulary of names and technical terms in music.

Musical pantomime. A dramatic performance, the ideas and sentiments of which are expressed by music and gestures.

Musical science. The theory of music, in contradistinction from the practice, which is an art; the general principles and laws of combining tones for art purposes. It includes harmony, counterpoint, canon and fugue, form, orchestration, etc.

Musical soirée. An evening musical entertainment, public or private.
Musical terms. Words or phrases appended to passages of music, indicating the manner in which they should be performed.

Musica plana (moo’sť-kā plā’nā), Lat. Plain chant or song. The traditional tunes for intoning the various offices of the church.

Music, enharmonic. Music that proceeds by intervals smaller than the diatonic and chromatic, or music which progresses from one key to another by means of enharmonic changes, as when, e.g., the chord of C♯ is followed by that of A♭, the former being enharmonically changed into the chord of D♭.

Music, field. Martial music.

Music, Gregorian. Those chants and melodies introduced into the Roman Catholic service by St. Gregory in the sixth century.

Music, hunting. Music suited to the chase.

Musician. One who understands the science of music, or who sings, or performs on some instrument according to the rules of art.

Musicien (mū-zē-sē-ăn), Fr. Musician.

Musico (moo’zē-kō), It. A musician; a professor or practitioner of music. The name was also applied to those male vocalists who formerly sang soprano parts.

Music of the future. A term applied to the music of Richard Wagner and others of his school.

Music-recorder. An instrument to be attached to a pianoforte for the purpose of recording upon paper the notes that are played.

Music-timekeeper. An English instrument designed to enable a performer to keep time in any measure in which a piece of music is written.

Music-trademark. A mark adopted by the United States Board of Music Trade, being a star enclosing figures denoting the retail price of the work upon which it is printed, the figures representing the number of dimes at which it is sold.

Musicus (moo’zī-kōs), Ger. A musician.

Musiker (moo’zī-kēr), Ger. A musician.

Musikfest (moo’zīk’fěst), Ger. A musical festival.

Musiklehrer (moo’zīk-lēr’ēr), Ger. Teacher of music.

Musikprobe (moo’zīk-prō’bē), Ger. A musical rehearsal.


Musikzeitung (moo’zīk-tāl’tōoŋ), Ger. A musical paper.

Musique (mū-zēk), Fr. Music.

Musique d’église (mū-zēk dā’ glēz’), Fr. Church music.

Muta (moo’ tā), It. Change; in horn and trumpet music it means to change the crooks; in drum parts it means that the tuning of the drum is to be altered.

Mutation. Change, transition; the transformation of the voice occurring at the age of puberty.

Mutation (mū-tāsē-lō-nē), Fr. Mutation.

Mutazione (moo’ tā-zāl-tō-nē), It. Mutation.

Mutation, or filling-up stops, are those which do not give a sound corresponding to the key pressed down—such as the quint, tierce, twelfth, etc.

Mute. A small instrument of brass, ivory, or wood, sometimes placed on the bridge of a violin, viola, or violoncello, to diminish the tone of the instrument by damping or checking its vibrations. Also a round piece of wood with apertures, placed in the bell of wind instruments in order to reduce the volume of tone.

Muthig (moo’tīg), Ger. Courageous, spirited.

Muthwillig (moo’tīv’il-lēg), Ger. Mischievous, lively.

Mutiren (moo’te-rī’n), Ger. To change from soprano to tenor, baritone, or bass.

Mystères (mis-tār’), Fr. A kind of religious drama.
Mysteries (mē-stā’rēn’), Ger. Religious dramatisations 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.
Nachdruck (näkh’drook), Ger. Emphasis, accent.
Nachdrücklich (näkh’drük-lihk),
Nachdrucksvoll (näkh’drooks-föl), Ger. } Energetic, emphatic, forcible.
Nachhall (näkh’häll), Ger. Reverberation, echo.
Nachklang (näkh’klang), Ger. Resonance, echo.
Nachklingen (näkh’kling-ên), Ger. } Toning, Nachschallen (näkh’shal-ên’), } to echo, to resound.
Nachlassend (näkh-läsf-ïnd), Ger. Slackening in time.
Nachlässig (näkh-läs’tig), Ger. Slackening, mean lug somewhat carelessly; letting up.
Nachschlag (näkh’sahl-g), Ger. Additional, or afternote.
Nachspiel (näkh’spêl), Ger. Afterplay; a postlude, or concluding piece.
Nachstverwandte Töne (näkhsh’fö-r-wänd’të tô’nê), Ger. The nearest relative keys.
Nachthorn (näkh’tôrn), Ger. Nighthorn; an organ-stop of 8-foot tone, nearly identical with the quintation, but of larger scale and more hornlike tone.
Nachtschlager (näkh’tshlägh’gér), Ger. }
Nachtwalze (näkh’twälz’lé), Nightingale.
Nachständchen (näkh’tständ-kh’n), Ger. A serenade.
Nachstättäck (näkhst’tôck), Ger. A serenade, a nocturne.
Nach und nach (näkh oond näkh), Ger. By little and little, by degrees.
Nafle (nä-fë). A Persian trumpet.
Nafiri (nä-fi-ré). An Indian trumpet.
Nagarah (nä-gär-rä), Per. The kettledrum of the Persians.
Nagelgeige (Ger.), Naillfiddle. The tones of this instrument are produced from a series of nails by friction, generally by means of a bow.
Nail (nä-ëf), Fr. }
Naif (nä-ëf), Ger. } Simple, artless, natural.
Naive (nä-ev), Fr. }
Naïvement (nä-ëv-män-h), Fr. Simple, naturally.
Naive. A term significantly applied by modern theorists to fourths, fifths, and other chords when unaccompanied.
Nakoukos (nä-kô’kôs). The name of an instrument much used by the Egyptians in their Coptic churches, and in their religious processions, consisting of two brass plates suspended by strings and struck together by way of beating time. Corresponding to the sistrum and to the bell struck during the sacrifice of the Mass to notify distant auditors of an especially solemn moment.
Nänen (nä-nên), Ger. A dirge, an elegy.
Narrante (när-rântë), It. In a narrative style.

Narratôr. A name formerly given to the chief performer in an oratorio.
Narrantenz (nâr’tôn-tân), Ger. A foolish dance; a fool's dance.
Nasal tone. That reedy, unpleasant tone produced by the voice when it issues in too great a degree through the nostrils.
Nasard. An old name for an organ-stop.
Nasat. Tuned a twelfth above the diapason.
Nazard. A sona.
Nasardo (nâ-zär’dô), Sp. One of the registers of an organ.
Nason. A very quiet and sweet-toned flute-stop, of 4-feet scale, sometimes found in old organs.
National music. Music identified with the National song. A history of a nation, or the manners and customs of its people, either by means of the sentiment it expresses or by long use.
Natural. A character marked 2, used to contradict a sharp or flat.
Naturale (nä-toor’ri-tôl), It. Natural, easy, free.
Natural harmonic series. Harmonics; partial tones.
Natural harmony. The harmony of the triad, or common chord.
Natural sons (nä-toor’ri-soo’r-stô), It. Sounds within the compass of the human voice; natural sounds.
Natural keys. Those which have no sharp or flat at the signature, as C major and A minor.
Naturalmente (nä-toor’ri-măn’të), It. Naturally.
Natural modulation. That which is confined to the key of the piece and its relatives.
Naturhorn (nä-toor’hor-n), Ger. The natural horn, the horn without valves.
Natürliche Intervalle (nä-tûr’thôlk’s In-tôr-vôl’lé), 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 (nä-toor’tô-nô), Ger. Natural, or open, notes; the natural harmonic series, the notes which, for instance, on the horn, can be produced without stopping, or any mechanical means.
Naturtrumpete (nä-toor’trom-pà-të), Ger. A natural trumpet, one without valves.
Naubium (naw-bîoom), Heb. See Nabdah.
Nautical songs. Songs relating to the sea.
Nay (nâ), Tur. A Turkish flute; the ney.
Neapolitan sixth. A chord composed of a minor third and minor sixth, and occurring on the subdominant, or fourth degree

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of the scale. In the key of C (major or minor) this chord is really the same as the first inversion of the triad of Ds.

Nebel (nā-bēl).

Nebel nasor (nā-bēl nās sōr), Heb. } The name given by the ancient Jews to their ten-stringed harp, supposed to have been triangular in form and used in religious worship.

Neben (nā′bēn′), Ger. Accessory. (Much used in compounds.)

Nebennote (nā′bēn′ nō′tē), Ger. Auxiliary note.

Nebenregister (nā′bēn′-rē′ghistor′t) Ger. }

Nebenstüecke (nā′bēn′-stō′vjē), Secondary or accessory stops in an organ, such as couplers, tremulant, bellas, etc.

Nebenstimmen (nā′bēn′-stō′mōn′) Ger. Accessory voices. Applied to subordinate voices in contrapuntal work, and to organ-stops unavailable for solo or foundational purposes; such as the twelfth, mixtures, etc.

Necassario (nā-tebēs′-sē′rō′-dō), It. A term indicating that the passage referred to must not be omitted.

Nechiloth (nēk′tōlēh), Heb. A wind instrument of the Hebrews, formed of a double set of pipes.

Neck. That part of a violin, guitar, or similar instrument, extending from the head to the body, and on which the fingerboard is fixed.

Neginth (nē̄g-nōth), Heb. A word fixed

Negintho (nē̄g-nōth), Heb. [as the head of certain of the psalms, and supposed to announce the particular tune to which they were to be sung, answering to the modern giving out. Neginoth was also the name given to ancient stringed instruments.

Negligente (nēł'-yē′-jəntē′), It. Negligent; unconstrained.

Negligentemente (nēl′-yē′-jēn′-tē′-mēn′tē′), It. Negligently.

Negligenza (nēl′-yē′-jēn′-tē′), It. Negligence, carelessness.

Negli (nē′lij), It. pl. } In the; at the.

Nel (nē′l), Tur. A fashionable musical instrument of the Turks, being a fluted made of cane.

Nekeb (nākēb), Heb. A wind instrument of the ancient Hebrews, formed of a single tube.

Nel (nēl), It. }

Nella (nēl′ē), It. }

Nelle (nēl′ē), It. pl. } In the; at the.

Nel (nēl′ē), It. }

Nel battere (nēl bät-tā′rē), It. In the downbeat of the measure.

Nel tempo (nēl tēm′pō), It. In time, in the previous time.
NOBITA, con (nōbī-tā kōn), IT. With nobility; dignified.
Nobilmente (nōbī-mēnˈtē), IT. Nobly.
Noblemente (nōbī-mānˈtē), IT. Nobly.
Nobilmente et animato (nōbī-mēnˈtē ēt ā-nī-māˈtō), IT. With grandeur and spirit.
Noch (nōkh), Ger. Still, yet.
Noch schneller (nōkh shnēlˈlēr), Ger. Still quicker.
Nocturn. A composition of a light and elegant character, suitable for evening performance; also a place resembling a serenade to be played at night in the open air.
Nocturne (nōkˈtōrn), Fr. A nocturne.
Nocturno (nōkˈtoorˈnō), IT. A nocturno.
Nodal points. In music the fixed points of a sonorous chord, at which it divides itself when it vibrates by all those parts and produces the harmonic sounds; as the strings of the cello and harp.
Noel (nōˈlē), Fr. A Christmas carol or hymn.
Noir (nōˈr), Fr. Black note; a crotchet.
Noir pointée (nwär pwănˈtā), Fr. A dotted crotchet.
Nomenclature, musical. A vocabulary of names and technical terms employed in music.
Nomine (nōˈmēn), Ger. Certain airs in the ancient music sung to Cybele, the mother of the gods, to Bacchus, to Pan, and other deities. The name of the crotchet was also given to every air the composition of which was regulated by certain determined and inviolable rules.
Non (nōn), IT. Not, no.
Nona (nōˈnā), IT. The interval of a ninth.
Nona chord. The dominant chord with a third added to it.
Nonetto (nōˈnetˈtō), IT. A composition for nine voices or instruments.
Non tanto (nōn tänˈtō), IT. Not so much, not too much.
Non troppo (nōn trōpˈpō), IT. Not too much, moderately.
Non troppo allegro (nōn trōpˈpōlˈlāgrō), IT. Not too quickly.
Non troppo presto (nōn trōpˈpō prēˈstō), IT. Not too quick.
Nonuplet. A group of nine notes of equal length.
Normal (nōrˈmāl), Ger. Normal, proper.
Normalton (nōrˈmālˈtōn), Ger. The normal tone, the tone A, the sound to which instruments are tuned in an orchestra.
Normaltonleiter (nōrˈmālˈtōnˈlētər), Ger. The natural scale, the scale of C, the open key.
Nota (nōˈtā), IT. A note.
Nota (nōˈtā), Lat. A note.
Nota buona (nōˈtā booˈnā), IT. A strong, or accented, note.
Nota cambiata (nōˈtā kāmˈbītā), IT. A changed, or irregularly transient, note; a passing note.
Nota caratteristica (nōˈtā kahrˈtahrˈtītˈsētˈtā), IT. A characteristic, or leading, note.
Nota cattiva (nōˈtā kātˈtīvā), IT. A weak, or unaccented, note.
Nota contra notam (nōˈtā kōnˈtra nōˈtām), IT. Note against note. See Counterpoint.
Nota coronata (nōˈtā kōrˈōnˈtātā), IT. A note marked with a hold.
Nota d' embellimento (nōˈtā dˈābˈbīlˈmēmˈtō), IT. A note of embellishment, an ornamental note.
Nota di passaggio (nōˈtā dē pāˈzāgˈjō), IT. A passing note, a note of regular transition.
Nota di placere (nōˈtā dē pāˈlērˈkērē), IT. An optional grace note, an ad libitum embellishment.
Nota sensibile (nōˈtā sēnˈsebˈīlē), IT. A sensibile.
Nota sensibilitis (nōˈtā sēnˈsebˈīlis), Lat. The sensible, or leading, note of the scale.
Nota signata (nōˈtā sigˈnātā), Lat. A note marked with a sign.
Nota sostenuta (nōˈtā sōsˈtēnˈtātā), IT. A sustained note.
Notation. The art of representing by notes, characters, etc., all the different musical sounds.
Notation, numerical. A system of notation first introduced by Rousseau, in which the first eight of the numerals are used for designating scale tones, and polutes, ciphers, etc., for such characters as represent pauses, time, etc.
Notazione musicale (nōˈtā tafˈtānˈkēlˈle), IT. Musical notation.
Note. A character indicating musical utterance. By its formation it indicates the duration of a tone, and by its situation upon the staff its proper pitch.
Note, connecting. A note held in common by two chords.
Note d'agreement (nōt dˈāgrəˈmän), Fr. An ornamental note.
Note de passage (nōt də pāˈsəs), Fr. A passing note; a note of regular transition.
Note désé (nōt dəˈsē), Fr. Note marked with a sharp.
Note, double. The ancient breve.
Note, double-dotted. A note whose length is increased three fourths of its original value by the dots placed after it.
Note, double-stemmed. A note having two stems, one upward and the other downward, showing that it belongs to two different voices. In pianoforte music a double-stemmed note generally belongs to the melody in its longer significance, and to the accompaniment in its shorter significance. In the bass, half-notes with two stems often occur, in which case
the upper stem belongs to a quarter-note, supposed to be concealed behind the half-note, and belonging to the voice having the chords above. Such a note is held its longer value, but the chord or other notes belonging to the quarter-note stem enter after one beat.

Note (nō't'n), Ger. pl. Notes. Used in composition with other words.

Notenblatt (nō't'n-blät), Ger. A sheet of music.


Notenschrift (nō't'n-shrift), Ger. Musical manuscript.

Notensystem (nō't'n-śis-tām'), Ger. The staff.

Note of modulation. A note which introduces a new key, usually applied to the leading note or sharp seventh.

Note, open. A note produced on the strings of a violin, guitar, etc., when not pressed by the finger.

Note, pedal. A note held by the pedal while the harmony forming the remaining parts is allowed to proceed.

Note, quarter. A crotchet.

Note (nō-tā), Fr. To write out a tune or air.

Note, reciting. The note in a chord upon which the voice dwells until it comes to a cadence.

Note scolte (nō'tē skōl'tē), It. Staccato note.

Notes coulees (nōt kō-o-lā), Fr. Slurred notes.

Notes de graut (nōt dūh goo), Fr. Notes of embellishment.

Note, sensible (nōt săn-nēb'l), Fr. The leading note of the scale; the seventh of the scale.

Note, sixteenth. A semiquaver.

Note, sixty-fourth. A hemidemisemiquaver.

Notes lies (nōt lé-ā), Fr. Tied notes.

Notes syncopées (nōt sän-kō-pā), Fr. Syncopated notes.

Note, thirty-second. A demisemiquaver.

Note, triple-dotted. A note whose value is increased seven eighths by three dots after it.

Note, whole. A semibreve.

Notturni (nō-tōor'nē), It. Nocturnes.

Notturno (nō-tōor'nō), It. A nocturne; a light, elegant composition suitable for an evening performance; a serenade.

Nourrir le son (nōo-rēr lōh sōnh), Fr. To commence, or attack, a note in singing, forcibly, and sustain it.

Nourrissons (noor-rēs-sōnh), Fr. Bards, poets.

Nouvelle methode (nōo-vēl mū-tōd), Fr. A new method.

Nova (nō'vea), It. A species of small flute or pipe.

Novemole. A group of nine notes, to be performed in the same time as six of equal value.

Novice (nōv-īs). A beginner; one unskilled.

Nuances (nū-ān-sē'), Fr. pl. Lights and shades of expression, variety of intonation. A system of notation.

Numerical notation. A system of notation first introduced by Rousseau, in which numerals were substituted as names of scale tones. 1, 2, 3, etc. The numerals were written upon a line for the standard octave, above the line for the octave above, and below the line for the octave below. A similar notation had a local currency in Massachusetts about 1851; it was called Day & Beal’s “One-Line System.” The measure was represented in nearly the usual manner. In France a similar system is in use among the Orpheonists. It was invented or improved by M. Paris, the inventor of the “time-names.”

Nuovo (nōo-ōvō), It. New; di nuovo, newly, again.

Nuptial songs. Wedding-songs, marriage-songs.

Nut. The small bridge at the upper end of the fingerboard of a guitar, over which the strings pass to the pegs or screws.

O, It. Or. Violino o flauto, violin or flute.

O (ō) before a consonant, It. Or, as, either.

Od (ōd) before a vowel.

Obbligato (ōb-bli-gō'tō), It. Indispensable.

Obbligati (ōb-bli-gō'tē), It. pl. indispensable, necessary;

Obbligato (ōb-bli-gō'tō), Ger. which can not be omitted, being indispensably necessary.

Oarm, ò add, ò ale, ò end, ò eve, ò ill, ò ile, ò old, ò odd, ò moon, ò but, ò Fr. sound, kh Ger. ch, nh nasal.
such as these were very common: Aria con violino obligato, or flauto obligato.

Ober (ö'bér), Ger. Upper, higher.


Oberstimme (ö'bér-stim'mē), Ger. Treble, upper voice part.

Obertasten (ö'bér-tā'stēn'), Ger. The black keys.

Oberteil (ö'bér-teil'), Ger. The upper part.

Oberwerk (ö'bér-wārk'), Ger. Upper work, highest row of keys.

Oblique motion. A relative motion of two voices in which one moves while the other remains stationary.

Obliquο (ób-lē'kwō), It. Oblique.

Oboe (ö'bō-ë), Ger. A hautboy; also the Oboe (ö-bō'-ë), It. A name of an organ-stop.

1. A wood wind instrument with a mouthpiece consisting of a double reed. Its extreme compass extends from B♭ or B♭f to F♭. 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 E♭ and a soprano oboe in E♭, which are, of course, transposing instruments. (2) There are, likewise, organ-stops of the name of oboe, G♭, and more rarely of 4- feet pitch. (3) For other kinds of oboes, oboes now obsolete, see the following articles:

Oboe basso (ö-bō'-ō bas'sō), It. This obsolete instrument stood a minor third lower than the ordinary oboe.

Oboe da caccia (ö-bō'-ē dā kāt'tā'ē-ā), It. A larger species of oboe, with the music written in the alto clef. Its natural key was F or E♭.

Oboe d'amore (ö-bō'-ē d'ā-mō'ā-ritē), It. A special oboe longer than the ordinary oboe, with a third tone a third lower.

Oboi (ö-bō'-ë), It. Hautboys.

Oboist. A performer on the oboe or hautboy.

Oboista (ö-bō'-ē-stā), It. An oboist.

Octachord. An instrument or system comprising eight sounds or seven degrees.

Octaphonic. Composed of eight voices.

Octava alta (ōk-tā'vā āl'tā), It. Play the passage an octave higher.

Octava grave (ōk-tā'vā gra've), Sp. Octave below.

Octave. The interval from any tone to the eighth above or below in the same scale. The octave above any tone is produced by exactly twice as rapid a vibration frequency, and the octave below by exactly half as many vibrations. The most fundamental principle in harmony is that octaves are equivalent and may be interchanged in any chord without changing its harmonic character.

Octave clarion. A two- feet reed-stop in an organ.

Octave flûte. A small flûte an octave higher than the German or ordinary flûte; a piccolo.

Octave hautboy. A 4-feet organ reed-stop; the pipes are of the hautboy species.

Octave, large. The third octave, indicated in the German tablature by capital letters.

Octave, large, once-marked. The second octave, indicated by capital letters having a single line below.

Octave, large, twice-marked. The first octave, indicated by capital letters having two lines below them.

Octaves, consecutive. Two parts moving in unison or octaves with each other.

Octaves, covered. Certain apparent consecutive octaves which occur in harmony, in passing by similar motion to a perfect concord.

Octave, small. The fourth octave, so-called because indicated by small letters in the German tablature.

Octave, small, five-times marked. The ninth octave, represented by small letters with five lines above them.

Octave, small, four-times marked. The eighth octave, represented by small letters with four lines above them.

Octave, small, once-marked. The fifth octave, indicated by small letters with one line above them.

Octave, small, six-times marked. The tenth octave, indicated by small letters with six lines above them.

Octave, small, thrice-marked. The seventh octave, indicated by small letters with three lines above them.

Octave, small, twice-marked. The sixth octave, indicated by small letters with two lines above them.

Octaves, short. Those lower octaves of an organ the extreme keys of which, on account of the omission of some of the intermediate notes, lie nearer to each other than those of the full octave.

Octave staff. A system of notation introduced by a Mr. Adams, of New Jersey, which consists of three groups of lines combined, comprising three octaves of ordinary vocal music, dispensing with flats and sharps, and giving to each tone its own position.

Octave stop. An organ-stop of four-feet pitch, hence an octave above the dispersion; the position of fingers for stopping the interval of an octave upon the fingerboard; a mechanical stop in reed-organs, coupling the keys an octave above, or borrowing within the instrument in such a manner that octaves result.

Octavflötchen (ōk-tā'floth'tēn'), Ger. An octave flute; a flageolet.

Octavflöte (ōk-tā'floth'tē), Ger. Octave flute, flageolet; also an organ-stop of four-feet scale.
Octavfötstein (ökt-täf'stein), Ger. An octave flute.

Octavfoilgen (ökt-täf'-föl'fghen), Ger. Octave-succeed; parallel motion by octaves.

Octavin (ökt-tä-vänh), Fr. An organ-stop of two-feet scale.

Octavine (ökt-tä-vên'), Fr. The small spinet.

Octet. A composition for eight parts, or Octet. for eight voices.

Octettó (ökt-të'tó), It. An octet.

Octot-bass. A monster double bass, invented by M. Vuilliat, of Paris. It is of colossal size, about twelve feet high. Stopping is effected by means of keys and pedals. The tone is full and strong without roughness.

Octochord (ökt'shôterd), Lat. An instrument like a lute, with eight strings.

Octoplet. A group of eight notes of equal value, played in the time of nine or some other natural rhythmic group.

Octoaur (ökt-toor), Fr. A piece in eight parts, or for eight voices or instruments.

Ode. A Greek word, signifying an air or song; a lyrical composition of greater length and variety than a song, resembling the cantata.

Odelet. A short ode.

Odeon (ödä'-ön), Ger. A building for odes.

Odeum (ödä'-oom), Lat. A public building for musical purposes.

Oder (ödèr), Ger. Or, or else; für oder zwei Claréte, for one or two manuals.

Œuvre (yvr), Fr. Work, composition, piece - term used in numbering a composer's published works in the order of their publication.

Œuvre premier (yvr prë-mî'lé'), Fr. The first work.

Ofen (öf'n), Ger. Open. Applied to organ-pipes. Also used in composition.

Ofenbar (öf'n-bär), Ger. Open to view, unconcealed.

Offenflute (öf'n-flò'tè), Ger. An open-flute organ-stop. See also Clarabellia.

Offertore (öf'für-twär), Fr. A hymn.

Offierlorio (öf'för-të-rë'tô), It. Prayer.

Offertorium (öf'för-tör'i-oom), Lat. Anthem, Offertory (öf'för-tô'-rë), or instrumental piece sung or played during the collection of the offertory.

Offertorio (öf'för-tör'i-ô), Sp. Offertory.

Officelida (öf'i-klé'-lë-dë), It. The officielde; Officelida (öf'i-klé'-lë-dë), It. a French bass horn.

Ohne (öhn), Ger. Without.

One Pedale (öhn pé'-dä'-lë), Ger. Without the pedals.

Oktave (ökt-tä'fë), Ger. Octave, eighth.

Ole (ö'lé), Sp. (El ole.) Spanish dance with castanets, in slow 3-4 measure.

Ollo. A miscellaneous collection of musical pieces.

Olivettes (ö-li-vë'tè), Fr. The dances of the peasants in the Provence after the olives are gathered.

Onmes (ömnës), Lat. All. See Tutti.

Ommia (öm'më-à),

Ommonique (öm-mön-ton-ëk'), Fr. Having all the tones. Capable of the whole chromatic scale.

Once-marked octave. The name given in Germany to the notes between inclusive; these notes are expressed by small letters with one short stroke.

Ondeggiamento (ön-n-dà-dë - jë-r'-ë-män'tô), It. Waving; an undulating or tremulous motion of the sound; also a close shake on the violin.

Ondeggiante (ön-n-dà-jë-an'të), It. Waving, undulating, trembling.

Onlute (ön-lù'të), Fr. Waving, trembling.

Onduilen (ön-doo-lë'-rû'), Ger. A tremulous tone in singing or in playing the violin, etc.

Ongarese (ön-gär-rèsë), It. Hungarian.

Ongherese (ön-ghe-rë'së), It. Hungarian.

Onzime (ön-zhi'-âm), Fr. Eleventh.


Open diapason. An organ-stop, generally made of metal, and thus called because the pipes are open at the top. It commands the whole scale, and is the most important stop of the instrument.

Open harmony. Chord-positions in which the upper three voices generally or uniformly exceed the compass of an octave.

Open note. A half-note, a whole note.

Open pipes. Organ-pipes with open ends, instead of being closed with a stopper or chimney. All the free voices in an organ are produced by open pipes. All the voices produced by stopped pipes are somewhat veiled in character, or flute-like.

Open tone. A tone produced by an open string, or by a wind instrument without using the valve or keys. A tone open and free in quality.

Oper (öpèr), Ger. A drama set to music.

Opera (ö-pë-rà), It. According to the best modern practice the opera consists of almost every variety of music, not alone songs, duets, trios, and other concerted pieces, choruses, elaborate finales, and richly instrumented orchestral accompaniment, but also melodramatic music, which accompanies the action, even in those moments when there is no singing in progress.

Preludes and interludes are elaborate orchestral pieces, often reaching symphonic proportions.

Opera music has for its problem to interpret the drama and to intensify its impression, and in order to accomplish this it is at liberty to employ the complete resources

& arm, & add, & ale, & end, & eve, I til, I isle, i old, i odd, oo moon, o but, o Fr. sound, kh Ger. ch, nh nasal. (188)
of the art, almost to an unrestricted degree. When there is a dramatic action progressing before the eyes of the spectator, many strange musical combinations become intelligible which without such explanation would seem far-fetched or impossible. Hence opera has had great influence upon the progress of music as an art.

Opera is divided into schools according to the emphasis placed upon the different elements composing it. French opera, for instance, places the text in the foremost place, and the dramatic movement next; hence it does not permit itself the arias and long musical pieces of the Italians, or of the Germans. German opera places the drama first, and the music second, not only as an accompaniment, but still more as a musical interpreter of the inner spirit of the progressing actions, and of the drama as a whole. Italian opera places the voices and the art of singing first, and the drama second. Hence this school has produced the great bulk of arias which are available for concert performances, apart from the dramatic action. Most of the German arias existing are available for separate performance, having been composed after Italian principles.

Opera was first invented about the year 1600, as a sort of revival of the classic Greek drama. Its greatest works have been composed within the present century, or immediately before it (1790 to 1835).

**Operas buffa** (ō-pé-rä bōō-fä), It. An opera upon a comic or farcical subject, in which music is treated lightly and for the purpose of pleasing. The farce is the main thing. Occasionally high-class opera is distinctly parodied, giving rise to buffa arias; the absurdity may be musical or may turn upon the text.

**Opera buffa** (ō-pé-rä bōō-fä), It. Comic opera.

**Opera, comic.** An opera interspersed with light songs, amusing incidents, dances, etc.

**Opera di camera** (ō-pé-rä dë ká’ma-rä), It. A short opera to be performed in a room.

**Opera grand.** An opera consisting of a deep and intricate plot and a great variety of incidental events.

**Opéra héroïque** (ō-pa-rä há-rō’ë-kä’), Fr. An heroic opera.

**Opéra-libretto.** The text of an opera; a small book containing the words of an opera.

**Opéra lyrique** (ō-pa-rä leer-sek’), Fr. A lyric opera; an opera in which the songs are lyrical rather than dramatic; i.e., do not lend themselves to the progress of the action, but are simply pleasing and, perhaps, expressive pieces of music.

**Opéra seria** (ō-pé-rä sé-rë-ä), It. A seria opera; gruesome, or tragic, opera.

**Operatic.** In the style of an opera.

**Opeetta** (ō-pé-rä-tä’ä), It. A small opera, of light and pleasing character. It may be simply comic, or it may even degenerate into farce.

**Operndichter** (ō-pärn-dikht’är), Ger. An operatic poet; writer of operatic librettos.

**Opificieleide** (ō-fik-ël-kid), A large bass wind instrument of brass, of modern invention, sometimes used in large orchestras, but chiefly in military music. It has a compass of three octaves, and the tone is loud and of deep pitch.

**Opificieleide stop.** The most powerful manual reed-stop known in an organ, of 5- or 4-foot scale, and is usually placed upon a separate soundboard, with a great pressure of wind.

**Opificieleidist.** A performer on the opificielede.

**Opus** (ō-pōos), Lat. Work; composition; as, Opus (ō-pōos), Ger. Op. 1, the first work, or publication, of a composer.

**Opusculum** (ō-pōos’kool-loom), Lat. A short, or little, work.

**Opus posthumum** (ō-pōos pōst-hoom’oom), Lat. A posthumous work, published after the death of a composer.

**Oraison** (ō-rä’zh), Fr. A storm; a composition imitating a storm.

**Oratorio** (ōr-à-twar’), Fr. Oratorio.

**Oratorio.** A musical work upon a Biblical subject, consisting of solos, choruses, orchestral accompaniment, and containing an implied action or story. Oratorio is part of the great "stilo rappresentativo" in music, the art of representing something by means of music, or accompanied by music. Originally the same as an opera with religious intention, and adapted for use as part of a festival church service, it has degenerated into something much more elaborate. The great oratorios aim at the noble, the heroic, and the sublime in dramatic and historical conception no less than in musical execution. Hence it is in this department that music has found itself unfettered by the necessity of pleasing or of adapting itself to moderate conditions. The ideal has been sought, regardless of lesser considerations, hence such works as those of Handel, Bach, and many by later writers.

**Oratorio** (ōr-à-twar’-ò), It.

**Oratorium** (ōr-at’ri-oom), Lat. Oratorio.

**Oratorium** (ōr-at’ri-oom), Ger. Oratorium.

**Orchestra** (ōr-kës-trä). A full company of instruments and players. A modern symphony orchestra consists of about 60 to 100 players, in the following proportions: Violins, 40; violas, 10; cellos, and basses, 30; oboes, flutes, clarinets, and bassoons, 11; horns, trumpets, and trombones, 9; tympani and percussion, 4; total, 94. If further enlargement is desired, the strings are strengthened. In modern practice the orchestra is handled in groups, forming a string orchestra, the wood wind and the brass. These groups often contrast with each other throughout a work, playing all to-
gather in the most intense portions only.

(2) Also the place in which the players sit to play, or the part of the auditorium nearest the place of the players.

Orchere (ôr'kës-tër), Ger. 

Orchotre (ôr-kës'tra), It. The orchestra.

Orchestre (ôr-kës'tr), Fr. 

Orchesterverein (ôr-kës'tër-ver-ri'n), Ger. An orchestral society; instrumental association.

Orchestration. The art of writing or arranging music for an orchestra. The greatest writers upon this subject are Berlioz and F. A. Goyaert. The greatest masters of the art itself have been Berlioz, Beethoven, Mozart, Weber, and Wagner. There are now many modern masters who excel in the art of orchestral scoring.

Orchestrer (ôr-kës-trô'), Fr. To score.

Orchistrina (ôr-kës-trin'â). An instrument.

Orchistrion (ôr-kës-triô'n). Composed of pipes and other sounding apparatuses, played automatically by means of a barrel for the imitation of orchestral effects. Many of these instruments are of great size, and produce extraordinarily fine effects.

Ordinario (ôrd-di-në'riô). It. Ordinary, usual, common; a tempo ordinario, in the usual time.

Orecchia (ô-rë'kë-â), It. The ear.

Orecchio (rô-rë'kë-ô), It. 

Orecchia musicale (ô-rë'kë-â moo-zik-kâ'le), It. A musical ear.

Orecchiate (ô-rë'kë-shèân-të), It. Singing by ear.

Organ. A keyboard instrument in which sound is produced by means of pipes which are blown by an organ pipe (or tubes of pipes) or by the player's finger upon a key. An organ may have from one to five keyboards, and from one to twenty stops (or sets of pipes) to each keyboard. The keyboards are played by the hands; called manuals; those which the feet are called pedal. The latter are used for the very low bass tones only.

A stop is a set of pipes voiced all alike, one pipe to each key of the keyboard to which the stop appertains. The usual number of pipes in a stop is sixty-one, but mixtures have from three to five stops each, and a corresponding multiplication of sounds. The stops are classified as diapason, flute, string, and reed. The former furnishes the foundation, the others are for specialties of tone. Pipes are of wood or metal, the latter a special alloy of lead and tin, the tin in good examples reaching fifty percent, or more.

In former times each key pulled down a long pallet, or valve, and when several key-

boards were coupled, the touch was extremely heavy. In modern organs the action is pneumatic or electric. In the latter case the parts of the organ can be distributed in any convenient place without impairing the organist's control over them; but when a pipe stands too far away so much time is lost in the sound coming that blurring is often produced.

When there are four manuals, the most important is called the great, the next the swell, the choir, and the solo. At present nearly or quite all the manual stops are made louder or softer by means of swell, and there is no settled order of placing the manuals, except that the choir organ is generally lowest, the great next, the swell next, and the solo uppermost.

The wind pressure often varies in different parts of the same organ from what is called “three-inch” to “five-inch” or “six-inch”—the dimensions having reference to a column of water which the pressure will balance. About three-and-a-half-inch wind is normal for small halls; solo stops take the higher pressures.

Owing to the modern improvements in the organ it is now capable of much expression, and in point of sustained power and massiveness of tone it is as often called the “king of instruments.” Great improvements have been made in the art of voicing, whereby modern organs reproduce orchestral effects with considerable oralsemblance.

Organ, barrel. A hand organ.

Organ, bellows. A machine for supplying the pipes of an organ with wind.

Organ-blower. One who works the bellows of an organ.

Organ, buffet. A very small organ.

Organ (ôr-gan), Fr. An organ.

Organ, enharmonic.) An instrument of Organ, enharmonic. American origin, containing three or four times the usual number of distinct sounds within the compass of an octave, furnishing the precise intervals for every key, the tones comprising the scale of each key being produced by pressing a pedal corresponding to its keynote.

Organetto (ôr-gan'ê-to), It. A small organ.

Organ, hand. A common wind instrument carried about the street, consisting of a cylinder, turned by hand, the revolution of which, causing the machinery to act upon the keys, produces a number of well-known airs and tunes.

Organ, harmonium. A reed instrument, the reeds of which are voiced to imitate organ-stops.

Organique (ôr-gan-ëk), Fr. Relating to the organ.

Orgelmusik (ôr'gëm'mûsk), Ger. Organ music.

Organist. A player on the organ.

Organista (ôr-gá-nës'tâ), It. An organist.

Organista (ôr-gá-nës'tâ), Sp. An organist.
<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
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<tbody>
<tr>
<td><strong>Organistrum</strong> (ôrg-ô-nîstrûm), Lat. An ancient instrument of the hurdy-gurdy variety, in which strings were actuated by wheel, and the tones controlled by keys acting upon the keyboard. In use about 1100 A.D.</td>
<td><strong>Organist</strong></td>
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<tr>
<td><strong>Organ vocall</strong> (ôrg-ô-nô vô-kâlî), It. pl. The vocal organs.</td>
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<tr>
<td><strong>Organ-loft</strong>. That part of the gallery of a church where the organ is placed.</td>
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<td><strong>Organo</strong> (ôrg-ô-nô), It. An organ.</td>
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<td><strong>Organo pleno</strong> (ôrg-ô-nô pê-ô-nô), It.</td>
<td><strong>Organ</strong></td>
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<tr>
<td><strong>Organo pleno</strong> (ôrg-ô-nô plô-nô), Lat. A full organ with all the stops drawn.</td>
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<td><strong>Organo portatile</strong> (ôrg-ô-nô pôr-tâ-tî-le), It. A portable organ.</td>
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<tr>
<td><strong>Organo simplex</strong> (ôrg-ô-nô sim-plîs), Lat. A term occurring frequently in the writings of the musical monks, and seems to mean the unisonous accompaniment of a single voice in the verses of the service.</td>
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<tr>
<td><strong>Organ point</strong>. A long pedal note, or stationary bass, upon which is formed a series of chords, or harmonic progressions.</td>
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<tr>
<td><strong>Organ tone</strong>. A tone that commences, continues, and closes with a uniform degree of power.</td>
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<tr>
<td><strong>Organum</strong>. A word used in various senses by the ancient composers. Sometimes it meant the organ itself; at other times it meant that kind of choral accompaniment which comprehended the whole harmony then known, also a brazen vessel forming a principal part of the hydraulic organ.</td>
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<tr>
<td><strong>Orgel</strong> (ôrg-ôl), Ger. An organ.</td>
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<tr>
<td><strong>Orgelbläse</strong> (ôrg-ôl-blâzé), Ger. Organ-bellow.</td>
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<tr>
<td><strong>Orgelbank</strong> (ôr'ghèl-ônô), Ger. Organist’s seat.</td>
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<td><strong>Orgelbauer</strong> (ôr’ghèl-bôuer), Ger. Organ-builder.</td>
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<td><strong>Orgelbühne</strong> (ôrg-ôl-bûnî), Ger.</td>
<td><strong>Assembly</strong></td>
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<td><strong>Orgelchor</strong> (ôrg-ôl-kôr), Ger.</td>
<td><strong>Orchestral</strong></td>
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<tr>
<td><strong>Orgelkästen</strong> (ôrg-ôl-kâstîn), Ger. A cabinet organ; organ-case.</td>
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<tr>
<td><strong>Orgelklang</strong> (ôrg-ôl-klâng), Ger. Sound or tone of an organ.</td>
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<tr>
<td><strong>Orgelkunst</strong> (ôrg-ôl-kônôst), Ger. The art of organ-playing; art of constructing an organ.</td>
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<tr>
<td><strong>Orgeln</strong> (ôrg-ôln), Ger. To play on the organ.</td>
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<tr>
<td><strong>Orgelpfeife</strong> (ôrg-ôlpîtîfîfe), Ger. Organ-pipe.</td>
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<tr>
<td><strong>Orgelplatte</strong> (ôrg-ôlpîtîtî), Ger. Organ-loft.</td>
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<tr>
<td><strong>Orgelpunkt</strong> (ôrg-ôlpônîntî), Ger. Organ point; pedal point.</td>
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<tr>
<td><strong>Orgelregister</strong> (ôrg-ôl-rê-ghôsîtrî), Ger. Organ-stop.</td>
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<tr>
<td><strong>Orgelschule</strong> (ôrg-ôl-schôôlî), Ger. School or method for the organ.</td>
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<tr>
<td><strong>Orgelspiele</strong> (ôrg-ôl-splêlî), Ger. Playing on an organ; piece played on an organ.</td>
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</tbody>
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**Notes:**
- Aarm, & add, & ale, 8 end, 8 eve, 1 till, 1 tale, 8 old, 8 odd, oo moon, 8 but, 8 fr. sound, kh Ger. ch, uh nose.
power of his music he visited the lower world and brought back to life his departed Eurydice.

Observation, attention, strictness in keeping time.

Or. Or, otherwise, or else.

Or. Or in this more easy manner.

Or. Obtest, continuous, unceasing: adhering to some peculiar melodic figure, or group of notes.

An octave, an eighth.

An octave above; an octave higher; marked thus, -svg. An octave below; marked thus, svg. bassa.

The octave above. The highest octave.

The fauto piccolo, or small octave flute.

A group of eight notes, marked with the figure 8.

A composition in eight parts, or for eight voices or instruments.

Or. Or. Hebrew. An ancient instrument formed of reeds of unequal lengths bound together.

Or. The hearing; l’oeil d’un instrument, the soundhole of an instrument.

Outer voices. The highest and lowest voices.

Out of tune. Want of tune; discord.

Open. An introduce.

Or. Or. German. An oratorio, opera, etc., generally consisting of three or four different movements; also an independent piece for a full band or orchestra, in which case it is called a concert overture and resembles a sonata-piece with introduction.

An overture composed upon or introducing dance melodies.

Where the strings of at least two of the lowest octaves are raised, running diagonally in respect to the other strings above them.

P. Abbreviation for Piano; also for Poco. Thus, p. a p., poco a poco. Also abbreviation for Parte, as, colla p., colla parte.

The bell of wind instruments.

An Italian dance in ternary rhythm. Sometimes considered to be the same as Pavane, which, however, is by no means certain.

A Spanish country dance.

The stage of a theater.

A spring valve in the windchest of an organ covering a channel leading to a pipe or pipes.

Sp. A Spanish dance.

One of the deities in Grecian mythology, so called because he exhilarated the minds of all the gods with the music of his pipe which he invented, and with the cithers which he played skilfully as soon as he was born.

An Athenian festival at which contests in singing and playing on the flute and cithera were held.

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are expressed by mimicry and gesticulation accompanied by instrumental music.

Pantomimist. One who acts in a pantomime.

Papagenoflöte (pà-pà-ɡə-nô-fô-tê), Ger. Pan’s pipe; mouth organ.


Parallel intervals. Intervals passing in two parallel parts in the same direction; consecutive intervals.

Parallel keys. The major and its relative minor.

Parallel motion. The motion of two voices in the same direction in equal intervals, whereby the same distance is maintained continually. All forms of parallel motion are weak contrapuntally, except parallel octaves when used for strengthening a melody. In this sense they are in constant use in all large compositions. Parallel thirds and sixths are weak because when this motion is maintained for more than three steps in succession, the second voice becomes the mere satellite of the first. Parallel fifths are invariably wrong when audible. They imply a faulty progression of fundamental harmonies.


Paraphrase. An explanation of some text or passage in a more clear and ampler manner than is expressed in the words of the author. A free transcription of an air or passage for some instrument other than that for which it was originally composed.

Parfait (pà-ré-fà’), Fr. Perfect, as to intervals, etc.

Parlando (pà-ràlàn’dô), II. Accented; in a declamatory style; in a recitative or speaking style.

Parnassus. A mountain in Greece, celebrated in mythology as sacred to Apollo and the Muses, and famous also, for the Castilian Spring and the temple of Apollo.

Parody. Music or words slightly altered and adapted to some new purpose.

Part. The music for each separate voice or instrument.

Parte (pàrtè), II. A part or portion of a composition; a part or rôle in an opera.

Parte cantante (pàr-tè kàntàntè), II. The singing or vocal part; the principal vocal part having the melody.

Partenre (pàrtèrrè’), Fr. The pit of a theater.

Partial turn. A turn consisting of the chief note and three small notes, the leading note of which may be either a large or small second above the principal.

Parti di ripieno (pàrt-tè ðè ré-pee’-ò-nô), II. Parts not obligato; supplementary parts.

Partie (pàr-tè), Fr. See Parte.

Parties de remplissage (pàr-tè dôm-rëm-plë-sàzh), Fr. Parts which fill up the middle harmony between the bass and upper part.

Partimento (pàr-tè-môntô), II. An exercise, figured bass.

Partita (pàr-tè-tà), II. An old term synonymous with variation.

Partition (pàr-tè-sà-nôn), Fr. A score, a full score. Partitur (pàr-tè-toor’), Ger. score, or en.

Partitura (pàr-tè-toor’ta), II. Tire draft of.

Partizione (pàr-tè-të-zë’në), II. A composition for voices or instruments, or both.

Partito (pàr-tè-to’), II. Scored, divided into parts.

Partiturespiel (pàr-tè-toor’spièl, Ger. Playing from the score.

Partesongs. Songs for voices in parts, introduced in Germany in the present century.

Pas (pàs), Fr. A step, a dance.

Pasple (pàs’plè’), Sp. A kind of dance.

Paspy. See Passepied.

Pas redouble (pàs rè-dôr-blà), Fr. A quick-step; an increased, redoubled step.

Passacaglia (pàs-sà-kâl’ë), II. A species.

Passacallie (pàs-sà-kàl’lè), Fr. Of chaconne, a slow dance with divisions on a ground bass in 3-4 time and always in a minor key.

Passage. Any phrase or short portion of an air, or other composition. Every member of a strain or movement is a passage.

Passagio (pàs-sà’dë-jë), II. A passage or series of notes.

Pasamezzo (pàs-sà-më-tëz’ô), II. An old slow dance, little differing from the action of walking.

Passsepied (pàs’pëd’), Fr. A sort of jig; lively old French dance in 3-4, 3-8, or 6-8 time; a kind of quick minuet, with three or more strains or reprises, the first consisting of eight bars.

Pas seul (pàs sôl’), Fr. A dance by one performer.

Passing modulation. A transient modulation.

Passing tones. Dissonances introduced upon the weak part of the beat, leading across from one consonant tone to another, by conjunct movement, or stepwise, and not by skips.

Passionata (pàs-së-ô-në’tà), II.

Passionatamente (pàs-së-ô-në-tà-mëntà’të), II.

Passionate (pàs-së-ô-në’to’), II.

Passionate, impassioned, with fervor and pathos.

Passione, (pàs-së-ô’nee), II. Passion, exciting.

Passion music. Music composed for describing the Passion of our Lord. Used in Holy Week.


Pasticio (pàs-të-të-chë’ô), II. A medley, an opera made up

Parte (pàr-tè), Fr. See Parte.
of songs, etc., by various composers; the poetry being written to the music, instead of the music to the poetry.

**Pastoral.** A musical drama, the personages and scenery of which are chiefly rural. A pastoral is also any lyrical production, the subject of which is taken from rural life; and the Italians give the same name to an instrumental composition written in the pastoral style.

**Pastorale (pās-tō-rā'tē), It.** Pastoral, rural, Pastorela (pās-tō'relē), Fr. belonging to a shepherd; a soft movement in a pastoral and rural style.

**Pastoral flute.** Shepherd's flute.

**Pastourelle (pās-tō-ro'rl'), Fr.** One of the movements of a quadrille.

**Patetica (pā-tē'tī-kā), It.** Pathetic.

**Pateticamente (pā-tē'tī-kā-měn'tē), It.** Pathetically.

**Patétique (pā-tē'tē-kō), It.**

**Patéthique (pā-tē'tē-kē), Fr.** Pathetic.

**Pathetisch (pā-tē'tēsh), Ger.** Pathetic.

**Pathetic.** Applied to music when it excites emotions of sorrow, pity, sympathy, etc.

**Patimento (pā-tī-měn'tō), It.** Affliction, grief, suffering.

**Patriotic.** Songs having for their theme love of country.

**Pauker (pou'kēr), Ger.** Kettledrummer.

**Pausa (pō-o'sā), It.** A pause.

**Pausa (pō'zā), Lat.** A rest.

**Pause (pō'zē), Ger.** A rest.

**Pause.** A character ( dubious) which lengthens the duration of a note, or rest, over which it is placed, beyond its natural value, or at the pleasure of the performer. When placed over a double bar it shows the termination of the movement or piece.

**Pause demi (pōz dé-mē'), Fr.** A minimum rest.

**Pavan, Eng.** A grave, stately dance, which took

**Pavane (pā-vān'), Fr.** Its name from pavon, a peacock. It was danced by princes in their mantles, and ladies in gowns with long trains whose motions resembled those of a peacock's tail. It was in 3-4 time and generally in three strains, each of which was repeated.

**Pavento (pā-věn'tō'), It.** Fearful, timorous, with anxiety and embarrassment.

**Paventoso (pā-věn'tō-so'), It.** Bows the horn or other wind instrument.

**Pavillon (pā-vě-yō'hōn), Fr.** The bole of a horn or other wind instrument.

**Pavillon chinois (pā-vě-yō'hōn shē-ōwā'), Fr.** An instrument consisting of an upright pole with numerous little bells, which impart brilliancy to lively pieces and pompous military marches.

**Peal.** A set of bells tuned to each other; the changes rung upon a set of bells.

**Pean.** A pean; a song of praise.

**Ped.** An abbreviation of Pedal.

**Pedal.** A lever operated by the foot. Organ-pedals are keys corresponding to those of the key-manual, which command the low basses. The general compass of an organ-pedaller is two octaves and a half, from CCC to F. The pedals are played by both feet, using heel and toe as convenient. The use of the toe is indicated by the mark \( \swarrow \), over the note for the right foot, or under it for the left. The heel is indicated in the same manner by the sign \( \searrow \).

The organ has also other pedals called "composition pedals," which command certain combinations of stops. There are, moreover, what are called "swell-pedals," which operate the swell-blinds, and shut in or liberate the sound. Swell-pedals are simply plain levers, which may be fixed by a ratchet at any position desired, or, more commonly, "balanced," operated by the heel and toe, and remaining at any point desired.

The pianoforte has two or three pedals. That upon the right is called the damper-pedal, and its office is to raise the dampers from the keys, either for permitting tones to continue after the fingers have left the keys or for promoting sympathetic resonance. The use of the damper-pedal is indicated by the character \( \# \); and its cessation by the mark \( \# \), or \( \# \). The damper-pedal is used very many times where no marks appear. It is permissible everywhere, subject to the following restrictions: 1. that no blurring of melody or harmony (intermingling of dissimilar harmonic elements) is made by its use; 2. that the indicated phrasing is not covered up by it.

The pedal at the extreme left is called the "soft pedal." On grand pianos it shifts the action so that the hammers strike upon only two of the three strings of the unison. In the upright it brings the hammers nearer the strings. Its use is indicated by the words *Una corda, or Verschlimmbesser,* and its discontinuance by the words "tre corde." The soft pedal is permissible whenever it is desired to diminish the volume of sound.

When there is a third pedal (between the two others) it is generally a tone-sustaining pedal, whose office it is to sustain a tone taken while it is in use, whereas the damper-pedal operates all the dampers together. The tone-sustaining pedal is in effect a damper-pedal which operates upon only the single tone or chord which may be held at the moment when the pedal is pressed. These will be sustained as long as the pedal is held, while all that may be taken during its use will be unaffected. This device is more and more important as the vibration of the pianoforte becomes longer.

The harp is furnished with eight pedals, of which the middle one merely opens or closes the little panel in the sounding case, and corresponds to the name soft and loud pedal. The seven pedals along the sides are named for the notes which they severally affect, A, B, etc. The harp is set in the key
of C. When a pedal is depressed to its first notch, it revolves a disk which shortens the strings of the same name throughout the instrument, raising the pitch a half-step; when depressed to the second notch it raises the pitch a whole step. Hence, when the A pedal is depressed one notch it makes all the A-flats A-natural; and when to its second notch it makes them A-sharp. In this way the instrument is adjusted to any desired signature, and accidentals are introduced in this way in the course of a piece. The pedals here described are what are called "double-acting," and were invented by Sebastian Erard, about 1822.

The reed organ and the harmonium have two pedals, which are employed in operating the bellows.

**Pedalclave** (pé-dál’kli-fés),
**Pedalclavitar** (pé-dál’kli-ví-tar-toor), Ger. 
The pedal keyboard in an organ.

**Pedale, doppelt** (pé-dál’te dôp’pel-te), Ger. 
**Pedale doppio** (pé-dál’te dôp’pl-ö), It. 
Double pedals, in organ-playing; playing the pedals with both feet at once.

**Pedale d’organo** (pé-dál’te d’ór-ga-nô), It. 
The pedals of an organ.

**Pédales** (pé-dáll), Fr. pl. The pedals.

**Pédales de combinésion**, Fr. Combination pedals.

**Pedalflügel** (pé-dál’flü-gél), Ger. A grand piano with a pedal keyboard.

**Pedalharp** (pé-dál’harp), Ger.) 
**Pedalharp.** 
A harp with pedals, to produce the semitones.

**Pedalleria** (pé-dál’le-réa), It. The pedal keys of an organ.

**Pedal keys**. That set of keys belonging to an organ, or similar instrument, which is played by the feet.

**Pedal note**. A note held by the pedal, or the bass voice, while the harmony formed by the other parts proceeds independently.

**Pedal Point**. A harmonic phrase, consisting of a single tone prolonged, while the remaining voices proceed with chords many of which are dissonant with the prolonged tone. The opening and closing chords must be those of the prolonged tone. Pedal point derives its name from the pedal of the organ, which originally held the prolonged tone. Pedal points are sometimes made with a soprano tone, but not so often.

**Pentachord**. An instrument with five strings, a scale or system of five diatonic sounds.

**Pentatonic scale**. A scale of five notes, sometimes called the Scotch scale, and similar to the modern diatonic major scale, with the fourth and seventh degrees omitted—do, re, mi, sol, la, do; or, in minor, la, do, re, mi, sol, la. In use the seventh degree is sometimes introduced as a passing tone just at the close. This is probably a modern innovation.

**Penultimate** (pé-núl’lit-mài). The last syllable but one.

**Per** (pär), It. For, by, through, in.

**Percussion.**

**Percussione** (pér-koo-só-o-nè), It. 
This applied to instruments, notes, or chords; or the touch on the pianoforte. A general name for all instruments that are struck, as a gong, drum, bell, tarab, etc.

**Perdendo** (pér-dêm-dô), It. 
**Perdendosi** (pér-dêm-dô-sè), It. 
Gradually decreasing the tone and the time; dying away, becoming extinct.

**Perfect**. A term applied to certain intervals and chords.

**Perfect cadence**. Dominant harmony followed by that of the tonic; a close upon the keynote preceded by the dominant.

**Perfect close**. A perfect cadence.

**Perfect concords**. These are the uni-

**Perfect consonances**. 

**Perfect fourth**, perfect fifth, and perfect octave.

**Perfect fifth**. An interval equal to three whole tones and one semitone.

**Perfect fourth**. An interval equal to two whole tones and one semitone.

**Perfect octave**. An interval equal to five whole tones and two semitones.

**Perfetto** (pér-fë-tò), It. Perfect, complete.


**Period.** A complete musical

**Période** (pér-é-ôd), Fr. 
A sentence. A pe-

**Période** (pér-i-ôd), It. 
A period. The simple period consists of eight measures, disposed in two sections of similar extent and rhythmic construction; each section is also composed of two phrases, and each phrase of two motives. Hence the following scheme:

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Phrase</th>
<th>Phrase</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
<td>Section</td>
<td>Period</td>
<td>Section</td>
</tr>
</tbody>
</table>

The two sections of the period stand towards each other in the relation of subject and predicate, or, as formerly called, Prosasias (awakening expectation), and Apodais (answering expectation). In simple lyric periods the two phrases of the section often bear a similar relation to each other, the first phrase awakening expectation and the second partially answering it; the third phrase repeats the first, and the fourth completes the answer. Hence the scheme of a lyric period, of which examples are numerous, as, for instance, in the first eight or sixteen measures of almost any Beethoven slow movement.

**Subject.** Partial Answer. Subject. Complete Answer.

<table>
<thead>
<tr>
<th>Phrase A</th>
<th>Phrase B</th>
<th>Phrase C (A)</th>
<th>Phrase D (B modified)</th>
</tr>
</thead>
</table>
Certain theorists apply the names Phrase and Section in reversed order to this, calling the smaller member a section, and the half-period a phrase. This usage is not so well sanctioned, and is not so consonant with best German usages.

Phrases are shortened by cutting short a measure in the last phrase, or lengthened by repeating the cadence, with or without modification.

A complex period is one in which one or more sections are repeated. See "Primer of Musical Form." (W. S. B. M.)

A dependent period is one which depends upon something else to complete the sense. This may have been already advanced in a previous period, in which case the dependent period will begin upon some chord other than its own tonic—generally its dominant; it will finally end with a complete cadence upon the tonic. More properly, however, the dependence is shown by an imperfect cadence upon the dominant instead of the tonic, in which case another period has the task of fully completing it by presenting its leading idea and fully answering it upon its own tonic. Any period which ends upon some other than its own tonic chord is dependent.

Période musicale (pà-rfóö mú-zé-kál), Fr. A musical period.

Periodebau (pè-rfóö-boniu), Ger. Composition; the construction of musical periods.

Perli (pèr-li), Fr. Pearled, brilliant; cadence perlee, brilliant cadence.

Perpetual fugue. A canon so constructed that its termination leads to its beginning, and hence may be perpetually repeated.

Perpetuum (pèr-pé-tóö), It. Perpetual.

Perpetuum mobile (pèr-pé-tóö-móó-bi-lé), Lat. Perpetual motion. A name applied to certain compositions which go rapidly and without opportunity of pause.

Per recte et retro (pèr rék-ké et rék-tró), Lat. Forward, then backward; the melody or subject reversed, note for note.

Pessante (pè-sánt-té), It. Heavy, ponderous; with importance and weight, impressively.

Pessantemente (pè-sánt-té-móónt-té), It. Heavily, forcibly, impressively.

Pétit (pè-té), Fr. Little, small.

Pétit choeur (pè-té-kür), Fr. Little choir; a sacred composition in three parts.

Petites flutes (pè-téél föólt), Fr. The small flutes; the octave or piccolo flutes.

Pett (pè-tó), It. The chest, the breast; voice di petto, the chest voice.

Pey (pèh), Fr. Little, a little.

Pey à pey (pèh à pèh), Fr. Little by little, by degrees.

Pezze (pèzè), It. pl. Fragments, scraps; select, detached pieces.

Phy

Pezzi concertanti (pézè kón-tèh-n-tàm-té), It. pl. Concertante pieces, in which each instrument has occasional solos.

Pezzi di bravura (pézè dé břv-róó-ró), It. Compositions for the display of dexterity or rapid execution.

Pezzo (pèzó), It. A fragment; a detached piece of music.

Pf. Abbreviation of Poco forte; a little louder.

Pett (pèt-tó), Ger. Pipe, flûte, flute.

Pett (pèt-tó), Ger. To play on a pipe or flute.

Pettendeckel (pèt-tén-dé-kèl), Ger. The stopper, or covering, of an organ-pipe.

Pettler (pèt-lér), Ger. A fifer, a piper.

Phantasie (fà-tà-zé), Ger. See Fantasia.

Phantasiebilder (fàtà-sé-bíll-dèr), Ger. Fancy pictures.

Phantasiestücke (fàtà-sé-sútt-kèk), Ger. Fancy pieces. Name applied by Schumann to his Opus 12.

Phantasiren (fàtà-sé-ré-rén), Ger. Improvising.

Phantasirte (fà-tà-zàr-tè), Ger. Improvised.

Phantasie. The fancy, the imagination.


Philharmonica (fis-hàr-móó-ní-kà), A kind of octagonal-accordion.

Phone (fò-nè), Gr. The voice; a sound, or tone.

Phonetic. Vocal, representing sounds.

Phonetics. The doctrine, or science, of Phonics. Sounds, especially those of the human voice.

Phonometer. An instrument for measuring the vibrations of sounds.

Phorminx (för-mínkä), Ger. A stringed instrument of remote antiquity, resembling the lyre.

Photin (foé-dìnx), Gr. Name given by the ancients to their crooked flute.

Phrase. A short musical sentence; a musical thought, or idea.

Phrase, extended. Any variation of a melodic phrase, irregular, justified by which three measures are used instead of two.

Phrasing. The art of musical delivery in such a way as to bring out the idea. Hence to connect the tones within the phrase, and to define the boundaries of the phrases. Also to form the phrase properly, as to its increasing or diminishing intensity. Hence the art of singing or playing with expression.

Physharmonica (fis-hàr-móó-ní-kà), Gr. An instrument, the tone of which resembles that of the reed-pipes in an organ, and is produced by the vibration of thin metal tongues, of a similar construction to those of the harmonium; the name is also applied to a stop in the organ with free reeds, and with tubes of half the usual length.
Placere (pē-ā-tah'kē-rē), It. Pleasure, inclination, fancy; a piacere, at pleasure.

Piacere (pē-ā-tah'kē-vō-lē), It. Pleading, gracefully, agreeably.


Piazzamonte (pē-ā-tah'kē-mēn'tō), It. See Piacere.

Piazzo (pē-ā-gēr'dō), It. Plainly, sorrowfully.

Piazzamonte (pē-ā-nā-mēn'tē), It. Mourful, dolorful, lamentable.

Pianamente (pē-ā-nā-mēn'tē), It. Softly, gently, quietly.

Pianetto (pē-ā-nēt'tō), It. Very low, very soft.

Piazzone (pē-ā-nā-gō-vō-lē), It. Lamentable, dolorful.

Pianovolente (pē-ā-nā-gō-vō-mēn'tē), It. Lamentably, dolorfully.

Pianino (pē-ā-nē-nō), It. An upright piano.

Pianissimo (pē-ā-nēs'sē-mō), It. Extremely soft.

Pianissimo quanto possibile (pē-ā-nēs'sē-mō kwān'tō pōē-sē-bī-lē), It. As soft as possible.

Pianist: An amateur or professional player on the pianoforte.

Pianista (pē-ā-nē-stē), Fr. Pianist.

Piano (pē-ā-nō), It. Soft, gentle.

Piano à queue (pē-ā-nō kā kū), Fr. A grand pianoforte.

Piano assai (pē-ā-nō ās-sē), It. As soft as possible.

Piano carré (pē-ā-nō kār-rā), Fr. A square pianoforte.

Piano droit (pē-ā-nō drōt), Fr. An upright pianoforte.

Pianoforte. An instrument made in various shapes, such as square (table-shaped), upright (cabinet-shaped), and grand ("wing-shaped," hence German Flügel). The pianoforte consists essentially of a sounding-board of thin fir wood, supported by a frame and ribs. Across this board are certain bridges, over which the strings are drawn and made fast to hitchpins at the right and tuning-pins at the left, or in the wrestplank. The frame which supports the tension of the strings was formerly of wood, but in 1825 an American, Alpheus Babcock, of Boston, invented an iron plate, which strengthened the wooden frame, and in process of time has itself been strengthened until it carries the entire tension of the strings. The wrestplank, in which the tuning-pins turn, rests upon a shoulder, or arch, of the iron frame.

The pianoforte was the successor of the clavecin, or harpsichord, and differed essentially from them in the manner in which the strings are made to sound. In the clavecin it was by a brass tangent which pushed the wire; in the harpsichord it was by means of a quill plectrum, which plucked the wire, and upon the pianoforte it is by means of a hammer, which, being actuated by the motion of the key, drives against the string and rebounds instantly, so that the string is left as free as the string of a dulcimer struck by a hammer in the hand. The escapement mechanism invented by Cristofori was the foundation of all that have been made since. All the early hammers were covered with leather, which soon became hard, causing the tone to become twangy. The discovery of a method of felting hammer-covering, and fastening them upon the hammers by machinery, was discovered about 1855, and was first practiced by the firm of Nunn & Clarke, of New York. Overstringing was generally accomplished by Steinway & Sons, of New York, in 1855. Many important improvements had previously been made by Jonas Chickering between 1830 and 1850.

The tone of the pianoforte apparently depends upon three elements conjointly: The sounding-board and its treatment, the scale (the relative length of strings, their weight, and the point where the hammer strikes them), and the hammers. The durability depends upon general solidity of construction, the use of approved material, and scientific adjustment of the instrument in all its parts to sustain the great tension, which in large concert grands now amounts to above eighteen tons. The greatest difficulty is the sounding-board. In the nature of the case this has to be of thin wood, yet the strings must pull across the bridges with great power, pressing down against the board, in order that the vibration may be more abundant and the whole of it come into the sounding-board, where it is reinforced by the natural resonance of the wood and so transferred to the atmosphere. The board is put in "crowning," as it is called, or convex, and the tinge of the wood, combined with the progressive desiccation of the wood, is to crush out this convexity, which, being done, the tone becomes flabby.

The American pianofortes are generally recognized as larger, more sonorous, and in several respects better than most foreign ones; and our leading houses are generally regarded as leading all the world. Particularly is this true because of the large number of important improvements in the instrument made by the leading makers, in which they have been generally followed by all other good makers. American as well as foreign. In America there is a great development of the industry of making pianofortes of moderate price, in which respect combining fair tonal qualities with showy appearance and durability, American makers lead the world. These lower-priced in-
instrument generally make a fair imitation of the qualities of the best, and the makers have shown great progressiveness in finding ways of doing this within the limitation of expense. The best pianoforte depends for its success, after the maker has secured a good scale, and the requisite solidity, upon the sounding-board and its treatment, and upon the hammers. These two elements are matters of individual adjustment by highly skilled labor, of artistic instinct, and even then the final result is somewhat uncertain, exactly as in making violins, or any other apparatus in which results are obtained by a skilled adjustment of parts cooperating with individualities of material. This being the case, it is not likely that the gap between the pleasing pianofortes of commercial grade, and the exceptional tonal qualities of the very best, can ever be very much narrowed.

The pianoforte owes its popularity to its success in representing all properties of music—melody, harmony, expression, and some degree of singing quality and tone color are placed by it at the disposal of the player, and upon it he is able to give an intelligible account of by far a larger variety of music, both high and low, than upon any other musical instrument.

Down to about 1872 the square pianoforte was the form mainly current in America. The first American grand pianoforte was made by Jonas Chickering in 1826. About 1870 improvements in the upright resulted in perfecting this form, where by, combined with solidity, the tonal capacity very nearly approached that of the grand, and this form therefore came more and more to the head, so that at the present time there are no square pianos made, except to special order. The advantage which the grand piano possesses over the upright is in having a larger sounding-board, greater solidity, and consequently a larger and more sympathetic tone. The action also has one additional lever between the finger and the hammer, whereby the touch is magnified and a smaller effort of the player effects a perceptible modulation of the tone. The manufacture and sale of grand pianofortes has enormously increased in recent years.

Plan-planisimo (pe-àn'pe-à-në'së-më-no), It. Exceedingly soft and gentle.
Plan-planino (pe-àn'pe-àn'no), It. Very softly, with a low voice. See Piano-planino.

Piano-forte action. The mechanism of a pianoforte.

Piano-forte hammer. That part of the mechanism of a pianoforte which strikes the wires.

Piano-forte score. The score, or music, of an orchestral or choral work, arranged condensed upon two staves convenient for performance upon the pianoforte. The pianoforte arrangement of an orchestral work contains as much of the music as the arranger believes practicable for the player. The pianoforte score of a choral work includes the vocal parts upon their own staves and the orchestral parts condensed upon two staves, as in the arrangements from orchestral works. Hence, for purposes of study, except where it is a question of tone-color and the art of instrumentation, the pianoforte score offers all necessary advantages.

Piano mezzo (pe-à'në-më'tsë-zë), It. Moderately soft.

Piano-planino (pe-à'në-pe-à'në-no), It. Very soft.

Piano sempre staccato e marcato il basso (pe-à'në sëm-prë sà-të-kà'tō mär-kà'tō il bäs'sō), It. Soft, with the bass always well marked and detached.

Piano solo. For the pianoforte only.

Piano-violino (pe-à'në-vë-à-lë'ni-no), It. A curious instrument, invented in 1857. It was a common piano, containing a violin arrangement inside of it, which was set in motion by a pedal. When this instrument was played upon it gave the sound of both violin and piano.

Piatto (pe-à'të), It. pl. Cymbals.

Pib (pëb), Wz. A pipe, a fife.

Pibcôrn, or, hornpipe. The name given by the Welsh to a wind instrument consisting of a wooden pipe with holes at the sides and a horn at each end, the one to collect the wind blown into it by the mouth, and the other to carry off the sounds as modulated by the performer.

Pibroch (pë-brôch). A wild, irregular species of music, peculiar to the Highlands of Scotland, performed on the bagpipe.

Picchiettato (pe-ì'-ë-të-të'tô), It. Scattered, detached; in violin-playing a staccato made by means of the bow bounding upon the strings; hence not nearly so short as the staccato made by plucking the strings (pizzicato). The picchiettato implies a duration about equal to three quarters of the apparent duration of the note. Picchiettato is indicated by means of a straight mark over the note and a dot under the mark, or a slur over several notes and a dot over each one. The corresponding effect upon the pianoforte might be produced by playing several tones with one finger.

Piccolo (pë-të-të-të'lô). Piccino (pe-kö-lo'ni-no), It. Small, little; Piccolo (pe-kö-lo), Piccolo. A 2-foot organ-stop, of wood pipes, producing a bright and clear tone, in unison with the fifteenth.

Piccolo flute. A small flute.

Piccolo pianoforte. A small upright pianoforte.

P pièce (pl-às'), Fr. A composition or piece of music; an opera or drama.

Pieds (pl-à'), Fr. pl. The foot; avec les pieds, with the feet, in organ-playing.
PIE

PIE


Plena (pě-\-\-nə), Fr. Full.

Pleno (pě-\-\-\-nɔ),

Plenamente (pě-\-\-nə-\-\-mən\-tə), Fr. Fully.

Pieno coro (pě-\-\-nɔ kərə), Fr. A full chorus.

Pieno organo (pě-\-\-nɔ \-\-\-gənə), Fr. With the full organ.

Plena (pě-\-\-\-nə),

Plicatamente (pě-\-\-tə-\-\-mən\-tə), Fr. Plied; a pliè or plièe, used in dressmaking.

Pleco (pě-\-\-kə\-tə), Fr. A fife.

Piffera (pì-fə-rə), Fr. To play upon the flute; also a flute, such as, in Italy, the pastoral airs in the streets at Christmas.

Piffera (pì-fə-rə), Fr. A flageolet.

Pifferone (pì-fə-rən), Fr. A large fife.

Pincé (pən-\-\-sə), Fr. Pinched; an ornament called a moulinet. See Pizzicato.

Pincé (pən-\-\-sə), Fr. A general name for stringed instruments.

Pifferone (pì-fə-rən), Fr. A large fife.

Pipe. Any tube formed of a reed, or of metal, or of wood, which, being blown at one end, produces a musical sound. The pipe, which was originally no more than a simple oaten straw, was one of the earliest instruments by which musical sounds were attempted.

Piper. A performer on the pipe. Pipers were formerly one of the classes of itinerant musicians, and performed on a variety of wind instruments, as the bagpipe, musette, etc.

Piquè (pə-\-kə\-tə), Fr. A series of notes a little staccato, and with a light pressure of the bow to each note.

Piquè (pə-\-kə\-tə), Fr. A series of notes a little staccato, and with a light pressure of the bow to each note.

Piquère (pì-\-kə\-\-nə), Ger. Detached; equivalent to picchietto.

Piston. A kind of valve used in brass instruments to alter the pitch.

Pitch. The acuteness, or gravity, of any particular sound, or the tuning of any instrument.

Pitch, concert. The pitch generally adopted for the one given note, and by which every other note is governed. American concert pitch at the present time (1895) is based upon A having 443 vibrations.

Pitchpipe. An instrument formerly used to sound the keynote of any vocal composition.

Piu (pě\-\-\-\-\-\-o), Fr. More.

Piu allegro (pě\-\-\-\-\-o \-\-\-lə-\-\-\-grə\-tə), Fr. A little quicker, more lively.

Piu che lento (pě\-\-\-\-\-o kə \-\-lənto), Fr. A little quicker, more lively.

Piu forte (pě\-\-\-\-\-o \-\-\-fər\-tə), Fr. Louder.

Pia (pə-\-\-\-\-o), Fr. A sigh.

Pianissimo (pě-\-\-\-\-mən\-tə), Fr. Softly.

Pianissimo (pě-\-\-\-\-mən\-tə), Fr. Softly.

Pianissimo (pě-\-\-\-\-mən\-tə), Fr. Softly.

Pianissimo (pě-\-\-\-\-mən\-tə), Fr. Softly.

Pianissimo (pě-\-\-\-\-mən\-tə), Fr. Softly.

Pianissimo (pě-\-\-\-\-mən\-tə), Fr. Softly.

Pianissimo (pě-\-\-\-\-mən\-tə), Fr. Softly.
PLE

DICTIONARY OF MUSIC.

Plein jeu harmonique (pláñ hóár-món-hék’), Fr. A mixture stop in an organ.

Pieno organo (plá nó or-gá nó’, lat. Full organ.

Pietro (píé trò), It. A bow, a fiddlestick; also a spectrum.

Plus (plús), Fr. More.

Plus animé (plús só-nf-má), Fr. With more animation.

Plus lentement (plús lánt-mánt), Fr. Slower, more slowly.

Pneumatic (nú mát’ik). Relating to the air or wind; a term applied to all wind instruments collectively.

Pneumatic action. Mechanism intended to lighten the touch, etc., in large organs. The pneumatic lever consisted of a bellows about three inches by fourteen, which became inflated whenever the corresponding organ-key was depressed. Inasmuch as only a small valve was needed to inflate such a bellows, the touch was very light. The bellows opened the pallet, admitting wind to the corresponding pipes. The saving in elasticity and lightness of touch was very important in large organs, where, without such an appliance, a weight of several pounds is sometimes necessary to operate a key. There was a certain loss of time and of precise attack, which was reduced to a minimum by increasing the pressure of the wind operating the pneumatic lever. It was invented by one Barker in 1837, and greatly improved by Mr. Bassett in 1886. The pneumatic lever is now displaced by a pneumatic action, which accomplishes the same result much better by means of a small pneumatic under every pipe. These are now operated by electricity.

Pneumatic organ. An organ moved by wind, so named by the ancients to distinguish it from the hydraulic organ moved by water.

Pochessalmo (pó kés’sal-mó’), It. A very little, as little as possible.

Pochette (pó shétt), Fr. A kit, a small violin used by dancing-masters.

Pochettino (pó két-tínó’), It. A little; as, pochettino, retard an poco.

Pochino (pó kínó’), It. Chettons, a little slower.

Poco (pó kó’), It. Little.

Poco adagio (pó kó ad’daj-é’), It. A little slower.

Poco allegro (pó kó al-lé’gré’), It. A little fast.

Poco animato (pó kó’ án-lám-tó’), It. A little more animated.

Poco a poco (pó kó’ a pó kó’), It. By degrees, little by little.

Poco a poco crescendo (pó kó’ a pó kó’ cré’sen-dó’), It. Gradually louder and louder.

Poco a poco diminuendo (pó kó’ a pó kó’ dé mà’noono-én’dó’), It. Gradually diminishing.

Poco a poco, più di fuoco (pó kó’ a pó kó’ pé oo’ dé foo’ ő kó’), It. With gradually increasing fire and animation.

Poco a poco più lento (pó kó’ a pó kó’ pé oo’ len’tó’), It. Gradually slower and slower.

Poco a poco, più moto (pó kó’ a pó kó’ pé oo’ mó’to’), It. Gradually increasing the time.

Poco a poco rallentando (pó kó’ a pó kó’ ráll-lén-tán’do’), It. Gradually diminishing.

Poco forte (pó kó’ för’tó’), It. Moderately loud, a little loud.

Poco largo (pó kó’ lárg’ó’), It. Moderately.

Poco lento (pó kó’ len’tó’), It. Slow.

Poco meno (pó kó’ méñ’ó’), It. A little less, somewhat less.

Poco piano (pó kó’ pé’ón’ó’), It. Somewhat soft.

Poco piu (pó kó’ pé oo’), It. A little more, somewhat more.

Poco più allegro (pó kó’ pé oo’ al-lé’gré’), It. A little quicker.

Poco più che allegretto (pó kó’ pé oo’ kó al-lé’gré’tó’), It. A little quicker than allegretto.

Poco più che andante (pó kó’ pé oo’ kó al-lànd’ánt te’), It. A little slower than andante.

Poco più forte (pó kó’ pé oo’ för’te’), It. A little louder.

Poco più largo (pó kó’ pé oo’ lárg’ó’), It. A little.

Poco più lento (pó kó’ pé oo’ len’tó’), It. Tie slower.

Poco più mosso (pó kó’ pé oo’ mo’ssó’), It. A little faster.

Poco più piano (pó kó’ pé oo’ pé’ón’ó’), It. A little softer.

Poco presto (pó kó’ prés’tó’), It. Rather quick.

Poco presto accelerando (pó kó’ prés’tó’ ál’ tshé’l ré’ran’dó’), It. Gradually accelerate that time.

Poétique. A term sometimes applied to descriptive music, indicating an undercurrent of poetic conception.

Poétique (pó tét’ik), Fr. Poetic.

Poggliato (pó dž’lé’tó’), It. Dwell upon, leaned upon.

Poi (pó’i’), It. Then, after, afterwards; piano poi forte, soft, then loud.

Poi a poi (pó’i’ a pó’i’), It. By degrees.

Point (pów’nó), Fr. A dot.

Point d’arrêt (pów’nó dárr ró’), Fr. Point of arrest; a hold over a rest, which it prolongs indefinitely.

Point de repos (pów’nó ré pó’), Fr. A pause.

Point d’orgue (pów’nó dór’só), Fr. Organ point.

Pointée (pów’nó tá’), Fr. Dotted; blanche pointée, a dotted minim.

Point final (pów’nó f nól’), Fr. A final, or concluding, cadence.

Point de repos. A pause, a cadence.

Point, organ. A long, or stationary, bass note, upon which various passages of melody and harmony are introduced.
POI

DICTIONARY OF MUSIC.

POI

Pol sàguë (pô'ë sâ'gëwë'), It. The voice, holding it firmly on the notes.

Pol segnente (pô'ë sâ'gwëntë'), It. followed, hereafter.

Pol sàguë li rondo (pô'ë sâ'gwë él rôn'dô'), It. After this the rondo.

Polacca (pô-lakh'ka), It. A polonaise, or in the style of a polonaise.

Polka. A lively Bohemian or Polish dance, in 2-4 time, the first three quavers in each bar being accented, and the fourth quaver unaccented.

Polka mazurka (pô'lkâ mâ-zôr-kâ). A dance in triple time, played slow, and having its accent on the last part of the measure.

Polka redowa (pô'lkâ rëdô'ôwa). A dance tune in triple time, played faster than the polka mazurka, and having its accent on the first part of the measure.

Polonaise (pô-lôn'âz'). A chivalrous Polish dance in 3-4 measure, having, however, a movement of six eighths (in rhythm of two) with an extra accent upon the fifth. The second eighth-note is generally divided into two sixteenths. The rhythm of the polonaise should be strictly observed.

Polka (pô'lkâ), Su. A Swedish dance in 3-4 measure.

Polymorphous (pô-lî-môr'fous), Gr. Of many forms, a term generally used in reference to canons.

Polyphonia (pô-lî-fô'ni-ô), Gr. A combination of many sounds; a composition for many voices.

Polyphonie (pô-lî-fô'nyô). Full-voiced, for Polyphonous (pô-lî-fô'nds), many voices.

Polyphony (pô-lî-fô'ni-ô). An obsolete family of instruments of the oboe kind. See Bombardon.

Pomposa (pôm-pô'sâ), Ger. Pompous, majestic.

Pomposamente (pôm-pôsô'mâ-tën'tô), It. Pompously, stately.

Pomposo (pôm-pô'sô), It. Pompous, stately, grand.

Ponderoso (pôn'dë-rô'za), It. Ponderously, massively, heavily.

Poncicello (pôn-tëkëh'ëlô), It. The bridge of the violin, guitar, etc.

Poncine (pôn-chê-nâ), Fr. A street ballad, a vulgar song.

Portamento (pôr-tâ-ô-mëntô'), It. A term applied by the Italians to the manner or habit of sustaining and conducting the voice. A singer who is easy and yet firm and steady in the execution of passages and phrases is said to have a good portamento. It is also used to connect two notes separated by an interval, gliding the voice from one to the other, and by this means anticipating the latter in regard to intonation.

Portamento di voce (pôr-tâ-ô-mëntô dépô'tëshë), It. Carrying the voice; the blending of one tone into another.

Portando la voce (pôr-tândô'ô la vô'tëshë). Carrying the voice, holding it firmly on the notes.

Portative. A portable organ.

Portato (pôr-tâ'tô), It. Nonlegato.

Porte de voix (pôr-tô dôô'ô vë'â), Fr. Portamento. Also an appoggiatura, or beat.

Portée (pôr-të), Fr. The staff.

Porter la voix (pôr-tô la vë'â), Fr. To carry the voice.

Posato (pô-zô'tô), It. Quietly, steadily.

Posaune (pô-zô-on'â), Ger. A trumpet; also a trombone, a sackbut; also an organ-stop. See Trombone.

Posunenzug (pô-zou'nënz-tsoog'), Ger. A sackbut.

Positif (pô-zô-tëf'), Fr. The choir organ.

Positiv (pô-zë-tîf'), Ger. or lowest row of keys with soft-toned stops in a large organ also a small fixed organ, thus named in opposition to a portable organ, especially when the pipes of the choir organ are brought forward and placed behind the organist, when they are called the Rückpositiv.

Position. A shift on the violin, tenor, or violoncello; the arrangement or order of the several members of a chord.

Position. (1) With reference to chords, which are said to be in fundamental position when they are not inverted, and in open position when the upper three voices exceed the compass of an octave, but otherwise in close position. (2) With reference to the position of the hand upon the fingerboard of stringed instruments, the first position being that nearest the nut; then progressively one note toward the bridge the second, the third, and the other positions.

Possible (pôzô'-sâ'blë-ë), It. Possible; à plus forte possible, as loud as possible.

Posthorn (pôst'hôrn), Ger. A species of bugle.

Posthumous (pôst-hôm-ës), Fr. Posthumous; published after the death of the author.

Postludium (pôst-lôô-dë), Lat. Afterpiece, concluding voluntary.

Potenza (pô-tëns'tâ), It. A name applied by the ancients to the notes and signs of music; any sound produced by an instrument.

Potpourri (poon'poor-râ). A medley; a capriccio or fantasia in which favorite airs and fragments of musical pieces are strung together and contrasted.

Pouce (poon), Fr. The thumb; a term used in guitar music, indicating that the thumb of the right hand must be passed lightly over all the strings.

Poule (poon), Fr. One of the movements of a quadrille.

Pouvoir (poon), Fr. For.
Pour faire passer dessous le pouce (pour fâr pūs-sâ dâ-soo lū pooses), Fr. To pass the thumb under the fingers.

Pour finir (pour fâ-nêr), Fr. To finish; indicating a chord or bar which is to terminate the piece.

Pour la première fois (pour lâ prâ-mêr fâ-wâ), Fr. For the first time, meaning that on the repetition of the strain this passage is to be omitted.

Pour reprendre au commencement (pour râ-prândr 杳 kôm-mâňs-mânh), Fr. To go back to the beginning.

Pousé (poos-sâ), Fr. Pushed; meaning the upbow.

P. P. Abbreviation of Pianissimo.

Prächtig (prâch-tîgh), Ger. In a splendid, pompous, magnificent manner.

Précis (prâ-têș), Ger. Precise, exact.

Practice. The studious repetition of a passage in order to master it. Inasmuch as practice has the design of forming a secondary automatism in performing the passage, it is necessary that the repetitions should invariably be without error, and the motions should be taken most of the time slowly, in order that they may be perfectly performed. Only a very small proportion of the practice should be as rapid as the passage is intended to go.

Precentor (prâ-tâș-nâr), Lat. Precentor, leader of the choir.

Präludion (prâ-lûdîn), Ger. A variety of mor- dent made with the note written and the next above in the same scale, except where otherwise directed by an accidental over the sign. Examples:

Präludien (prâ-lûdîn), Ger. pl. Preludes.

Präludiren (prâ-lûdîr-nûn), Ger. To prelude, to play a prelude.

Präludium (prâ-lûdîm), Ger. A prelude, an introduction.

Precentor. The appellation given formerly to the master of the choir.

Precipitamente (prâ-tâș-pî-tâm-mêntâ), It. In a precipitate manner, hurriedly.


Précipité (prâ-sê-pî-tâ), Fr. Hurried, accelerated.

Precipitoso (prâ-tâș-pî-tô-zô), It. Hurrying, precipitous.

Precisons (prâ-tâș-zîn-sô), It. Precision, exactness.

Preciso (prâ-tâș-zô), It. Precise, exact, exactly.

Preghiera (prâ-ghî-ê-râ), It. Prayer, supplication.

Prelude. A short introductory composition, or extempore performance, to prepare the ear for the succeeding movements.

Preludio (prâ-loo-dî-dô), It. A prelude, or introduction.

Premier (prê-mîr), Fr. First.

Première (prê-mêr), It. First.

Première desus (prê-mêr dâ-so), Fr. First treble, first soprano.

Première fois (prê-mêr fâ-wâ), Fr. First time.

Première partie (prê-mêr pôr-tâ), Fr. First part.

Preparation. That disposition of the harmony by which discords are lawfully introduced. A discord is said to be prepared when the discordant note is heard as a consonance in the preceding chord and in the same part.

Preparative notes. Appoggiaturas, or leaning notes.


Prepared discord. That discord the discordant notes of which have been heard in a concord.

Prepared shake. A shake preceded by two or more introductory notes. Prepared shake, or trill.

Prés de la table (prâ dûth lá tâl), Fr. Near the soundboard.

Pressante (prê-sânh-tê), Fr. Pressing on, hurrying.

Pressure tone. A sudden crescendo; ex:

Prestamente (prêstântâm-tê), It. Hurriedly, rapidly.

Prestant (prêstânt), Fr. The open diapason stop in an organ, of either 32-, 16-, 8-, or 4-foot scale. See Prêstanten.

Prezëtta (prê-zëtâ), It. Quickness, rapidity.

Prestissimamente (prêstâm-sëm-mâm-tê), It. Very quickly, as fast as possible.

Prestissimo (prêstâm-sëm-mô), It. Very quick; with the utmost rapidity.

Presto (prêstô), It. Quickly, rapidly.

Presto assai (prêstô a-sâshâ), It. Very quick; with the utmost rapidity.

Presto ma non troppo (prêstô mâ nôn tròp-pô), It. Quick, but not too much so.

Prière (prê-âr), Fr. A prayer, supplication.

Prima (prê-mâ), It. First, chief, principal.

Prima buffa (prê-mâ boot-fâ), It. The principal female singer in a comic opera.
PRi

PRI

PRIMA DONNA (bré'ma dón'Utá), It. Principal female singer in a serious opera.

PRIMA DONNA ASSOLITA (bré'ma dón'Ut ás-só-loo'tá), It. First female singer in an operatic establishment; the only one who can claim that title.

PRIMA PARTE (bré'ma pár'te), It. First part.

PRIMA PARTE REPETITA (bré'ma pár'te ra-pé'tá-tá), It. Repeat the first part.

PRIMARY CHORD. The common chord; the first chord.

PRIMA VISTA (bré'ma vís'tá), It. At first sight.

PRIMA VOLTA (bré'ma vól'tá), It. The first time.

PRIM (bré'mé), Ger. First note, or tone of a scale.

PRIME DONNE (bré'me ón'né), It. The plural of prima donna.

PRIMES. Two notes placed on the same degree of the staff, and having the same pitch of sound.

PRIMO (bré'mó), It. Principal, first.

PRIMO BUFFO (bré'mó boo'fo), It. First male singer in a comic opera.

PRIMO TEMPO (bré'mó òo'lt-ko), It. Principal male singer.

PRIMO TENORE (bré'mó té-o'rlre), It. The first tenor singer.

PRIMO VIOLINO (bré'mó vë-o-li'ñö), It. The first violin.

PRINTENE (prin-to'ne), Ger. pl. Fundamental tones, or notes.

PRINCIPAL, or OCTAVE. An important organstop, tuned an octave above the diapasons, and therefore of four-feet pitch on the manual, and eight-feet on the pedals. In German organs the term PRINCIPAL is also applied to all the open diapasons of 32, 16, 8, and 4 feet.

PRINCIPAL BASS. An organ-stop of the open-diapason species on the pedals.

PRINCIPAL CLOSE. The usual cadence in the principal key, so called because generally occurring at the close of a piece.

PRINCIPALE (prin-tsé-tsé-pá-älé), It. Principal, chief; violin principale, the principal violin.

PRINCIPALMENTE (prin-tshl-pal-mënt'äl), It. Principally, chiefly.

PRINCIPAL VOICES. The highest and lowest; the soprano and bass.

PRINCIPALE (bréng'hë-gë), Ger. The first violin.

PROBE (próbë), Ger. Proof, trial, rehearsal.

PROFESSEUR DE CHANT (pró-fés-sor duh shahnt'), Fr. A professor of vocal music; a singing-master.

PROFESSEUR DE MUSIQUE (pró-fés-sor duh meek-zik'), Fr.

PROFESSORE DI MUSICA (pró-fés-sor di mú-si-ca), It. Professor of music. In the universities the professor of music enjoys academic rank, confers musical degrees, lectures on harmonic science, etc.

PROGRAMME (pró-gra'mmé), It. A programme.

PROGRAMME. An order of exercises for musical or other entertainments.

PROGRAMME MUSIC. Music designed to represent a specified series of incidents. Among the first to apply this principle were the Abbé Vogler, Weber, and Berlioz. The latter afforded brilliant examples.

PROGRESSION. A succession of triads, or perfect chords, which are confined to the tonic.

PROGRESSIONE (pró-grés-sal'youne), It. Progression.

PROGRESSIVE. Advancing by degrees.

PROLATE (pró-lé-tal), Lat. Adding a dot, to increase, or lengthen, the value of a note.

PROLATIONE (pró-lá-tal'youne), It. Prolation.

PROLONGED SHAKE. A shake which can be opened or closed at pleasure.

PROLONGEMENT (pró-lon-zhá-mán), Fr. The prolongation; part of the action of the piano, retaining the hammer away from its rest.

PROMENADE CONCERT. A vocal or instrumental concert during which the hearers are at liberty to promenade the hall instead of being seated.

PROMPTMENT (prómt'mán), Fr. Ready.

PROMPTAMENTE (prómt-mán'te), It. Quickly, promptly.

PANTO (prónt'ató), It. Ready, quick.

PRONUNZIARE (pró-núnz-yá-re), It. To pronounce; to enunciate.

PRONUNZIATO (pró-núnz-yá-tó), It. Pronounced.

PROPORTIO (pró-pór'tal), Lat. Proportion; applied to intervals with reference to their relative dimensions and to notes with reference to their relative duration.

PROPOSTA (pró-post'atá), It. Subject, or theme, of a fugue.

PROSCEPIO (pró-shé'-ni-ol), It. }

PROSCEPIUM (pró-shé'-ni-ol), Sp. }

PROSCEPIUM (pró-sé-si'um), It. The front part of the stage, where the curtain separates the stage from the audience.

PROSALMABANOMENOS (pró-sal-ma-bon'ë-më-ns), Gr. The lowest note in the Greek system, equivalent to A on the first space in the bass of the modern.

PRODIA (pró-si'di-á), Gr. A sacred song, or hymn, sung by the ancients in honor of the gods.

PROODY. That part of the laws of language dealing with quantity (or the time of syllables) and accent (the relative emphasis of syllables).
Protasis (prōtā’sis), Gr. That part of a sentence which awakens expectation, to be answered later by the podasis. The subject.

Proof (prōf), It. Proof, trial, rehearsal.

Prova generale (prōvā jēn′rāt′lē), It. The last rehearsal previous to a public performance.

Psalms. A sacred song or hymn.

Psalmbuch (pśal’m’bōkh), Ger. A psalter; a book of psalms.

Psalmen (pśal’m’en), Ger. To sing, to chant psalms.

Psalmgesang (pśal’m’gē-sāŋ′g), Ger. Psalmody.

Psalmodist. A composer, writer, or singer, of psalms or sacred songs.

Psalmlied (pśal’m’lēd), Ger. Psalm, sacred song or hymn.

Psalmodie (pśal’m’ō-dē), Fr. Psalmody.

Psalmody. The practice or art of singing psalms; a collection of music designed for church service.

Psalter. The Book of Psalms.

Psalteri (pśal’tĕr), Ger. Psalter.

Psaltery (pśal’tĕr-i, pśal’tĕr-ĕm), It. A stringed instrument used by the Hebrews, supposed to be a species of lyre, harp, or dulcimer.

Psalms (pśām’z), Fr. A psalm.

Pseautier (pśō-ăt′e-r), Fr. A psalter, or book of psalms.

Pulcha (pool’kā), Rus. A Russian dance, the original of the polka.

Pulchritude (pūl’sē-tūd′), Striking; instruments of percussion, as the drum, tambourine, etc.

Punctum contra punctum (poonk′toom kōn′trā poonk′toom), Lat. Point against point. See Counterpoint.

Punctus (poonk′toos), Lat. A dot, a point.

Punkt (poonkt), Ger. A dot.

Punkte (poonk′tē), Ger. Dots.

Punktirte Noten (poonk′tir′tē nō’tēn′tā), Ger. Dotted notes.

Punta (poon′tā), It. The point, the top; also a thrust, or push.

Punta d’arco (poon′tā dār′kō), Punta del’ arco (poon′tā del′ ārkō), It. The point or tip of the bow.

Puntato (poon′tā-tō), It. Pointed, detached, marked.

Punto d’accessimento (poon′tō dāk-krē-ĕs-ĕm′nōtō), It. The point of augmentation.

Punto di divisione (poon′tō dē dē-vē-ĕ-stēn′tē), It. The point of division.

Punto d’organo (poon′tō dōr-gō′nō), It. Organ point.

Punto per punto (poon′tō pēr poon′tō), It. Note for note.

Pupitre (pū-pĕtr), Fr. A music-desk.

Pyramidon (pi-rām′ōn dōn′), Gr. An organstop of 16- or 82-feet tone, on the pedals, invented by the Rev. F. A. G. Onley. The pipes are four times larger at the top than at the mouth, and the tone of remarkable gravity, resembling that of a stopped pipe in quality.

Pyrrhics (pir′hīks). A metrical foot, consisting of two short syllables.

Pythagorean lyre. An instrument said to have been invented by Pythagoras.
<table>
<thead>
<tr>
<th>Quarte (kārt), Fr.</th>
<th>Quatuor (kwá'toor'), Lat.</th>
<th>A fourth.</th>
<th>A quartet.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarte (kwa'rte), Ger.</td>
<td>Quaver.</td>
<td>A note equal to half a crotchet.</td>
<td></td>
</tr>
<tr>
<td>Quarter-note.</td>
<td>A black note with a stem. Its duration is equal to one quarter of a whole note.</td>
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<tr>
<td>Quarter-rest.</td>
<td>A pause equal in duration to a quarter-note.</td>
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<tr>
<td>Quarter tone.</td>
<td>A small interval, approximately equal to one quarter of a diatonic second. Several intervals of this character arise enharmonically, when it is attempted to carry out musical pitches into remote keys according to the mathematical exactness of pure harmonic intervals. Approximately the interval between C and D is a quarter-step; in some cases, but not in all, according to the manner in which the several pitches are arrived at.</td>
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<tr>
<td>Quarter-tones (kārt), Fr.</td>
<td>Fourtha.</td>
<td>Quartet</td>
<td>A composition</td>
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<tr>
<td>Quartett (kwa'r-te'tt), Ger.</td>
<td>Quartetto (kwa'r-te'ttô), It.</td>
<td>for four voices</td>
<td>for instruments.</td>
</tr>
<tr>
<td>Quartet, stringed.</td>
<td>A quartet, or composition, arranged for four stringed instruments, consisting of first and second violins, viola, and violoncello.</td>
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<tr>
<td>Quartettino (kwa'r-te'tt-ë'tô), It.</td>
<td>A short quartet.</td>
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<tr>
<td>Quartet, wood.</td>
<td>A quartet consisting of the flute, oboe, clarinet, and bassoon.</td>
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<tr>
<td>Quartettgo Gott (kwa'r'tf-gô'tô), Ger. An old</td>
<td>Quartettgo Gott (kwa'r'tf-gô'tô), R.</td>
<td>sort of bassoon, formerly used as a tenor to the hautboy; called, also, Dulcino and Dulsaz.</td>
<td></td>
</tr>
<tr>
<td>Quartettötes (kwa'r'tfötës), Ger.</td>
<td>A flute sounding a fourth above.</td>
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<tr>
<td>Quartetgeige (kwa'tgîghî-gîghâ), Ger.</td>
<td>A small violin, a fourth above the usual violin. Piccolo violin.</td>
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<tr>
<td>Quarte (kwa'r'tô), It.</td>
<td>The fourth; the quarter-note.</td>
<td></td>
<td></td>
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<tr>
<td>Quartsaet (kwa'r'tsâ-ë'tk-kôrd'hô), Ger.</td>
<td>Chord of the sixth and fourth; second inversion of the triad.</td>
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<td></td>
</tr>
<tr>
<td>Quasi (kwa'sô), It.</td>
<td>In the manner of, in the style of.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quasi allegretto (kwa'sô ël-lë-grë'tôô), It.</td>
<td>Like an allegretto.</td>
<td></td>
<td></td>
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<tr>
<td>Quasi andante (kwa'sô an-dântô), It.</td>
<td>In the style of an andante.</td>
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<tr>
<td>Quasi presto (kwa'zï prë-stôô), It.</td>
<td>Like a presto.</td>
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<tr>
<td>Quasi recitativo (kwa'zï rë-teh-lë-te'- tôôô), It.</td>
<td>Resembling a recitativo.</td>
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<tr>
<td>Quasi una fantasia (kwa'zï oo'nâ fân-të-fôzâ), It.</td>
<td>As if it were a fantasia.</td>
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<tr>
<td>Quatrain.</td>
<td>A stanza of four lines rhyming alternately.</td>
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<tr>
<td>Quatre (kärt), Fr.</td>
<td>Four; a quatre mains, Quattro (kwa'trô), It.</td>
<td>or, a quatro mani, for four hands; a pianoforte duet.</td>
<td></td>
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<tr>
<td>Quattricoma (kwa-trî-kô'mâ), It. A demi-semiquaver.</td>
<td>Quinte (kwa'ntô), It.</td>
<td>A group of five notes, having the same value as four of the same species.</td>
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<tr>
<td>Quire.</td>
<td>A choir, a body of singers; that part of a church where the choristers sit. See Chior.</td>
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<td>QUI</td>
<td>DICTIONARY OF MUSIC.</td>
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<tr>
<td><strong>Qui tollis (kwí tó'li's), Lat.</strong> “Thou who takest away the sins of the world.” A part of the Gloria.</td>
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<tr>
<td><strong>Quodlibet (kwó'dél-bét), Lat.</strong> A medley of airs, etc., out of different works, or by various composers; a musical potpourri.</td>
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</table>
| **Quoniam Tu solus (kwó'né t sólús), Lat.** “Thou only art holy.” Part of the Gloria.

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| R, or R. H. Indicates the right hand in pianoforte-playing. |
| Rabani (rá'ba-né). | A species of tamarind. |
| Rabbana (rá'bá-ná). | Aourine used by the negroes. |
| Rabbin (rá'bi'n), N. | Rage, fury, madness. |
| Raccourcir (rá-coör'sár), Fr. | To abridge. |
| Racket, or Rackett (rák'két), Ger. | (1) A family of wood wind instruments, long ago obsolete. (2) Obsolete names for organ stop, generally read-pipes of 8 or 10 feet pitch. |
| Racketttagott (rák'két-tá'gót), Ger. | A kind of bassoon, now obsolete. It belonged to the bombard family. |
| Racir (rá'kár), Fr. | To scrape. Said of a poor player. |
| Racirur (rá'kár-ár), Fr. | A poor player. |
| Raddolcendo (rád-dó'll-téshén'dó), It. | With increasing softness; becoming softer by degrees. |
| Raddolcemente (rád-dó'll-téshén'tó), It. | Augmentation; reduplication; the doubling of an interval. |
| Raddoppio (rád-dóppió-tó), It. | Doubled, increased, augmented. |
| Radical bass. | The fundamental bass; the roots of the various chords. |
| Reggione (rád-jé'né), It. | Ratio; proportion. |
| Ragoce (rá'gósh), Fr. | A small Russian horn. |
| Rainmentato (rál-lénn-támént'tó), It. | The time gradually slower, and the sound gradually softer. |
| Rallentando assai (rál-lénn-tán'dó as-sá), It. | A great slackening of the time. |
| Ranz des vaches (ránsh de vash), Fr. | Pastoral airs played by the Swiss herdsmen, to assemble their cattle together for the return home. |
| Rapidamente (rá-pé'dá-mént'tó), It. | Rapidly. |
| Rapidamente o brillante (rá-pé'dá-mént'té o bril-lánt'té), It. | Rapidly and brilliantly. |
| Rapidità (rá-pé'di-tó), It. | Rapidity. |
| Rapids (ráp'pós-dó), It. | Rapid. |
| Rapsodie (ráp'sdé', Fr.) | A caprice, a Rapsody (ráp'sdé-dy), Eng. fragmentary piece, a wild, unconnected composition. |
| Rasch (rásh), Ger. | Swift, spirited. |
| Rasgesang (rá-tse-gách-sáng), Ger. | A wild song, a dihyrambic. |
| Räthseccan (ráth'sél-ká-nó'n), Ger. | Enigmatic canon. A canon written upon a single line, without marks to indicate where the following voices should enter. |
| Rattenendo (rátt-té-nó'tó), It. | Holding. |
| Rattenuto (rátt-té-noó'tó), It. | Back, restraining the time. |
| Ratezza (rátt-té'tzá), It. | Swiftness, rapidity. |
| Rascedine (rá-oo-tád-te dÉ-né), It. | Hoarseness. |
| Raucio (rá-oo-kó), It. | Hoarse, harsh. |
| Rauch (róon), Ger. | Rough. |
| Rauche (róok), Fr. | Rough. |
| Rauchewher (rów'ár), Ger. | A passage in which every two tones are several times repeated. |
| Rauchfühlte (róosh'fóltè), Ger. | A mixture stop of two ranks of pipes, sounding the twelfth and fifteenth. |
| Rauchfeist (róosh'féist), Ger. | Rustling. |
| Rauchquint (róosh'kwaunt), It. | A mixture-stop in German organs, the twentieth and fifteenth on one slide. |
| Ravannistrum. | A very simple form of bow in instrument, common in the East. |
| Revivando (ráv-vi'l-ván'dó), It. | Reviving, quickening, accelerating. |
| Revivendo 1 tempo (ráv-vi'l-ván'dó il témmé pò), It. | Accelerating the time. |
| Re (rá), A syllable applied in solfeggio to the second degree of the major scale, or in France and Italy to the note D, irrespective of key place. |
| Reading music. | The art of recognizing and feeling musical effects from the written notation. |
| Rebec. | A Moorish word signifying an instrument. |
| Rebeca. | A stringed instrument with two strings played with a bow. The Moors brought the rebec into Spain, whence it passed into Italy, and after the addition of a third string obtained the name of rebecca, whence the old English rebec, or fiddle with three strings. |
| Rebecchino (rá bék-ké'nó), It. | Small rebec guitar. |
| Re bemol (ré bámól), Fr. | The note D. |
| Re bemol majeur (ré bámól maje-rá'k), Fr. | The key of D major. |

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*arm, & add, & ale, & end, & eve, & ill, & isle, & old, & odd, & oo moon, & but, & Fr. sound, &n Ger. ch, nh nger*
Rebus. A rebus.

Recitation. An old term for a series of notes whereby the human sound on a horn to recall the dogs from a false scent.

Rechab. Rare, affected, formal.

Recital. A recital of choice music by a solo artist. Distinct from concert by being exclusively musical, the idea of display not entering into the concept.

Recitante (rä-të-tä-në-dö), Il. in the style of a recitative.

Recitative (rä-sä-tä-të-vö), Il. A musical form in which a text is recited to musical cadence. Recitative ranges all the way in musical quality, from the recitative secco (dry recitative), in which the text is simply recited by a person, to the recitative accompagnato (accompanied and instrumental recitative), in which the musical phrases have perceptible melodic quality, while the instrumentation colors and intensifies the dramatic effect. The latter variety approaches very nearly to arioso, and shades into it by imperceptible degrees. To mention a familiar example, the four recitatives in Handel’s Messiah, narrating the appearance of the angels to the shepherds, afford two examples of recitative secco, and two of recitative accompagnato. In operatic recitative, the instrumental accompaniment often plays an important part; even where the vocal phrases themselves are not highly accompanied, the instrumental interlude often takes on a highly dramatic coloring. All the old operas of Mozart’s time, and before, have a great deal of recitative secco, which is generally accompanied by the cello only. In the latter works of Wagner there is little or no recitative of this character, but an accompanied recitative, or more properly arioso, takes its place. In the first operas (Perl’s Eurydice”) a similar usage prevailed, but with the difference that in Perl’s mere verbal delivery is the end sought in the musical cadence, whereas in Wagner the accompaniment rises to symphonic elaboration in the effort to interpret the feeling of the text, and the whole form is intensely musical as well as dramatic in the best sense.

Recitative accompanied. A recitative is said to be accompanied when, besides the bass, there are parts for other instruments, as violins, flutes, hautboys, etc.


Recitativo parlante (rä-të-tä-të-vö pär-län-te), Il. Unaccompanied recitative; also, when accompanied only by the violoncello and double bass, or the pianoforte or organ.

Recitativo stromentato (rä-të-tä-të-vö strömënt-a-tö). Recitative accompanied by the orchestra. See Recitativo instrumentalato.

Recitativist (rä-të-tä-të-vö-sist), Ger. Recitative stop.

Recitazione (rä-të-tä-të-vö-në), Il. Recitation.

Reciter (rä-sä-tä). To recite.

Reciting note. The note in a chant upon which the voice dwells until it comes to a cadence.


Recreation. A composition of attractive style, designed to relieve the tediousness of practice; an amusement.


Recit (rä-të), Lat. Right, straight, forward.

Recit et retro (rä-të et rä-të-ro), Lat. Forward, then backward; the subject, or melody, reversed, note for note.

Reddita (rä-dä-tä), Il. Return to the subject.

Redita (rä-dä-tä), I. Recital; repetition of a melody.

Rediése (rä-di-äsä), Fr. Re sharp. D#.

Rediessas (rä-di-ë-sä-sä), Il. Re sharp.

Redondilla (rä-dön-dön-yä), Sp. A roundelay; a stanza of four lines of eight syllables each.

Redowa (rä-dö-wä), A Bohemian.

Redowak (rä-dö-wä-kä) dance, in 2-4 and 3-4 time alternately. Modern redows consist themselves to 3-4 measure.

Redublatico (rä-dö-blä-tä-kö), Il. Redoubled.

Reducere (rä-dö-re-erë), Ger. To reduce, or arrange, a full instrumental score, for a smaller band, or for the pianoforte or organ.

Reed. The flat piece of cane placed on the beak, or mouthpiece, of the clarinet and bass clarinet; this is called a single reed. The double reed is the mouthpiece of the hautboy, English horn and bassoon, formed of two pieces of cane joined together. Organs and reed organs have metal reeds of different forms, called “free” and “impinging,” or striking, reeds. The free reed consists of a small socket of brass and a vibrating tongue, one end of which swings entirely through the socket at each vibration.
reed-organ The reed obtains large resonance from the wooden reed-board, which acts as a sounding-board. The organ-reed obtains its resonance from the pipe which it causes to vibrate. And the voice is determined in part by the shape and size of this pipe. The impinging or striking reed is used only in the organ (for trumpet, oboe, and cornopean-stops). Its tongue strikes against the opening into the pipe, which it completely covers, instead of playing through it, as in the free reed. Its tone is, therefore, very much more metallic and snarly. Organ-reeds of both varieties are tuned by a sliding wire, which shortens or lengthens the vibrating portion of the tongue, in order to adjust the intonation of the reed to that of the other parts of the instrument.

Free reeds are much more apt to be out of tune than impinging reeds, but their tone, when in tune is much better. The reeds in reed-organ are permanent, and do not get out of tune except through weakening of the metal tongue, which happens after much use, or through the development of flaws in the metal. In brass instruments, of the horn and trumpet class the lips of the player perform the function of a reed. The human voice is also a reed instrument.

Reed instruments. Instruments whose sounds are produced by the action of air upon reeds formed of metal or wood.

Reed pipe. A pipe formed of reed, used singly or in numbers, as the pipes of Pan, in ancient times, or in connection with other kinds of pipes, as in the organ.

Reed-stops. Organ-stops in which the sound is made by reeds.

Reel. A lively Scotch dance. Originally the term Rhy, or Reel, was applied to a very ancient English dance, called the Hay. The reel is generally in 4-4 measure, but sometimes in 6-8. See Ecuy.

Refrain. The burden of a song; a ritornell; a repeat.

Regal. A portable organ, used in former times in religious processions.

Regel (ræ’gël), Ger. Rule.

Regens chori (ræ’gëns kö’rë), Lat. The choir-master in German churches.

Regimental band. A company of musicians attached to a regiment: a military band.

Regina caeli (ræ’gë-nëa tæ’lë), Lat. Queen of Heaven; a hymn to the Virgin.

Register. The stops, or rows of pipes, in an organ; also applied to the high, low, or middle parts, or divisions, of the voice; also the compass of a voice or instrument.

Registering. The management of the stops in an organ.

Registerstimme (ræ’-gëls-të’-më, ger. Speaking-stops of an organ, as distinguished from mechanical stops (couplers, etc.).

Registre (ræ’zëstr), Fr. Register, draw-stop.

Registramusik (ræ’-gëls-trë’-roong), Ger. The art of registration.

Rehearsal (ræ’-här-sal). A trial, or practice, previous to a public performance.

Reihen (ræ’-en), Ger. Song, dance.

Reihentanz (ræ’-en-tanz’), Ger. Circular dance.

Rein (rinc, Ger). Pure; clear, perfect; kurz und rein, distinct and clear.

Reine Stimme (ræ’-ë-stë’-më, ger. Clear voice.

Relicell (ræ’-ës-lëd’), Ger. A traveling song; a pilgrim’s hymn, or song.

Related. A term applied to those chords, modes, or keys, which, by reason of their affinity and close relation, admit of an easy and natural transition from one to the other.

Relation. That connection which any two sounds have with one another in respect of the interval which they form.

Relation of keys. Affinity of keys, arising from the identity of one or more chords appertaining to both. The relationship becomes closer and closer according to the number of such coincidences. According to modern usage all keys are related, and there is scarcely any chord which might not, in some way, follow any other. It is obvious, however, entire keys are related in proportion to the number of chords they have in common. For it is a very different thing to introduce a single strange chord (which may be taken as belonging to the chromatic key) and to bodily go into the entire foreign key to which such a chord ostensibly belongs. See Modulation.

Relatio non harmonica (ræ’-lë-s’-nö-n örr-mo’-në-ka), Lat. False relation.

Relative keys. Keys which only differ by one sharp, or flat, or which have the same signatures.

Religiosamente (ræ’-lë-sé-më-sché-më né, ræ’lë-sé-më-slë), It. }

Religioso (ræ’lë-sé’-së), It. Religious, solemnly, in a devout manner.

Re majeur (ræ’-më-chur’), Fr. D major.

Re mineur (ræ’-më-në-rë), Fr. D minor.

Remote keys. Those keys whose scales have few tones in common, as the key of C and the key of Dp.

Rempillé (ræ’-plë-salz’), Fr. Filling up; the middle parts; also a term applied to the decorative flourishes introduced in concertos and bravura airs.

Rentée (ræn’-tay’), Fr. Return; reentry of the subject or theme.

Renvoiement (ræn’-vay’-mënt), Fr. An inversion.

Renvoi (ræn’-vay’), Fr.随之 to invert.

Repet (ræn’-vay’), Fr. A repeat; the mark of repetition.

Repeat 8va. Repeat an octave higher.
Repeat. Two or more dots to the left or right of a double bar, indicating that certain measures or passages on the same side of the bar are to be sung or played twice.

Répercussio (ré-pér-koos'š-lō), L. The answer, in a fugue.

Répercussion. A frequent repetition of the same sound. A technical term in fugue, to denote the reappearance of the subject.

Répertoire (ré-pér-twár'), Fr. Repertory. The entire list of works ready for performance, or practicable after certain preparation.

Répertoire de l'opéra (rá-pér-twár dū lò-pär' rá), Fr. A collection of pieces from an opera.

Répétiteur (rá-pé-té-tén't), Ger. A teacher who conducts the rehearsals.


Répertoire (ré-pér-twér'ré), It. The director of a rehearsal.

Replica (ra' pli-kä'), It. Reply, repetition. See also Répercussion.

Replicato (ré-pli-kä'tō), It. Repeated.

Repliche (ra-plëk'), Fr. (1) Octave. (2) Answer (in fugue). (3) Interval arising from inversion. (4) Small notes inserted in a part to guide the performer.

Reply. The answer, in a fugue.

Réponse (rá-pônsh), Fr. The answer, in a fugue. The subject very slightly modified so as to lead back to the tonic.

Repos (rá-pö'), Fr. A pause.

Reprise (rá-prä'z), Fr. The burden of a song; a repetition, or return, to some previous part; in old music, when a strain was repeated, it was called a reprise.

Requiem (ré'kwèm), Lat. A mass, or musical service, for the dead.

Resin. Rosin.

Resolutio (ré-zò-loo-ti's-lō), Lat. Resolution.

Resolution. The solution of a dissonance. All dissonances are temporary substitutions in place of consonant tones, and the resolution generally consists of the progression of the dissonant tone one step to the consonant tone which it displaced. See Dissonance.

Resoluzione (ré-zò-loo-ti-zé-né), It. Resolution; decision, firmness; also the progression from a discord to a concord.

Resonance. The answering of one sound to another. Every sounding body resonates or answers to all tones which it contains itself. A room resonates or echoes to such tones as are part of its natural tone. Every piano-string, when the dampers are raised, resonates or answers every other string which produces its own tone or one of its partials. The human head resonates according to the clearness of the cavities and the direction of the tone formed in the throat. An echo is not a resonance. An echo is merely a reflection of sound-waves, and not an answer with waves newly created.

Resonanzboden (ré-sòn-ánz bó'dn'), Ger. Resonance bodies. The sounding-board of a pianoforte, etc.

Response. Response, or answer, of the choir. The name of a kind of anthem sung in the Roman Catholic Church after the morning lesson. In a fugue the response is the repetition of the given subject by another part.

Responsivo (ré-spón-sô'vô), It. Responsively.

Responsorien (ré-spón-sô-rë'n), Responsorum (ré-spón-sô'rom), Lat. Responsus (ré-spón'sus), See Responsus.

Rest. Rhythmic silence. Characters indicating rhythmic silence. During rest the rhythm goes right on, and this circumstance distinguishes musical rest from mere cessation. Rests correspond in denomination and value to all the different forms of note.

Whole Half Quarter 8th 16th 32nd 64th

Rests may be augmented by dots and double dots, exactly the same as notes.

Restrictio (ré-strık'ti-lō), Lat. The stretto in a fugue.

Resultant tones. Tones formed by the coincidences of vibrations when two tones are sounding together. These tones were first discovered by the violinist Tartini, who used them as a guide to correct intonation in double stopping far up the fingerboard. They may easily be observed upon the reed oboe by taking a single set of reeds and prolonging E and G (4th and 5th spaces of the treble staff) forte. A low humming will presently be heard, which, upon comparison, will be found to be middle C. Upon changing to D and F, one degree lower, the humming will change to Bb.

Resurrexit (ré-sûr-réx't), Lat. “And rose again.” Part of the Credo of the Mass.

Retard. To gradually slacken the movement. A retard denotes the dying away of the impulse immediately producing the strain, and is generally preparatory to a new strain following, or else preparatory to the final close. A retard is gradual and cumulative in character, slackening the movement very gradually, and completing the slackening upon the note preceding the resumption of the new idea, if there be one. The common mistake is to retard too suddenly, and too soon. As a rule every retard in music is prepared by an accelerando a little time previously, in approaching the climax after which the retard generally comes.
Retardando (ré-tärd-dän‘ndo), It. A retarding of the movement.

Retardation. Slackening, or retarding the time; also a suspension, in harmony; prolonging some note of a previous chord into the succeeding one.

Retrato (ré-trát‘ō), Fr. Retreat; tattoo, in military music.

Retro (ré-tró‘), Lat. Backward, the melody reversed, note for note.

Retrogrode (ré-tró-gród‘). Going backward.

Retrogrode. An imitation repeating the subject note for note, backwards, beginning with the last note.

Retrograde (ré-tro-gré‘dō), It. Retrograde, going backward.

Retro (ré-tro‘), It. Right, straight, direct.

Réveille (ré-väl‘), Fr. Awaking, a military morning signal; also horn music played early in the morning to awake the hunter.

Reversed. An imitation repeating a melodic motion in opposite direction, answering upward progressions with downwards, and this alike. The union of retrograde and reversed imitation gives an imitation in which the subject is repeated note for note backwards, and in opposite direction of up and down. These are merely mechanical devices for securing something apparently new in the working out of a fugue or thematic group.

Reversed motion. Imitation by contrary motion, in which the ascending intervals are changed into descending and vice versa.

Revolve. To repair an organ-pipe so as to restore its proper quality of tone.

R. In pianoforte music used to indicate the right hand.

Rhapsodie (rö-pös‘dē), Ger. } See Rhapsody.

Rhapsody.

Rhapsodists. Greek minstrels, of the time of Homer and later.

Rhythm. } Measured movement. Rhythmus (ri-tmöos‘), Ger. } Rhythm. All music begins by selecting a certain key, or group of chords, within which, or in relation to which, all the melodic and harmonic movements take place. In like manner it also selects a certain rate of pulsation and a certain measure, within which, or in relation to which, all the rhythm of the piece takes place. Hence, in general, the rhythm of a piece of music is the time motion against the background of pulsation and measure. A rhythm is said to be completed when it reaches a symmetrical grouping and closes with an accent. This is also sometimes called a rhythmus. In orchestral works, and in elaborate pianoforte works, several rhythms are going on at the same time. This appears in simple pieces, where there is a rhythm of the melody as such, a rhythm of the accompaniment, and a rhythm of the two together.

Rhythm (ri-thm‘), Fr. Rhythm.

Rhythmical. Conformable to rhythm.

Rhythmically. In a rhythmical manner.

Rythmique (ri-th-mék‘), Fr. Rhythmic.

Rythmisch (ri-th-mish‘), Ger. } Rhythmical.

Ribattere (ré-bä’tä-ré‘), It. To reverberate.

Ribattuta (ré-bä-töo‘tä), It. A beat, a passing note.

Ricercare (ré-tähr‘kär‘), Sought; Ricercar (ré-tähr‘kär‘), pl. It. } after; this Ricercata (ré-tähr‘kär‘tä‘), } term is applied to every kind of composition wherein researches of musical design are employed. It is suitable to certain figures replete with contrapuntal artifices, also to madrigals, and the term was formerly applied to solfeggi, and also to instrumental exercises when of considerable difficulty.

Ricordanza (ré- kör- dän‘tä‘), It. Remembrance, recollection.

Riddon (ré-dö‘n), It. A roundelay; a village dance.

Rideau d‘entr‘acte (ré-dö‘ d‘änth-trälkt‘), Fr. Drop scene.

Ridevolmente (ré-dö‘ rö-l‘mënt‘tä‘), It. Ludicrously, pleasantly.


Ridotto (ré-dö‘tö‘), It. Reduced; arranged or adapted from a full score; also an entertainment consisting of singing and dancing; a species of opera.

Riesenharfe (rä‘zë-nhä‘fë), Ger. } Oriental harp.


Rigadoon. A lively Old French or Provençal dance in triple time.

Rigodon (ré-gö‘döñ‘), Fr. A rigadoon.

Rigoletto (ré-gö‘let‘tö‘), It. A round dance.

Rigolle. An old instrument consisting of several sticks placed by the side of each other, but separated by beads. It was played by being struck with a bat at the end of a stick.

Rigore (ré-gör‘o‘), It. Rigor, strictness; al rigore di tempo, with strictness as time.

Rigoroso (ré-gö‘rösö‘), It. Rigorous, exact, strict.

Rilasciando (ré-läs‘shë-än‘dö‘), It. Relieving the time, giving way a little.

Rinforsando (ré-nör‘sän‘dö‘), Strength.

Rinforsare (ré-nör‘sär‘), It. Rinforsato (ré-nör‘sä-tn‘), } ened, re ened.

Rinforno (ré-nör‘sör‘nō‘), } Inforced.

Ripetizione (ré-pë-të-të-ën‘në‘), } A repeated repetition, or a repeated reinforcement of tone or expression; indicating that several notes are to be played with energy and emphasis.

Ripetitiva (ré-pë-të-ën‘në‘), } Repetition.

Ripetizione (ré-pë-të-ën‘në‘), } The burden of a song; a refrain.

Ripieno (ré-pë‘në‘), pl. It. The tutti of Ripieno (ré-pë‘në‘), } full, parts which
fill up and augment the effect of the full chorus of voices and instruments. In a large orchestra all the violins, violas, and basses, except the principals, are sometimes called ripieni.

Ripienist. A player of the ripieno, or tutti, parts in an orchestra.

Riposta (rē-pō-stā), it. Repeat.
Ripresa (rē-prē-zā), it. Repetition, reiter-
Ripresa (rē-prē-zā), it.ation.

Risentamente (rē-sēn'tā-tā-mēn'tā), it. Marked, distinctly, forcibly, firmly.
Risentito (rē-sēn'tē-tō), it. Marked, distinctly, forcibly, firmly.

Risoluzione (rē-sō-lū-zhōn',-ē-nē), it. Resolution, determination; also the resolution of a discord.

Risonante. Resounding, ringing, sounding.
Risposta (rē-sō-pōstā), it. The answer in a fugue.
Risonanza (rē-sō-nān'zā-nē), it. Resonance.

Ristretto (rē-strē'tō), it. The strict, the restriction, or contraction, in a fugue.

Risvegliato (rēs-vēl'ē-gātō), it. Awakened, reanimated.

Rit. Abbreviations of Ritardando.

Ritardando (rē-tār'dān'dō), it. Retarding, delaying the time gradually.
Ritardato (rē-tār'dā-tō), it. Retarded, delayed.

Ritardo (rē-tār'dō), it. Retardation, gradual delay; in harmony prolonging some note of a previous chord into the succeeding one.

Ritardo un pochettino (rē-tār'dō oon pō-kēt-tē'nō), it. Slacken the time a little.

Riten. An abbreviation of Ritenuto.

Ritenendo (rē-tēn'ē-nō'dō), it. Detaining.
Ritennente (rē-tēn'ē-nēntē), it. Holding back the time.

Ritenuto (rē-tē-nō'tō), it. Detained, slower, kept back; the effect differs from ritardando, by being done at once, while the other is effected by degrees.

Ritmo (rēt'mō), it. Rhythm, cadence, measure.

Ritma a tre battute (rēt'mō ā trā bāttō-tōtē), it. Rhythm in three beats.
Ritornerl (rē-tōr'nēr-lē), it. The burden of
Ritornello (rē-tōr'nēl'ētō), it. A song; also a short symphony or introduction to an air, and the necessary which follows an air: it is also applied to tutti parts introductory to, and between, or after the solo passages in a concerto.

Ritual. The directions and text of formal services, such as those of the church, secret societies, etc.

Rivere (rē-vēr'e), it. See Rivero.
Riverosco (rē-ver'o-skō), it.
Rivoluzione (rē-vōl-yō-zhōn',-ē-nē), it. Inversion of the parts, in double counterpoint.
Rivolto (rē-vōl'tō), it. Inverted, in count-
Rivoltato (rē-vōl'tātō), it. terpoint.

Rocco (rō-kōkō), it. Old-fashioned, odd.
Rococo (rō-kōkō), it.

Roccat (rō'rōkōnt), Ger. Reed fifth; Rohrquint (rō'kōnt), Ger. An organ-stop, sounding the fifth above the diapasons.

Rohr (rōh), Ger. Reed, pipe.
Röhre (rōhör), Ger. pl. Reeds.

Rohrlflöte (rō'rōflōtē), Ger. Reed flute, a stopped diapason in an organ.

Rohwerk (rō'wōrk), Ger. Reed-work; the reed-stops in an organ.

Role (rōl), Fr. A part or character performed by an actor in a play or opera.

Rolling. A term applied to that rapid pulsation of the drum by which the sounds so closely succeed each other as to beat upon the ear with a rumbling continuous effect.

Roll, long. A prolonged roll of drums signaling an attack by the enemy, and for the troops to place themselves in line of battle.

Rollato (rōlōtātā), it. The roll on the drum and tambourine.

Roman (rō-mān',-nēkā), it. Formerly the
Romanza (rō-mān'tzā), it. name given to
Romanze (rō-mān'zā), Ger. The long lyric tales sung by the minstrels; now a term ap-
plied to an irregular, though delicate and refined composition in lyric style.

Romanesca (rō-mā-nēskā), it. A favorite
Romanesque (rō-mān'skē), Fr. A Roman or Italian dance of the sixteenth century, resembling the galliard.

Romantic. Interesting, strange, exciting. In poetry applied to the movement beginning near the close of the eighteenth century, Goethe and Schiller being the leading ex-
ponents. In music to a similar tendency to make thought free and truly responsive to the inner life. Hence in music the works of Chopin, Schumann, and others, which were measurable free from classical restrictions and carried out their ideas in any di-
rection the fancy took them; whereas Bach and the composers before him were con-
stantly hampered by the ideal of treating a selected musical idea in a certain manner, which in the hands of common composers became merely pedantic and learned. Ac-
cording to some philosophers the essence of the romantic spirit differs from the classic in this: That, whereas the ideal of classical art was to represent the eternal and ideal, the idea of the romantic is that everything which the individual experiences is of in-
interest to the whole race. Hence a vastly greater latitude of styles and forms.

arm, s add, s ale, s end, s eve, s ill, s ihe, s old, s odd, s oo noon, s bu 0, s Fr. sound, kh Ger. ch, nh nasal.
ROM

DICTIONARY OF MUSIC.

Romantique (rō-mänb-tēk), Fr. } Roman-
Romanesco (rō-män-besk'kō), It. } tic, imaginative, fancy like.

Ronde (rōnd), Fr. A semibreve.

Rondeau (ōnh'dō), Fr. } A composition, vo-
Ronde (rōnd'dō), It. } cal or instrumental,
 generally consisting of three strains, the
first of which terminates in a cadence on
the tonic and is repeated several times dur-
ing the movement.

Rondeau mignon (rōn-hō'mé-yō'nəb), Fr. A
favorite rondo.

Rondillette (rōn-dil-lē'tē),
Rondinette (rōn-dē-tē'tō), It. } A short and
Ronde (rōn-dē'nō),
Rondoletto (rōn-dō-lē'tō), } easy rondo.

Rondo form. In the style of a rondo.

Rost. The fundamental note of any chord.

Rosaille (rō-sā'il-ē), Ger. A derivative name
sometimes applied to cheaply constructed mu-
sical passages, consisting of sequences and
common harmonies.

Rostral (rōs-trāl), Ger. A music-pen.

Rot (rōt), It. A wheel; applied to a canon,
or a round.

Rote. Name formerly applied to the hurdy-
gurdy.

Rote, singing by. The act of singing, not
from a knowledge of music, but from listen-
ing to the singing of others.

Rotondo (rō-tōnd'dō), It. Round, full.

Rotta (rōt'tē), It. Broken, interrupted.

Roulade (rō-läd), Fr. A florid vocal passage;
a division, or rapid series of notes, using
only one syllable.

Roullement (rōl-mänh), Fr. A roll, or shake,
upon the drum or tambourine; prolonged
reiterations of one note, upon the guitar,
etc.

Round. A species of canon in the unison or
octave; also a vocal composition in three
or more parts, all written in the same clef,
the performers singing each part in succes-
sion. They are called rounds because the
performers follow one another in a circula-
tory motion.

Roundel. } From the French word ronde-
Roundelay. } let; a species of antique rus-
tic song, or ballad, common in the four-
teenth century, and so called on account of
form, by which it constantly returned to
the first verse, and thus went round.

Roverscio (rō-vārs-chē), It. } See Roescio.

Rovesio (rō-vās'sē-o),
Rovesclamento (rō-vās-clām'mēntō), It.

Rovescio (rō-vās-chē),
Reverse motion, the subject backward, in
double counterpoint.

Rubato (rō-bā'tō), It. Robbed, stolen; tak-
ing a portion of the duration from one
note, and giving it to another. See Tempo
rubato.

Rückgang (rēk'gāng), Ger. Going back. The
part of the sonata preceding the return of
the principal.

Rückung (rēk'ōong), Ger. Synopposition.

Rudiments. The first elements, or principles,
of music.

Ruhepunct (ruh'-pōoknt'), Ger. } Pause, Ruhepunkt (ruh'-pōoknt'), Ger. } point of
rest or repose; a cadence.

Ruhetelle (ruh'-he-tēl'ē),
Ruhezeichen (ruh'-hez'ken'), Ger. } a pause.

Ruhig (ruh'hig), Ger. Calm, quiet, tranquil.

Rule of the octave. The art of accompanying
the scale, either ascending or descend-
ing, when taken in the bass, with the pro-
er chords or harmony.

Rullando (rōl-län'dō), It. } Rolling on the
Rullante (rōl-lān'tā), } drum or tambourine.

Run. A rapid flight of notes introduced as
an embellishment; a roulade.

Rundgedicht (rōond'gēt-khē'), Ger. } Round-
Rundgesang (rōond'gē-sang') } deau,
roundelay, a convivial song.

Running passages. Divisions; series of notes
appropriated to a single syllable.

Russé (rūstē'), Fr. Russian; à la Russie, in the
Russian style.

Russian bassoon. A deep-toned instrument
of the serpent species, sometimes used in
military bands.

Rustico (roos'tī-kō), It. Rural, rustic.

Rutscher (root'shēr), Ger. The dance called
a galopade.
S. Abbreviation of Segno or Sinistra.

**Saccade** (sãk-kãd’), Fr. A firm pressure of the violin-bow against the strings, enabling the player to produce two, three, or four notes at one stroke.

**Sackbut.** An old bass wind instrument, resembling a trombone. The sackbut of the Bible was a strung instrument.

**Sackpfeife** (sãk’pfi’fě), Ger. A bagpipe. See **Cornemuse**.

**Sacred music.** Music composed for public religious worship or private devotion; oratorios, psalmody, etc.

**Saengerfest** (sã’ng’r-fést’), Ger. A festival of singers.

**Saloon** (sãl’ōn), Fr. The musical season.

**Salter** (sãl’tə), Ger. A string of a musical instrument.

**Salteninstrument** (sãl’t’n-ën-stroo-mënt’), Ger. A strung instrument.

**Saltenklang** (sãl’t’n-kläng’), Ger. The sound, or vibration, of a string.

**Saltenplater** (sãl’t’n-plä’ter’), Ger. Player on a strung instrument.

**Saltenton** (sãl’t’n-tōn’), Ger. The tone of a strung instrument.

**Saltig** (sãl’tig’), Ger. Stringed.

**Saclional** (sãl-té-ó-näl’), Fr. An eight- or sixteen-foot organ-stop of small scale and strungy tone.

**Sal de concert** (sãl dûh kohn-kãrt’), Fr. A concert-room.

**Sal de musique** (sãl dûh mů-zãk’), Fr. A music-room.

**Salin** (sãl’n), Ger. A psalm.

**Salmo** (sãl-mô’), It. A psalm.

**Salonmusik** (sãl’lōn-moo-zãk’), Ger. Salon music; music for the drawing-room; hence music of a pleasing and not profound character.

**Sapiex.** The ancient Greek trumpet.

**Saltando** (sãl’t-án’dô’), It. Leaping, proceeding by skips or jumps.

**Saltarelle** (sãl-tâ-râl’ë), It. A Roman or Italian very quick dance, deriving its name from the introduction of leaping skips, in 2-4, 6-8, or 4-6 measure.

**Saltetretto** (sãl-té-ré-tô’), It. A musical figure in 6-8 time, the first and fourth quavers being omitted; very usual in movements alla Siciliana.

**Salterio** (sãl-târ-rô’), It. Psaltery, instrument with ten strings.

**Salto** (sãl’tô’), It. A leap, or skip, from one note to a distant one; also a dance.

**Salve regina** (sãl’vé râ-gé’nä’), Lat. “Hail, Queen;” a hymn to the Virgin Mary.

**Sambuca** (samba’bük’), It. An ancient stringed instrument used by the Greeks, the peculiar structure of which is unknown.

**Sammlung** (säm’mloong’), Ger. A collection of airs, etc.

**Sampogna** (säm-pông’ô-nä’), It. A species of pipe. See **Zampogna**.

**Sampul**. A pneumatic instrument used by the ancient Hebrews, resembling the modern bagpipe.

**Sanctus** (sân’tkoos’), Lat. “Holy;” the fourth movement of the Mass.

**Sant** (sânt’), Ger. Soft, mild, smooth; müt san’ten Stimmung, with soft stops.

**Sanftgedackt** (sânftfúd’käkt’), Ger. A soft-toned stopped pipe.

**Santheit** (sân’thit’), Ger. Softness, smoothness, gentleness.

**Säntig** (sân’ti-gi’), Ger. Soft, gentle.

**Sanfteheit (sân’tét-muhnt’), Ger. Softness, gentleness.

**Sanftmüthigkeit (sân’tf-mûth-kit’), Ger. Softness, gentleness.

**Sanftmühlig** (sân’tf-mûl’-ti-g), Ger. Softly, gently.

**Song** (sông’), Ger. Song.

**Sänger** (sâ’n’gër’), Ger. A singer.

**Sängerbund** (sâ’n’gér-boon’), Ger. A league, or brotherhood, of singers; a convention of singing societies.

**Sängerverein** (sâ’n’gér-fér-rif’), Ger. Singers’ union.

**Sank** (sânk’), Fr. Without.

**Sans frappé** (sânh frâp-pô’), Fr. Without striking; play the notes without striking them hard or forcibly.

**sans pédales** (sânh pâ-dâl’), Fr. Without the pedals.

**Santur** (sân-toor’), Tur. A Turkish stringed instrument; the psaltery.

**Saquebute** (sâk-bût’), Fr. The sackbut.

**Sarabanda** (sár-à-bân’duh’), It. A dance said to be original Sarabande (sär-à-bân’duh’), Fr. Usually so.

**Sarabande** (sär-bân’duh’), Ger. Rived from the Saracens, and danced with castanets; it is in slow 3-4 or 3-2 time, and characterized by the second note of the measure being prolonged through the second and third beats, which gives gravity and majesty to the movement.
Sarrusophones (sär′roos-ö-fönees). A family of reed brass instruments, with reed mouthpiece. They are made in eight sizes.

Sekat (sëkat′), Ger. The nut of the fingerboard of the violin, etc.

Satz (säts), Ger. Musical passage, composition, theme. Applied to pieces of all dimensions, from a single phrase to a complete sonata or rondo movement. A single piece.

Saut (so), Fr. See Salto.

Sautereau (sō-tä-rō), Fr. The jack of the spinet.

Sawtry. A term used in olden times for pailtery.

Sax-horn. A brass instrument introduced by M. Sax, with a wide mouthpiece and three, four, or five cylinders, and much used in military bands; the tone is round, pure, and full.

Saxophones. A family of brass wind instruments invented by M. Sax. The body of these instruments is a parabolic cone of brass, provided with a set of keys; their tones are soft and penetrating in the higher part, and full and rich in the lower part of their compass. The saxophones are six in number, the low, the soprano, the alto, the tenor, the baritone, and the bass; they are played with a single reed and a clarinet mouthpiece.

Saxotromba. A brass instrument introduced by M. Sax, with a wide mouthpiece and three, four, or five cylinders; the tone is of a shrill character, partaking of the quality both of the trumpet and the bugle.

Sax-tuba. A brass instrument introduced by M. Sax, with a wide mouthpiece and three cylinders; the tone is very mellow and deep.

Scalzo (skäl′zo), It. Skip, or leap, in melody.

Sbarra doppia (sbar′rë dop′pi-â), It. A double bar.

Scemmanio (škə-mən′ni-ô), It. The bridge of the violin, etc.

Scale (skål′), It. A scale, or gamut.

Scale cromatica (skəl′kra-tə-mä′kä), It. The chromatic scale.

Scald. A Scandinavian poet-musician.

Scale. From the Latin word scala. The denomination first given to the arrangement made by Guido of the six syllables ut, re, mi, fa, sol, la; also called the gamut. The tones of a key arranged in regular order according to pitch. The tone compass of any instrument. The general dimensions or proportions of an instrument or a set of instruments.

Scale, chromatic. A scale proceeding by half-steps, as when every key of the piano is touched in succession.

Scale, diatonic major. A scale composed of the tones of the major mode, having half-steps between three and four and seven and eight.

Scale, enharmonic. A scale proceeding by intervals less than the diatonic and chromatic.

Scale, German. A scale of the natural notes formed of A, C, D, E, F, G, the B being reserved to express B♭.

Scale, Guido’s. The syllables ut, re, mi, fa, sol, la, used by Guido d’Arezzo, called also the Arétinian scale; the syllable si was introduced afterward.

Scale, minor diatonic. The scale of the minor mode, having a minor third and sixth, the other degrees the same as in the major of the same tonic.

Scale, natural. The scale of C, called natural because it does not require the aid of flats or sharps.

Scale of A major. A, B, C♯, D, E, F♯, G♯, A. Three sharps.

Scale of Ab major. A♭, B♭, C, D♭, E♭, F, G♭, A♭. Four flats.


Scale of Ab minor. A♭, B♭, C♭, D♭, E♭, F♭, G♭, A♭. Seven flats.


Scale of C major. C, D, E, F, G, A, B, C. Natural.

Scale of C minor. C, D, E♭, F, G, A♭, B♭, C. Three flats.

Scale of C major. C, D, E, F, G, A, B, C. Natural.

Scale of C♯ minor. C♯, D♯, E, F♯, G♯, A♯, B♯, C♯. Four sharps.


Scale of D♭ major. D♭, E♭, F♭, G♭, A♭, B♭, C♭. Signature five flats.


Scale of E major. E, F♯, G, A, B, C♯, D♯, E. Four sharps.


Scale of F major. F, G, A♭, B♭, C, D, F. One flat.

Scale of F minor. F, G, A♭, B♭, C, D♭, E♭, F. For four flats.


Scale of G major. G, A, B, C, D, E, F♯, G. One sharp.
Scale of G minor. G, A, B♭, C, D, E♭, F♯, G.

Scale of G♯ minor. G♯, A♭, B, C♯, D♭, E, F, G.

Scentando (shë-mân’dô), II. Diminishing, decreasing in force.

Scene (shâ’nîk), II. A scene, or portion, of an opera or play.

Scenario (shë-nâ’rľ’, -ô), II. Actor’s guidebook; a programme; scenes, decorations.

Scene. Part of an act, portion of an opera; an act generally comprises several scenes.

Scenic music. Music adapted to dramatic performances.

Schäferlied (shâ-fîr-lîd), Ger. Pastoral song, shepherd’s song.

Schäferpflege (shâ-fîr-pfîl’g), Ger. Shepherd’s pipe.

Schäftertanz (shâ-fîr-tân’tz), Ger. pl. Shepherd dances.

Schalkhaft (shâl’khaft), Ger. Playful, roguish.

Schall (shâl), Ger. Sound.

Schallbecken (shâl-bêk’ken), Ger. Cymbal.

Schallloch (shâl’lôkh), Ger. Sound-hole.

Schallrohr (shâl’róhr), Ger. Speaking-trumpet.

Schallstuck (shâl’stûk), Ger. The bell of a trumpet, bugle, horn, etc.

Schallrichter (shâl’trikh-têr), Ger. The bell of wind instruments.

Schalmei (shâl’-mî), Ger. A shawm; also Schalmey (shâl’-mî), Ger. an 8-feet reed organ-stop; the tone resembles that of the cremona, or clarinet.

Scharf (shârf), Ger. Sharp, acute; a shrill mixture stop, of several ranks of pipes.

Schauspiel (shou’z-pîl’), Ger. Drama, dramatic piece.

Schauspieler (shou’z-pîl’ér), Ger. Actor, player.

Schelle (shël’lê), Ger. A bell; a jingle.

Schellenbaum (shël’lên-böwm), Ger. “Jingle-tree.” The high stand of bells sometimes used in orchestral and band music for oriental coloring.

Scherz (shârst), Ger. II. Play, sport, jest. A Scherzo (skêr’tô, II) name given to a great variety of instrumental compositions, and indicative of their character rather than their form. Scherzo is used as single pieces, as items of sets of pieces (partite, etc.), 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, etc., 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 form resembling that of the first movement of a sonata, and scherzi irregularly and fantastically constructed. Triple measure is oftenest to be met with, more especially 9/4 measure, but also 2/4 time occurs.

Scherzando (skêr’tsan’dô), II. Playful.

Scherzante (skêr-tsan’tê), II. lively.

Scherzepuro (skêr-tskô’râ-le), II. sportive.

Scherzhaft (shârštshâft), Ger. merry.

Scherzose (skêr’t-so’sô, II. Merry, playful, jocose.

Scherzoante (skêr’t-so-sô-mênt’ê), II. Merrily, playfully, sportively.

Schiemante (skê-ët-të-mênt’ê), II. Simply, unadorned.

Schietto (skê-ëttô), II. Simple, plain, neat.

Schismas (skismân), Ger. A very minute difference between the sound of intervals. In ancient music, a small interval equal to the half of a comma, or the eighteenth part of a tone.

Schlachtgesang (shalékht’gâh-sâng), Ger. War song; battle-song.

Schlag (shlîg), Ger. Stroke, blow; a beat, as regards time.

Schlagen (shlîgh’n), Ger. To strike, to beat; to wrinkle or trill.

Schlagfeder (shlîgh’fâ’dôr), Ger. A plectrum.

Schlaginstrumente (shlîgh’in-strôo-mênt’ê), Ger. pl. Instruments of percussion. Formerly key-board instruments also.

Schlecht (shlekht), Ger. Faulty.

Schlechtetacchelle (shlekht-têk’tshth-lê), Ger. The unsacred parts of the measure.

Schleifbogen (shlîf’bôgh’n), Ger. A slur.

Schleifen (shlîf’n), Ger. To slide, to glide.

Schleifer (shlîf’ér), Ger. Slurred note, gliding note.

Schleifezeichnen (shlîf’-mê’tshkh’n), Ger. A slur, a mark of the legato style.

Schleppend (shlîp’pênd), Ger. Dragging, drawing.

Schluss (shlôos), Ger. The end, conclusion.

Schüssel (shlûs’l), Ger. A clef.

Schlussfall (shlôos’fall), Ger. A cadence.

Schlussatz (shlôos’-sats’), Ger. A closing passage.

Schlusszeichen (shlôos’-tshkh’n), Ger. A pause.

Schmeichelnd (shmîkhèl’nd), Ger. Coxing-ly, carressingly.

Schmerz (shmâršt), Ger. Grief, sorrow.

Schmerzhaft (shmârštshâft), Ger. Dolorous, sorrowful.

Schnebel (shnôb’l), Ger. A beak; a mouth-piece, as of the clarinet.
SCH

DICTIONARY OF MUSIC. SCG

Schnabelflöte (shnabelflo'te), Ger. A beak-flute, i.e., flageolet.
Schnarrphögen (shnarrpfo'gen), Ger. Reed.
Schnurrewerk (shnurr'rewerk), Ger. pipes, reedwork, or stops, in an organ.
Schecke (shneck'ka), Ger. A snail; the scroll at the top of a violin.
Schnell (shne'l), Ger. Quickly, rapidly; etwas bewegt schnell, a little quicker.
Schnelle (shne'le), Ger. Quickness, Schnelligkeit (shnele'git), Ger. swiftness, rapidity.
Schneller (shne'ler), Ger. Quicker, faster. Also a quick and short trill.
Schnelwalzer (shne'wel'walzer), Ger. Quick waltz.
Schöllhörner (sellerhorn'er), Ger. Trumpets, bugles, brass wind instruments.
Schottisch (shottie'sch), Ger. A modern dance, rather slow, in 2-4 time.
Schräge Bewegung (shrach'ghre bah'ga-wag'hoong), Ger. Oblique motion.
Scherbert (shirboat'ert), Ger. Style, manner of composing.
Schreiber (shrey'ber), Ger. A music-copyist.
Schreuder (shrey'ond), Ger. Acute, shrill, screaming.
Schreibwerk (shre'werk), Ger. ShriIl work; acute or mixture stops.
Schrittmaßig (shrit'mass'ig), Ger. Slow motion, andante.
Schulfrohpette (shwil'srom'pet), Dut. A sackbut.
Schule (shool'lu), Ger. A school, or method, for learning any instrument; also a peculiar style of composition, the manner, or method, of an eminent composer, teacher, or performer.
Schulgerecht (shool'ghre-keht'), Ger. Regular, in due form; written correctly, in accordance with the rules and principles of musical art. Used derogatorily, as denying higher qualities.
Schultergeige (shool'tar'gey'ge), Ger. Shoulder viola, as distinguished from "nee viol," "cello.
Schusterfleck (shoo'steh'flek'), Ger. See Rosita.
Schwach (shwahk), Ger. Piano, soft, weak.
Schwärcher (shwah'rcher), Ger. Fainter, softer, more piano.
Schwache Stimme (shwahkh'stimm'me), Ger. A weak voice.
Schwärmor (schwahrm'or), Ger. A passage in which each pair of tones are several times repeated.
Schwebung (shweb'boong), Ger. Waving; a lighter species of tremulant, for the more delicate stops, such as the vox humana, etc.
Schwebige (shweb'igh'), Ger. A rest.

Schweizerflöte (shweez'ferflo'te), Ger. Swiss flute, or pipe.
Schweizerpfeife (shweez'ferpfe'fe), Ger. Swiss flute, or pipe.
Schwellen (shweel'en), Ger. To swell, to increase in loudness.
Schwer (shwehr), Ger. Heavily, ponderously.
Schwermütig (shwehr'mute'ig), Ger. In a pensive, melancholy style.
Schwiegel (shweeg'el), Ger. An organ-stop of the flute species, of metal, pointed at the top.
Schwindend (shweend'end), Ger. Dying away.
Schwingung (shwing'oong), Ger. Vibration of a string, etc.
Sciallume (sha-al'mo), Fr. A word employed in clarinet music, signifying that the notes are to be played an octave lower than written.
Sciolamente (sha-ol'man'tee), It. With freedom, agility; easily, the notes being rather detached than legato.
Scioltezza (sha-ol'teez'a), It. Freedom, ease, lightness.
Scolto (sha-ol'to), It. Free, light. See Sciollemente.
Scolia (sko'lee-ka), Gr. Among the ancients songs in general, but more especially those of a festive kind.
Scordatura (sko-daw'to-ra), It. Tuning a violin differently, for the more easily performing certain peculiar passages.
Score. An arrangement of the vocal and instrumental parts of a composition in equal lines, with bars drawn across the entire number (whence the name "score") in such a way as to present the whole detail to the eye at once. A piano score of a vocal work contains all the voice parts, each on its own staff, and the pianoforte accompaniment. The copy of an opera for piano solo is not a score, but an arrangement, since the vocal parts are not shown. The only kind of copy to which the term score applies without limitation is the full orchestra score, which also contains all the vocal parts. This is the score, or German Partitur. Composers generally write first a piano score, indicating the leading instruments for each motive as it occurs. From this the full score is afterwards developed, and in carrying out the instruments complete much detail is often added, leading later to a new piano score, in which the slallest parts of this detail are included. The term score does not properly apply to the printed copy of a pianoforte composition. But a "score" of a trio, quartette, or even a composition for two pianos, whenever the copy contains all the parts, is correct.
Scorrando (skor-ren'do), It. Gliding from one sound into another.
Scotch scale. The pentatonic scale, consisting of the tones do, re, mi, sol, la, do. Many Scotch melodies are mainly confined to this selection of tones in key, whereas the term Scotch.
Scotch snap. A peculiarity in Scotch tunes, and these written in imitation of the Scotch character. It is the lengthening of the time of a second note at the expense of the one before it, placing a semiquaver before a dotted quaver. It gives emphasis and spirit to dance tunes, and, when well applied, has a lively effect.

Scozzese (skót-sáz’zé), R. In the Scotch style.

Scuola (skoo-ólá), R. A school; a course of study.

Sdegante (sdán-yánt’é), R. Angry, passionate.

Sdegno (sdán’yo), R. Anger, wrath, passion.

Sdegnoasmente (sdán-yó-zá-mén’té), R. Scornfully, disdainfully.

Sdrucciolamento (sdroot-tshl-ó-lá- mén’tó), R. Sdruciolato (sdroot-tshl-ó-lá-tó), R. Slicing the fingers along the strings or the keys of an instrument.

Se (sè), R. If, in case, provided, as, so, etc.

Se bisogna (sè bë-só’nya), R. If necessary, if required.

Sec (sèk), Fr. 1) Dry, unornamented, cold.

Secco (sèk’ko), R. ly; the note, or chord, to be struck plainly, without ornament or arpeggio.

Seccarara (sèk-kà-rá’rá), R. A Neapolitan daube.

Sechs (sèkh’s), Ger. Six.

Sechsachtakt (sèkh’s-ácht’tákt), Ger. Measure in 6/8 time.

Sechssaitig (sèkh’s-sáit’g), Ger. Instrument with six strings.

Sechstel (sèkhstél), Ger. A sixtenth.

Sechstheilig (sèkhst-hléig), Ger. In six parts.

Sechzhünflüs (sèkh’zün-füls), Ger. Sixteen feet, applied to organ-pipes, or pitch, a 16-feet tone being an octave below the normal pitch.

Sechzehnto (sèkh-zén’tó), Ger. Sixteenth.

Sechzehntel (sèkhzén’tél), Ger. Semiquaver.

Sechzehntelpause (sèkh-zén’tél-powz’él), Ger. A semiquaver rest.

Second. The interval between any tone of the scale and the next above, or below. It derives its name from the fact that in reckoning intervals both tones are counted as well as all that lie between. Seconds are always represented upon adjacent degrees of the staff. But the representation is determined by nature of the interval and not the interval by the form of the representation. A minor second is equal to one half-step; a major second to two half-steps; an augmented second to three half-steps, being equal to a minor third, from which, however, it easily distinguishes itself by the manner in which it is used.

Seconda (sà-köö’ndá), R. Second, a second.
Seguenza (sè-gwèn-t'zà), It. A sequence.
Seguendo (sè-gwèn-dò), It. Following, next.
Segue (sè-gwèn-tè), It. Followed, imitated.
Segue senza interruzione (sè-gwè sèn'tè sà-tè-r-roo-tò'ni-mè), It. Go on without stopping.
Segue subito senza cambiare il tempo (sè-gwè suò'vèl-tò sèn'tà sà kàm-bà-lè-rè), It. Proceed directly, and without changing the time.
Segue d'alla (sà-gwèd-dèl-l'ì), Sp. A favorite Spanish dance in 3-4 time.
Seguito (sè-gwò-tó), It. Followed, imitated.
Sehnsucht (sàhn'sookh't), Ger. Desire, longing; ardor, fervor.
Sehnsüchtig (sàhn'sük'h-tig), Ger. Longingly.
Sehr (sàhr), Ger. Very, much, extremely.
Sehr lebhaft (sàr lehb'háft), Ger. Very lively; extremely animated and vivacious.
Sel (sél), It. Six.
Seitenbewegung (sà-tn'bèn-wè'goong'), Ger. Oblique motion.
Seitensatz (sàtn'sàts), Ger. Sidepiece. An episode, or second subject, in an overture, sonata, or symphony.
Sekunde (sàkoon'dè), Ger. Second.
Sela (sè-là), Heb. A term anciently used to indicate the interlude, in which the priests should blow the trumpets, to carry up the sentiments expressed for a memorial before God.
Semi (sèm-i), Lat. Half.
Semibrezza, It. A sixty-fourth note.
Semibreve (sèm'-brèv'), Eng. A breve.
Semibreve (sèm'-brèv'è), It.
Semibrevis (sèm'-brèv'vis), Lat. Half a breve; the longest note in general use.
Semibreve rest. A rest equal in duration to a semibreve.
Semichorus. A chorus to be sung by half or only a few of the voices.
Semichoros (sèm'-krò'mà), It. A semiquaver.
Semidemisemiquaver. A half demisemiquaver; sixty-four of them being equal to a semibreve.
Semidemisemiquaver rest. A rest equal in duration to a semidemisemiquaver.
Semi-fusa (sèm'-fùsà), Lat. A semiquaver.
Semifusa (sèm'-fùsà), Ger. A school for teachers.
Semigrafie (sèm'-gràf'è), It. The art of notation, or writing music in notes.
Semigraffiti (sèm'-gràf'è), Gr. Of notation, or writing music in notes.
Semiquaver. A note equal to half a quaver; a sixteenth note.
Semiquaver rest. A rest equal in duration to a semiquaver.
Senza organo (së'nʦa ɔr-gän'no), It. Without the organ.
Senza pedale (së'nʦa pè-dàl'e), It. Without the pedals.
Senza pian\(b\) (së'nʦa pë-'ân'no), It. Without the piano.
Senza repetizien\(a\) (së'nʦa rë-pë-tëz-'i-nə), It. Without repetition.
Senza rigore (së'nʦa rëgör'-e), It. Without regard to exact time.
Senza sord\(i\) (së'nʦa sôr'dë-'nî), It. Without the dampers, in pianoforte-playing, meaning that the dampers are to be raised from the strings.
Senza sordu\(n\) (së'nʦa sôrd-'nô), It. Without the mute, in violin-playing, etc.
Senza strument\(i\) (së'nʦa strô-'mëntî), It. Without instruments.
Senza tempo (së'nʦa t'em-pô), It. With regard to the time; in no definite time.
Se place (së pël-'tahë), It. At will, at pleasure.
Septet (sëp'te-t), Eng. A composition for Septet (sëp-të't), It. A group of seven voices or instruments.
Sept\(m\) (sët-'të-m), Fr. The interval of a Septime (sëp-të-m), It. A group of seven voices or instruments.
Septimena\(c\) (sëp-të-më-në-kôr'd), Ger. The chord of the seventh, comprising the root, the third, fifth, and seventh.
Septime\(l\) (sëp-të-më-'lî), Lat. A group of seven voices or instruments.
Septole (sëp-tô'-le), It. A group of seven voices or instruments.
Septuplet (sëp-tô-plët). A group of seven equal notes in the time of six or eight of the same name.
Seque\(n\) (së-kwë-nës), Eng. A series, or progression of similar chords, or intervals.
Seque\(n\) (së-kwë-nës), Fr. A series, or progression of similar chords, or intervals.
Sequenz (së-kweeneyz), Ger. A series, or progression of similar chords, or intervals.
Seraphin\(e\) (së-râ-fën'), It. A species of harmonium.
Sérénade (së-râ-'näd), Fr. Night music; an evening concert in the open air attended by the window of the person to be entertained. Also a musical composition on an amorous subject. Also any light, pleasing instrumental composition comprising several movements.
Serenat\(a\) (së-rë-'nät), It. A species of harmonium.
Serin\(e\) (së-rë'ë), Fr. Serious, grave; in a Serioso (së-rë-os-'ô), It. Serious, sedate style.
Seri\(c\) (së-rê'-sëm-hë), Fr. Seriously, gravely.
Sevens, eights, and sevens meter. A meter designated thus, 7s, 8s, and 7s, consisting of a stanza of eight lines in iambic measure, with number of syllables corresponding to the designation.

Sevens metre. A stanza of four lines in trochaic measure, each line containing seven syllables.

Sevens, sixes, and eights metre. A metre designated thus, 7s, 6s, and 8s, consisting of eight lines in trochaic and iambic measure.

Seventh. An interval between any tone of the scale and the next but five above or below. There are three kinds of seventh: The major, equal to eleven half-steps, occurs between the tonic and the seventh degree of the major scale, and nowhere else. The minor, equal to ten half-steps, occurs between re and do, and re and fa, la and sol, si and fa. The diminished, equal to nine half-steps, occurs between si and fa and nowhere else.

Severamente (sē-ver-a-mēn'tē), It. Severely, strictly, rigorously.

Severita (sē-ver-ī-tā), It. Severity, strictness.

Sexta (sēk'sē-tā), Lat. Sixth.

Sexte (sēk'tē), Ger. A sixth; also the name of an organ-stop with two ranks of pipes, sounding the interval of a major sixth, a twelfth, and tierce on one slide.

Sextet. A composition for six voice parts, or instruments. More commonly used in instrumental music to designate a chamber composition (sonata form) for six instruments.

Sextetto. See Sextetto.

Sextuor (sēk'tō-vōr), Fr. A sextet.

Sextole (sēk-tō-lē), Lat. A group of six notes, having the value, and to be played in the time, of four.

Sextuple measure. The name formerly given to measures of two parts, composed of six equal notes, three for each part. This is more generally called, now, compound double measure.

Sf., or Sz. Abbreviation of Sforzando.

Sforzato (sōr-gō-tō), It. A very high soprano.

Sforza (sōr-tā), It. Forced, with force and energy.

Sforzando (sōr-tā-nō'dō), It. Forced; one particular chord, or note, is to be played with force and emphasis.

Sforzare la voce (sōr-tā-re lá vō-tārē), It. To overstrain the voice.

Sforzatamente (sōr-tā-tā-mēn'tē), It. Imperiously, energetically.

Sfuggito (sōōd-gō-tō), It. Avoided, shunned, rambling. See Cadenza sfuggita.

Sgallinacce (sāg-lī-nā-tāl-ī-'ā-rē), It. To crow; a bad method of singing.

Shake. An ornament produced by the rapid alternation of two successive notes, comprising an interval not greater than a whole step, nor less than a half step. Played.

Plain shake, or trill.

Shake, double. Two simultaneous shakes on notes which are either sixths or thirds to each other. Played.

Double shake.

Shake, passing. A short trill made in flowing passages of quavers or semiquavers, without breaking the time, or interfering with the natural course of the melody.

Sharp. A character (♯) indicating an elevation of a half-step. Applied to a staff degree. Sharpes are either in signature or accidental. Accidental sharps affect the staff degree through the measure in which they occur; signature sharps affect the degree and all its octaves on the same staff throughout the line.

Sharp, double. A double sharp is equivalent to two sharps, implying an elevation of two half-steps. Always applied as accidental, and only to a degree which has already been once sharpened.

Shawm. A wind instrument of the ancient Hebrews, supposed to be of the reed or hautboy species.

Shemith (šēm-th), Heb. A stringed instrument. It was also sometimes used to denote a species of music, and also a particular part of a composition.

Shepherd’s flute. A pastoral flute, shorter than the transverse flute, and blown through a lippiece at the extremity.

Shift. A change of position of the left hand, in playing the violin, etc., whereby the second finger is placed successively one degree farther down the fingerboard until the very high notes are reached.

Shigionoth (šē-gīn-nōth), Heb. According to variable tones.

Shofar (šōfār), Heb. A trumpet, or bent horn, so called because it gave a brilliant, clear, ringing sound.

Short appoggiatura. A grace note. A small note with a stroke through the stem, played very quickly before its principal note. See Melodic Embellishments in introduction.

Short hallelujah metre. A stanza of six lines in iambic measure.
Short metre. A stanza of four lines in iambic measure.

Short minor. A minor consisting of two notes, viz., that having the sign over it, and that below or above it, before the principal note.

Short octaves. A term applied to the lower notes in old organs, where some of the notes are placed.

Short particular metre. A stanza of six lines in iambic measure.

Short shake. An embellishment formed by two or more notes preceding the principal note.

Shrill. An epithet applied to those acute sounds which form the upper part of the scale of sopranos voices and trumpets.

Si (sē), Fr. Applied in solfaing to the note B.

Si bemol (sē bā-mōl), Fr. The note B♭.

Si bemol majeur (sē bā-mōl mā-zhūr), Fr. The key of B♭ major.

Si bemol mineur (sē bā-mōl mē-nēr), Fr. The key of B♭ minor.

Sibluous (sēb-ī-loo), Lat. A little flute, or flag-eolet, used to teach birds to sing.

Sicilian (sē-tē-ī-lē-nī), Fr. A dance of the Sicilian peasants, a graceful movement of a slow, soothing, pastoral character, in 4-5 or 12-8 time.

Side drum. The common military drum, so called from its hanging at the side of the drummer when played upon. Called also snare drum, from two strings of catgut called snares, stretched across the lower head in order to check reverberation. This instrument, whose military use is very old, dates as orchestral instrument only from the time of Rossini, who first introduced it in the overture to "La Gazza Ladra."

"I disse (sē dī-āz), Fr. The note B♭.

Sieben (sē-bēn), Ger. Seven.

Siebenklang (sē-bēn-kłäng), Ger. Heptachord, a scale of seven notes.

Siebente (sē-bēn-tē), Ger. Seventh.

Siebenzehnte (sē-bēn-tsēn-tē), Ger. Seventeenth.

Siegesgesang (sē-gēs-gēs-āng), Ger. A triumphal song.

Siegesmarsch (sē-gēs-mārsh), Ger. A triumphal march.

Sifflète (sēf-lē-tē), Fr. An organ-stop of 2- or 1-foot scale of the Holhflute species.

Siffler (sē-fē-rē), Fr. To make a hissing noise.

Siffllet (sē-fē-lēt), Fr. A catcall, a squeaking instrument used in playhouses to condemn a performance.

Signalhorn (sē-gēl-hōrn), Ger. A bugle.

Signatur (sēg-nē-toor), Ger. Name given to Signatures. The sharp or flats placed at the beginning of a piece, and at the commencement of each staff, to indicate the key in which it is written. The signature adjusts the staff to the demands of the key in which the piece is written, except in the case of the minor mode, which is always written with the signature of the relative major, and a regular accidental, a sign of the elevation (a sharp or natural) upon the seventh degree. The sharps or flats of the signature affect not only the lines and spaces upon which they are placed, but all octaves above or below upon the same staff.

Signature, time. Figures, in the form of a fraction, placed at the beginning of a piece to indicate the time. The upper of the two figures tells the number of pulses in a measure, and the lower the kind of note which represents one pulse, and accordingly is taken for the time unit of the piece, all other notes being valued in relation to it.

Signe (sēn), Fr. The sign S. See Segno.

Signes accidentels (sēn ak-sē-dān'tēl), Fr. Accidental sharps, flats, or naturals.

Signes de silences (sēn dē-sē-lān che), Fr. Rests.

Signs of abbreviation. Strokes, waving lines, dots, and figures, employed to denote a repetition of notes, continuation of rests, etc.

Signuilla (sē-gwē-dâ-yē), Sp. See Seguillla.

Silence (sē-lān che), Fr. Silenzio (sē-lēn'che-ō), It. A rest.

Si leva il sordino (sē lē-vā il sōr-dē'nō), It. Take off the mute.

Si levano il sordino (sē lē-vānō sē-sōr-dē'nō), It. Raise the dampers.

Silver trumpet. The chahteteroth of the ancient Hebrews, straight, a cubit long, with a bell-shaped mouth.

Si maggiore (sē mād-jōrē), It. B major.

Si majeur (sē mā-shūr), Fr. The key of B major.

Simile (sē-mē-le), It. Similarly; in like manner.

Si misur (sē mē-nēr), Fr. The key of B minor.

Si minore (sē mē-nōrē), It. B minor.

Simplified. Rendered free from difficult passages.

Sin', It. As far as. See Sinu.

Sin' al fine (sēn al fé'nē), It. To the end, as far as the end.

Sin' al segno (sēn al sān'yo), It. As far as the sign.

Si naturrel (sē nā-u-o-rēl), Fr. B.

Si copnea (sē-kōp-nē), Fr. See Synopata.

Sincopia (sē-kō-pē), It. A symphony.

Sinfonia (sī-fō-nē), It. An orchestral composition in many parts; a symphony.
Sinfonia a pittorica (sin-fó-ne-a pé-tô-rí-ká), It. A symphony descriptive of scenes and events.

Sinfonia concertante (sin-fó-ne-a kon-teh-ré-té), It. A symphony for two instruments; a concerto symphony.

Sinfonia da camera (sin-fó-ne-a dá ká-mé-rá), It. Symphonies composed for chamber use, as quartets, trios, etc.

Sinfonia eròica (sin-fó-ne-a é-rol-ka), It. A symphony in the heroic style.

Sinfonía (sin-fó-ne-a), Ger. A symphony.

Singing. To perform melody with the voice. The singing voice differs primarily from the speaking voice in two particulars. First, the intonation is at a determinate pitch, and the voice is carried directly from one intonation to another without any break in the continuity of tone except where the idea breaks. Second, the tone quality is of better grade and finer resonance. The act of singing implies an emotional excitation to which speaking would not be adequate. In all very emotional speech the tone assumes certain qualities of singing.


Singanstalt (sin-gánt-stált), Ger. Singing club.

Singart (sin-gárt), Manner, or style, of singing.

Singbar (sin-gá-bár), Ger. That may be sung, singable.

Singen (sin-gé-n), Ger. To sing, to chant; singing, chantling.

Singend (sin-génd), Ger. See Cantabile.

Singgedicht (sin-gé-gédikt), Ger. Hymn, poem intended to be sung.

Singhlozzando (sin-ghé-ot-sán-dó), It. Sobbly.

Singkunst (sin-gó-kunst), Ger. The art of singing.

Single-action harp. A harp with pedals, by which each string can be raised one semitone.

Single chant. A simple harmonized melody, extending only to one verse of a psalm, as sung in cathedrals, etc.

Singhambrüchen (sin-gámár-khú-n), Ger. A ballad.

Singhamannern (sin-gám-nán-rn), Ger. Singing embellishments.

Singchausspiél (sin-góchou-speyl), Ger. Singing-drama; a drama with songs, etc., interspersed.

Singchule (sin-gochole), Ger. Singing-school; a school, or method, for the voice.

Singchüeler (sin-góchüel-r), Ger. Singing-pupil.

Singspiel (sin-go-spel), Ger. An opera, melody interspersed with songs.

Singstimmung (sing-stim-mung), Ger. Singing-voice; a vocal part.

Singstimmen (sing-stim-mén), Ger. pl. The voices; the vocal parts.

Singstuck (sing-stük), Ger. Air, melody.

Singstunde (sing-stooun-dé), Ger. Singing-lec-

Singtanz (sing-tántz), Ger. Dance, accompanied by singing.

Singverein (sing-fer-rin), Ger. A choral society.

Singweise (sing-wés), Ger. Melody, tune.

Sinistra (sin-ist-tra), Sp. The left hand.

Sinistra (sin-is-tra), Lat. Left-handed flute.

See Dextro.

Sinistra manó (sin-is-tra máno), Lat. The left hand.


Sino (sinó), It. To, as far as, until; con Sin' (sín'), fuoco sin' al fine, with spirit to the end.

Sino al fine pianissimo (sinó al fé-né pé-a-

Sino al fine pianissimo (sinó al fé-né pé-

Sirene. An instrument used for ascertaining the velocity of aerial vibration, corresponding to the different pitches of musical sounds.

Sirener. A song of a bewitching, fascinating style.

Sirenengesang (sir-e-nén-gé-sang), Ger. Si-

Sirenengesang (sir-e-nén-gé-sang), Ger. Si-

Sirena. An instrument used for ascertaining the velocity of aerial vibration, corresponding to the different pitches of musical sounds.

Si raddoppià il tempo (si rád-dó-pi-i'é l ém-té-

Si raddoppià il tempo (si rád-dó-pi-i'é l ém-té-

Si scriva (si scré-vá), It. As written, without any alterations or embellishments.

Si segue (si sé-gué), It. Go on.

Sistrum (sís-trum), Lat. An instrument of percussion of very great antiquity, supposed to have been invented by the Egyptians, and was much used by the priests of Isis and Osiris in sacrifice. It consisted of a rod of iron, bent into an oval or oblong shape, or square at two corners and curved at the others, and furnished with a number of movable rings, so that, when shaken, or struck with another rod of iron, it emitted the sound desired. It answered the same purpose as the bell in the Mass.

Si tace (si té-ché), It. Be silent.
Six-eighth measure. A measure having the value of six eighth-notes, marked 6-8.

Sixes and fives metre. A metre consisting of a stanza of eight lines in iambic or trochaic measure, designated thus, 6s & 5s.

Sixes and four. A metre designated thus, 6s & 4, consisting of a stanza of four lines in iambic measure.

Sixes and tens. A metre designated thus, 6s & 10s, consisting of a stanza of six lines in iambic measure.

Sixes metre. A metre designated thus, 6s, consisting of a stanza of eight lines of six syllables each, in iambic measure.

Sixes and sevens and eights metre. A metre designated thus, 6s, 7s, & 8s, consisting of a stanza of eight lines, in iambic measure.

Sixième (séz-y-am'), Fr. A sixth.

Six pour quatre (séz poor kátr'), Fr. A double triplet, or sextuplet; six notes to be played in the time of four.

Sixte (sëkst), Fr. A sixth.

Sixteenth note. A semiquaver.

Sixteenth rest. A pause equal in duration to a sixteenth note.

Sixtes (sëkst), Fr. Sixths.

Sixth. The interval between any tone of the scale and the next but four above or below. A sixth is represented upon the staff by a line and a space with two lines between. There are three sixths in use: The minor, equal to eight half-steps, as between mi and do; the major, nine half-steps, as between sol and me; and the augmented, of ten half-steps, as between fa and re-sharp. The major and minor sixths are classed as imperfect consonances.

Sixth-chord. The first inversion of the triad.

Sixty-fourth note. A hemidemisemiquaver.

Sixty-fourth rest. A pause equal in duration to a sixty-fourth note.

Skalde (skäl'de), Ger. A skald; ancient Scandinavian bard.

Skip. A term applied to any transition exceeding that of a whole step.

Skizzen (skitschen'), Ger. pl. Sketches; short pieces.

Slargando (slär-gán'do), It. Extending, enlarging; the time to become gradually slower.

Slentando (sên'-tân'do), It. Relaxing the time, becoming gradually slower.

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 J, with prolonged sections 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 Bb trombone, for instance, the player can change the key of the instrument by drawing the slide more and more out into A, Ab, G, Gb, F, and E. (2) An ornament consisting of two or more quick notes proceeding diatonically to the principal note. (3) A sliding strip of lath, which in the organ cuts off a rank of pipes from their wind.

Slogan. The war-cry, or gathering-word, of a Highland clan in Scotland.

Slur. A curved line over two or more notes, to show that they must be played smoothly.

Small octave. The name given in Germany to the notes included between C on the second space of the bass staff and the B above, these notes being expressed by small letters, as a, b, c, d, etc.

Smanianto (smä-nil'-än'tó), It. Furious, vehemence.

Sminiatto (smä-nil'-èt'tó), It. Dome, frantichic.

Sminioso (smä-nil'-éo), It. With rage.

Sminuendo (smä-noo'-èn'dó), It. Diminishing.

Sminuito (smä-noo'-èt'tó), It. Diminishing.

Smorando (smô-rän'dó), It. Gradually softer.

Smorfino (smôr-fë'-ó), It. Affecting, coquetish, full of graces.

Smoz. An abbreviation of Smorzando.

Smorzando (smôr-tändó), It. Extinguishing.

Soggetto (sôj-èt'tó), It. Subject, theme, motive.

Soggetto al fugato (sôj-èt'tó dë foo'gà), It. Subject of the fugato.

Soggetto invariato (sôj-èt'tó in-vàr'-èt'tó), It. The inviable subject—a term applied to the subject of a counterpoint when it does not change the figure, or situation, of the notes.

Soggetto variato (sôj-èt'tó vâr'-èt'tó), It. Variable subject—a term applied to the subject of a counterpoint when it changes the figure, or situation, of the notes.

Soirée musicale (swör'-ri mé-zë'-zul), Fr. A musical evening.

Sol (sôl). A syllable applied by the Italians to G, the fifth sound of the diatonic scale or octave of C.

Sola (sôl'â), It. Alone. See Solo.

Sol bemol (sôl bâmôl), Lat. The note G♭.

Sol bemolle major (sôl bâ-môl mä-zhôr'), Fr. The key of G♭ major.
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SOL bemol minceur (sól bə-møl mə-nûr), Fr. The key of G♭ minor. (Not in use.)
Sól dice (sól də-žə), Fr. The note G♯.
Sól dice minceur (sól də-žə mə-nûr), Fr. The key of G♯ minor.
Sołenn (só-lən-nə), It. Solemn.
Sołennemente (só-lən-nə-mən'te), It. Solemnly.
Sołfa. To pronounce the names of the notes sung.
Sołfaizing. Singing the notes of the scale to the monosyllables applied to them by Guido. See Solmization.
Sołfège (sól-fəzh), Fr. Exercises for the Sołfeggî (sól-fed'jît), It. voice according to the rules of solmization.
Sołfeggìare (sól-fëd-je-rë), It. To practice the Sołfa-gli.
Sołfeggìren (sól-fëg-gë-rë-në), Ger. To solfa.
Sciëfer (söl-fi'är), Fr. It (söl-fë), Fr. A particular passage played by principals only, one performer to each part.
Soli. The solo-player. Also sometimes called soloist.
Sól majeur (sól mä-zhür), Fr. The key of G major.
Sól mineur (sól mə-nûr), Fr. The key of G minor.
Sólmisaré (sól-mës-zâ-rë), It. The practical Sólmisarë (sól-mës-zë-rë), Ger. tice of the Sólmissaré (sól-më-së-rë), It. solmizars, applying to the different tones their respective syllables, do, re, mi, fa, sol, la, si. To this kind of vocal exercise the practice of sołfeggì is added.
Solmization (sól-mëz-shûn), Eng. The art of singing by solfa, i.e., by use of the scale syllables. In Italy, France, and Germany, the scale-names do, re, mi, fa, sol, la, si, do are applied to C, D, E, etc., according to the scale of G, no matter what the key may be. In this usage the scale amounts merely to an arbitrary set of words for preparatory stages of vocal training. But according to the system practiced in America and by the Native Scandinavians in England the syllables are applied to the degrees of the scale, do to one, re to two, etc., through the keys. In this usage the syllables become associated with certain relations of tone in key, and are a help to identifying key-relations. They are therefore peculiarly advantageous in the earlier stages of study. There comes a time, however, when the introduction of melodic and dissonant syllables renders the solfa rather complicated, and the best musicians are not yet agreed whether, on the whole, some other system might be invented which would afford the help without the disadvantages mentioned.
Solo (səlô), It. A composition for a single voice or instrument.
Solo (səlô), Fr. A composition for a single voice or instrument.
Solomânîc (sôlô-mâm-në), Tur. The Turkish flute, entirely open and without any reed.
SolosâÎû (sôlô-sân'guûr), Ger. Solo-singer, principal singer.
Solo-soprano (sôlô-sô-prô-nô), It. For soprano only.
Solospieler (sôlô-spi'le-ûr), Ger. Solo-player.
Somma (sôm'mâ), It. Extreme, exceedingly great.
Son (sô'n), Fr. Sound.
Son (sô'n), Sp. Sound.
Son aigu (sô'n ë-gô'), Fr. A sharp, acute sound.
Sonante (sô-nam'të), Sp. Sounding, sonorous.
Sonate (sô-nam'të), It. To sound, to have a sound, to ring, to play upon.
Sonate alla mente (sô-nam'të a-lë-mëntë), It. Formed according to the mind; to play extempore, to improvise.
Sonata (sô-nâm'tâ), It. Something sounded. Hence an instrumental composition. This appears to have been the original meaning of the word. Sonata Forte is a term designating that sometimes called the Principal Form in music, or the ideal form toward which all compositions tend which are neither purely lyric, fugal, nor dance. The sonata affords one of the most instructive illustrations of developments to be found in music. Originally it was derived from dance forms, each movement being a serious enlargement of some popular rhythm, but carried out thematically and contrapuntally, i.e., without lyric episodes. Bach's sonatas for organ, and for violin solos, consist of from three to five movements of this kind, duly contrasted among themselves. The trio organ sonatas are extended in form and beautifully written. All they lack for modern hearing is occasional points of lyric episode. The innovation made by Haydn consisted of adding these points of lyric repose, both as episodes in the allegro movements and as foundation for the slow movements. Mozart added to Haydn's work a still more distinct return to the folksong as the type of the lyrical moments in a sonata. As practiced by these great masters the sonata consisted of three movements or four. First, an allegro, following a certain type of treatment (of which presently); then a slow movement, generally an andante cantabile or an adagio; then a rondo or finale. Beethoven made several innovations upon this order, first by inserting a third movement between the slow movement and the finale. This is a menuet or a scherzo with trio. His further innovations consisted in intensifying the lyric movements and moments, and in making them still more deep and heartfelt.
The sonata-piece (Sonatasata) is the principal movement in a sonata. The entire sonata-piece divides into three chapters: First, from the beginning to the double bar.
This contains all the original material of the entire movement. There is, first, a principal, or leading subject, which generally is thematic in character, closes in the dominant, and leads off toward the second by means of passage or modulating periods, derived in part from the material of the principal. Then comes the second, in the dominant of the original key, or in the relative major, if that had been minor. The second is also called by the Germans Gesanggruppe, "song-group," in token of its lyric character. After some sixteen or thirty-two measures of this, passage work may or may not intervene, leading to the partial close, which brings around to a cadence upon the dominant of the original key at the double bar, where is always marked a repeat for the entire work up to this part. In some instances, as in Beethoven's Sonata Appassionata, the modulating material after the principal is so much enlarged and so interesting as to become almost an equal factor with the principal, the second, and the close in affording material for the later development. The second chapter of the sonata-piece follows the double bar, and consists of an elaboration (German Durchführungsrunde, "working-out piece") a free fantasia upon motives already introduced. This, after suitable development, leads into a pedal point upon the dominant of the principal key, leading to the third chapter of the sonata-piece, the repetition, or reprise, in which all the matter of the first chapter comes again, with little modification, except that the principal is sometimes slightly abridged, and the second is now in the principal key of the work, leading to the close in that key. The sonata-piece is the type of most overtures (all which are not potpourris), and is at the foundation of all works in sonata form, such as sonatas, chamber duos, trios, quartets, etc., concertos and symphonies. Its great advantage for the composer is its liberality of opportunity in thematic and lyrical content, thus permitting the composer to give his fancy loose rein, and make new works, at once interesting and beautiful, in whatever style may happen to please him.

The slow movements of sonatas are often largely upon the same lines, except that, owing to the greater time occupied by a slower movement, the forms have to be shortened, and the elaborations are greatly abridged. This is in consequence of the limitation to the persistence of musical impressions. An elaboration becomes intelligible to a hearer in a few minutes when he remembers the musical material in its unelaborated form, and this will be only a certain very short interval after he has heard it. Moreover, there is better time for a slow movement in developing a lyric theme, as we find in many symphonies by Beethoven, Brahms, and the other great writers.

The third movement in a sonata of four movements is usually a song form with trio. This is the lightest division of the work. The last movement is either a rondo or a finale. The latter is a sonata-pieces, if taken as leading movement. The rondo comes from a different source, and is lighter. See Rondo. In several instances Beethoven introduced other kinds of movement in his so-called sonatas. An air and variations are met with as first movement, or as second, and in one instance, two instances, at least, as last movement.

In the Sonata, Opus 110, the last movement is a fugue. Hence the proper definition of a sonata will be a composition in which one or more movements are in the form of a sonata-piece.

**Sonata da camera** (sō-nā-tā' dā kā'mā-rā), It. A sonata designed for the chamber or parlor.

**Sonata di bravura** (sō-nā-tā' dī b्र-vō'rā), It. A brave, bold style of sonata.

**Sonata di chiesa** (sō-nā-tā' dē kē'-ē-chā), It. A church sonata, an organ sonata.

**Sonata, grand.** A massive and extended sonata, consisting usually of four movements.

**Sonate** (sō-nā'tē), Ger. A sonata.

**Sonatina** (sō-nā-tē'nā), It. A short, easy sonata.

**Sonatine** (sō-nā-tē'nā), It. A sonata.

**Sonett** (sō-nē'tō), It. A sonnet.

**Sonevole** (sō-nō-vō'lē), It. Sonorous, ringing, sounding.

**Song.** That which is sung. A melody; a poem set to music for a single voice, or for several voices (part-song). Songs are distinguished as strophic, in which the same music answers to all the stanzas of the text, and "through-composed," in which each stanza has its own music. Also songs are distinguished as folksongs, which are simple melodies of unpretending musical quality, and art songs, in which the music seeks solely to interpret the text, hampered only by the practicability for the voice and the proper limits of an accompaniment. Of the latter kind Schubert and Schumann wrote some beautiful examples, which stand as models.

**Song, bacchanalian.** A song which either in sentiment, or style relates to scenes of revelry.

**Song, boat.** A song sung by the rowers; gondolier-song.

**Song, erotic.** A love-song.

**Songform.** In the form of a song. A musical form consisting of one, two, three, or at most five, periods making a unity. The principal subjects of all the Beethoven Andante Cantables are practically songforms. So are menusets, scherzi, and the individual ideas of most dances.

**A second form is often added in a related key. This is called a trio, and is merely an independent and contrasting songform. After this a return is made to the first songform. Of long examples of songform Schumann left the best in the first movements.**
SON

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of his Novae, as in E, Opus 21, No. 7, and in B minor, Opus 89.

The periods in a song form are lyrical in rhythm, if not in essential nature.

Songs without words. Pianoforte pieces of a poetical character, consisting of a melody with an accompaniment.

Sonnet. A short poem of fourteen lines, two stanzas of four verses each, and two of three each, the rhymes being adjusted by a particular rule.

Sono (sō'no), It. A sound.

Sonóbramente (sō-nō-rä-mén'tē), It. Sonorously, harmoniously.

Sonore (sō-nör'), Fr. Sonorous, harmonious.

Sonoro (sō-nó'rō), It. Ous, resonant.

Sonoridad (sō-nō-rē-dád), Sp. Sonorousness.

Sonorita (sō-nō-rē-tē'ah), It. Harmony, sound.

Sonorité (sō-nō-rē-tē'), Fr. Sonority; having sonority.

Sonorous (sō-nör'ous). An epithet applied to whatever is capable of yielding sound; full or loud in sound; rich-toned; musical.

Sons harmoniques (sōnōs hár-mōnē-kē), Fr. Pl. Harmonic sounds.

Sons pleins (sōns plēn), Fr. Pl. In flute music this means that the notes must be blown with a very full, round tone.

Sonus (sō'nōs), Lat. Sound, tone.

Sopra, It. Above, upon, over, before.

Sopra dominante (sō-prä dō-mi-nän'tē). The fifth, or upper dominant.

Sopran (sō-prahn'), Ger. The treble, the highest voice; a treble, or soprano, singer.

Soprano chorda (sō-prä'nō kör'dā), It. The E string of a violin.

Soprani (sō-prä'nah), It. Pl. Treble voices.

Soprast. A male soprano.

Soprano acuto (sō-prä'nō ă-kōo-tō), It. High soprano.

Soprano clef. The treble or G clef.

Soprano clef. The C clef on the first line of the staff for soprano, instead of using the G clef on the second line for that part.

Soprano clef, mezzo. The C clef when placed on the second line of the staff, formerly used for the second treble voice, and for which the soprano clef is now substituted.

Soprano concertato (sō-prä'nō kön'tshēr-tä'tō), It. The soprano solo part, the part for a solo treble voice in a chorus.

Soprano concertina. A concertina having the compass of a violon.

Soprano mezzo (sō-prä'nō mé-zō'), It. A species of female voice between soprano and alto.

a blow upon a block of wood, are dull and confused; so, also, a blow upon an iron kettle, or a wooden box. In these cases several rates of vibration are in operation at the same time. Again, when a stretched string vibrates and makes a tone, there are also several rates of vibration in operation at the same time, the string vibrating not only in its full length but also in various aliquot parts, whereby the sounds of several different pitches are produced. In the case of the string all these rates are multiples of the rate of the full string, and the resulting partial tones mutually combine and cancel, so that the individual elements composing them can not be made out by ordinary ears. Hence what is called a musical tone, the essential element of which is a note, so that the vibrations combine into a harmonious and complete whole. The opposite of tone is noise, which is simply a sound so inconsistent and contradictory in the conflicting rates of vibration that it affords the ear no repose whatever, and therefore it has no musical character. Noises are of limited application in music, the kettledrums, triangles, cymbals, and bass drum being practically less offensive noises. They are employed for the sake of rendering the ensemble more imposing, and their empty character, from a musical standpoint, is glossed over by an imposing amplitude of brilliant tone from the brass and other telling qualities.

The timbre, or color, of tone depends upon the selection and relative importance of the partial tones present in the klang, or tone. This subject is fully investigated in Helmholtz’s great work on “Sensations of Tone.” (”Tonempfindung.”) The difference between the color of tones derived from the violin, flute, cornet, or other instruments, depends wholly upon the nature and relative importance of partial tones composing them. These again are influenced by the nature of the sounding material, brass lending itself to the production of high partials, in which the flute is comparatively poor. Of all forms of tone that derived from strings reinforced by wooden sounding-boards is the most satisfactory, excepting the tones of the human voice, which admit of assuining most any kind of timbre.

All stringed instruments are susceptible to considerable tonal variety, according to the skill with which the vibration is inflicted. In the case of the violin family this is done by skillfully handling the bow. The tone of the harp is very much modified by the manner in which the finger plucks the strings; and even in the pianoforte, where mechanism would seem to have been most exact, the tone is largely influenced by the manner in which the keys are attacked. The use of the pedal also influences the quality of the piano tone, the finer shades being impossible without the help of the pedal.

Soundboard. The thin board over which the strings of the pianoforte and similar instruments are distended. The vibrating table of any wooden instrument.

Soundholes. The holes in the belly of instruments of the violin family: the round hole in the belly of the guitar, etc. They are designed to afford more perfect communication with the outer air.

Soundpost. A small post, or prop, within a violin, nearly under the bridge.

Sound-register. An apparatus invented in Paris in 1838, by means of which sounds are made to record themselves, whether those of musical instruments or of the voice in singing or speaking.

Soupir ( soo-pur), Fr. A crotchet rest.

Mordelle ( soo’d-len), Fr. An Italian bag pipe, or musicet.

Soire ( soo’d-mahn), Fr. In a subdued manner.

Sourdine ( soo’d-deen), Fr. The name of a harmonium-stop. See, also, Sordino.

Sous ( soo), Fr. Under, below.

Sous-chante ( soo shahntr), Fr. A sub-chantor.

Sous-dominante ( soo do-mi-nahntr), Fr. The subdominant, or fourth of the scale.

Sous-médiane ( soo ma-di-antr), Fr. The submedian, or sixth of the scale.

Sous-tonique ( soo tun-ek), Fr. The seventh of the scale, or subtonic.

Soutenir ( soo-tor), Fr. To sustain a sound.

Souvenir ( soo-ve-nor), Fr. Recollection, reminiscence.

Spaces. The intervals between the lines of the staff.

Spagnoletta ( spay-go-la-tuh), It. A Spanish dance, a species of minuet.

Spagnuola ( spay-goo-wlah), It. The guitar.

Spalla ( spahl-luh), It. Shoulder. See Violà da spalla.

Spanisch ( span-ihs), Ger. In the Spagnoloco (spay-yo-leh-koh), It. A style.

Spassapensiere ( spay-see-penn-eh-reh), It. The jew’s harp.

Spasshat ( spaysh-hat), Ger. Sportively, playfully, merrily.

Spasshaftigkeit ( spaysh-haft-ih-khit), Ger. Sportiveness, playfulness.

Spatium ( spay-tseu-moom), Lat. A space between Spazio ( spay-tseu), It. the lines where music is written; a distance, an interval.

Spenato ( speh-nah-toh), It. Smooth, even; legato.

Spiccato ( spayk-koh), It. Separated, pointed, distinct, detached; in violin music it means that the notes are to be played with the point of the bow.

Spie ( spay), Ger. Play, performance.
Spielart (spěl′tart), Ger. Manner of playing, style of performance.

Spiele (spěl′n), Ger. To play on an instrument.

Spiele (spěl′t), Ger. Performer.

Spielemannern, Ger. Playmanners. Instrumental ornaments, graces.

Spinet (spīn′et), Eng. A stringed instrument, formerly much similar to the harpsichord, and, like that, consisting of a case, sounding-board, keys, jacks, and a bridge. It was evidently derived from the harp, and was originally called the couched harp, though since denominated spinet, from its quills, which resemble thorns, called in Latin spinx. The spinet was a small harpsichord, in square form, whereas the larger instrument had the shape of a grand piano.

Spirit (spě′t), Ger. Spirit, life, energy.

Spiritoosamente (spě′t-oō-zä-mën′tē), N. Lively, animated, brisk, spirited.

Spirituale (spě′t-too-lä-tē), Ger. Sacred spirit.

Spirituel (spīt′löt′l), Fr. Spiritual.

Spirituos (spě′t-too-oō-lō), N. See Spiritus.

Spissi gravissimi (spīs′tī grā-viś′tī-mī), Lat. Hypothesis—the deep, or bass, sounds of the ancient Greek system.

Spissus (spīs′tus), Lat. Thick; full, referring to intervals.

Spitz (spīt′s), Ger. Point.

Spitzflüte (spīt′fōl′īt), Ger. Pointed flute; Spitzflute (spīt′fōl′ōt), Ger. An organstop of a soft, pleasing tone, the pipes of which are conical and pointed at the top.

Spitzharfe (spīt′zhār′fē), Ger. Pointed harp. A small harp with two sounding-boards and two rows of strings.

Spitzquinte (spīt′kwīnt′ē), Ger. An organstop with pointed pipes, sounding a fifth above the foundation stops.

Sponde (sōn′da), Lat. A musical foot consisting of two long notes or syllables.

Sprung (spring), Ger. A skip.

Square B. Name formerly given to B-natural on account of its shape.

Square piano. A piano made in square form, the strings and sounding-board lying horizontally, and the keyboard upon one of the long sides of the instrument. Now nearly obsolete, on account of lack of room for the three stringed unisons which nearly all modern pianos contain, and also because in square pianos each action has to be fitted to the instrument to which it belongs, whereas in uprights the parts are interchangeable.

Sta (stā), N. This, as it stands; to be played as written.

Stabat mater (stā′bāt māt′tēr), Lat. The Mother stood—a hymn on the crucifixion.

Stabile (stā′bāt-lē), N. Firm.

Stac. An abbreviation of Staccato.

Staccare (stāk′kārē), N. To detach, to separate each note.

Staccatissimo (stāk′kā-mēstī-mō), N. Very much detached; as staccato as possible.

Staccato (stāk′kātō), N. Detached, distinct, separated from each other.

Staccato delicatamente (stāk′kātō de-lēt-kā-tā-mēntē), N. In staccato style, lightly and delicately.

Staccato marks. Small dots or dashes placed over or under the notes, thus:

Staccato touch. A sudden lifting up of the fingers from the keys, giving to the music a light, detached, airy effect. A staccato touch is one which has an attack, but is not followed by a clinging pressure for maintaining the tone. In general staccato tones are made very short, but occasionally the pedal is used in such a way that the tone has a resonance slightly longer than the release of the finger upon the key. Upon the violin an ordinary staccato is played with the bow, the resulting tones being, therefore, merely somewhat separated from each other, but of the same quality. The extreme staccato is made pizzicato, as it is called, by plucking the strings with the fingers, whereby the tone is extremely short and of limited sonority.

Stadtmusikus (stāt′moo′sī-koos), N. Town musician.

Staff. The five horizontal and parallel lines on and between which the notes are written. The lines and spaces are named as follows:

<table>
<thead>
<tr>
<th>Staff Lines</th>
<th>Notation</th>
</tr>
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<tbody>
<tr>
<td>Fifth line</td>
<td>First added line above.</td>
</tr>
<tr>
<td>Fourth line</td>
<td>Space above.</td>
</tr>
<tr>
<td>Third line</td>
<td>Second added line below.</td>
</tr>
<tr>
<td>Second line</td>
<td>First space.</td>
</tr>
<tr>
<td>First line</td>
<td>Space below.</td>
</tr>
</tbody>
</table>

Staff, bass. The staff marked with the bass clef.

Staff, tenor. The staff marked with the tenor clef.

Staff, treble. The staff marked with the treble clef.

Stagione (stā′jānē), N. The season, the musical season.
Stammaccord (stämmˈak-körд), Ger. A radical or fundamental chord, from which others are derived.

Stampita (stäm-pēˈtā), Il. An air, a tune, a song.

Ständchen (ständˈkhên), Ger. A serenade.

Standhaftigkeit (stándˈhäft-ˈtig-kitˈt), Ger. Firmness, resolution.

Stand, music. A light frame designed for holding sheets or books, for the convenience of performers.

Stanghetta (stänˈget-tā), Il. A bar-line. The fine line drawn across, and perpendicular to, the staff.

Stanza (stänˈtsa), Il. A verse of a song or hymn.

Stark (stärk), Ger. Strong, loud, vigorous.

Starke Stimmen (stärkˈkē stimˈmēn), Ger. Loud stops; mit starken Stimmen, with loud stops.

Stave. Name formerly given to the staff.

Steg (stēg), Ger. The bridge of a violin, etc.

Stem. The thin stroke which is drawn from the head of a note.

Stem, double. A stem drawn both upward and downward from a note, indicating that the note belongs to two parts, in one of which it has its natural and appropriate length, as shown by its face, and in the other it may be shorter, corresponding to the notes that follow it.

Sentando (stëntˈtandō), Il. Delaying, retarding.

Sentato (stëntˈtattō), Il. Hard, forced, loud.

Sentorian. Extremely loud.

Stentorophonic tube. A speaking trumpet, so called from Stentor. The stentorophonic horn of Alexander the Great is famous; it was so powerful that he could give orders at a distance of one hundred stadia, which is about twenty English miles, so they say.

Step. The larger diatonic interval between two consecutive tones of the major scale. A step is equal to two half-steps.

Step, half. The smallest interval in the tempered scale, eleven of them making an octave. The interval from any piano-key to the next. Half-steps are sometimes, irrationally, called semitones.

Sterbend (starˈbend), Ger. Dying away, the same as morendo.

Stesso (stēˈso), Il. Extended, diffused, large.

Stesso (stēˈso), Il. The same; l'istesso tempo, in the same time.

Sticcato (stikˌkāˈtō), Il. An instrument consisting of little bars of wood rounded at the top and resting on the edges of a kind of open box. They gradually increase in length and thickness, are tuned to the notes of the diatonic scale, and are struck with a stick at the end of a stick.

Sticker. A portion of the connection, in an organ, between the keys or pedals and the valve; a short link attached to a key or pedal, and acting on the backfall.

Stile (stīˈle), Il. Style.

Stile a cappella (stīˈle a kāpˈpēlā), Il. In the chapel style.

Stile grandioso (stīˈle grānˈdī-sō), Il. In a grand style of composition, or performance.

Stile rigoroso (stīˈle rīˈgō-rōˈzō), Il. In a rigid, strict style.

Still (stīl), Ger. Calmly, quietly.

Stillgesakt (stīlˈgākˈt), Ger. A stopped diapason, of a quiet tone.

Stilio (stīˈlo), Il. Style, manner of composition or performance.

Stillo alla cappella (stīˈlo allˈā kāpˈpēlā), Il. In the church or chapel style.

Stile di recitativo (stīˈlo dē rēˈchētˈtō tēˈvō), Il. In style of recitative.

Stimme (stīˈmē), Ger. The voice, sound; also the soundpost in a violin, etc.; also a part in vocal or instrumental music; also an organ-stop or register.

Stimmen (stīˈmēn), Ger. pl. Parts or voices; also organ-stops.

Stimmführung (stīmˈfrűŋr), Ger. Voice movement.

Stimmgabel (stīmˈgābˈl), Ger. Tuning-fork.

Stimmhammer (stīmˈhāmˈmēr), Ger. Tuning-key, tuning-hammer.

Stimmhorn (stīmˈhōrn), Ger. Tuning-cone for metal organ-pipes.

Stimmstock (stīmˈstōk), Ger. The soundpost of a violin, etc.

Stimmumfang (stīmˈōmˈfäng), Ger. Compass of a voice.

Stimmung (stīmˈōŋ), Ger. Tuning, tune.

Stimmwelle (stīmˈwēlˈtē), Ger. Voice-breath, compass.

Stinguendo (stīnˈgūndəˈdō), Il. Dying away, becoming extinct.

Stiracchiatore (stīrəˈkātəˈro), Il. Stretched, Strato (stēˈtätō), Il. Forced, retarded. See Allargando.

Stonante (stōnˈnànˈtē), Il. Discordant, out of tune.

Stop. A register, or row of pipes, in an organ; on the violin, etc., it means the pressure of the finger upon the string.

Stop, bassoon. A reed stop in an organ, resembling the bassoon in quality of tone.

Stop, claribel. A stop similar to the clarinet stop.

Stop, clarion, or Octave trumpet. A stop resembling the tone of a trumpet, but an octave higher than the trumpet stop.

Stop, cornet. A stop consisting of five pipes to each note.
Stop, cromorne. A reed stop in unison with the diapasons.

Stop, double diapason. An open set of pipes tuned an octave below the diapasons.

Stop, double trumpet. The most powerful reed stop in the organ, the pipes being of the same length as the double diapason, to which it is tuned in unison.

Stop, dulciana. A stop of peculiar sweetness of tone, which it chiefly derives from the bodies of its pipes being longer and smaller than those of the pipes of other stops.

Stop, fagotto. The bassoon stop.

Stop, fifteenth. A stop which derives its name from its pitch, or scale, being fifteen notes above that of the diapason.

Stop, flute. An organ-stop, resembling in tone a flute or flageolet.

Stop, hautboy. A reed stop having a tone in imitation of the hautboy.

Stop, larigot, or octave twelfth. A stop the scale of which is an octave above the twelfth. It is only used in the full organ.

Stop, mixture, or furniture. A stop comprising two or more ranks of pipes shriller than those of the sesquiaterra, and only calculated to be used together with that and other pipes.

Stop, nazard. Twelfth stop.

Stop, open diapason. A metallic stop which commands the whole scale of the organ, and which is called open, in contradistinction to the stop diapason, the pipes of which are closed at the top.

Stop, organ. A collection of pipes, similar in tone and quality, running through the whole, or a great part, of the compass of the organ; a register.

Stopped. Closed with a stopper. Applied to certain organ-pipes.

Stop, principal. A metallic stop, originally distinguished by that name, because holding, in point of pitch, the middle station between the diapason and the fifteenth, it forms the standard for tuning the other stops. In German organs the principal is the open diapason.

Stop, salicional. A string stop.

Stops, compound. An assemblage of several pipes in an organ, three, four, five, or more to each key, all answering at once to the touch of the performer.

Stops, draw. Stops in an organ placed on each side of the rows of keys in front of the instrument, by moving which the player opens or closes the stops within the organ.

Stop, sesquiaterra. A stop resembling the mixture, running through the scale of the instrument, and consisting of three, four, and sometimes five ranks of pipes, tuned in thirds, fifths, and eightths.

Stops, foundation. The diapasons and principal, to which the other stops, be they few or many, are tuned, and which are absolutely required in an organ.

Stops, mutation. In an organ the twelfth, thirteenth, and their octaves.

Stop, solo. A stop intended for solo use.

Stops, Organ. A stop in an organ is properly a complete set of pipes of uniform tone-quality. There are four varieties of tone, called diapason, string, flute, and reed. The diapasons are metal pipes of large body and clear, solid sound, which in modern organs has rather more string-quality than formerly, because it is found that this quality blends better and pleases the ear. The diapason class includes the open diapasons, principal or octave, the fifteenth, and the mixtures. The pedal diapasons are sometimes made of wood, in order to save expense, but the tone is not so good. The string family of stops have metal pipes, preferably of tin or a large percentage of tin, small diameter, and frequently with a small hole at a certain distance, for promoting the formation of the overtones, upon which the cutting quality of the strings much depends. The names usually given them are Gamba, Kersulophon, Salicional.

The flute stops are of wood, like the stopped diapason, clarbel, etc., or of metal voiced like wood, such as the flute harmonique, flauto traverso, etc. The reed stops are sounded by means of a striking or a free reed (which see), and are commonly named oboe, cornopeon, trumpet, vox angelica, vox humana, etc.

Mixture stops are compound stops, producing octaves of the fundamental, and, generally, one fifth, voiced like a flute. A mixture having three elements is called a three-rank mixture. This is the usual number, but five ranks are not infrequent. The mixture stops are used only in full organ passages, and are intended to reinforce the upper partial tones, which it is not easy to secure from pipes in sufficient volume.

The variety of names of organ-stops is excessive, but necessitated by the number of stops in large modern organs, often reaching to more than one hundred. Hence the stops of any given family are shaded from each other by degrees which are almost imperceptible, except to an expert. However many the stops may be in number, there are only these four varieties of tone.

The name "stop" is sometimes applied to the draw-knobs, by which the stops are brought into connection with the keyboard, or cut off.

Stops, reed. Stops consisting of pipes, upon the end of which are fixed thin, narrow plates of brass, which, being vibrated by the wind from the bellows, produce a reedy brilliancy of tone.

Stop, stopped diapason. A stop the pipes of which are generally made of wood, and its bass, up to middle C, always of wood. They are only half as long as those of the open diapason, and are stopped at the upper end with wooden stoppers, or plugs, which ren-
<table>
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<tr>
<th>Term</th>
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<td>STO</td>
<td>DICTIONARY OF MUSIC.</td>
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<tr>
<td>Street organ</td>
<td>Hand organ.</td>
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<tr>
<td>Streich (strikh), Ger.</td>
<td>String. Used in composition, as Streichinstrumente, stringed instruments; Streichquartet, stringed quartet, etc.</td>
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<tr>
<td>Streng (strèng), Ger.</td>
<td>Strict, severe, rigid.</td>
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<tr>
<td>Strengle gebunden (strèng-leh ghe-boom’d’n), Ger.</td>
<td>Strictly legato, exceedingly smooth.</td>
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<tr>
<td>Streng im Tempo (strèng im tém’pò), Ger.</td>
<td>Strictly in time.</td>
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<tr>
<td>Strepitó (strèp’tô), It.</td>
<td>Noise.</td>
</tr>
<tr>
<td>Strepitosamente (strèp’-tô-sä - mèn’tè), It.</td>
<td>With a great noise.</td>
</tr>
<tr>
<td>Streptóse (strèp-tô’sô), It.</td>
<td>Noisy, boisterous.</td>
</tr>
<tr>
<td>Stretta (strèt’tè), It.</td>
<td>A concluding passage, coda, or finale, in an opera, taken in quicker time to enhance the effect.</td>
</tr>
<tr>
<td>Stretto (strèt’tò), It.</td>
<td>Pressed, close, contracted; formerly used to denote that the movement indicated was to be performed in a quick, concise style. In fugue-writing that part where the subject and answer succeed one another very rapidly.</td>
</tr>
<tr>
<td>Streich (strikh), Ger.</td>
<td>Stroke, the manner of bowing.</td>
</tr>
<tr>
<td>Streichten (strikhár’t’n), Ger.</td>
<td>Different ways of bowing.</td>
</tr>
<tr>
<td>Strict canon</td>
<td>A canon in which the imitation is complete, each voice exactly repeating the other.</td>
</tr>
<tr>
<td>Strict composition</td>
<td>A composition in which voices alone are employed; that which rigidly adheres to the rules of art.</td>
</tr>
<tr>
<td>Strict fugue</td>
<td>Where the fugal form and its laws are rigidly observed.</td>
</tr>
<tr>
<td>Strict Inversion</td>
<td>The same as simple inversion, but requiring that whole tones should be answered by whole tones, and semitones by semitones.</td>
</tr>
<tr>
<td>Strictly inverted imitation</td>
<td>A form of imitation in which half and whole tones must be precisely answered in contrary motion.</td>
</tr>
<tr>
<td>Strict style</td>
<td>A style in which a rigid adherence to the rules of art is observed.</td>
</tr>
<tr>
<td>Strident (stré-dënh), Fr.</td>
<td>Sharp, shrill.</td>
</tr>
<tr>
<td>Stridente (stré-dëntè), It.</td>
<td>(acute.</td>
</tr>
<tr>
<td>Stridivole (stré-dë-völè), It.</td>
<td>Acute.</td>
</tr>
<tr>
<td>Striking reed</td>
<td>That kind of reed pipe in an organ in which the tongue strikes against the tube in producing the tone.</td>
</tr>
<tr>
<td>String band</td>
<td>A band of stringed instruments only.</td>
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<tr>
<td>String instruments</td>
<td>Instruments whose sounds are produced by striking or drawing strings, or by the friction of a bow drawn across them.</td>
</tr>
<tr>
<td>Stringendo (strèn-gënd’dô), It.</td>
<td>Pressing, accelerating the time.</td>
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<tr>
<td>String pendulum</td>
<td>A Weber chronometer.</td>
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<tr>
<td>String quartet</td>
<td>A composition for four instruments of the violin species, as two violins, a viola, and violoncello.</td>
</tr>
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**Key:**
- *add, ale, end, eve, ill, ile, old, odd, mom, but, Fr. sound, kh Ger. ch, nh nasal.*

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Strings. Wires, or chords, used in musical instruments, which, upon being struck or drawn upon, produce tones; the stringed instruments in a band or orchestra.

Strings, latten. Wires made of a composition consisting of copper and zinc.

Strings, open. The strings of an instrument when not pressed.

Striscando (stréš-kändô), R. Gliding, slurring, sliding smoothly from one note to another.

Strofa (strôfâ), R. A strophe, stanza.

Strofe (strôfâ), R. A strophe, stanza.

Strohfiedel (strôfâ-fîdîl), Ger. Straw fiddles. A xylophone composed of rods of wood, which, when struck by a little mallet, give out musical sounds.

Stroke, diagonal. A transverse heavy stroke, having a dot each side of it, denoting that the previous measure or the previous group of notes in the same measure is to be repeated.

Stroke, double. Two strokes or dashes drawn over or under a semibreve or through the stem of a minim or crotchet, implying that such note must be divided into as many semiquavers as are equivalent to it in duration.

Stroke, single. A stroke or dash drawn over or under a semibreve, or through the stem of a minim or crotchet, implying that such a note must be divided into as many quavers as are equivalent to it in duration.

Stroke, transverse. A heavy stroke placed above a fundamental note to indicate the intervals of changing notes, and also used for anticipation in an upper part.

Stroke, triple. Three strokes or dashes placed over or under a semibreve, or through the stem of a minim or crotchet, implying that such note must be divided into as many demisemiquavers as are equivalent to it in duration.

Strombazzata (strôm-bât-teâtô), R. The Strombattata (strôm-bât-tâtô), R. sound of a trumpet.

Strombattare (strôm-bât-tâtô), R. To sound or play on the trumpet.

Strombattiere (strôm-bât-tâtô), R. A trumpeter.

Stromento (strô-mên-tô), R. Instrument, scored for an orchestra.


Stromenti da flauto (strô-mên-tê dô flô-tô), R. Flute instruments.

Stromenti di vento (strô-mên-tê dô vêntô), R. pl. Wind instruments.

Stromenti d’arco (strô-mên-tê dô arô-kô), R. pl. Instruments played with the bow.

Stromenti di rinforzo (strô-mên-tê dô rîn-fôr-tô), R. pl. Instruments employed to support or strengthen a performance.

Stromento (strô-mên-tô), R. An instrument.

Strophe. In the ancient theater, that part of a song or dance around the altar which was performed by turning from the right to the left. It was succeeded by the antistrope, in a contrary direction. Hence, in ancient lyric poetry, the former of two stanzas was called the strophe, and the latter the antistrophe. The epode, or after song, followed after.

Stück (stük), Ger. Piece, air, tune, musical entertainment.

Stückchen (stük’-khên), Ger. Little air or tunes.

Studien (stoo’dîtên), Ger. pl. Studies.

Studie (stoo’dîtê), R. A study, an exercise intended for the practice of some particular difficulty.

Stufa (stoo’fê), Ger. Step, degree.

Stufe der Tonleiter (stoo’fô dêr tôn’lîtêr), Ger. A degree of the scale.

Stufen ((stoo’fûn), Ger. Steps or degrees.

Stufenweise (stoo’fûn’-wîse), Ger. By degrees.

Stürmisch (stôr’-mîsh), Ger. Impetuously, boisterously, furiously.

Stürze (stûr’tse), Ger. The bell of wind instruments.

Style. That manner of composition or performance on which the effect chiefly, if not wholly, depends. The distinction between “strict” and “free” style is often made. By strict style is meant a manner of composition in which a certain number of voice-parts are carried through in accordance with the principles of this form of composition, which substantially are that only triads and their first inversions are to be used, and that no dissonances are employed, except those proper to strict counterpoint. In free composition, or style, the number of voices may vary from strain to strain, and dissonances are freely introduced. Accompaniments must be obligato, etc.

Stil (stîl), R. Style.

Stilo drâ-mâ’-tî-kô), R. In dramatic style.

Stilo ecclesiastico (stîl’o ek-kli-si-ä’sî-tî-kô), R. In church style.

Stilo fantastico (stîl’o fân’-tâ’-tî-kô), R. An easy, humorous style free from all restraint.

Stilo rappresentativo (stîl’o ra-prâ’-pren’-tê-râv’tô), R. The name originally applied to music written for opera, meaning that the chief office of the music was to represent the poetry. At first this meant simply the spirit of the declamation; later the “representation” was enlarged to the point where music itself became elaborated in order to give fuller representation to the spirit of the poem and the dramatic situation, no less than of the words merely.

Stilo recitativo (stîl’o rê-kî-tâ’-tî-kô), R. In the style of a recitative.
Su (soo), It. Above, upon.

Suafortune. An organ-stop of pure liquid tone, not so loud as the Waldflute; it was invented by William Hill, of London.

Suave (soo-á-vé), It. \{ Sweet, mild, agreeable.

Suave (súváv), Fr. \{ Able, pleasant.

Suavemente (soo-á-vé-men'te), Sp. \{ Sweetly.

Suavemente (soo-á-vé-men'te), It. \{ Sweetness.

Suavita (soo-á-vít-la), It. \{ Delicacy.

Sub (súb), Lat. Under, below, beneath.

Subbass (súb-bás), Ger. Underbass; an organ register in the pedals, usually a double-stopped bass of 32- or 16-foot tone, though sometimes open wood-pipes of 16 feet, as at Haarlem; the ground bass.

Subbassoon. An organ-stop of 32-foot tone, with stopped pipes.

Subdominant. The fourth note of any scale or key.

Subtamente (soo-bá-tá-mén'te), It. \{ Suddently.

Subito (soo-bít-o), It. \{ Immediately, at once.

Subject. A melody or theme; a leading text or motive.

Subject, counter. The counterpart of the subject, which every voice in a fugue performs after giving out the subject.

Submediant. The sixth tone of the scale.

Suboctave. An organ-coupler producing the octave below.

Subprincipal. Underprincipal; that is, below the pedal diapason pitch; in German organs this is a double open bass stop of 32-foot scale.

Subsemitone. The semitone below the keyboard, the sharp seventh of any key.

Subsemitonium modi (soo-bá-sé-ni-té-ni-mó-dé), Lat. The leading note.

Subtonic. Under the tonic; the semitone immediately below the tonic.

Successor (sook-sén'tor), Lat. A subchanter, a deputy of the preceptor. A bass singer.

Sudden modulation. Modulation to a distant key, without any intermediate chord to prepare the ear.

Suffocato (soo-fá-tó-két-o), It. Suffocated. Grief, as if with grief.

Sul (soo'l), It. Sul.

Suite (swáthé), Fr. A series, a succession; \{ Suite de pièces, a series of lessons, or pieces.

Suite (swáthé), Fr. A series, a set; \{ Suite de pièces. In the earlier part of the eighteen century, and anterior to that time, a suite consisted in groups 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 well as also the gigue as the last. Other dances to be met with in suites are the loure, anglaise, polonaise, pavane, etc. As a rule the pieces are all in the same key. Their number differed. In recent times composers have taken the suite again into favor. But the modern suite is more varied than the old; its constituents consist not only of 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.

Suitez (swá-thé), Fr. Follow, attend, pursue; the accompaniment must be accommodated to the singer or solo player.

Sujet (sú-zhá), Fr. A subject, melody, or theme.

Sul (sool), It. \{ On, upon the.

Sulla (sóo-lá), It. \{ Sull.

Sul A. On the A string.

Sul D. On the D string.

Sulla mezza corde (sóo-lá mé-tsá kór'dá), It. On the middle of the string.

Sulla tastiera (sóo-lá tás-té-ár'é), It. Upon the keys, upon the fingerboard.

Sul ponticello (soo-pón-tís-teh-sél'lo), It. Or near the bridge.

Sumara. A species of flute having two pipes, common in Turkey; the shorter pipe is used for playingairs, and the longer for a continued bass.

Summational tones. See Resultant tones.

Sumpunjah (sóom-poon-yäh), Hôb. The dulcimer of the ancients. It was a wind instrument made of reeds; by the Syrians called samboujah and by the Italians sambah.

Sumsen (sóom'sen), Ger. To hum.

Suoc loco (soo-ó-ó lók'ó), It. In its own or usual place.

Suontania (soo-ó-nán-tá'niá), It. A short, easy sonata.

Suonare (soo-ó-nár're), It. To play upon an instrument.

Suonare le campane (soo-ó-nár're lá käm-pá'ne), It. To ring the bells.

Suonar sordamente (soo-ó-nár sor-dá-mén'te), It. To play softly.
Suonata (soo-ō-nā’tā), It. A sonata.
Suoni (soo-ō’ni), It. pl. Sounds.
Suoni armonichi (soo-ō’ni ār-mōn’i-ki), It. pl. Harmonic sounds.
Suono armonioso (soo-ō’ni ãr-mōn’i-ō’so), It. Harmonious sounds.
Superano (soo-pēr’ā-no), Sp. Soprano.
Superdominant. The note in the scale next above the dominant.
Superfluous intervals. Those which are one semitone more than the perfect of major intervals. See Augmented intervals.
Superoctave. An organ-stop tuned two octaves, or a fifteenth, above the diapasons; also a coupler producing the octave above.
Supersus (soo’pēr-soos), Lat. Name formerly given to trebles when their station was very high in the scale.
Supertonic. Supertonicque (soo-pēr-tōn’kā-kék’), Fr. Next above the tonic, or key-note; the second note of the scale.
Supplichevoli (soop-plā-kē-vō’li), Supplichevolmente (soop-plā-kē-vōl-mēn’te) It. In a supplicatory manner.
Sur (soor), It. On, upon, over.
Sur (sūr), Fr. On.
Surdeline. The old Italian bagpipe, a large and rather complicated instrument consisting of many pipes and conduits for the conveyance of the wind, with keys for the opening of the holes by the pressure of the fingers, and inflated by means of bellows, which the performer blows with his arm at the same time that he fingers the pipe.
Sur la quatrième corde (sūr là kāt'-ri’-ām kōrd), Fr. On the fourth string.
Sur la seconde corde (sūr là sā-kōndh kōrd), Fr. Upon the second string.
Sur une corde (sūr oo’ni kōrd’dā), It. Upon one string.
Sur une corde (sūr ūn’kōrd), Fr. Upon one string.
Suspended cadence. See Interrupted Cadence.
Suspension. The clashing effect of a dissonant tone which having been a consonant tone in one chord is retained, suspended, after the beginning of the next following chord, in which it is consonant. The dissonance presently subsides, or gives place to the consonant tone (generally one degree below), which it had displaced. This disappearance of the dissonance is called its resolution. The appearance of the proposed dissonant tone as one of the regular members of the previous chord is called its preparation.
Suspension, double. A suspension retaining two notes, and requiring a double preparation and resolution.
Suspension, single. A suspension retaining but one note, and requiring only a single preparation and resolution.
Suspension, triple. A suspension formed by suspending a dominant or diminished seventh on the tonic, mediant, or dominant, of the key.
Süss (sūs), Ger. Sweetly.
Süssflöte (sūs-fō’lō’tē), Ger. In organs, the soft flute.
Sussurando (sō-soo’rō’ndō), It. Whispering.
Sussurante (sō-soo’rō’ntē), It. Singing, murmuring.
Sussuration. A whispering; a soft, murmuring sound.
Sustained. Notes are said to be sustained when their sound is continued through their whole time or length. See Sostenuto.
Sveglia (sī-vāl’-i’tō’), It. Brisk, lively, sprightly.
Sveglia (sī-vēl’tō’yō’), It. An alarm bell.
Svelto (sī-vēl’tō), It. Free, light, easy.
Swell. A gradual increase of sound.
Swell organ. In organs having three rows of keys, the third, or upper, row controlling a number of pipes enclosed in a box, which may be gradually opened or shut, and thus the tone increased or diminished by degrees.
Swell pedal. That which raises the dampers from the strings or opens the swell-blinds of the organ.
Syllables, Guidonian. The syllables ut, re, mi, fa, sol, la, used by Guido for his system of tetrachords.
Symbol. See Cymbal.
Sympathetic strings. Strings which were formerly fastened under the fingerboard of the viola d’amore, beneath the bridge, and being tuned to the strings above, vibrated with them and strengthened the tone.
Symphonie (sīm-fō-nē), Gr. Agreement of sounds. The name was applied at one time to a stringed instrument of the hurdy-gurdy variety. A symphony.
Symphonic. In the style, or manner, of a symphony; harmonious; agreeing in sound.
Symphonie (sīm-fō-nē), Fr. A form of concerto.
Symphony (sīm-fō-nē), Eng. or Orchestra (somewhat enlarged), of an elevated and noble style. There is no settled order of movements in a symphony, but in general (with or without a slow introduction) the first movement is allegro, in the form of a sonata-piece; the second is a slow movement; the third a scherzo or other playful movement, and the fourth a finale, which is more often a sonata-piece. The variety of instruments in a modern orchestra affords the symphony unlimited opportunities for poetical and pleasing effects of tone color and contrast. The greatest masters of symphony are Beethoven, Schubert, Schumann, and Brahms.
The name symphony is applied in England to orchestral or other interludes and preludes of songs. In this sense Handel...
uses it in the "Messiah" as "Pastoral Symphomy," which would now be called an intermezzo.

Symphonieness (sym-fô-nya-n-ë-ahn), Ger. Symphony; a composer of symphonies.

Symphonious. Harmonious; agreeing in sound.

Symphonische Dichtung (sym-fô-nya-shë dikh-toong), Ger. A symphonic poem. An orchestral composition with a poetic basis (a program) 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 symphonies p. ena 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 themes for the purpose of changing their expression). This latter serves to give unity to the various constituents of the composition.

Symphonist. A composer of symphonies. In France the term symphonist is also applied to a composer of church-music.

Symposia. An epithet generally applicable to cheerful and convivial compositions, as catches, glee, rounds, etc.

Syncopata (sin-kô-pâtâ), Syncopate (sin-kô-pâtë), It. Syncopated.

Syncopata (sin-kô-pâtë), It.}

Syncopatio (sin-kô-pâtë-shô), Lat. A rhythm.

Syncopation, Eng. mic disturbance.

Syncope (sin-kô-pôp), Fr. dance consisting essentially of concealing the true accent by the device of beginning a tone on the weak pulse or part of a pulse, and prolonging it across the strong pulse or part of a pulse, thus depriving the strong rhythmic place of its proper accent. The note so begun, and prolonged across a point where an accent would be expected, is said to be syncopated.

In pianoforte-music, when one hand has syncopation, the other generally has the true accent. Syncopated notes are accentuated, the accent being anticipated from the strong pulse across which they syncopate. There are a few examples, in modern music, of syncopating forms in the accomplishment where no accent is implied. (For instance in Schumann's "Warum.")

Syncopé (sin-kô-pôp), Fr. To syn-

Syncopieren (sin-kô-pôp-ërn), Ger. copate.

Système (sis-tâm), Fr. A system.

T. Abbreviation of Tempo; also of Tenor.

Tabellio (tab-ë-bë), It. A kettledrum.

Taber (tab-ë-bë), It. A small drum; a tambour.

Tablatura (tab-ë-bë-too-ra), It. A term for notation. TABLATURE (tab-ë-bë-too-ray, Fr.) merely applied to the tablature.

Tablatura (tab-ë-bë-too-ray, Fr.) totality or general assemblage of the signs used in music; so that to understand the notes, their duration, and other necessary marks, and to be able to sing at sight, was to be skilled in the tablature. More particularly applied, however, to a curious notation for the lute, viols, and wind instruments invented between A.D. 1400 and 1500. It consisted of lines and bars, with signs in the spaces and above the staff. There were as many lines as strings upon the instrument noted. The lute had six frets, which the tablature indicated by letters, a for open string, b for first fret, c for second, etc. The tablature had these letters for all the stopping required, bars for measure, and signs of value for duration. The tablature for wind instruments was different, but upon similar principles, indicating the duration of performing the tones rather than the tones themselves.

Table d'harmonie (tabl d'ær-mô-nä), Fr. A table or diagram of chords, intervals, etc.

Table d'instrument (tabl d'an-strü-män), Fr. The belly of an instrument.

Table songs. Songs for male voices formerly much in vogue in German glee clubs.

Tabor. A small drum, generally used to accompany the pipe or fife in dances. Probably a tambourine without jingles.

Taboret. A small tambour.

Tabourin (tab-oo-rë-n), Fr. A tabor, or tambourine—a shallow drum with but one head.

Tabret. A kind of drum used by the ancient Hebrews.

Tacet (tab-sek-te), or, Tacet (tab-sek-të), Lat. Be silent; meaning that certain instruments are not to play; as, violino tacet, the violin is not to play; òo tacet, let the oboe be silent.

Tact (takt), Ger. See Takt.

Tactus (tak-tok-s), Lat. In the ancient music the stroke of the hand by which the time was measured or beaten.
<table>
<thead>
<tr>
<th>TAF</th>
<th>DICTIONARY OF MUSIC.</th>
<th>TEA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tafelmusik (t’f’l-moo-stik’), Ger.</td>
<td>Tablemusic; music sung at the table, as part-songs, glee, etc.</td>
<td></td>
</tr>
<tr>
<td>Taille (tā-th’), Fr.</td>
<td>The tenor part; the viola.</td>
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<tr>
<td>Taille de violons (tā-th’ doh vē-o-lōn’), Fr.</td>
<td>The viola, or tenor violin.</td>
<td></td>
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<tr>
<td>Tailpiece. That piece of ebony to which the viol., viola, etc., are fastened.</td>
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<tr>
<td>Takt (tākt’), Ger. Time, measure.</td>
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<tr>
<td>Taktart (tākt’art’), Ger. Species of time, common or triple.</td>
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<tr>
<td>Taktfest (tākt’f’est’), Ger. Steadiness in keeping time.</td>
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<tr>
<td>Taktführer (tākt-fühl-rōr’), Ger. A conductor; leader.</td>
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<tr>
<td>Taktieren (tākt’iér-en’), Ger. To direct in measure.</td>
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<tr>
<td>Taktlinie (tākt’lān’-ē), Ger. A bar-line; the lines which mark the bars.</td>
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<tr>
<td>Taktschich (tākt’sich’), Ger.} the lines of music.</td>
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<tr>
<td>Taktmessig (tākt’māsēg’), Ger. Conformable to the time.</td>
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<tr>
<td>Taktzeichen (tākt’zēk’h’n), Ger. The figures, or signs, at the beginning of a piece, to show the time.</td>
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<tr>
<td>Talabacco (tāl’ā-bā-lāk’kō), It. A species of Moorish drum.</td>
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<tr>
<td>Talon (tā-lōn’), Fr. The heel of the bow; that part nearest the nut.</td>
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<tr>
<td>Tambour (tān’bōor’), Fr. Drum; the great drum; also a drummer.</td>
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<tr>
<td>Tambours. An ancient instrument of the guitar kind used in the East.</td>
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<tr>
<td>Tambour de basque (tān’bōor dō bāsk’), Fr. A bourdon, or tambourine.</td>
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<tr>
<td>Tamboret (tān’bōor’ēt’), Fr. A timbrel, a small instrument of percussion.</td>
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<tr>
<td>Tambourine, Eng.} small instrument of percussion, like the head of a drum, with little bells placed round its rim to increase the noise.</td>
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<tr>
<td>Tambourine (tān’bōor’ēn’), Fr. A species of drum, accompanied by the tambourine; also a tambourine.</td>
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<tr>
<td>Tambourineur (tān’bōor-nār’), Fr. Drummer, tambourine-player.</td>
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<tr>
<td>Tambour major. See Drum major.</td>
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<tr>
<td>Tambourello (tām’bōor-ēl’ō), It.} A tambourine.</td>
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<tr>
<td>Tambourette (tām’bōor-ēt’), Fr.} A little drum.</td>
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<tr>
<td>Tambourone (tām’bōor-ōn’ē), It. The great drum.</td>
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<tr>
<td>Tamburacce (tām’bōor-āk’sē), It. A large old drum; a tambor.</td>
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<tr>
<td>Tamburino (tām’bōor-in’ō), It. A little drum; also a drummer.</td>
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<tr>
<td>Tamburo (tām’bōor’ō), It. A drum.</td>
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<tr>
<td>Tamtam. An Indian instrument of percussion; a species of drum, or tambourine.</td>
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<tr>
<td>Tändfeld (tān’dēlnd’), Ger. In a playful manner.</td>
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<tr>
<td>Tanedor (tā-nē-thōr’), Sp. Player on a musical instrument.</td>
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<tr>
<td>Tangent (tāng’gahnt’), Ger. The jack of a harpsichord.</td>
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<tr>
<td>Tantin (tānt’in’ō), It. A little.</td>
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<tr>
<td>Tanto (tānt’ō), It. So much; as much; allegro non tanto, not too quick; not too quick.</td>
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<tr>
<td>Tantum ergo (tānt’ūm ēr’gō), Lat. A hymn sung at the Benediction in the Roman Catholic service.</td>
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<tr>
<td>Tanz (tānz’), Ger. A dance.</td>
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<tr>
<td>Tänze (tān’zē), Ger. pl. Dances.</td>
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<tr>
<td>Tänzer (tān’zēr’), Ger. A dancer.</td>
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<tr>
<td>Tänzerin (tān’zē-rēn’), Ger. A female dancer.</td>
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<tr>
<td>Tanzkunst (tān’zkōost’), Ger. The art of dancing.</td>
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<tr>
<td>Tanzstück (tānz-stuk’), Ger. A dance tune.</td>
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<tr>
<td>Tarabouk. A musical instrument used by the Turks, formed by drawing a parchment over the bottom of a large earthen vessel.</td>
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<tr>
<td>Tarantella (tār-ānt’ō-lā), It. A swift, delirious sort of Italian dance in 6-8 time. The form has been adopted by many of the modern composers, as Liszt, Chopin, etc. So called because long regarded by the peasants as a remedy for the bite of the taran- tula spider.</td>
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<tr>
<td>Tardamente (tār-dā-men’tē), It. Slowly.</td>
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<tr>
<td>Tardando (tār-dān’dō), It. Lingering; retarding the time.</td>
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<tr>
<td>Tarde (tār’dō), It. Tardy, slow.</td>
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<tr>
<td>Tartinis tones. The resultant or combination tones, which are formed when two notes are sounded together upon the violin. Tartin first observed them, and as they always represent the natural root of the tones which sound them, he made them serve him as guides to the correct stopping of double touches in the high positions.</td>
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<tr>
<td>Tastane (tās-tān’ē), It. The keys or keyboard of a piano.</td>
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<tr>
<td>Tastatur (tās-tā-tōor’), Ger. A keyboard of a piano fort.</td>
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<tr>
<td>Tastiera (tās-tēr’ē-à), Ger. Piano forte, or piano.</td>
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<tr>
<td>Tastiera (tās-tēr’ē), Ger.} Piano forte, or piano.</td>
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<tr>
<td>Taste. A sympathetic appreciation of the refined, intelligent, and noble in any art.</td>
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<tr>
<td>Taste (tāst’ē), Ger.} The touch of any instrument.</td>
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<tr>
<td>Taste (tāst’ē), It.} The touch; hence, also, a key, or thing, touched.</td>
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<tr>
<td>Tastebrett (tāst’ē-brēt’), Ger. Keyboard of a piano forte, etc.</td>
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<tr>
<td>Tasten (tāst’ēn’-brōt’), It. One key alone; in organ or piano forte this means a note without harmony, the base notes over or under which it is written are not to be accompanied with chords.</td>
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<tr>
<td>Tasto solo (tāst’ō sō’lo), It. The touch.</td>
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<tr>
<td>Tattoo. The beating of a drum at night calling the soldiers to their quarters.</td>
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<tr>
<td>Teatro (tiā-tēt’ō), It. A theater, playhouse.</td>
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<tr>
<td>Teatro di gran cartel (tī-tēt’ō di grān kār-tēl’ō), It. Lyric theater of the first rank.</td>
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</tbody>
</table>
Technic. That part of the art of playing, performing, or working which can be taught. Upon instruments the technic includes the application of the fingers, their expertness, and the means for making them expert, and the mechanism of producing tones of different qualities. In composition the technic includes all the practical principles, and expertness in applying them. With reference to piano-playing, the term technic was formerly restricted to finger-facility merely, whereas at present it applies to all parts of the mechanism of playing, including every sort of movement and the art of differentiating tones.

Technik (tēk'hnǐk), Ger. "Technic."

Technisch (tēkh'nisch), Ger. Technical; this word is also used to indicate mechanical proficiency, as regards execution.

Tedesca (tē'dēs'kā), It. German; alla tedesca. Tedesco (tē'dēskō), It. cc, in the German style.

To Deum laudamus (tō dē'oom lō-dē'-maos). We praise Thee: a canticle, or hymn of praise, often attributed to St. Ambrosius.

Tell tale. A movable piece of metal, bone, or ivory, attached to an organ, indicating by its position the amount of wind supplied by the bellows.

Tema (tē'mā), It. A theme or subject; a melody.

Temperament. The system of compromise, in accordance with which the octave is divided into twelve equal intervals (sometimes called semitones) for the purpose of simplifying the music and permitting many relations of chords which would not be possible upon instruments producing fifths and thirds in perfectly accurate accoustical relation. In order to play in perfect tune upwards of fifty intervals in the octave would be necessary, and many tones which are identical upon the tempered instrument would then be found different as is incapable of substitution for each other. An equal temperament is one in which the imperfections are equally distributed; an unequal temperament is one in which a few keys are nearly perfect, while all others are very bad. In correct temperaments the fifths are a twelfth of a comma flat; the fourths the same amount too sharp; the major third is a fourth of a comma too sharp, and so on. All intervals are incorrect except the octave and unison. But the differences are so small that, except in slow chords, the ear is quite well satisfied.

Temperatur (tēm'pēr-ō-toor'), Ger. Temperament.

Tempestoso (tēm-pēs'-ō-tozō), It. Furiously, impetuously.

Tempo (tēm-pō), It. Time, rate of movement. Tempo is classified from very slow to moderate, fast, and very fast, the grades being the following: Grave, lento, adagio, andante, moderato, allegro, presto, prestissimo, the latter being as fast as possible; a tempo, in time.

Tempo alla breve (tēm-pō ālā breev're), It. In a quick species of common time.

Tempo a placerè (tēm-pō ā plā-ehrārē), It. The time at pleasure.

Tempo comodo (tēm-pō kō-mō-dō), It. Convenient time; an easy, moderate degree of movement.

Tempo di ballo (tēm-pō dē bāl'-lō), It. In dance time; rather quick.

Tempo di bolero (tēm-pō dē bō-lē'-rō), It. In time of a bolero.

Tempo di cappella (tēm-pō dē kā-pēl-lā), It. In the church time. See Alla breve.

Tempo di gavotta (tēm-pō dē gā-vōt-tā), It. In the time of a gavot.

Tempo di marcia (tēm-pō dē mār'kā-tā), It. In the time of a march.

Tempo di menuetto (tēm-pō dē mē-nō'-ō-tō), It. In the time of a minuet.

Tempo di polacca (tēm-pō dē pō-lāk-kā), It. In the time of a polacca.

Tempo di prima parte (tēm-pō dē prē'-mā pār'tē), It. In the same time as the first part.

Tempo di valse (tēm-pō dē vāl'-sē), It. In Waltz time.

Tempo debole (tēm-pō dē-bo'-lē), It. The unaccounted part of the measure.

Tempo frentesole (tēm-pō frēt-sōl'-ē), It. In quicker time; hurrying, hastily.

Tempo giusto (tēm-pō joo-stō), It. In just, exact, strict time.

Tempo maggioro (tēm-pō mād'-jē-o-rō), It. In a quick species of common time.

Tempo ordinario (tēm-pō ōr-dinár'-ē), It. Ordinary or moderate time.

Tempo primo (tēm-pō prē'-mō), It. First, or original, time.

Tempo rubato (tēm-pō roo'-bātō), It. Robbed or stolen time; irregular time; meaning a slight deviation to give more expression, by retarding one note, and quickening another, but so that the time of each measure is not altered in the whole. Rubato is of several grades: Applied to a single tone, and so relating to the movement of the tones in one or two beats, or (2) within the measure as a whole, or (3) applied to a group of measures within which certain motives or tones are retarded and others accelerated.

Tempo wie vorher (tēm-pō vē för'-hār), Ger. The time as before.
<table>
<thead>
<tr>
<th><strong>TEM</strong></th>
<th><strong>DICTIONARY OF MUSIC.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Temps</strong> (tânh), Fr.</td>
<td>Time; also the various <em>temps</em> (tânh), Fr. <em>temps</em> or divisions of a bar.</td>
</tr>
<tr>
<td><strong>Temps foible</strong> (tânh fwaâl), Fr.</td>
<td>The weak, or unaccented, parts of a measure.</td>
</tr>
<tr>
<td><strong>Temps fort</strong> (tânh fôr), Fr.</td>
<td>The strong, or accented, parts of a measure.</td>
</tr>
<tr>
<td><strong>Temps léger</strong> (tânh lê-vâ), Fr.</td>
<td>The upbeats, or unaccented parts.</td>
</tr>
<tr>
<td><strong>Temps trappé</strong> (tânh trâp-pâ), Fr.</td>
<td>The downbeats, or accented parts.</td>
</tr>
<tr>
<td><strong>Tempus imperfectum</strong> (têm'pôos îm-pér-fêk'-t'ûm), Lat.</td>
<td>Imperfect time; a term used by old writers, meaning common time of two in a measure.</td>
</tr>
<tr>
<td><strong>Tempus perfectum</strong> (têm'pôos pêr-fêk't'ûm), Lat.</td>
<td>Perfect time; a term used by old writers, meaning time of three in a measure.</td>
</tr>
<tr>
<td><strong>Tendrement</strong> (tanhdr-mân), Fr.</td>
<td>Tenderly, affectionately.</td>
</tr>
<tr>
<td><strong>Tenebrose</strong> (tên-brôs), Lat.</td>
<td>Darkness; a name given to the Roman Catholic evening service during Holy Week, in commemoration of the darkness which attended the crucifixion.</td>
</tr>
<tr>
<td><strong>Teneramente</strong> (tê-nër-mêntê), It.</td>
<td>Tenderly, delicately.</td>
</tr>
<tr>
<td><strong>Teneressa</strong> (tê-nër-rê-tsâ), It.</td>
<td>Tenderness, softness, delicacy.</td>
</tr>
<tr>
<td><strong>Tenerezza</strong> (tê-nër-rê-zô), It.</td>
<td>Tenderly, softly, delicately.</td>
</tr>
<tr>
<td><strong>Tenor</strong></td>
<td>That species of male voice next above the baritone, and extending from the C upon the second space in the bass, to G on the second line in the treble.</td>
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<tr>
<td><strong>Tenor C.</strong></td>
<td>The lowest C in the tenor voice; the lowest string of the viola, or tenor violin. One octave below middle C.</td>
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<tr>
<td><strong>Tenor clef.</strong></td>
<td>The C clef when placed upon the fourth line.</td>
</tr>
<tr>
<td><strong>Tenor (tê-nôr), R.</strong></td>
<td>Tenor voice; a tenor singer. See also Viola.</td>
</tr>
<tr>
<td><strong>Tenor buffo</strong> (tê-nôr boof'ô), R.</td>
<td>The second tenor singer of an opera company for comic parts.</td>
</tr>
<tr>
<td><strong>Tenore di grazia</strong> (tê-nôr dê gra'zîâ-ê), It.</td>
<td>A delicate and graceful tenor.</td>
</tr>
<tr>
<td><strong>Tenore leggero</strong> (tê-nôr lê-jê-lêrô), It.</td>
<td>A tenor voice of a light quality of tone.</td>
</tr>
<tr>
<td><strong>Tenore primo</strong> (tê-nôr prômô), It.</td>
<td>First tenor.</td>
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<tr>
<td><strong>Tenore robusto</strong> (tê-nôr rô-boos'tô), It.</td>
<td>A strong tenor voice.</td>
</tr>
<tr>
<td><strong>Tenore secondo</strong> (tê-nôr sê-kôn'dô), It.</td>
<td>Second tenor.</td>
</tr>
<tr>
<td><strong>Tenore viola</strong> (tê-nôr vê-ôlîá), It.</td>
<td>Tenor viol.</td>
</tr>
<tr>
<td><strong>Tenorist</strong> (tên'ô-rîst), Ger.</td>
<td>A tenor singer.</td>
</tr>
<tr>
<td><strong>Tenterista</strong> (tên'ter-îstâ), It.</td>
<td>A tenorsinger.</td>
</tr>
<tr>
<td><strong>Tenoroon.</strong></td>
<td>The old tenor hautboy, the compass of which extended downward to tenor C. The name is sometimes applied to an organ-stop.</td>
</tr>
</tbody>
</table>

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**Tenorposse** (tê-nôr'pô-sou'mô), Ger. | The tenor trombone. |

**Tenorschüssel** (tê-nôr'shûs'ôl), Ger. | The tenor clef. |

**Tenor, second.** | Low tenor. |

**Tenorstimme** (tê-nôr'stîm'mê), Ger. | Tenor voice; a tenor. |

**Tenor trombone.** | A trombone having a compass from the small C to the one-lined g, and noted in the tenor clef. |

**Tenor viole** (tê-nôr fôl-vôlî), Ger. | The viola. |

**Tenor violin, Eng.** |

**Tenorzeichen** (tê-nôr'tzîkh'ôn), Ger. | The tenor clef. |

**Tensile.** | A term applied to all stringed instruments, on account of the tension of their strings. |

**Tenth.** | An interval comprising an octave and a third; also an organ-stop tuned a tenth above the diapasons, called, also, decima and double tierce; obsolete. |

**Tenue** (tê-nô), Fr. | See Tenuto. |

**Tenute** (**î-noot'tô), It. | Held on, sustained. |

**Tenuto (tê-noot'tô), J.** | Or kept down the full time. |

**Téorbe** (tê-ôrb), Fr. | See Theorbo. |

**Teorético** (tê-ô-rê-tîkô), R. | Theoretical. |

**Teoria** (tê-ô-rêâ), It. | Theory. |

**Teoria del canto** (tê-ô-rêâ del kantô), It. | The theory, or art, of singing. |

**Tepidamente** (tê-pîdô-mêntê), It. | Coldly, with indifference; lukewarm. |

**Tepidita** (tê-pî-dîtê), It. | Coldness, indifference. |

**Ter** (têr), Lat. | Thrice, three times. |

**Tercero** (têr-thêrô), Sp. | Third. |

**Tercet** (têr-sà), Fr. | A triplet. |

**Terms, musical.** | Words and sentences applied to passages of music for the purpose of indicating the style in which they should be performed. |

**Ternario** (têr-nàrîô), R. | Ternario. |

**Ternario tempo** (têr-nàrîô-tôm'pô), R. | Triple time. |

**Ternary measure.** | Threefold measure; triple time. |

**Terpodion.** | An instrument invented by Buschmann, of Hamburg, resembling the harmonium in appearance, the tone being produced from sticks of wood; the name is also given to an organ-stop of 8-foot tone. |

**Terpsichore.** | In classical mythology the muse of choral dance and song. |

**Tertia** (têr'tîâ), Lat. | Third, tierce; also Tertulia (têr'tyûlîa), Ger. an organ-stop, sounding a third or tenth above the foundation stops. |

**Ter unca** (têr oon'kà), Lat. | Three-booked; the old name of the demisemiquaver.
Terze (tär'tse). Ger. A third, the interval of a third; also an organ-stop sounding a third above the fifteenth. See Terze.

Terze decimole (tär'tse dé-se-mó'lé). Ger. A group of thirteen notes, having the value of eight similar ones.

Terza maggiore (tär'tsa mád'-ju-ré). It. Major third.


Terzen (tär'tsén). Ger. Thirds.

Terzetto (tär-tse'tó). It. A short piece or trio, for three voices.

Terzflute (tär'tsflút). Ger. A flute sounding a minor third above; also an organ-stop.

Terzina (tär'-tse'nah). It. A triplet.

Testo (téstó). It. The text, subject, or theme of any composition. A word applied by the Italians to the poetry of a song; when the words are well written the song is said to have a good testo.

Testo (téstó). Lat. Name given by the Romans, in imitation of the Greeks, to the lyre of Mercury, because it was made of the back of a sea tortoise.

Tetrachord (têr'tr-kôrd). Gr. A fourth; also a system of four sounds among the ancients, the extremes of which were fixed, but the middle sounds were varied according to the mode.

Tetrachords, conjoint. Two tetrachords, or fourths, where the same note is the highest of one and the lowest of the other.

Thelie (tél'è). Ger. pl. Parts, divisions of the bar; also strains, or component parts of a movement or piece.

 Thema (thá'mè). Gr. A theme or subject. Theme (thâm'). Fr. Thematic. Derived from appertaining to a theme. This style of music is illustrated by the Inventions of Bach, many pieces of Schumann (the Novellèttes, etc.) and the middle part of the sonata-piece. It is opposed to lyric.

Theme. The subject of a composition.


Theoretical musician. One who is acquainted with the essence, nature, and properties of music, considered as science, and as art.

Theoretiker (tê'-rèt'-ké'rè). Ger. A theoretician (thê'-rèt'-ké'-ahn). Fr. Theoricien, a theorist.

Theoria (tê'-ri-è). Lat. The science of music.

Théorie (tê'-rè). Fr. Sic; the principles.

Theoria (tê'-rè). Eng. of sound, as regards concords and discords; the system of harmonic and melodic arrangement for the purpose of musical expression.

Thesis (thâ'-dèz). Gr. Downbeat; the accentuated part of the bar.

Theurgic hymns. Songs of incantation, such as those ascribed to Orpheus, performed in the mysteries upon the most solemn occasions. These hymns were the first of which we have any account in Greece.

Third. The interval between any tone of a scale and the next but one above or below. The major third is equal to four half-steps; the minor to three half-steps; the diminished to two half-steps. The latter is of rare occurrence.

Third shift. The double shift in violin-playing.

Thirteenth. An interval comprising an octave and a sixth. It contains twelve diatonic degrees, i.e., thirteen sounds.

Thirty-second note. A demisemiquaver.

Thirty-second rest. A rest, or pause, equal to the length of a thirty-second note.

Thoroughbass. A system of indicating the chords by means of figures written over or under the notes of the bass. In this system 3, 5, or 8 indicated the common chord; 7, 6-5, 4-3, 4-2, or 2, various forms of the seventh. All intervals were indicated by writing their figural number, reckoning from the actual bass note (not necessarily the root). Hence the term “thoroughbass” is often employed as synonymous with “harmony.” This notation was first invented for accompanying recitative, and afterwards used in scores for facilitating reading.

Three-eighth measure. A measure having the value of three eighth-notes, marked 3-8.

Threefold. A chord consisting of three tones, comprising a tone combined with its third and fifth.

Threnodia (thré'-nô'dè). Lat. An elegy, a lamentation.

Threnodie (thré'-nô'dè). Gr. Funeral song.

Threnody. Lamentation, a song of lamentation.

Thrice-marked octave. The name given in Germany to the notes between the C on the second added line above the treble staff and the next B above, inclusive; these notes are expressed by small letters, with three short strokes.

Tibia (tê'-bè-a). Lat. The ancient name of all wind instruments with holes, such as the flute, pipe, and fife; originally the term was applied to the human leg-bone made into a flute.

Tibia major (tê'-bè-a má'-yôr). Lat. An organ-stop of 16-feet tone, the pipes of which are stopped or covered.

Tibia parva (tê'-bè-a pár'-rè-a). Lat. pl. Two flutes, one for the right hand and the other for the left, which were played on by the same performer.

Tibia utricularia (tê'-bè-a oot'-rè-ko-kôr'-è-a). Lat. Name by which the bagpipe was known among the ancient Romans.
TIBBen (tö̆bl-tō̆̂n), Lat. The ancient flute-player, or piper.

Tie. A slur; a curved line placed over notes on the same degree of staff requiring a connected note.

Tief (tē̆́f), Ger. Deep, low, profound.

Tièter (tē̆́t), Ger. Deeper, lower; sea tiéter, octave below.

Tiefstöndend (tē̆̂f-stō̆̂ndēn̄d), Ger. Deep-toned.

Tie music (tē̆̂nd), Fr. A third; also the name of an organ-stop tuned a major third higher than the fifteenth.

Tie music de picardie (tē̆̂nd dū̆̂h pē̆̂kārdē̆), Fr. A third; also the name of an organ-stop tuned a major third, when introduced in the last chord of a composition in a minor mode; the custom was supposed to have originated in Picardy, and formerly was quite common.

Timbale (tā̆̂n-bā̆̂l), Fr. A kettle-drum.

Timballo (tī̆̂m-bā̆̂lō̆), It. A kettle-drum.

Timbalier (tī̆̂m-bā̆̂lēr), Fr. A kettle-drummer.

Timballes (tā̆̂n-bā̆̂l), Fr. pl. Kettle-drums.

Timbre (tā̆̂n-br), Fr. Quality of tone or sound.

Timbrel. An ancient Hebrew instrument, supposed to have been like a tambourine.

Timbre. That in which duration exists. The measure of sounds in regard to their continuation or duration. Often used, ineluctably, in place of measure.

Timbre. A representation of the several notes in music, showing their relative lengths or durations.

Timidezza, con (tē̆̂m-di-dētē̆ kōn), It. With timidity.

Timorosamente (tē̆̂ mōro-zō̆̂̂ mōn-tē̆̂), It. Timidly, with fear.

Timoroso (tē̆̂m-mōro-zō̆̂), It. Timorous, with hesitation.

Timpani (tī̆̂m-pā̆̂nē̆), It. pl. The kettle-drums.

Timpanistic (tī̆̂m-pā̆̂nī̆s-ēk), Sp. pl. drums.

Timpsu (tī̆̂m-pā̆̂sū), It. Drum, timbrel, labor.

Tinten (tā̆̂h-tē̆̂nā̆), Fr. Tingling of a bell; vibration, or ringing sound.

Tintemell. An old dance.

Tintinabulary. Having, or making, the sound of a bell.

Tintinabulium (tī̆̂n-tī̆̂n-nō̆̂-boo-loom), Lat. A small bell.

Tintinabolo (tī̆̂n-tī̆̂n-nō̆̂-bo-lo), It. A little bell.

Tintinnamento (tī̆̂n-tī̆̂n-nō̆̂-mōn-tō), It. Tinkle of small bells.

Torba (tō̆̂r-bā̆̂), It. Theorbo.

Tipping. A distinct articulation given to the tones of a flute by placing the end of the tongue on the roof of the mouth. See Double-tonguing.

Tirasse (tī̆̂rās), Fr. The pedals of an organ which act on the manual keys by pulling or drawing them down.

Tirata (tī̆̂rā-tā̆̂), It. A term formerly applied to any number of notes of equal value or length, and moving in conjoint degrees.

Tirato (tī̆̂rā-tō̆̂), It. Drawn, pulled, stretched out; a downbow. See, also, Tirocane.

Tira tutto (tī̆̂rā too-tō̆̂), It. A pedal or mechanism in an organ, which, acting upon all the stops, enables the performer to obtain at once the full power of the instrument.

Tiré (tī̆̂rā), Fr. Drawn, pulled; a downbow.

Tiré-lirer (tī̆̂rē-lī-rē̆), Fr. To sing like a lark.

Toccata (tō̆̂k-kā̆), It. A purely instrumental form, of which we hear already in the latter part of the sixteenth century. The name is derived from tocare, to touch, to play. In its older form the toccata is a prelude consisting of a few chords and coloratura, or a something between a prelude and a fantasia, made up of runs, arpeggios, and short passages. 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.

Toccata (tō̆̂k-kā̆), It. A short toccata.

Toccato. An alarm-bell; ringing of a bell for the purpose of alarm.

Todesgesang (tō̆̂des-gā̆̂nz), Ger. A dirge.

Todeslied (tō̆̂des-liē̆̂d), a funeral-song.

Todtenliebchen (tō̆̂d-tī̆̂n-glō̆̂k-khī̆̂n), Ger. Funeral-bell.

Todtenlied (tō̆̂d-tī̆̂n-liē̆̂d), Ger. Funeral-song or anthem.

Todtenmarsch (tō̆̂d-tī̆̂n-mārsh), Ger. Funeral-march.

Tolling. The act of ringing a church bell in a slow, measured manner.

Tone (tō̆̂n), Fr. Volume, book.

Tomtom. A sort of drum used by the natives in the East Indies.

Ton (tō̆̂n), Fr. Tone, sound, voice; melody; also accent.

Tone (tō̆̂n), Ger. stress; also the pitch.

Tone (tō̆̂n), Sp. of any note as to its acuteness or gravity; also the key or mode. Le ton d'ut, the key of C. See, also, Tone.

Tondica (to-nī̆̂-dī̆-kā̆), Sp. A song of a live.

Tondiscia (to-nī̆̂-dī̆-sē̆), Sp. A lively and cheerful character, generally with guitar accompaniment.

Tone licht (tō̆̂n lī̆̂cht), Lat. The transposed ecclesiastical modes.

Tonalità (to-nalī-tā̆̂), Ger. Tonicity.

Tonalità (tō̆̂n-ālī-tā̆̂), Fr. Tonicity.

Tonalità. Relation in key.
TONART (tön'âr't), Ger. Mode, scale, key.
Tonbildung (tön-bîl'doon'), Ger.
Ton de voix (tôn dû̊ vwå), Fr. Tone of voice.
Tondichter (tôn-dîkh'têr), Ger. Poet of sound, a composer of music.
Tondichtung (tôn-dîkh-toong), Ger. Musical composition of a high character.
Tondo (tôn'dô), It. Round, or full, as regards tone.

Tone. A musical sound. Its characteristic is the possession of a determinate pitch. In this it differs from noise. Sometimes improperly employed as a name for the interval of the whole step, or a major second.

Tönen (tôn'nen), Ger. To sound, to resound.
Tönend (tôn'nd), Ger. Sounding.
Tonfall (tôn'fall), Ger. A cadence.
Tonfarbe (tôn-fârk-hê), Ger. Tone-color. Timbre.
Tonfolge (tôn'fôlh'gê), Ger. A succession of sounds.

Tonführung (tôn'füroong), Ger. Tone-carrying. Melodic and harmonic progression.
Tonfuss (tôn'foos), Ger. Metre.
Tongang (tôn'gîng), Ger. Tune, melody.
Tongattung (tôn'gât'toon), Ger.
Tongeschlecht (tôn'géshlékh'), Ger. The division of the octave. The selection of tones within a particular strain. Hence the key and mode. Tongeschlecht is the more correct term.
Ton-générateur (tôn zhâ-nâ-rô-tôr), Fr. The ruling, or principal, key in which a piece is written.

Tongue. In thereed pipe of an organ a thin, elastic slip of metal, somewhat bent, and placed near thereed.

Tonguing, double. A mode of articulating quick notes, used by flutists and players upon brass instruments.

Tonic. The tone, the keynote, from which all others are determined.

Tonica (tôm'kâ), It.
Tonika (tôm'kâ), Ger. Tonic.
Toni (tôm'é), Fr.

Tonic pedal. A continued bass note on which chords foreign to its harmony are given.

Tonic section. A section closing on the common chord of the tonic.
Tonic solfa. A system of teaching music (principally vocal) which has attained wide success in England. It consists essentially of two elements: First an analysis of musical effects, in which everything is referred to relations in key. Hence the training addresses itself to the correct apprehension of the relations of tones to a central tone, the tonic, or, as they say it, "tones in key." This part of the work has been carried out in a highly ingenious manner in a multitude of textbooks and by thousands of well-trained teachers, and has exerted an appre-clipable influence upon the growth of musical taste by educating musical perceptions in people who, without this training, would rarely have arrived at them. The second element in the system is a notation, consisting of the letters indicating the solfa, d for do, r for re, m for mi, f for fa, etc., changing s to te for seven, in order to remove the ambiguity of s for sol and s for si. These initials take the place of notes, and are all written upon the same plane. Without additional marks they are to indicate the current octave. When a higher or lower octave is desired an index mark is written at the top or bottom of the initial letter. Time-values are indicated by means of bars and time-spaces, of which there are as many as the measure requires. When one initial occupies a time-space, the tone extends one beat; when two initials occupy the space, the tones are half-beats. When a tone is prolonged through a second time-space a dash is written in the second time-space, which means prolong it. Rests are indicated by vacant time-spaces. Example:

d: d | m: m | s: : : e: e | t: t | d: -- |

This notation, being simplicity itself, and equally valid for all keys, has proven extremely valuable in elementary instruction and for children. It also has uses for advanced students as a generalized statement of relations in key. The tonic solfa was invented by Miss Glover, of Norwich, and greatly perfected by the late Rev. John Curwen, and his son, John Spencer Curwen, who is the present head of the movement.

Tonkunst (tôn'koonst), Ger. Music: the art and science of music.
Tonkünstler (tôn'kûntslêr), Ger. Musician.
Tonkunstschule (tôn'koonst-shoo'l), Ger.
School of music.
Tonlehrer (tôn'lîrê), Ger. Acoustics; tones.
Tonleiter (tôn'lî'têr), Ger. Scale, gamut.
Ton majeur (tôn mâzhûr), Fr. Major key.
Tonnalerei (tôn mâl're), Ger. Tone-painting.

Tonnase (tôn'más), Ger. Measure, time.
Tonmasser (tôn'mâs'sêr), Ger. A monochord.

Ton minium (tôn mâ-nïòm), Fr. Minor key.
Tonus ( tônoo's), Ger. Tone.
Tonsatz (tôn'sâts), Ger. A musical composition.

Tonschluss (tôn'shloo's), Ger. A cadence.

Tonschlüssel (tôn'shloo's'1), Ger. The key; keynote.

Tonschrift (tôn'shrif), Ger. Musical notes.

Tons de l'église (tôn dô l'gâl), Fr. Church modes or tones.

Tons de la trompette (tôn dô lâ trômp'-pâ'), Fr.

Tons du cor (tôn dô kôr), Fr.
The additional crooks of the trumpet, and horn for raising or lowering the pitch.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tr>
<td>Tonsetzer</td>
<td>A composer; a less flattering term than moldighter.</td>
</tr>
<tr>
<td>Tonsetzerkoost</td>
<td>The art of musical composition.</td>
</tr>
<tr>
<td>Tonsetzung</td>
<td>A musical composition.</td>
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<tr>
<td>Tonstück</td>
<td>A piece of music.</td>
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<tr>
<td>Tonsilbe</td>
<td>Accented syllable.</td>
</tr>
<tr>
<td>Tonsyvert</td>
<td>Open tones.</td>
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<tr>
<td>Tonspiel</td>
<td>Music, a concert.</td>
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<td>Tonspieler</td>
<td>Musical performer.</td>
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<tr>
<td>Tonsufl</td>
<td>Tone-step.</td>
</tr>
<tr>
<td>Tonsystem</td>
<td>System of tones and sounds; the science of harmony.</td>
</tr>
<tr>
<td>Tonveränderung</td>
<td>Modulation.</td>
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<tr>
<td>Tonverhalt</td>
<td>Rhythm.</td>
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<tr>
<td>Tonwerk</td>
<td>A musical composition.</td>
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<tr>
<td>Tonwerkzeug</td>
<td>An instrument; the human voice.</td>
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<tr>
<td>Tonzeichen</td>
<td>An instrument; the science of tones.</td>
</tr>
<tr>
<td>Tonwissenschaft</td>
<td>The science of tones.</td>
</tr>
<tr>
<td>Toph</td>
<td>A instrument like the tambourine.</td>
</tr>
<tr>
<td>Torch dance</td>
<td>A dance of former times, in which the dance were carried torches.</td>
</tr>
<tr>
<td>Tosto</td>
<td>Quick, swift, rapid.</td>
</tr>
<tr>
<td>Touch</td>
<td>Style of striking, pressing the keys of an instrument, pianoforte, or similar instrument; the resistance made to the fingers by the keys of any instrument, as when the keys are put down with difficulty, an instrument is said to have a hard, or heavy, touch; when there is little resistance the touch is said to be soft, or light.</td>
</tr>
<tr>
<td>Tourne boutte</td>
<td>A musical instrument similar to the flute.</td>
</tr>
<tr>
<td>Tours de force</td>
<td>Bravura passages, roulares, divisions, etc.</td>
</tr>
<tr>
<td>Tout ensemble</td>
<td>The whole together; the general effect.</td>
</tr>
<tr>
<td>Town pipes</td>
<td>Performers on the pipe, formerly retained by most of the principal towns in Scotland to assist in the celebration of particular holidays, festivals, etc.</td>
</tr>
<tr>
<td>Toys</td>
<td>A name formerly given to little trifling airs or dance tunes.</td>
</tr>
<tr>
<td>Tr.</td>
<td>Abbreviation for trumpet.</td>
</tr>
<tr>
<td>Trachea</td>
<td>The windpipe.</td>
</tr>
<tr>
<td>Trackers</td>
<td>Thin strips of wood connecting organ-keys and valves.</td>
</tr>
<tr>
<td>Tractus</td>
<td>A series of sorrowful expression sung between the Graduale and Allelujah, during Lent, in the requiem mass, and upon some other occasions. The words are taken from the Psalms.</td>
</tr>
<tr>
<td>Tragedie</td>
<td>A serious, or tragic, opera.</td>
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<tr>
<td>Tragedy</td>
<td>A dramatic poem, representing some signal action performed by illustrious persons, and generally having a fatal issue.</td>
</tr>
<tr>
<td>Tragedy, lyric</td>
<td>A tragedy accompanied by singing; tragic opera.</td>
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<tr>
<td>Trainé</td>
<td>Slurred, bound, lingering, drawn along.</td>
</tr>
<tr>
<td>Trait</td>
<td>Passage, run; a phrase.</td>
</tr>
<tr>
<td>Trait de chant</td>
<td>A melodic passage, or phrase.</td>
</tr>
<tr>
<td>Trait d’harmonie</td>
<td>Succession of chords; a sequence.</td>
</tr>
<tr>
<td>Traité</td>
<td>A treatise on the practice, or the theory, of music.</td>
</tr>
<tr>
<td>Tranquillamente</td>
<td>Quietly, calmly, tranquilly.</td>
</tr>
<tr>
<td>Tranquillizza</td>
<td>Quillity, tranquility.</td>
</tr>
<tr>
<td>Tranquillissima</td>
<td>Calmness, quietness.</td>
</tr>
<tr>
<td>Transcription</td>
<td>An arrangement for the pianoforte, or other instrument, of a song or other composition not originally designed for that instrument; an adaptation.</td>
</tr>
<tr>
<td>Transient</td>
<td>An epithet applied to those chords of whose harmony no account is meant to be taken, but which are used as passing chords.</td>
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<tr>
<td>Transitio</td>
<td>Passing sud-</td>
</tr>
<tr>
<td>Transition</td>
<td>edly out of one key into another without preparation for or hinting at another key; or without making use of chords common to both keys.</td>
</tr>
</tbody>
</table>
Transitus (trän's-tōoes), Lat. A passing note.
Transitus irregularis (trän's-tōoes Ir-rēg-go-lēr'tis), Lat. Irregular passing notes. See Changing notes.
Transitus regularis (trän's-tōoes rē-goo-lē-rēs), Lat. Passing notes placed on the unscored parts of the bar.
Transpoze. To change the pitch of a composition into a higher or lower key. This is done by substituting for each of the tones of the composition the corresponding scale tone of the desired key. Thus the tone do is answered by the do of the new key, re by re, etc. Accidents are sometimes changed, sharps in some cases being changed to naturals, and naturals to flats. But in every correct transposition the melodic and harmonic effects are unchanged.
Transposed. Removed, or changed into another key.
Transposer (tränhs-pō-zā), Fr. Change Transponiren (tränhs-pō-nē-rēn), Ger. of key; removing a piece into another key.
Transposing instruments. The orchestral instruments which are not written in scores as they sound, but upon some other pitch. To this class belong the clarinets, horns, and trumpets; an instrument "in A," as it is called, sounds a minor third lower than written; an instrument "in B" sounds one degree lower than written; one "in E" a minor third higher than written.
Transverse flute. The German flute; the flauto traverso.
Transquenard (trän-kō-när'd), Fr. A brisk sort of dance.
Trascendendo (trā-sēn'dō'dō), It. Dragging the time.
Trascrivo (trā-skēr'tō'tō), It. Copied, transcribed.
Trattato (trā-tō'tō), It. See Traité.
Traur probably (trow'ēr-gō-sāng'), Ger. Mourning song, dirge.
Trauermarsch (trow'ār-mārsh'), Ger. Funeral march.
Trauring (trow'ār), Ger. Heavily, sadly, mournfully.
Traversiere (trā-ver-sēr'ār), Fr. Cross, across; Traverso (trā-ver-sō), It. crossed the transverse, or German flute, to distinguish it from the flute à bec.
Travestie (trāvēt'é-tē), Ger. Parody.
Travestiren (trāvēst'ē-rēn), Ger. To parody.
Tre (trā), It. Three; a tre, for three voices or instruments.
Treble. The upper part, the highest voice, the soprano, that which generally contains the melody.
Treble clef. The G clef, the soprano clef.
Treble, first. The highest treble, or soprano.
Treble forte stop. A stop recently applied to cabinet organs, by means of which the treble part of the instrument may be increased in power, while the bass remains subdued.
Treble, second. Low soprano.
Treble staff. The staff upon which the treble clef is placed.
Treble viol. An instrument invented before the modern viol, furnished with six strings tuned chiefly by fourths.
Treble voice. The highest species of the female voice.
Tre corde (trā kōrdē), It. Three strings; in pianoforte music this means that the soft pedal must no longer be pressed down.
Treilbend (trīl'bēnd), Ger. Hurrying, pressing, urging.
Tremando (trā-mān'dō), It. See Tremolando.
Tremblant (trān-bō-lān'), Fr. Shaking. See Tremulant.
Tremblement (trānhbl-mān'), Fr. A trill, or shake.
Tremolando (trēm-ō-lān'dō), It. Trembling.
Tremoleto (trēm-o-lē'tō), It. quivering; Tremolo (trēmō-lō), It. a note, or Tremolo (trēmō-lō), It. chord, reiterated with great rapidity, producing a tremulous kind of effect.
Tremolant. An organ-stop which gives to Tremulant the tone a wavering, trembling, or undulating effect, resembling the vibrato in singing and the tremolo in violin-playing; also a harmonium stop of the same kind.
Tremore (trā-mōrē), It. Tremor.
Tremoroso (trā-mōrō-ro'sō), It. trembling. See also, Tremolando.
Trenchmore. An old dance, supposed to have been of a lively species.
Trenise (trā-nēs), Fr. One of the movements of a quadrille.
Trenoia (trā-no'dē-lē), It. A funeral dirge.
Trés (trā), Fr. Very, most.
Très-animé (trā sān'-mā), Fr. Very animated, very lively.
Trasca (trā'skā), It. A country dance.
Trecone (trā-kōnē), It. A species of dance.
Très fort (trā fōr'), Fr. Very loud.
Trés lentement (trā lành-mān'), Fr. Very slow.
Très plano (trā pō-lō'), Fr. Very soft.
Très vif (trā vīf'), Fr. Very lively, very brisk.
Très vite et impétueux (trā vēt ē ānh-pēt-oō-ūz), Fr. Very quick and impetuous.
Trest (trā'tēr), Ger. Treater of the bellows in German organs. The blower.
Tre voil (trā vōl'tē), It. pl. Three times.
Triad. A "three-er." A chord of three tones, consisting of a root, its third and fifth. According to recent theorists all triads are either of the natural harmony triad, which corresponds with the partial tones of a fundamental, having a major third and a per-
fect fifth, and imitations of it upon other degrees of the scale, where many strange intervals are natural and complete. Those of the second, third, and sixth are minor, having a minor third and a perfect fifth, and that of the seventh degree having a minor third and diminished fifth, is called diminished. In the minor scale several other triads arise: Upon the first and fourth, minor triads; upon the second and seventh, diminished triads; upon the third an augmented triad, and upon the fifth and sixth, major triads.

A triad is said to be inverted when its bass is not the root but one of the other members of the chord. Hence two inversions, the first, in which the third of the triad is the bass, and the second, in which the fifth of the triad is bass.

The root of a triad is its greatest common measure. In other words the root of the natural triad is exactly the natural bass tone which contains the third and fifth among its adjuncts. In all other varieties of triad contradictory elements are present, at least two roots being represented. The absence of easy agreement is the source of the appealing effect in minor and all other less agreeable triads.

The proper fundamentals of any two tones sounding together are the combination tones generated in the low bass. Thus, C and E together generate a G; and C and G generate a B. In general, minor thirds generate roots a twelfth below the upper of the two notes; major thirds generate the octave below the lower tone. Every two tones sounding together above treble clef G generate combination tones, which, when the tones are sounded loudly upon an organ in good tune, can always be heard.

Triad, augmented. Consisting of a root, major third, and augmented fifth. Its natural place is upon the third degree of the minor scale.

Triangle. A small three-sided steel frame, which is played upon by being struck with a rod.

Triangolo (tri-an-gö-lo), It. A triangle.

Triangulus (tri-an-gö-loos), Lat. A triangular chord, or triad.

Tris deficiens (tri-se de-fë-diëns), Lat. The imperfect chord, or triad.

Tristrach (tri-strach), Lat. A trisyllabic musical foot, comprising three short notes or syllables, — — —.

Trichord. The name given to the three-stringed lyre, supposed to have been the invention of Mercury.

Tricinium (tri-se-në-oom), Lat. A composition in three parts.

Tridispason (tri-di-kë-pë-sun), Gr. A triple octave, or twocenti-second.

Trigon. A three-stringed instrument resembling the lyre used by the ancient Greeks.

Trigonum, or triangular harp. An instrument supposed to have been of Phrygian invention, resembling the Theban harp.

Trill. A shake.

Trillando (tri-län-dó), It. A succession, or chain, of shakes on different notes.

Trille (tril), Fr. A shake; a trill.

Triller (tril-lë-rë), Ger. A chain, or succession, of shakes.

Trillerkette (tril-lë-rë-kë-të), Ger. A chain, or succession, of shakes.

Trillern (tril-ler-n), Ger. To trill; to shake; to warble.

Trillette (tri-lë-të), Fr. A short trill, or shake; a short trilling.

Trilletto (tri-lë-të-të), It. A short trill, or shake; a short trilling.

Trilletino (tri-lë-të-të-no), It. A soft shake, a soft trilling.

Trill, imperfect. A trill. A trill always turns at the close.

Trillo caprino (tri-lë-kë-prë-në), It. A false trill.

Trimmers. Ancient lyrical verses of a six-foot measure.

Trinkgesang (trink-gë-zang), Ger. A baule.

Trinklied (trink-lëd), Ger. A drinking song.

Trinona. An organ-stop of open eight-feet small scale, and pleasant, gambelike tone.

Trio (triö), It. A piece for three instruments. In England the word is also applied to a piece for three voices, but incorrectly, terzetto being the proper appellation. A trio is also the second movement to a menuetto, march, waltz, etc., and always leads back to a repetition of the first, or principal, movement.

Trie (triö), It. A trio; a group of three notes to be played in the time of two.

Triomphale (tri-ö-mf-fal), Fr. A triumphal.

Triomfale (tri-ö-mf-fal), It. A triumphal.

Triomphant (tri-ö-mf-fant), Fr. A triumphant.

Triomphant (tri-ö-mf-fant), It. A triumphal.

Tripartite. Divided into three parts; scores in three parts are said to be tripartite.

Tripeltakt (tryp'täkt), Ger. A triple measure.

Triphony. Three sounds heard together.

Tripla (tri-plä), It. A triple measure.

Triplo. Threefold, treble.

Triple concerto. A concerto for three solo instruments with accomplishment. (Very unusual.)

Triple counterpoint. Counterpoint in three parts, invertible; that is, so contrived that each part will serve indifferently for either bass, middle or upper part.

Triple croche (tri-pl kröch), Fr. A demisemiquaver.
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<tr>
<td><strong>Triple-dotted note.</strong> A note whose length is increased seven eightths of its original value by three dots placed after it.</td>
<td><strong>Tromba seconda</strong> (trombà sà-kòndà), <em>It.</em> Second trumpet.</td>
<td></td>
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<tr>
<td><strong>Triple fugue.</strong> A fugue with three subjects, which after being worked separately are all worked together. This is possible only when the second and third subjects have been invented as counterpoints to the first subject.</td>
<td><strong>Tromba spezzato</strong> (trombà spè-tzą-tö), <em>It.</em> An obsolete name for the bass trombone.</td>
<td></td>
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<tr>
<td><strong>Triple</strong>. A group of three notes, played in the usual time of two similar ones.</td>
<td><strong>Trombe sorde</strong> (trombè sòrdè), <em>It.</em> pl. Trumpets having dampers.</td>
<td></td>
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<tr>
<td><strong>Triplet</strong>. A sextoe.</td>
<td><strong>Trombetta</strong> (trom-bèt'tà), <em>It.</em> A small trumpet.</td>
<td></td>
</tr>
<tr>
<td><strong>Triplet, double.</strong> A sextoe.</td>
<td><strong>Trombettino</strong> (trom-bèt-tönö), <em>It.</em> A trumpet.</td>
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<tr>
<td><strong>Triplet time.</strong> Such as has an odd, or uneven, number of parts in a bar, as three, nine.</td>
<td><strong>Trombone</strong> (trombònë), <em>It.</em> A very powerful trombone (trombònòn), <em>Fr.</em> instrument of the trumpet species, but much larger and with a sliding-tube; also a very powerful and full-toned reed-stop in an organ of 8 feet scale on the manual, and 16- or 32-feet on the pedal.</td>
<td></td>
</tr>
<tr>
<td><strong>Triplum</strong> (triplùm), <em>Lat.</em> Formerly the name of the treble, or highest, part.</td>
<td><strong>Trombone, alto.</strong> A trombone having a compass from the small c or e to the one-lined a or two-lined c, and noted in the alto clef.</td>
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<tr>
<td><strong>Trisagion</strong> (tri-sàg'gôn), <em>Gr.</em> The same.</td>
<td><strong>Trombone, bass.</strong> A trombone with a compass from the great C to the one-lined c, and noted in the F clef.</td>
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<tr>
<td><strong>Trisagium</strong> (tri-sà-giùm), <em>Lat.</em></td>
<td><strong>Trombone, tenor.</strong> A trombone having a compass from the small c to the one-lined g, and noted in the tenor clef.</td>
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<tr>
<td><strong>Trisemitonium</strong> (tri-se-mi-ton'ëm), <em>Lat.</em> The lesser, or minor, third.</td>
<td><strong>Tromboni</strong> (trombònì), <em>It.</em> pl. Trombones.</td>
<td></td>
</tr>
<tr>
<td><strong>Tristezza</strong> (tri-stèt'sà), <em>It.</em> Sadness, heaviness, pensiveness.</td>
<td><strong>Trommell</strong> (trom'màl), <em>Ger.</em> The military drum.</td>
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<tr>
<td><strong>Triton</strong> (tretòn), <em>Fr.</em></td>
<td><strong>Trommelboden</strong> (trom'màl-böd'nì), <em>Ger.</em> Bottom of a drum.</td>
<td></td>
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<tr>
<td><strong>Trione</strong> (tretònë), <em>Eng.</em> or augmented.</td>
<td><strong>Trommelkasten</strong> (trom'màl-kàst'nì), <em>Ger.</em> The body of a drum.</td>
<td></td>
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<tr>
<td><strong>Tritone</strong> (tretònë), <em>It.</em> fourth, containing</td>
<td><strong>Trommelklöpfel</strong> (trom'màl-klöpf'lì), <em>Ger.</em> Drumsticks.</td>
<td></td>
</tr>
<tr>
<td><strong>Tritonus</strong> (tretònùs), <em>Lat.</em> ing three whole steps.</td>
<td><strong>Trommelstäck</strong> (trom'màl-stàck'), <em>Ger.</em> A tambourine; a tabor.</td>
<td></td>
</tr>
<tr>
<td><strong>Triton avis</strong> (tretòn ávìs), <em>Lat.</em> The name of a West-ludian bird remarkable for its musical powers, having three distinct notes—its tonic, or lower note, and the twelfth and seventeenth of that note—and capable of sounding them all at the same time.</td>
<td><strong>Trompe</strong> (tromp'), <em>Fr.</em> A trumpet; also a reed stop in an organ.</td>
<td></td>
</tr>
<tr>
<td><strong>Tritt</strong> (trett), <em>Ger.</em> Step, tread, treadle.</td>
<td><strong>Trompe de bärn</strong> (tromp dà bàr'në), <em>Fr.</em> The jew's-harp.</td>
<td></td>
</tr>
<tr>
<td><strong>Trittbrief</strong> (trett-bret), <em>Ger.</em> The board upon which the bellows-treader steps in blowing an organ.</td>
<td><strong>Trompette</strong> (trom'pët'), <em>Ger.</em> A trumpet; also a reed stop in an organ.</td>
<td></td>
</tr>
<tr>
<td><strong>Triumphirend</strong> (tri-o'màl-iënd), <em>Ger.</em> Triumphant.</td>
<td><strong>Trompetenstand</strong> (trom'pët-en-stànd'), <em>Ger.</em> The key to the organ.</td>
<td></td>
</tr>
<tr>
<td><strong>Triumphlied</strong> (tri-o'màl-liënd), <em>Ger.</em> Song of triumph.</td>
<td><strong>Trompete</strong> (tromp'të), <em>Fr.</em> A trumpet; also a reed stop in an organ.</td>
<td></td>
</tr>
<tr>
<td><strong>Trochäisch</strong> (troc'hà'zhë), <em>Ger.</em> Trocheic.</td>
<td><strong>Trompetentür</strong> (tromp'të-tür'), <em>Fr.</em> A trumpet; also a reed stop in an organ.</td>
<td></td>
</tr>
<tr>
<td><strong>Trocäus</strong> (troc'hà'öz), <em>Ger.</em> Trocheic.</td>
<td><strong>Trompete à clefs</strong> (tromp'të à klàs), <em>Fr.</em> The keyed trumpet.</td>
<td></td>
</tr>
<tr>
<td><strong>Trochee</strong> (troc'hë), <em>Lat.</em> A dissyllabic musical foot containing one long and one short syllable, —.</td>
<td><strong>Trompete à pistons</strong> (tromp'të à pës-tönh'), <em>Fr.</em> The valve trumpet.</td>
<td></td>
</tr>
<tr>
<td><strong>Trois</strong> (troll'), <em>Fr.</em> Three.</td>
<td><strong>Trommelschlag</strong> (trom'màl-schläg'), <em>Ger.</em> Trompette harmonique (tromp'të hàrn-möhn'ëk), <em>Fr.</em> Harmonic trumpet, a reed-stop in an organ of 8 or 16 feet. See Harmonic flute.</td>
<td></td>
</tr>
<tr>
<td><strong>Trombá Procima</strong> (tro'mà prëm'mà), <em>It.</em> First trumpet.</td>
<td><strong>Troppo</strong> (trop'pô), <em>It.</em> Too much; non troppo allegro, not too quick.</td>
<td></td>
</tr>
</tbody>
</table>
TRO

DICTIONARY OF MUSIC.

Trousseau (troo-bah-doo-ree), F. pl. The Trouvères (troo-var), and Trouvères (troo-var), post-musicians of Provence about the tenth century. Troupe, opera. A company of musicians associated for the purpose of giving operas, generally traveling from place to place. Trovatore (troh-vah-tore), It. A minstrel.

Trugschluss (troog-sluhns), Ger. Interrupted, or deceptive, cadence; an unexpected, or interrupted, resolution of a discord. Trumpet. The loudest of all portable wind instruments, consisting of a folded tube, generally made of brass, but sometimes of silver; it is used chiefly in martial and orchestral music.

Trumpeter. One who sounds, or plays, the trumpet.

Trumpet, harmonical. An instrument, the sounds of which resemble those of a trumpet, differing from that instrument only in being longer and having more branches; the sackbut.

Trumpet, marine. An ancient species of cornet, played with a bow, and producing a sound resembling that of a trumpet.

Trumpet, reed. An instrument consisting of a trumpet within which were inclosed thirty-six brass-reeded pipes, arranged in a circle, so that in turning the circle each pipe could, in turn, be brought between the mouth-piece and the bell of the instrument.

Trumpet stop. A stop in an organ having a tone similar to that of a trumpet.

Trumpet, valve. A trumpet the tones of which are changed by the use of valves.

Trumpet, trommelscheit (trom-muh-sheat), Ger. A rude musical instrument with one or more chords. A sort of rude bass fiddle.

T. S. The initials of Taisto Solo. Unison.

Tuba (too-bah), Lat. A trumpet; also the name of a powerful reed-stop in an organ. See Opicicade.

Tuba clarion (too-bah klah-ree-uhn), Lat. A 4-feet reed-stop of the tuba species.

Tuba communis (too-bah kohm-moo-nee-uh), Lat. An ancient instrument of the trumpet kind so called in contradistinction to the tuba ductilia.

Tuba ductilia (too-bah dook-ty-luh), Lat. An ancient trumpet of the curvilinear form.

Tubare (too-bah-re), Lat. To blow the trumpet.

Tuba major (too-bah may-ter), Lat. A large trumpet.

Tuba mirabilis (too-bah my-rih-bah-leez), Lat. An 8-foot reed-stop, on a high pressure of wind, first introduced into the Birmingham Town Hall organ, and invented by William Hill. See Opicicade.

Tuba stentorfonica (too-bah sten-toh-foh-ter-ka), It. The name given by Sir Samuel Morehead and other writers to his invention of the speaking-trumpet.

Tubicen (too-bi-tee-nuhn), Lat. A trumpeter; one who plays on the trumpet.

Tubular Instruments. Instruments formed of tubes, straight or curved, of wood or metal.

Tuckett. A flourish of trumpets.

Tulau d’orgue (twah-door), Fr. See Tavola d’orgue.

Turnaltuoso (too-mool-too-uh-tuh-suh), It. Turnaltuoso, agitated.

Tunable. An epithet given to those pipes, strings, and other sonorous bodies which, from the equal density of their parts, are capable of being perfectly tuned.

Tune. An air, a melody; a succession of measured sounds agreeable to the ear, and possessing a distinct and striking character; to bring into harmony.

Tuned. Put in tune.

Tuneful. Harmonious, melodious, musical; as, tuneful notes, tuneful birds.

Tuneless. Unmelodious, unmusical.

Tuner. One whose occupation is to tune musical instruments.

Tuning. Putting in tune; rendering the tones of an instrument accordant.

Tuning-cone. A cone of metal or horn used in tuning organ-pipes. By pressing it in the end of the pipe the pitch is slightly lowered, or by pressing it over the end of the pipe it is slightly contracted, whereby the tone is sharpened.

Tuning-fork. A small steel instrument having two prongs, which, upon being struck, gives a certain fixed tone, used for tuning instruments, and for ascertaining, or indicating, the pitch of tunes.

Tuning-hammer. A steel or iron utensil used by harpsichord and pianoforte-tuners.

Tuning-key. A tuning-hammer.

Tuning-slide. An English instrument for pitching the keynotes, producing thirteen semitones—from C to C.

Tuoni ecclesiastici (too-oh-nuh ek-kluh-see-ah-tuh-tee), It. pl. Ecclesiastical modes or tones.

Tuoni transportati (too-oh-nee trahn-ter-pah-tee), It. pl. Transposed tones or melodies.

Tuorbe (tuwahr), Fr. See Theorbo.

Turbo (tuhr-boh), Ger. A seashell anciently employed as a trumpet.

Turca (toor-kah), Turkish; alla Turcheesco (toor-kah-skah), It. style of Turkish music.

Turkish (toor-ik), Sp. An ancient Spanish dance.

Türkisch (turk-ee-shuh), Ger. See Turca.

Turkish music. See Janischaremusik.

arm, a odd, a ale, å end, å eve, ã ill, ã ise, ã old, å odd, å moon, å but, å Fr. sound, kh Ger. ch: åh nasal.

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Turn. An embellishment formed of appoggiaturas, consisting of the written. Played. note on which the turn is made, the note above, and the semitone below it.

Turn, common. A turn commencing on the note above the note on which the turn is made.

Turn, inverted. An embellishment formed by prefixing three notes to a principal note, viz.: the semitone below the principal note, the principal note, and the note above it.

Turn, regular. A turn consisting of the note above the principal note, the principal note, and the semitone below it.

Tusche (toosh), Ger. A flourish of trumpets and kettledrums.

Tutte (too'ttë), Ger. A cornet.

Tutta (too'ttë), It. All, the whole; entirely, quite.

Tutta forza (too'ttë för'ttë), It. The whole power; as loud as possible; with the utmost force and vehemence.

Tutti (too'ttë), It. All, the entire band or chorus; in a solo or concerto, it means that the full orchestra is to come in.

Tutte corde (too'ttë kör'dë), It. All the strings; in pianoforte music this means that the pedal, which shifts the action, or movement, must no longer be pressed down.

Tutti unisoni (too'ttë oo-nës-so'ni), It. pl. All in unison.

Tutte arco (too'ttë är'kö), It. With the whole length of the bow.

Tuyau d'orgue (të-yö dörg), Fr. An organ-pipe.

Twelfth. An interval comprising eleven conjunct degrees, or twelve notes: also an organ-stop tuned twelve notes above the diapasons.

Twice-marked octave. The name given in Germany to the notes between and inclusive; these are expressed by small letters with two short strokes.

Twitter. To make a succession of small, tremulous, intermitted tones.

Tympani (tim'pé-në), It. pl. Kettledrums.

Tympanista. See Timpanista.

Type, music. Notes of music cast in metal, or cut in wood for the purpose of printing.

Tyrolienne (të-ro-lyë-në), Fr. Songs or dances peculiar to the Tyrolese.

Uebenblasen (üh'be-n-blä's'n), Ger. To overblow.

Uebergang (üh'ber-gäng), Ger. Transition, change of key.

Uebelerleitungs (üh'be-rl-toong), Ger. Leading over. A passage leading across to something else of greater importance.

Uebermässig (üh'ber-mäs'sig), Ger. Augmented, superfluous.

Ueberschlagen (üh'be-shlä'g'n), Ger. Crossing over (the hands in piano-performance).

Uebersetzten (üh'be-sätz'n), Ger. Setting over. The passage of a finger over the thumb, or of one foot over the other, in pedal-playing.

Jebung (üh'boong), Ger. An exercise; a study for the practice of some peculiar difficulty.

Uebungen (üh'boon-g'n), Ger. pl. Exercises.

Ugab (oo-gab), Heb. An organ.

Ugualle (oo-gwäl'lë), It. Equal, like, similar.

Ugualita (oo-gwäl't-të), It. Equality.

Ugualmentes (oo-gwäl-mëntës), It. Equality alike.

Umana (oo-më'na), It. Human; voice umana, Umano (oo-më'no), It. the human voice.

Umfang (oom'fäng), Ger. Compass, extent.

Umfang der Stimme (oom'fäng dër stüm'më), Ger. Compass of the voice.

Umkehrung (oom'kär-roong), Ger. Inversion.

Umre (oo-mö'ra), It. Humor, caprice.

Umschreibung (oom'shë-roong), Ger. Circumscription, limitation.

Umstimmung (oom'stëm-moong), Ger. Retuning, a change of tuning.

Un. Abbreviation of Unison.

Uni (oon), Una (oo'na), It. A, an, one.

Uno (oo'no), It. One.

Una altera voce (oo'na a-lë-krä völ'të), It. Play it over again.

Unaccented. A term applied to those parts of a measure which have no accent.

Unaccompanied. A song or other vocal composition without instrumental accompaniment.

Una corda (oo'na kör-dë), It. One string, on one string only; in pianoforte music it means that the soft pedal is to be used.

Unca (oom'kä), Lat. The old name for a quaver.
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<th>Term</th>
<th>Meaning</th>
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<td>Un canto spianato (oon kán'tó spi-á-nát'ó)</td>
<td>An A long composition, the notes of which are peculiarly distinct from one another.</td>
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<td>Und (oon'd) Ger. And; Aria und Chor, air and chorus.</td>
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<tr>
<td>Unda maris (oon'dá már'íts), Lat.</td>
<td>Wave of the sea; an organ-stop tuned rather sharper than the others, and producing an undulating, or waving, effect, when drawn in conjunction with another stop; this effect is sometimes produced by means of a pipe with two mouthes, the one a little higher than the other.</td>
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<tr>
<td>Undecima (oon'dék'tí-má), Lat.</td>
<td>The eleventh.</td>
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<tr>
<td>Undecimole (oon-dé-ké-mó'lé), It.</td>
<td>A group of eleven notes, occupying a unit of time or an aliquot part thereof.</td>
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<tr>
<td>Under part</td>
<td>The part beneath, or subordinate to, the other part or parts.</td>
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<td>Under song</td>
<td>In very old English music this was a kind of ground or drone accompaniment to a song, and which was sustained by another singer; called, also, burden and foot.</td>
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<td>Undulation</td>
<td>That agitation in the air caused by the vibration of any sonorous body. So called because it resembles the motion of waves.</td>
</tr>
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<td>Unendlicher Canon (oon-énd'li-ká-rí-ká-nóán), Ger.</td>
<td>Endless canon, a canon which goes on indefinitely; a round.</td>
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<td>Unequal Temperament</td>
<td>That method of tuning the twelve sounds included in an octave, which renders some of the scales more in tune than the others. See Equal temperament.</td>
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<tr>
<td>Ungar (oon'gár), Ungarisch (oon-gá'rish), Ger.</td>
<td>Hungarian; Ungarische, a Hungarian style.</td>
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<td>Ungeduldig (oon-gé-dool'dégh), Ger.</td>
<td>Impatient.</td>
</tr>
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<td>Ungerade Taktdurch (oon - gé - dár'í-täk'tdúrth), Ger.</td>
<td>Triplet time; uneven time.</td>
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<td>Ungestüm (oon-géstúm), Ger.</td>
<td>Impetuous.</td>
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<tr>
<td>Ungleich Sorter (oon-gíl'ká-tör'ká-tör), Ger.</td>
<td>Unequal contrapunt.</td>
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<tr>
<td>Unharmonischer Querstand (oon-hár-món'ickhr kwér'stánd), Ger.</td>
<td>A false relation.</td>
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<td>Unichordum (oon-í-kór'dóm), Lat.</td>
<td>A monochord. The marine trumpet.</td>
</tr>
<tr>
<td>Unison (oon'l-zón), Fr.</td>
<td>One sound; unison.</td>
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<tr>
<td>Unison An accordance, or coincidence, of one sound.</td>
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</tr>
<tr>
<td>Unisonant</td>
<td>Being in unison; having the Unisonous same degree of gravity or acutezza.</td>
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<tr>
<td>Unison, augmented</td>
<td>A semitone on same degree of staff.</td>
</tr>
<tr>
<td>Unisoni (oon-né-zón'í, It. pl.</td>
<td>Unisons; two, three or more parts are to play or sing in unison with each other, or, if this be not practicable, in octaves.</td>
</tr>
<tr>
<td>Unisono (oon-nó-zón'ó), It.</td>
<td>A unison; in Unisonus (oon-nó-zón'ús), Lat.</td>
</tr>
<tr>
<td>Unita (oon'ní-tá),</td>
<td>United, joined.</td>
</tr>
<tr>
<td>Unitate (oon-ní-tát'é), It. Together jointly, unitedly.</td>
<td></td>
</tr>
<tr>
<td>Unito (oon'ní-tó),</td>
<td></td>
</tr>
<tr>
<td>Unitamente (oon-ní-tá-men'tát'é), It.</td>
<td>Together jointly, unitedly.</td>
</tr>
<tr>
<td>Unite (ú-ní-té), Fr.</td>
<td>Unity.</td>
</tr>
<tr>
<td>Unity</td>
<td>Oneness, the agreement of all parts of a composition, or idea, in such manner that a whole is expressed. In essay unity depends upon the preponderance of a single idea, in composition, upon the preponderance of a single motive.</td>
</tr>
<tr>
<td>Unmeasured recitative</td>
<td>Recitative without definite measure.</td>
</tr>
<tr>
<td>Unmusical</td>
<td>Not musical, nor harmonious or agreeable to the ear. Unmusical sounds are those produced by irregular vibrations.</td>
</tr>
<tr>
<td>Uno (oon'ó), It.</td>
<td>One.</td>
</tr>
<tr>
<td>Una (oon'á),</td>
<td></td>
</tr>
<tr>
<td>Uno a uno (oon'ó á ooon'ó), It.</td>
<td>One by one; one after another.</td>
</tr>
<tr>
<td>Un peu (únh púh), Fr.</td>
<td>A little.</td>
</tr>
<tr>
<td>Un peu lent (únh púh láhn), Fr.</td>
<td>Rather slow.</td>
</tr>
<tr>
<td>Un peu plus vite qu' tandante (únh púh plú vét' kánth-dánth'), Fr.</td>
<td>A little quicker than andante.</td>
</tr>
<tr>
<td>Un pochettino (oon pó-két-tí-nó), It.</td>
<td>A little, Un pochino (oon pó-ké'nó), a very little.</td>
</tr>
<tr>
<td>Un pochino piu mosso (oon pó-ké'nó pú máth'só), It.</td>
<td>A very little more lively.</td>
</tr>
<tr>
<td>Un poco (oon pókó), It.</td>
<td>A little.</td>
</tr>
<tr>
<td>Un poco allegro (oon pókó ál-lágró), It.</td>
<td>A little quick, rather quick.</td>
</tr>
<tr>
<td>Un poco piu (oon pókó púó), It.</td>
<td>A little more.</td>
</tr>
<tr>
<td>Un poco piu presto (oon pókó pe'-óo préstó), It.</td>
<td>A little quicker.</td>
</tr>
<tr>
<td>Un poco ritensuto (oon pókó ré-tén'sóó'tó), It.</td>
<td>Gradually slower.</td>
</tr>
<tr>
<td>Un recitativo spianato (oon ré-teh-tí-té'vo spí-á-nát'ó), It.</td>
<td>A recitative having notes distinct from each other.</td>
</tr>
<tr>
<td>Unrein (oon'ráhn), Ger.</td>
<td>Impure; out of tune.</td>
</tr>
<tr>
<td>Unruhig (oon'ró-a-hígh), Ger.</td>
<td>Restless; inaccurate. (Manifested mainly in nuances of the tempo rubato.)</td>
</tr>
<tr>
<td>Unschuldig (oon-schóuld'dégh), Ger.</td>
<td>Innocent, simply.</td>
</tr>
<tr>
<td>Unsingbar (oon-sing'bár), Ger.</td>
<td>Impossible to be sung.</td>
</tr>
<tr>
<td>Unstrung</td>
<td>Relaxed in tension; an instrument from which the strings have been taken.</td>
</tr>
</tbody>
</table>
### Dictionary of Music

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
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<tbody>
<tr>
<td>Un style aisé</td>
<td>A free, easy style.</td>
</tr>
<tr>
<td>Unter (oon'tehr)</td>
<td>Under, below.</td>
</tr>
<tr>
<td>Unterbass (oon'tehr-baas)</td>
<td>The double bass.</td>
</tr>
<tr>
<td>Unterbrechung</td>
<td>Interruption.</td>
</tr>
<tr>
<td>Unterbrochene Cadenz</td>
<td>Interrupted cadence.</td>
</tr>
<tr>
<td>Unterdominante</td>
<td>Under dominant.</td>
</tr>
<tr>
<td>Unterhalbton</td>
<td>A half-step below.</td>
</tr>
<tr>
<td>Unterhaltungstück</td>
<td>Entertainment, short piece of music.</td>
</tr>
<tr>
<td>Untermediant</td>
<td>The submediant; the third below the tonic.</td>
</tr>
<tr>
<td>Unterriech (oon'tehr-riekht)</td>
<td>Instruction, information.</td>
</tr>
<tr>
<td>Untersatz</td>
<td>Supporter; a pedal register, double-stopped bass of 32-foot tone in German organs.</td>
</tr>
<tr>
<td>Untersetzen</td>
<td>Passing the thumb under a finger in piano-playing.</td>
</tr>
<tr>
<td>Unterstimme</td>
<td>The under voice; lowest voice in a composition.</td>
</tr>
<tr>
<td>Untertasten</td>
<td>The lower, or white, keys of the pianoforte or organ.</td>
</tr>
<tr>
<td>Un terzo di battuta</td>
<td>A third part of the bar.</td>
</tr>
<tr>
<td>Untönen</td>
<td>Not sonorous; void of tone.</td>
</tr>
<tr>
<td>Untunable</td>
<td>Incapable of being tuned.</td>
</tr>
<tr>
<td>Untune</td>
<td>To put out of tune; to make discordant.</td>
</tr>
<tr>
<td>Unverzügt</td>
<td>Not tuned; discordant.</td>
</tr>
</tbody>
</table>

### Abbreviations for Violinists

- **V.** or **VI.** Abbreviations for Violinists.

- **Va** (và), **It.** Go on.

- **Vaccillando** (và-ta-hà-làndó), **It.** Waver, uncertain, irregular in the time.

- **Va con spirito** (và kò*n spè*tr-tó), **It.** Continue in a spirited style.

- **Va crescendo** (và k्रè-shèn'dó), **It.** Go on increasing the tone.

- **Vagans** (và-gàns), **Lat.** Vague. A term applied by the old composers to the last part of a five-part composition, because, being written after the remaining voices, it had only the least significant opportunities and could be written as second alto or second tenor.

- **Vago** (và-gó), **It.** Vague, rambling, uncertain, to the time or expression.

- **Valse** (vàl'zè), **Fr.** Waltz. A dance in 3-4 time.

- **Valeur** (và-lòsr), **Fr.** The value, length, or duration, of a note.
Valse à deux temps (valis a duh tahnh), Fr. A modern quick waltz, in which the dancers make two steps in each measure.

Valves. Contrivances for admitting or shutting off wind. Found in organs, reed organs, and especially in brass instruments, where they serve to admit air or cut it off from what are called "crooks," or additional lengths of tube. Horns and instruments of this class have three valves, one lowering the pitch a half step, one a full step, and one a step and a half. They may be used separately or together. Each of these valves opens a tube affording a complete set of harmonics like that of the natural tube, only as much lower as the tube affords additional length. Hence, by means of them a complete chromatic scale may be obtained, and many notes can be obtained in either one of several ways.

Valve trumpets, whose tones are varied by the use of valves.

Variation (va-ree-ashun), pl. Variations. A musical form consisting of characteristic treatments of a musical theme or air. The diversification of a theme in thematic work differs from that in variation work in the following particulars: In thematic work (sonata and fugue) the rhythm of the theme is not varied, but the harmony and melodic outline are; in variation writing there are two principles of proceeding. In the older one, called forma variations, the harmony of the theme is not varied, or if varied, only so much as to transfer it from major to minor mode; but the melody is amplified and ornamented to any extent. In the more modern method of writing, called character variations, the theme is sometimes varied in harmony to a very unusual degree. The limits of this method of diversification rest upon the fact that a musical theme consists of three elements, its melody, harmony, and rhythm. Its complete identity resides in the three combined, but either one or even two of these may be modified and still the theme retain enough of its original character to permit us to refer the modified forms to the original as their source. In thematic transformation the rhythm, being the ruling element, is rarely changed; in variation writing the melody (and its harmony) being the ruling element, these are less changed than the rhythm; and most variations are essentially amplified ideas rather than transformations. Of characteristic variations those in the sonata of Beethoven, Opus 26, are strong examples; of formal variations those in the second movement of Beethoven's Sonata Appassionata are notable.

Variazione (va-ree-ah-zahn-eh), It. Variation.

Varsovienne (va-ross-oh-vehn), Fr. A slow Polish dance in 4/4 measure.

Vaudeville. A ballad, a song, a vaudeville.

Vaudeville (vo-deh-vil), Fr. A country ballad, or song, a roundelay; also a simple form of operaletta; a comedy, or short drama, interspersed with songs.

Vc. Abbreviation for Violoncello.

Veemente (veh-men-teet), It. Vehement, forcible. 

Veemenza (veh-men-tah), It. Vehemence, force.

Veleta (veh-leh-tah), It. Veiled; a voice sound.

Veletto (veh-leh-ton), It. Longing if it were covered with a veil.

Veilutato (veh-loo-ah-tah), It. In a velvety veilutato (veh-loo-ah-tah), It. manner; in a soft, smooth, and velvety style.

Veloce (veh-loh-cheh), It. Swiftly, quickly, in a rapid time.


Veloceissimo (veh-loh-teh-sah-mo), It. Very swiftly, with extreme rapidity.

Veneciana (vehn-eh-ah-nah-nah), It. Venetian, the Venetian style.

Ventil (ven-till), Ger. Valve, in modern ventil (ven-teh-nil), It. wind instruments, for producing the semitones; also a valve shutting off the wind in an organ.

Vepres (vehr), Fr. Vespers, evening prayer.

Veränderungen (fer-ahn-dor-ahn-ahn), Ger. pl. Variations.

Verbindung (fer-bin-doong), Ger. Combination, union, connection.

Verbindungszichen (fer-bin-door-tsah-tal-kahn), Ger. Binding-marks, i.e., ties.

Verdeckt (fer-deekt), Ger. Hidden. (Octavea filths, etc.)

Verdoppelt (fer-doop-pelt), Ger. Doubled.

Verdoppelung (fer-doop-heel-ong), Ger. Doubling.

Vergellen (fer-gehl-uhn), Ger. To diminish gradually.

Verger. The chief officer of a cathedral; a pew-opener or attendant at a church.

Vergliedern (fer-glidern), Ger. To articulate.

Vergrösserung (fer-groh-ser-uhn), Ger. Augmentation.

Verhalten (fer-hahl-uhn), Ger. To diminish gradually.

Verhallend (fer-hahl-lend), Ger. Dying away.

Verleih. Rustle ballad, a roundelay. See Vaudeville, and, also, Freem's songs.

Verkehrung (fer-kah-roong), Ger. Inversion; contrary motion in imitation.

Verkleinerung (fer-kil-neer-uhn), Ger. Diminution.

Verlagsrecht (fer-lahr-freht), Ger. Copyright.

Sera, & add, & ale, & end, & eve, t ills, t ble, t ould, t odd, t moo, t bu, t Fr. sound, kh Ger. ch, nh noed.
<table>
<thead>
<tr>
<th><strong>VER</strong></th>
<th><strong>DICTIONARY OF MUSIC.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Verleuchtend (för-lŌ'hen'd), Ger. Extinguish-</td>
<td>Verzeigungsvoll (för-tswif'thoong'fōl), Ger. Full of despair.</td>
</tr>
<tr>
<td>Verminndert (för-my'ndt), Ger. Diminished;</td>
<td>Vesper (fēr'spēr), Ger.</td>
</tr>
<tr>
<td>diminished interval.</td>
<td>Vespero (vēs'pōrō), It. Vespers.</td>
</tr>
<tr>
<td>Vers (fēr's), Ger. Verse, strophe, stanza.</td>
<td>Vesperos (vēs'pē-rōs), Lat. Vespers, or the evening service in the Roman Catholic Church.</td>
</tr>
<tr>
<td>Verschlebung (für-she'boong), Ger. A &quot;shift.&quot;</td>
<td>Vesper bell. The sounding of a bell about half an hour after sunset in Roman Catholic countries, calling to Vespers.</td>
</tr>
<tr>
<td>The soft pedal of a piano.</td>
<td>Vesper hymn. A hymn sung in the evening service of the Roman Catholic Church.</td>
</tr>
<tr>
<td>Verschwindend (für-ahw'īn-dēnd), Ger. Dying away.</td>
<td>Vespers. Name of the last evening service in the Roman Catholic Church, consisting chiefly of singing.</td>
</tr>
<tr>
<td>Verse. That portion of an anthem, or service, intended to be sung by one singer to each part, and not by the full choir in chorus. In secular music, as a song or ballad, each stanza of the words is a verse.</td>
<td>Vespertini psalmi (vēs-pēr-tēn'pāl'mē), It. Evening psalms, or hymns.</td>
</tr>
<tr>
<td>Verse, hexameter. A verse having six feet, of which the first four may be either dactylic or spondaic; the fifth must be a dactyl, and the sixth a spondee.</td>
<td>Vezzosamente (vēz-tō-sā-mēntē), It. Tenderly, softly, gracefully.</td>
</tr>
<tr>
<td>Verse, iambic. A verse consisting of a short syllable followed by a long one, or of an unaccented syllable followed by an accented one.</td>
<td>Vezzoso (vēz-tō'sō), It. Graceful, sweet, tender.</td>
</tr>
<tr>
<td>Verser (vēr'sōr), Fr. A verse.</td>
<td>Vibrante (vē-brāntē), It. Vibrating, a tremulous, quivering touch, full resonance of tone.</td>
</tr>
<tr>
<td>Verser (vēr'sēt), Fr. A short, or little,</td>
<td>Vibrate (vē-brā'tē), It. A strong, vibrating,</td>
</tr>
<tr>
<td>Versetto (vēr'sēt-to'), It. verse; a strophe.</td>
<td>Vibrato (vē-brā'tō), It. full quality of tone; res-nuant.</td>
</tr>
<tr>
<td>Versette (vēr'sēt'tē), It. Short pieces for</td>
<td></td>
</tr>
<tr>
<td>Versetten (vēr'sēt'tōn), Ger. the organ, intended as preludes, interludes, or postludes.</td>
<td></td>
</tr>
<tr>
<td>Versetzen (vēr'sēt'zēn), Ger. To transpose.</td>
<td>Vibration. The tremulous or undulatory motion of any sonorous body by which the sound is produced, the sound being grave or acute as the vibrations are fewer or more numerous in a given time.</td>
</tr>
<tr>
<td>Versetzungszeichen (fürsēt'tsōngs-tēfs'kēn),</td>
<td>Vibratissimo (vē-brā-tēs'mō), It. Extremely vibrating and tremulous.</td>
</tr>
<tr>
<td>ger. The marks of transposition, the sharp, each part of the natural.</td>
<td>Vibrato molto (vē-brā'tō mol'tō), It. Extremely rapid.</td>
</tr>
<tr>
<td>Versmass (fēr-mās), Ger. The measure of the verse; the metre.</td>
<td>Vicendevole (vē-tāshēn-dāvō-lē), It. Alternately, by turns.</td>
</tr>
<tr>
<td>Verso (vēr'sō), It. Verse.</td>
<td>Vide (vē'dē), Fr. See Vide.</td>
</tr>
<tr>
<td>Verspaltung (für-spā'tōong), Ger. Retardation, delay.</td>
<td>Vide (vē'dō), It.</td>
</tr>
<tr>
<td>Vert (vērt), Lat. Turn over.</td>
<td>Viel, An old name for instruments of the violin species.</td>
</tr>
<tr>
<td>verte abito (vērtē abō'tō), Lat. Turn the leaf quickly.</td>
<td>Vio (vīō), Ger. Much, a great deal; mit vieltem Tone, with much tone.</td>
</tr>
<tr>
<td>Vertönen (fēr-tō'nēn), Ger. To cease sounding, to die away.</td>
<td>Vielchöreig (fēl'kōr'īg), Ger. Many-choired. For several choirs.</td>
</tr>
<tr>
<td>Verwandt (fēr-wānd't), Ger. Related, relative keys, etc.</td>
<td>Vielfacher kontrapunkt (fēl'fē-kār'kon-trā-pūnkt), Ger. Polymorphous counterpoint.</td>
</tr>
<tr>
<td>Verwechselung (fēr-wēks'hēl-ōng), Ger.</td>
<td>Vielle (vēlō), Fr. The hurdygurdy.</td>
</tr>
<tr>
<td>Changing, mutation, as to key, tone, etc.</td>
<td>Vielleur (vé-yō尔), Fr. Hurdygurdy-player.</td>
</tr>
<tr>
<td>Verweilend (fēr-wē'ilēnd), Ger. Delaying, reserving the time.</td>
<td>Vielistimmig (fēl'estîmmïg), Ger. For many voices.</td>
</tr>
<tr>
<td>Verwerfung (fēr-wēr'fōong), Ger. Transposing.</td>
<td>Vielistimmiges Tonstück (fēl'estîmmîg'gēs tōn-stük), Ger. A piece for several voices, a choral piece, a glee.</td>
</tr>
<tr>
<td>Verziert (fēr-tērt), Ger. Embellished, decorated.</td>
<td>Vielstimmig Tonstück. (fēl'estîmmîg'gēs tōn-stük), Ger. A piece for several voices, a choral piece, a glee.</td>
</tr>
<tr>
<td>Verzierung (fēr-tēr'zērōng), Ger. Embellishment, ornament.</td>
<td>Vielstimmig Tonstück. (fēl'estîmmîg'gēs tōn-stük), Ger. A piece for several voices, a choral piece, a glee.</td>
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</tr>
</tbody>
</table>

(231)
VIER (fér), Ger. Four.
Vierfach (fér’ták), Ger. Fourfold; of four ranks of pipes, etc.
Vierflüssig (fér’tsúlsig), Ger. Four-feet (of organ-pipes and pitch.
Viergesang (fér’tsézáng), Ger. Song for four voices.
Viergestrichene Note (fér-gé-str’ékh’né nó’té), Ger. A demisemiquaver.
Viergestrichene Octave (fér-gé-str’ékh’né ók’távé), Ger. The four-marked octave.
Vierhändig (fér-hán’dígh), Ger. For four hands.
Vierhängiges Tonsstück (fér-hán’dí-g’es tón’stük), Ger. A piece for four hands.
Vierklang (fér’klang), Ger. A chord of four tones.
Viermässig (fér-má’sig), Ger. Containing four measures.
Viersaitig (fér’sáltíg), Ger. Four-stringed.
Vierstimmmig (fér’stím-mígh), Ger. Four-voiced; in four parts; for four voices or instruments.
Vierstimmmiges Tonsstück (fér’stím-mí-g’es tón’stük), Ger. A quartet.
Viersitz (fér’tsít), Ger. Four.
Viertelnote (fér’tél-nó’té), Ger. Quarter note; a crotchet, the fourth part of a semibreve.
Viertelton (fér’tél-tón), Ger. A quarter tone.
Vierundsechzigstel (fér-oond-sekh’tázh-stél), Ger. Four sixteenths.
Viertelteiltakt (fér-fér’tél-tákt), Ger. Common time of four crotchet.
Vierzehn (fér-tzáhn), Ger. Fourteen.
Vierzehntes (fér-tzáhn’tés), Ger. Fourteenth.
Vierzweigeacht (fér-zwí’tél-ták’t), Ger. Time of four minims. A measure composed of half notes, Four-two measure.
Viertel (vér’tél), R. Forbidden, prohibited; a term applied to such intervals and modulations as are not allowed by the laws of harmony.
Vlf (vélf), Fr. Lively, brisk, quick, sprightly.
Vigorosamente (vér-gó’rózó-mán’té), It. Vigorously, with energy.
Vigoroso (vér-gó’rózó), It. Vigorous, bold, energetic.
Viguela (vé-goo’ó’lá), Sp. A species of lute or guitar.
Viuluela (vé-hoo’ó’lá), Sp. Guitar.
Villageols (vé-lá-zhál), Fr. Rustic; à la villageoise, in a rustic style.
Villancico (vé-lánth’é’ko), Sp. A species of pastoral poem or song.
Villanella (vé-lán-nél’lá), It. An oca rustica.
Villanella (vé-lán-nél’lá), Fr. Italian dance, accompanied with singing.
Villaecolo (vé-lá-ék’tél-o), It. Rustic, rural.
Vina. A Hindoo instrument, of the plucked-string variety. It consists of a hollow body of bamboo, with two gourds as resonance-bodies. There are seven strings of fine wire or of silk. The instrument is furnished with frets. It is now obsolete. It dates from about a thousand years before the Christian era.
Vinata (vé-ná’tá), It. A vintage-song.
Vinetta (vé-né’ttá), It. Diminutive of Vinata.
Vio. An old instrument somewhat resembling the violin, of which it was the origin, but with a flat back; it had six strings, with frets, and was played with a bow. The contra bass is the only surviving representative.
Viola. A tenor violon; an instrument similar in tone and formation to the violin, but larger in size and having a compass a fifth lower.
Viole bardone (vé-ô-lá hárd-ó’né), It. A kind of baritone viol. This was a stringed instrument, approximately of the same size as the violoncello, mounted with six or seven caigut strings, tuned to C, E, A, D, g, b, e'. There were also a large number of wire strings, not passing over the bridge but lying along the belly. These were tuned diatonically, beginning with C, and resounded by resonance. Haydn wrote about sixty compositions for this instrument.
Viole da braccio (vé-ô-lá dá bráck’tásh-ó), It. The viola; thus named because it rested on the arm.
Viole d’amore (vé-ô-lá dá’mó’ré), It. An instrument a little larger than the viola, furnished with frets and a greater number of strings, some above the fingerboard and some below. The name is also given to an organ-stop of similar quality to the gamba or salicional.
Viole pompouse (vé-ô-lá pómp’póz’), It. An enlarged viol or viola of the same compass as the violoncello, but with the addition of a fifth string. It is said to have been invented by J. S. Bach. It is no longer used. The viola pompousa was one of many forms of viol tried in the period between the decadence of the lute and the certainty that four strings were sufficient for all demands.
Viol, bass. The violoncello; a stringed instrument in the form of a violin, but much larger, having four strings, and is performed on with a bow.
Viol da gamba (vé-ô-lá dá gám’bá), It. A stringed instrument formerly not used in Germany, but nearly obsolete. It was a little
<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>A well-known stringed instrument, having four strings, and played with a bow. It is the most perfect musical instrument known, of brilliant tone, and capable of every variety of expression. When, or by what nation, this important instrument was first invented is not at present known.</td>
</tr>
<tr>
<td>Violinbogen (fė-ō-lin'bŏg'n)</td>
<td>A violin bow.</td>
</tr>
<tr>
<td>Violinensteig (fė-ō-lin'stēg)</td>
<td>Violin bridge.</td>
</tr>
<tr>
<td>Violinstimme (fė-ō-lin'stim'mē)</td>
<td>Part for the violin.</td>
</tr>
<tr>
<td>Violin-tenor</td>
<td>A violin of low tone.</td>
</tr>
<tr>
<td>Violinvirtuosen (fė-ō-lin'vīr-too-o'-sin)</td>
<td>A first-class violinist; a virtuoso on the violin.</td>
</tr>
<tr>
<td>Viol</td>
<td>The violin; the viola; the bass violin.</td>
</tr>
<tr>
<td>Violon (vē-lōn)</td>
<td>The French name for the violin.</td>
</tr>
<tr>
<td>Violoncello (fė-ō-lōn'tēl'o)</td>
<td>The large, double bass, also, Violone.</td>
</tr>
<tr>
<td>Violoncelle (vē-lōn'tēl)</td>
<td>A violoncello.</td>
</tr>
<tr>
<td>Violoncellist</td>
<td>A player on the violoncello.</td>
</tr>
<tr>
<td>Violone (vē-lō'-lō'nē)</td>
<td>The name origin of the violoncello but afterward transferred to the double bass. Its pitch is an octave below that of the violoncello, and its true use is to sustain the harmony; the name is also applied to an open wood stop, of much smaller scale than the dispasson, on the pedals of an organ.</td>
</tr>
<tr>
<td>Viole, chest of.</td>
<td>An expression formerly applied to a set of viole, consisting of six, the particular use of which was to play fantasias in six parts, generally two each of bass, tenor, and treble.</td>
</tr>
<tr>
<td>Virelay</td>
<td>A rustic song, or ballad, in the fourteenth century; nearly the same as the roundel, but with this difference: the rondel begins and ends with the same sentence, or strain, but the virelay is under no such restriction. The name is derived from the Vaux de Vire, in Normandy; the subjects of the songs were generally love, drinking, and passing events. Vaudeville comes from the same source.</td>
</tr>
<tr>
<td>Virginal</td>
<td>A small-keyed instrument much used about the time of Queen Elizabeth, and placed upon a table when played upon. It is supposed to have been the origin of the spinet as the latter was of the harpsichord.</td>
</tr>
<tr>
<td>Virtuose</td>
<td>A skillful performer.</td>
</tr>
<tr>
<td>Virtuosität (fēr-too-o'-stāt')</td>
<td>Remarkable proficiency; fine execution; applied both to singers and players.</td>
</tr>
<tr>
<td>Viss-a-viss (vīs-a-vīs')</td>
<td>Face to face. The name given a large double grand piano, with keyboards at opposite ends.</td>
</tr>
<tr>
<td>Vista (vēs'tā)</td>
<td>Sight. A prima vista, at first sight.</td>
</tr>
<tr>
<td>Vistamente (vēs-tā-men'tē)</td>
<td>Quickly, swiftly, briskly, immediately.</td>
</tr>
<tr>
<td>Vite (vēt)</td>
<td>Quickly, swifly; un peu plus vite, a little more quickly.</td>
</tr>
</tbody>
</table>
Vitesse (vé-tесь), Fr. Swiftness, quickness.

Vivace (vé-vá-täh), I. lively, briskly, quickly.

Vivace ma non troppo presto (vé-vá-täh mà nön tròp'pö prést'tö), I. Lively, but not too quick.

Vivaceetto (vé-vá-täh-töt), I. A little lively, somewhat quick.

Vivacezza (vé-vá-täh-tät), I. Vivacity, liveliness.

Vivacità (vé-vá-täh-tät), I. liveliness.

Vivacissimo (vé-vá-täh-tät-mö), I. Very lively, extreme vivacity.

Vivamente (vé-vá-měnt tät), I. In a lively, brisk manner.

Vivè (vé), Fr. Lively, brisk, quick, sprightly.

Vivente (vé-věnttät), I. Animated, lively.

Vivexza (vé-věxttät), I. Vivacity, liveliness.

Vivido (vé-vëdö), I. Lively, brisk.

Vive (vévö), I. Animated, lively, brisk.

Vla. Abbreviation for Viola.

Vocal. Belonging, or relating, to the human voice.

Vocal apparatus. The various organs which are employed in the formation and production of vocal sounds.

Vocale (vó-kä'kë), I. Vocal, belonging to the voice.

Vocalizzato (vó-kä-lät'tätö), I. A vocal exercise.

Vocalist. A singer.

Vocality. Quality of being utterable by the voice.

Vocalization. The practice and art of singing on vowels.

Vocalize. To practice vocal exercises, using the vowels and the letter A sounded in the Italian manner, for the purpose of developing the voice and of acquiring skill and flexibility.

Vocalizes. Solfeggio exercises for the voice.

Vocalizzare (vó-kä-lät-tät-rë), I. To vocalize; to sing exercises for the voice.

Vocalizzo (vó-kä-lät'tätö), I. Vocal exercises, to be sung on the vowels.

Vocal music. Music composed for the voice.

Vocal score. An arrangement of all the separate voice parts, placed in their proper order under each other.

Voce (vó-täh), I. The voice.

Voce angelica (vó-täh-ahng'gel-täk), I. Angel voice. The name of an organ-stop of delicate reed tone.

Voce di bianca (vó-täh-dë bë-kän'kä), I. White voice. Applied to pure and colorless sounds, such as the voices of young women and children.

Voce di camera (vó-täh-dë kä'mä-rä), I. Voice for the chamber; one suited for private rather than public singing.

Voce di gola (vó-täh-dë gö'lä), I. The throat voice; also a gutteral voice.

Voce di petto (vó-täh-dë pëtt'tö), I. The chest voice, the lowest register of the voice.

Voce di ripieno (vó-täh-dë ré-pë-në'ö), I. A voice-part written in to fill up the harmony.

Voce di testa (vó-täh-dë tëst'tä), I. The head voice, the falsetto, or feigned voice; the upper register of the voice.

Voce flebile (vó-täh-fëb'ëlë), I. A dolorful voice.

Voce granita (vó-täh-grä-nät'tät), I. A firm, massive voice, round and full.

Voce intonata (vó-täh-it-të-nät'tät), I. A pure-toned voice.

Voce mezza (vó-täh-mët'tä), I. Half the power of the voice; a moderate, subdued tone, rather soft than loud.

Voce pastosa (vó-täh-päst'sësä), I. A soft, flexible voice.

Voce piacezze (vó-täh-pë-ä-tähz'tätë), I. A pleasing voice.

Voce principale (vó-täh-prënt-tahl-pël'tätë), I. Principal voice.

Voce rauca (vó-täh-rä'kä), I. A hoarse rough voice.

Voce sola (vó-täh-söl'lä), I. The voice alone.

Voce spianata (vó-täh-spë-ä-nät'tä), I. Drawn out; an even, smooth, sustained voice.

Voce spiccata (vó-täh-spek-kä'tätä), I. A clear, distinct voice, well articulated.

Voce umana (vó-täh-ö-ö-män'nä), I. The human voice.


Vocina (vó-täh-nä), I. A little, thin voice.

Vogelflöte (fö-gel'lö'tetë), Ger. Bird-flute.

Vogelgesang (fö-gel'jë-säng'), Ger. Singing of birds; an accessory stop in some very old German organs, producing a chirping effect by some little pipes standing in a vessel with water, through which the wind passes to them.

Vogelpersiflente (fö-gel'-për'-fëntë), Ger. Bird-call, flageolet.

Voglia (völly-yä), I. Desire, longing, ardor, fervor.

Voice. The sound, or sounds, produced by the vocal organs in singing; applied also to the tuning, and quality of tone, of organ-pipes, the voicing being a most important part of the organ-builder's work. To voice also means writing the voice-parts, regard being had to the nature and capabilities of each kind of voice.

Voice, alto. The lowest female voice.

Voice, baritone. A male voice, intermediate in respect to pitch, between the bass and
**Dictionary of Music.**

- **Tenor,** the compass usually extending from B♭ to C.
- **Voice, bass.** The gravest, or deepest, of the male voices.
- **Voice, chamber.** A voice suited to the performance of parlor music.
- **Voice, chest.** The register of the chest tones.
- **Voice, falsetto.** Head-voice, feigned voice; certain notes in a man’s voice which are above its natural compass, and which can only be produced in an artificial, or feigned, tone.
- **Voice, head.** The highest register of the male voice; the falsetto in male voices.
- **Voice parts.** The vocal parts, chorus parts.
- **Voices, accessory.** Accompanying voices.
- **Voicing.** The adjustment of the parts of an organ-pipe for the purpose of giving its proper pitch and its peculiar character of sound.
- **Voix (vwā), Fr.** The voice.
- **Voix aigre (vwā śāgr), Fr.** Harsh voice.
- **Voix angélique (vwā ān-jel-ēk), See Voz Angelica.**
- **Voix argentine (vwā sā-rānē-h-tān), Fr.** A clear-toned voice, a silvery voice.
- **Voix celestes (vwā sā-lēs), Fr.** Celestial voice, an organ-stop of French invention, formed of two dulcianas, one of which has the pitch slightly raised, which gives to the stop a waving, undulating character; also a soft stop on the harmonium.
- **Voix de poltrine (vwā dūh pva-trēn), Fr.** Chest voice, natural voice.
- **Voix de tete (vwā dūh tāt), Fr.** Head voice, falsetto voice.
- **Voix éclatante (vwā sā-klā-tān̩t), Fr.** Loud, piercing voice.
- **Voix gracieuse (vwā grā-sēs), Fr.** A shrill voice.
- **Voix humaine (vwā hū-mān), Fr.** See Voz humana.
- **Voix percante (vwā pēr-kānt), Fr.** Shroll voice.
- **Voix pérée (vwā pēr-lā), Fr.** A pearly voice.
- **Voix ronde (vwā rōn-dā), Fr.** A round, full voice.
- **Voix trainante (vwā tra-nān̩t), Fr.** A drawing voice.
- **Voixante (vwō-lān-tē), It.** Flying; a light and rapid series of notes.
- **Voixante (vwō-lān-tē), It.** A flight, run, rapid series of notes, a roulade, or division.
- **Voixante (vwō-lān-tē), It.** See Vozale.
- **Voixante (vwō-lān-tē), It.** See Vozata.
- **Voixante (vwō-lān-tē), It.** See Vozata.
- **Volee (vwō-lā), Fr.** A rapid flight of notes.
- **Volksgeang (vwōls-gēsāng), Ger.** Volkslied (vwōls-lev), Volkaestückschen (vwōls-šētkk-hēn), Folksong. The simple and natural melodies which common people find for themselves, or those which good musicians compose for them, within the limits proper to this kind of composition. The qualities of good folks-melody are simplicity, diatonic progression, symmetry, and easy rhythm. In addition to these it should possess individuality, making it agreeable to sing and easy to remember. In America the melodies of Stephen C. Foster and Dr. Geo. F. Root best fulfill these conditions. The native songs of the negroes in the South are folksongs peculiar to the race. Every race and stock acquires, by heredity and historical association, aptitudes for certain kinds of musical progression, and especially of certain rhythms, which are common to their verse and their music.
- **Volkslied (vwōls-lev), Ger.** Telling people’s songs.
- **Voll (vwōl), Ger.** Full; mit vollem Werke, with the full organ.
- **Voller (vwōl-er), Ger.** Fuller, louder.
- **Volles Werk (vwōl-ēs wārκ), Ger.** The full organ.
- **Volkelosesang (vwōls-gē-sāng), Ger.** Chorus.
- **Volkslied (vwōls-lev), Ger.** Perfect, complete.
- **Volkslied (vwōls-lev), Ger.** Full-toned, full-voiced.
- **Volkslied (vwōls-lev), Ger.** Fullness of tone.
- **Volkslied (vwōls-lev), Ger.** Full-sounding, sonorous.
- **Volkslied (vwōls-lev), Ger.** Full-toned, sonorous voice.
- **Volonté (vwōl-ōn-tē), Fr.** Will, pleasure; à volonté, at will.
- **Volta (vwōltā), It.** Time; also an old three-paced air, peculiar to an Italian dance of the same name, and forming a kind of galiard.
- **Volta prima (vwōltā prēmā), It.** First time.
- **Volteare (vwōltā-rē), It.** To turn, to turn over.
- **Volta seconda (vwōltā sek-kōndā), It.** The second time.
- **Volte (vwōltē), It.** An obsolete dance in 3-4.
- **Volte (vwōltē), Fr.** A measure, resembling the galiard, and with a rising and leaping kind of motion.
- **Volteggiano (vwōltē-Ăndānō), It.** Crossing the hands, on the pianoforte.
- **Votti (vwōltē), Fr.** The plural of Volta.
- **Volteggiano (vwōltē-Ăndānō), It.** To cross the hands in playing.
- **Volte (vwōltē), It.** Turn over.

---

& arm, & add, & ale, & end, & eve, & ill, & isle, & old, & odd, & oo moon, & but, & Fr. sound, kh Ger. ch, nu nessi
VOLT.segue la seconda parte (völ'ti sà-gwà lá së-kôn'dà pàr'të), It. Turn over, the second part follows.

Vötti subito (völ'ti soo'bitö), It. Turn over quickly.

Volubilità (vò-loo-bè'llitá), It. ] Volubility.
Volubilità (vò-loo-bèl-mèntë), It. ] Volubility, freedom of performance, fluency in delivery.

Volume. The quantity of fullness of the tone of a voice or instrument.

Voluntary. An introductory performance upon the organ, either extemporaneous or otherwise; also a species of toccata, generally in two or three movements, calculated to display the capabilities of the instrument and the skill of the performer.

Volver a la misma canción (vòl'vèr à là mézmá kàn-thì-ón'), Sp. To return to the old tune.

Vom Anfang (vòm àn'fàng), Ger. From the beginning.

Vom Blatte (vòm blät'të), Ger. From the page; at first sight.

Von (fòn), Ger. By, of, from, on.

Vorausnahme (fòr-oun'zà-më), Ger. Anticipation.

Vorbereitung (fòr-bre-ti-toong), Ger. Preparation, of discords, etc.

Vorbereitungssatz (fòr-bre-ti-toon-sàt'), Ger. Preparation subject, elementary instruction.

Vorgeger (fòr-gèr-gèr), Ger. The first violin, the leader of the violins.

Vorgabe (fòr-gàbàge), Ger. Anticipation.

Vorhang (fòr-hàng), Ger. A suspension, or syncopation.

Vorher (fòr-hèr), Ger. Before. Tempo wie vorher, the time as before.

Vorher (fòr-hér), Ger. Former, preceding.

Vorhaben (fòr-hàbàn), in the preceding tempo.

Vorsang (fòr-sàng), Ger. Leading off in the song; act of beginning the tune.

Vorsänger (fòr-sàng-gèr), Ger. The leading singer in a choir; a precentor.

Vorschlag (fòr-shläg), Ger. Appoggiatura, beat.

Vorspiel (fòr-spé), Ger. Prelude; introductory movement.

Vorspieler (fòr-spè-làr), Ger. Leader of the band; the principal, primo performer upon any orchestral instrument.

Vorsteher (fòr-stè-làr), Ger. Performer player.

Vortrag (fòr-tràg), Ger. Execution, mode of executing a piece; delivery, elocution, diction; the act of uttering, or pronouncing.

Vorzeichen (fòr-tèl-noong), Ger. Marks of expression.

Vorzeichen (fòr-tèl-noong), Ger. The signature; also a sketch, or outline, of a composition.

Vox (vòks), Lat. Voice.

Vox acuta (vòks à-koot'á), Lat. A shrill, or high voice. In the ancient music, the highest note in the diapason, or double octave.

Vox angelica (vòks àn-gèllàk), Lat. Angelic voice. See Vox celebres.

Vox antecedens (vòks ànt-se'dàns), Lat. The antecedent voice. The voice proposing a subject for another voice to imitate.

Vox consequens (vòks kòn-sè-kwèns), Lat. The consequent voice. The voice performing the imitation.

Vox gravis (vòks gràvis), Lat. A grave, or low voice.

Vox humana (vòks hoo-mà'na), Lat. Human voice. An organ reed stop of 8-foot tone, intended to imitate the human voice; which it sometimes does, though very imperfectly.

Vox nasalis (vòks nà-sàl'lis), Lat. A nasal voice.

Vox retusa (vòks ré-toos'á), Lat. An 8-foot organ-stop.

Vuile (vùl'd), Fr. Open. On the open string.

Vuoto (voo-ò-tò), It. Open, e. g., an open string.

Y. S. Abbreviation for Volti subito.

Wals. An old word, meaning hautboys; also players on the hautboys. See, also, Walogy.

Waldflöte (wàl'dfòîtë), Ger. Forest-flute, shepherd's flute; an organ-stop with a full and powerful tone.

Waldhorn (wàl'dhörrn), Ger. Forest-horn; also winding-horn.

Wals (wàlsl), Dut. A waltz.

Waltz (wàlts), Ger. The name of a modern Waltz. A dance originally used in Suabia. The measure of its music is triple, usually in 3-4 or 3-8 time, and performed moderately slow, or, at the quickest, in allegro.

Walzer (wàl'sàr), Ger. Waltz, national German dance.

4 Arm, 8 odd, 6 ale, 6 end, 8 eve, 1 till, 1 tale, 6 odd, 6 odd, 0 moon, 0 but, 9 Fr. sound, kh Ger. ch, nh ness.
Wankend (wän'kënd), Ger. Waverling, unsteady, hesitating.

Warble. To quiver the sound; to sing in a manner imitating that of birds.

Wärme (wär'me), Ger. Warmth.

Wassail. An old term signifying a merry or convivial song.

Wasserorgel (wäs'sér-ör'gél), Ger. Hydraulic organ.

Water music. A term applied by Handel to certain airs composed by him and performed on the water by the first band of wind instruments instituted in England.

Water organ. The hydraulicon.

Waysides. Persons who play hymn tunes, etc., in the streets during the night, about Christmas. See, also, Waits.

Way, lyra. One of the two modes of notation in the ancient Greek system.

Weber chronometer. An instrument similar to a metronome, but simpler in its construction, invented by Weber. It consists of a weight of twine about five feet in length, on which are fifty-five inch spaces, and a small weight at the lower end, the degree of motion being determined by the length of string swinging with the weight. Web. Chron. 7 = 38° Rh., (39% Eng.)

Wechselchor (wék'sél-khör'), Ger. Alternate chorus or choir.

Wechselgesang (wék'sél-gés-sang'), Ger. Alternate, or antiphonal, song.

Wechselnoten (wék'sél-nó't'n), Ger. pl. Changing notes; passing notes, notes of irregular transition, appoggiaturas.

Wehmuth (w'é-moot), Ger. Sadness.

Wehmützig (w'é-mút'tzigh), Ger. Sad, sorrowful.

Weiberstimme (wé'ber-stim'mé), Ger. A female voice, a treble voice.

Weich (wék'h), Ger. Minor, in respect to keys and mode.

Weihnachtslied (wé-nikhtts-léäd'), Ger. Canticle at Christmas; Christmas hymn or carol.

Weinblend (wén'blend), Ger. Weepplug.

Weise (wés', Ger. Melody, air, song.

Weisse Note (wés' nót'), Ger. White note; mi minor.

Weiße Harmonie (wé'tsé hár-mo'né), Ger. Dispersed or open harmony.

Welsh harp. See Harp.

Weitlich (wélt'líkh), Ger. Secular.

Weitlieche Lieder (wélt'líkh-lí'déér), Ger. Secular songs.

Wenig (wén'ígh), Ger. Little; ein wenig stark, a little strong, rather loud.

Werk (wër'k), Ger. Work, movement, action. See Hauptwerk and Oberwerk.

Wesentlich (wés-sént'líkh), Ger. Essential.

Wesentliche Septime (wés-séntl'ikh-sépt-tí'mé), Ger. Dominant seventh.

Wettgesang (wët'ts-sang'), Ger. A singing-match.

Whistle. A small, shrill wind instrument, in tone resembling a fife, but blown at the end like an old English flute.

Whole note. A semibreve.

Whole rest. A pause equal in length to a whole note.

Whole shift. A violin shift on the eight line, or A. See Violin shift.

Whole tone. Inelegant and unscientific term for a large second; a whole step.

Wieder anfängen (wé'dér án'fäng'n), Ger. To begin again, to recommence.

Wiederholung (wé'dér-hó'lóong), Ger. Repeating, repetition.

Wiederholungszeichen (wé'dér-hó'lóongs-teel'khén), Ger. Sign of repetition.

Wiederklang (wé'dér-klaing'), Ger. Echo, re-echoing.

Wiederschall (wé'dér-schál), Ger. Echo, sounding.

Wieder schnell (wé'dér schnél), Ger. Again quick.

Wieder zurückhalten (wé'dür ts'oo-rück'häl't'n), Ger. Again retarding.

Wie oben (wé o'b'n'), Ger. Again as above.

Wind. To give a prolonged and varied sound, as, to wind a horn.

Wind band. A band composed of wind instruments.

Windchest. An airtight box under the soundboard of an organ, into which the wind passes from the bellows, and from which it passes to the pipes.

Wind instruments. A general name for all instruments the sounds of which are produced by the breath or by the wind of bellows.

Windharfe (wind'hár'f), Zöllnerian harp.

Windlade (wind-lá'dé), Ger. Windchest in an organ.

Windmesser (wind'més'er), Ger. Anemometer, wind gauge.

Windstock (wind'stók), Ger. Cover of organ-pipes.

Windtrunk. A large passage in an organ through which air is conveyed from the bellows to the windchest.

Windzunge (wind'tsoon'gzh), Ger. Tongue of an organ-pipe.

Winselig (wín'sél'ég), Ger. Plaintive.

Wistzeitstimme (win'sél'zét'sim'mé), Ger. A plaintive voice.

Wirbel (wir'bal), Ger. Peg of a violin, viola, etc.; the stopper in an organ-pipe.

Wirbelkasten (wir'bal-kas'tén), Ger. That part of the neck of a violin, etc., which contains the pegs.
**WIR**

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<td>Wirtelstock</td>
<td>(wyr'-b'l-stuk'), Ger. A sound-board.</td>
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<td>Wogenend</td>
<td>(wo'gen-d), Ger. Waving.</td>
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<tr>
<td>Wohlklang</td>
<td>(wohl'klang), Ger. Agreeable sound, harmony.</td>
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<tr>
<td>Wohllangend</td>
<td>(woh'-läng-endo), Ger. Harmonious, sonorous.</td>
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<tr>
<td>Wohllaut</td>
<td>(woh'-lout), Ger. Euphony, harmony.</td>
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<tr>
<td>Wolf</td>
<td>Name commonly applied to the disagreeable beating and snarling of two organ-pipes when almost in perfect tune. The dissonances of the tempered scale are equally distributed in equal temperament, and there is no wolf; but in the old method some keys were tuned almost perfect, and the dissonances concentrated into one or two of the less used keys, where the wolf was very bad.</td>
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<tr>
<td>Wortkläng</td>
<td>(wort-kläng), Ger. Accent, tone.</td>
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<tr>
<td>Wristpin</td>
<td>An old name for a tuning-key.</td>
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<tr>
<td>Wristplank</td>
<td>The plank into which the tuning-pins are driven. A wristplank is glued up of several layers of wood, and must be very solid.</td>
</tr>
<tr>
<td>Wristguide</td>
<td>A contrivance for steadying the wrist of young piano-players in order to prevent unbecoming oscillation. While accomplishing the result intended, these apparatuses are unnecessary.</td>
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<tr>
<td>Wuchtig</td>
<td>(woh'-tig), Ger. Weighty.</td>
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<td>Wunderlich</td>
<td>(wund'-er-lich), Ger. Odd, capricious.</td>
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<tr>
<td>Wunderstimme</td>
<td>(wund'-er-stim'me), Ger. A wonderful, extraordinary voice.</td>
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<tr>
<td>Würde</td>
<td>(woor'-de), Ger. Dignity.</td>
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<tr>
<td>Würdevoll</td>
<td>(woor'-döll), Ger. Dignified.</td>
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<tr>
<td>Würdig</td>
<td>(woor'-dich), Worthy.</td>
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<tr>
<td>Wuth</td>
<td>(woot), Ger. Madness, rage.</td>
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**X** - **Y**

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<tr>
<td>Xanorphika</td>
<td>(kan-örf'-ka), Ger. A German instrument having a violin-bow and keys; a keyed violin.</td>
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<tr>
<td>Xanorpha</td>
<td>An instrument of the harpsichord and pianoforte class.</td>
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<tr>
<td>Xyharmonicon</td>
<td>(kif-här-mö'n-nö'kön), Gr. The wooden harmonica, invented in 1810 by Uthe, an organ-builder at Sangerhausen.</td>
</tr>
<tr>
<td>Xylophone</td>
<td>(kif-lo'n), Gr. An instrument composed of bars of wood lying upon bands of straw. Each piece of wood is tuned to a certain note, and tuned bars by bars by tuning the bars with wooden mallets. Called, also, in Germany, the Strohfiedel, straw fiddle.</td>
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<tr>
<td>Yasal</td>
<td>(yä'-säl), Heb. The blast of a trumpet.</td>
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<tr>
<td>Ye</td>
<td>Ye. The Indian flute.</td>
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**Z**

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<th>Definition</th>
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</thead>
<tbody>
<tr>
<td>Za</td>
<td>A syllable formerly applied by the French, in their church music, to Bp, to distinguish it from Bi, called Bi.</td>
</tr>
<tr>
<td>Zampogna</td>
<td>(tsam'-pö'n-yä''), R. An ancient Zampogna (tsam-pö'n-yä'), R. A pipe, or bugpipe, now nearly extinct, with a reedy tone, resembling, but much inferior to, the clarinet. See Cornamus and Chalumeau.</td>
</tr>
<tr>
<td>Zampognare</td>
<td>(tsam'-pö'n-yä're), R. To play on the pipes.</td>
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<tr>
<td>Zampogatore</td>
<td>(tsam'-pö'n'-yä'-tö'r), R. A piper.</td>
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<tr>
<td>Zampognetta</td>
<td>(tsam'-pö'n'-yä'të'), R. A small Zampognetta (tsam-pö'n-yä'të'), bagpipe.</td>
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<tr>
<td>Zampognaio</td>
<td>(tsam'-pö'n-yä'nö'), R. A bagpipe.</td>
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<tr>
<td>Zapfenstrech</td>
<td>(tsaf'-pë'n-strik'h'), Ger. The tattoo.</td>
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<tr>
<td>Zarze</td>
<td>(tsar'-zhë'), Ger. The sides of a violin, guitar, etc.</td>
</tr>
<tr>
<td>Zart</td>
<td>(tsart'), Tenderly, softly.</td>
</tr>
<tr>
<td>Zärtlich</td>
<td>(tsarl'ikh'), Ger. Delicately.</td>
</tr>
<tr>
<td>Zarte Stimmen</td>
<td>(tsär'të stim'men), Ger. Delicate stroke; mit sorten Stimmen.</td>
</tr>
<tr>
<td>Zartflote</td>
<td>(tsarl'flö't'), Ger. Soft-flute; an organ-stop of the flute species.</td>
</tr>
<tr>
<td>Zarzuela</td>
<td>(thar'-thö'-ta'), Sp. A short drama with incidental music, something similar to the vaudeville.</td>
</tr>
<tr>
<td>Zauber</td>
<td>(tsow'-b'er), Ger. Magic.</td>
</tr>
</tbody>
</table>

& acc, & add, & ale, & end, & eve, & ill, & isle, & odd, & odd, & oo moon, & oth, & Fr. sound, kh Ger. ch. nh nasl. (288)
ZuberflieId (tsou'br-lòd), Ger. A charming song.
Zauberstimme (tsou'b-r-stì'mì-mè), Ger. A charming voice.
Zehn (tsän), Ger. Ten.
Zehnte (tsän'tè), Ger. Tenth.
Zeitraum (tzì't'mà), Ger. Time measure.
Zeitmesser (tzìt'mìs-sèr), Ger. Time-measure, metronome.
Zelt (zhàl), Fr. Tent.
Zelt (tzèl), It. Tent.
Zèle (tsèl), Fr. Zel, arder, energy.
Zelosamente (tsè-lòsàt'-mèn'tè), It. Zealously, ardently.
Zeloos (tsèl'-òs), It. Zealous, ardent, earnest.
Zeng (tsàng), Per. The Persian cymbals.
Zerstreiute (tsèr-stroll'tè), Ger. Dispersed, scattered, with respect to the notes of arpeggios or chords, the situation of the different parts of a composition, etc.
Zesse. An African instrument similar to a guitar.
Zie Harmonica (tzè hàr-mù'ni-kà), Ger. The accordion.
Ziemlich (tsèm'lihk), Ger. Tolerably, moderately.
Ziemlich langsam (tsèm'lihk làng'sam), Ger. Tolerably slow.
Zierathen (tsè-ràt'tèn), Ger. Ornaments.
Zierliches Singen (tsèr-lihk'-è sìng'èn), Ger. Modulation.
Ziftern (tsìf'èrn), Ger. Figures, namely, Arabic numerals.
Zigeunerartig (tsè-gùn'-èr-àrt'tèg), Ger. In gypsy style.
Zigeunermusik (tsè-gùn'-èr moo'-sèk'), Ger. Gypsy music.
Zillo (tsèl'-ò), It. Chirp, chirping.
Zimbel (tsèm'belè), Ger. Cymbal.
Zincke (tsìl'-èkè), Ger. See Zinke.
Zinfonia (tsèn-fòn'-èa), It. A symphony.
Zingana (tsèn-gà-nà), It. Ballad; Bohemian song.
Zingaresca (tsèn-gà-ràs'è), It. In the style of gypsy music.
Zingaresca (tsèn-gà-rèt-kà), It. A song or dance in the style of the gypsies.
Zingaro (tsèn-gà-rò), It. Gypsy, in the gypsy style.
Zingan (tsèn-g'n), Dut. To sing; singing.
Zinkkbläser (tsìnk'blà'sèr), Ger. Cornet-player.
Zinke (tsìnk'è), Ger. Small cornet.
Ziakak (tsìk'-è), pl. Ger. A species of horn or trumpet of very ancient date, now almost obsolete. It was made either of wood or the small branches on the head of the deer. Also the name of a treble stop in German organs, which is sometimes a reed and at others a mixture stop.
Zither (tsìt'èr), Ger. A cither. (1) The old German sither was an instrument consisting of a soundbox, 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 sither consists of a low, flat soundbox without a neck, over which are stretched thirty-six or fewer or more strings of various materials—steel wire, brass wire, catgut—some of them overspun. Under four or five of the strings on one side of the soundbox is a fretted fingerboard; 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.
Zitherspieler (tsìf'èr-spèl'lèr), Ger. Guitar-player.
Zittnerschläger (tsìt'tèr-àhl'àgèr), Ger. Guitar-player.
Zitternde Stimme (tsìt'tèrn-dè stìm'mè), Ger. A trembling voice.
Zittino (tsìt-tènò), It. Silence.
Zügernd (tsù-gùr'ènd), Ger. A continual retarding of the time.
Zofa (tsòl'è), It. See Sofia.
Zu (tsù), Ger. At, by, in, to, unto.
Zufällig (tsù-fèl'lìg), Ger. Accidental, sharp, flat, etc.
Zufola (tsò-fòl'ò), It. Flageolet, small flute, or whistle.
Zufolone (tsò-fò-lòn'è), It. A flute, a large whistle.
Zug (tsò), Ger. Draw-stop, or register, in an organ.
Züge (tsùzhè), Ger. Pl. See Zug.
Zügelöckchen (tsùzhèlòy-khèn), Ger. The passing bell: a knell.
Zugtrompete (tsòog'hròm-pà'tè), Ger. Slide-trumpet. The soprano trombone.
Zugwerke (tsòog-wàr'kè), It. Organ mechanism.
Zuklang (tsòk'klàng), Ger. Unison, harmony, concord.
Zum (tsùm), Ger. To the.
Zuammarah. An Egyptian musical instrument, very harsh and discordant in its tone, formed of reeds.
Zunehmend (tsòo-nàm'mènd), Ger. Increasing.
Zunge (tsòun'ghè), Ger. The tongue of a reed pipe.
Zungenblatt (tsòun'ghèn-blàt'), Ger. The clarinet reed.
Zurückblasen (tsòo-rùk'blà'sèn), Ger. To blow a retreat.
ZUR

Zurückgehend (tsoo-rûk'gä-ând), Ger. Going back to the original tempo, after an acceleration or ritardando.

Zurückhaltung (tsoo-rûk'hâl'toon), Ger. Retardation; keeping back.

Zurücktosen (tsoo-rûk'tö-nen), Ger. To sound, to reverberate.

Zusammen (tsoo-sâm'm'n), Ger. Together.

Zusammengezett (tsoo-sâm'm'n-gë-sët'), Ger. Compound, condensed, compound time.

Zusammenkläng (tsoo-sâm'm'n-Klîng), Ger. Harmony, consonance.

Zusammenklang (tsoo-sâm'm'n-Klîng), Ger. Harmony, consonance.

Zusammenhang (tsoo-sâm'm'n-hîâng), Ger. Harmony, consonance.

Zusammenhang (tsoo-sâm'm'n-hîâng), Ger. Harmony, consonance.

Zusammenhang (tsoo-sâm'm'n-hîâng), Ger. To sing together.

Zusammenstimmig (tsoo-sâm'm'mîn-stîm'mîng), Ger. Harmonious, concordant.

Zusammenstimmung (tsoo-sâm'm'mîn-stîm'mîng), Ger. Harmony, concord, consonance.

Zutraulich (tsoo-trôol'kh), Ger. Confidently.

Zuversicht (tsoo-vërs'-hîkh't), Ger. Confidence.

Zwanzig (tswän'tzîgh), Ger. Twenty.

Zwanzigste (tswän'tzîgh-stë), Ger. Twentieth.

Zwei (tswî), Ger. Two.

Zweigründig (tswî'hû-rîng'), Ger. Two-fold, of two ranks, in organ-pipes; compound, speaking of intervals, such as exceed the octave, as the 9th, 16th, etc.

Zweifalität (tswî-fâl'tîgh), Ger. Of two feet (organ-pipe and pitch).

Zweigesang (tswî-gî'zäng'), Ger. For two voices; a duet.

Zweigstreichen (tswî-gî-strîkh'kh'n), Ger. With two strokes; applied to C on the third space in the treble, and the six notes above. See Twice-marked octave.

Zweilied (tswî-lîd), Ger. A sequence of two lines or chords.

Zweiliebertakt (tswîl-hîl'ber-täkt'), Ger. Two half-note measure, 2-2 measure.

Zweihändige Uebungsstücke (tswî-hân'dî-ghe û-booongs-stîlk'kë), Ger. Exercises for two hands.

Zweiklang (tswî-wîl'kîng), Ger. A chord of two sounds.

Zweimal (tswî-mäl), Ger. Twice.

Zweistimmig (tswî-stîm'mîng), Ger. For two voices, or parts; a duet.

Zwiespiel (tswî-spîl), Ger. A duet.

Zwölfe (tswîl'tâ), Ger. Second.

Zweitens Mal (tswîl'tâs mäl), Ger. Second time.


Zweistimmungsreissigstel (tswîl'toon-drîs'gî-stël), Ger. A demisemiquaver.

Zweistimmungsreissigstel Pause (tswîl'toon-drîs'gî-stël-powe'pës), Ger. A demisemiquaver rest.


Zwierchflöte (tswîrhkh'fô-të), Ger. Transverse flute, the German flute.

Zwierchpfeife (tswîrhkh'pfî-fê), Ger. Transverse pipe, the file.

Zwey (tswî), Ger. See Zwei.

Zwischenakten (tswîsh'n-en-äkt'), Ger. Between acts; an intermezzo.

Zwischengesang (tswîsh'n-en-gë-zäng'), Ger. Between the verses of a hymn.

Zwischenhandlung (tswîsh'n-en-hän'dû'), Ger. An episode.

Zwischenharmonie (tswîsh'n-en-hâr'mô-në), Ger. Between harmony; the connecting harmony in a fugue.

Zwischenräume (tswîsh'n-en-roy'më), Ger. The spaces between the lines of the staff.

Zwischensatz (tswîsh'n-sâts), Ger. Intermezzo, parenthesis, episode.

Zwischenspiel (tswîsh'n-spîl), Ger. Interlude played between the verses of a hymn.

Zwischenstille (tswîsh'n-stîl'ûl), Ger. A pause.

Zwischenstimme (tswîsh'n-stîm'më), Ger. Middle voice; high tenor or alto.

Zwischenton (tswîsh'n-tôn), Ger. Intermediate tone.

Zwölflieb (tswîl'fîl), Ger. Twelve.

Zwölfliebzeitakt (tswîl'fîl'î-fîl'î-täkt'), Ger. 12-8 measure.

Zymbel (tîm'bîl), Ger. Cymbal.
HOW TO PRONOUNCE MUSICIANS' NAMES.

THEIR NATIVITY AND DATES OF BIRTH AND DEATH.

ABERT (ä-bär')—Bohemian composer, born September 21, 1832.
ABT (äbt), FRANZ—German composer, born December 22, 1819; died March 31, 1885.
ACCOLAY (äk-kó-lā)—
ACHENBACH (äkh'-èn-bākh)—
ADAM—French, born 1803; died 1856.
AHLSTROM (äl'strōm)—
ALARY (ä-lär'e)—French composer, born 1814; died 1891.
ALBERTI (äl-bär'tē)—
ALBRECHTSBERGER (älb'rēkhts-bār'gēr)—German composer, born February 8, 1736; died March 7, 1809.
ANDRE (än'drē)—German composer, born March 28, 1741; died June 18, 1799.
ARBAN (är-bā')—French composer, born February 28, 1825; died April 8, 1889.
ARDITI (är-dē'tē)—Italian composer, born July 22, 1822.
ASANTCHEWSKY (ä-sānt-shēv'akē)—Russian composer, born 1838.
ASCHER (äsh'èr)—German composer, born 1831; died June 8, 1869.
ATTENHOFER (ä'ten-hō'fər)—Swiss composer, born May 5, 1837.
AUBER (ö-bär')—French composer, born January 29, 1782; died May 12, 1870.
ALARD (ä-lär')—French violinist, born March 8, 1815; died February 22, 1888.
ARNE—English composer, born 1710; died 1778.
BACH (bākh)—German composer, born March 21, 1685; died July 28, 1750.
BADARZEWSKA (bā-dārt-eśvä'kē)—Polish female composer, born 1838; died 1862.
BAERMAN (bār'mān)—German composer, born February 17, 1784; died June 11, 1847.
BAILLOT (bāl-lo)—French composer, born October 1, 1771; died September 15, 1842.
BALLE—English, born 1808; died 1870.
BARGIEL (bār-zhē'ēl)—German composer, born October 5, 1828.
BARNBY—English composer, born 1838; died 1896.
BATTMAN (bāt'mān)—French composer, born August 25, 1818.
BAUMFELDER (bōm-fel'dār)—German composer, born May 28, 1836.
BAZIN (bāz'ēn)—French composer, born September 4, 1816; died July, 1878.
BAZZINI (bāt-zē'ni)—Italian composer, born November 11, 1818.

& arm, & add, & ale, & end, & eye, I ill, I idle, & odd, & odd, oo moon, ou our, kh Ger. ch, nh nasal.
BEETHOVEN (bē'thō-vēn)—German composer, born December 16, 1770; died March 26, 1827.
BEHR (bār)—German composer, born July 22, 1887.
BERN3 (běr'n3)—German composer, born 1826; died May 2, 1880.
BERG (bārg)—Pianist, born 1765; died 1852.
BERGER (bārg'er)—German composer, born April 18, 1777; died February 16, 1839.
BERIOT (bā're-ō)—Belgian composer, born February 20, 1802; died April 8, 1870.
BERLIOZ (bār-lōz)—French composer, born December 11, 1803; died March 9, 1869.
BERTINI (bār-tē'ni)—French composer, born October 28, 1798; died October 1, 1876.
BEVIGNANI (bēv'ihn-nē)—Italian composer and conductor.
BEYER (bē'er)—German composer, born July 25, 1805; died May 14, 1883.
BIAL (bē'ēl)—
BIEDERMANN (bē'dēr-mān)—
BIEHL (bīuhl)—German composer, born August 16, 1883.
BILLEMA (bē-yē-mā)—
BIZET (bē-zē)—French composer, born October 25, 1838; died June 3, 1875.
BLOMBERG (blōm bārg)—
BLUMENTHAL (blōo'men-thāl)—German composer, born October 4, 1829.
BOCCHERINI (bōk'kē-rē'ni)—Italian composer, born February 19, 1743; died May 28, 1805.
BOIELDIEU (bōwl'dē-ō)—French composer, born December 16, 1775; died October 8, 1834.
BOITO (bō'tō)—Italian composer, born February 24, 1842.
BONAWITZ (bōnā-wīts)—German composer born December 4, 1839.
BORDESE (bōrd'ēzh)—Italian composer, born 1815; died March, 1886.
BORDOGNI (bōrdō-gōnē)—Italian composer, born 1788; died 1856.
BRADSKY (brād'skē)—Bohemian composer, born January 17, 1833; died August 9, 1881.
Braga (brah-gā)—Italian composer, born June 9, 1829.
Brahms (brahmz)—German composer, born May 7, 1833; died April 3, 1897.
BRASSIN (brah-sēn)—German composer, born June 24, 1840; died May 17, 1894.
BRUCH (brookh)—German composer, born January 6, 1848.
BRÜLL (brūl)—German composer, born November 7, 1846.
BUCK, DUDLEY—American composer, born 1839.
BULOW (bōlō)—German composer, born January 8, 1830; died, 1894.
BURGMÜLLER (boor'g-mill-lēr)—German composer, born 1806; died February 13, 1874.
BELLINI (bēl-lē'ni)—Italian composer, born November 1, 1801; died September 24, 1835.
BENDEL (běn'dēl)—German composer, born March 23, 1838; died July 8, 1874.
BOHM (bōm)—German composer, born September 11, 1844.
BOTTESSINI (bōtē-zē'nē)—Italian composer, born December 24, 1823; died April 7, 1890.
CAMPAIGNOLI (kām-pān-yōllī)—Italian composer, born September 10, 1751; died November 6, 1827.
CAMPANA (kām-pān'ā)—Italian composer, born January 14, 1819; died February 2, 1882.
CARISSIMI (kār-ēsē-mē)—Italian composer, born about 1604; died 1674.
CARULLI (kā-rool'li)—Italian guitar-player, born February 10, 1770; died 1841.
CHADWICK, GEO. W.—American composer, born November 13, 1854.
CHAMINADE (shām-ēn-dē), CECILE—French contemporary composer, born August 8, 1861.
CHERUBINI (ká-roo-bé’ni)—Italian composer, born September 14, 1760; died March 15, 1842.
CHOPIN (shó-pén)—Polish composer, born March 1, 1809; died October 17, 1849.
CHWATAL (shvá-tál)—Bohemian composer, born June 19, 1808; died June 14, 1879.
CIMAROSA (táh-má-ró-zá)—Italian composer, born December 17, 1749; died January 11, 1801.
CLAUSS (kloʊs)—WILHELME—German pianist, born December 13, 1834.
CLEMENTI (kli-mént’i)—Italian composer, born 1752; died March 10, 1822.
COENEN (kó-én’-né)—FRANZ—Dutch composer, born December 26, 1826.
“ “ “ WILLEM—Dutch composer, born November 17, 1837.
CONCONE (kôn-kó’-né)—Italian composer, born 1810; died June, 1861.
COSTA (koš-tá’tá), SIR MICHAEL—Italian composer and conductor, born February, 1810; died 1884.
COUPERIN (koö-pár’-n)—French composer, born November 10, 1668; died 1733.
COURVOISIER (koo-vwá’zè’-á)—Swiss composer, born November 12, 1846.
CRAMER (krá’-mér)—German composer, born February 24, 1771; died April 16, 1858.
CRISTOFORI (kris-tó-fór’-e)—Italian; inventor of the piano; born 1652; died 1731.
CURSCHMAN (koorm’-mán)—German composer, born June 21, 1805; died August 24, 1841.
CZERNY (tsár’-ni)—German composer, born February 21, 1791; died July 15, 1857.
CZERWINI (zar-veh’n’ski).—
CZIBULKA (zé-boo’l’ká)—Hungarian composer, born May 14, 1842.
DAMM (dám)—German composer, born January 25, 1830.
DANCLA (dán’kla)—French composer, born December 19, 1818.
DAVID (dá’víd’), F. C.—French composer, born April 13, 1810; died August 29, 1876.
“ “ “ F.—German composer, born January 19, 1810; died July 18, 1873.
DELAHAYE (del-é-há’)—
DELIBES (dé-lib’)—French composer, born 1836; died January 16, 1891.
DEPROSSE (dé-prós’)—German composer, born May 18, 1838; died June 23, 1878.
DESORMES (dá-orm’z).—
DESSAUER (des-saw’-er)—Bohemian composer, born May 28, 1798; died July, 1876.
DIABELLI (dé-a-bé’lé)—German composer, born September 6, 1781; died April 7, 1858.
DOHLER (dô-lér)—Italian pianist, born 1814; died 1856.
DONIZETTI (dón-izé’të)—Italian composer, born November 23, 1795; died April 8, 1848.
DOPPLER (dôp-plér)—German composer, born October 16, 1821; died July 27, 1893.
DOTZAUER (dôt-sower’)—German composer, born January 20, 1783; died March 6, 1860.
DREYSCHOCK (dřěsh’kôk), ALEX.—Bohemian composer, born October 15, 1818; died April 1, 1868.
DREYSCHOCK (dřěsh’kôk), FELIX—German composer, born December 27, 1860.
DROUET (droo’s)—Dutch composer, born 1792; died September 30, 1873.
DULKEN (dool’kën)—German composer, born 1837.
DUPONT (doo-pô’)—Belgian composer, born February 9, 1828; died December 17, 1890.
DURAND (doo-rând)—French composer, born July 18, 1830.
DUSSEK (doos’kék)—Bohemian composer, born February 9, 1761; died March 20, 1812.
DUVERNOY (doo-vár-no’—French composer, born 1802; died 1880.
DYVARAK (dév-ör-zhák)—Bohemian composer, born September 8, 1841.
ECARD (ék-kár’)—German composer, born 1558; died 1611.
EGGHARD (eg-gôrd)—German composer, born April 24, 1834; died March 22, 1867.
EICHBERG (ïkh'bârg)—German composer, born 1828; died January 19, 1883.
ENCKHAUSEN (énk'houz-sên)—German composer, born August 28, 1799; died January 15, 1885.
FAHRBACH (fâr'bâkh)—German composer, born August 25, 1804; died 1883.
FAURE (ôô'oûr)—French composer, born January 15, 1845.
FAUST (ôô'st)—German composer, born February 18, 1823; died 1892.
FAVARGER (fâ-vâr-zâh)—French composer, born 1815; died 1868.
FLOTOW (flô'tô)—German opera composer, born 1812; died 1883.
FRANZ (frânts)—German composer, born June 28, 1815; died October 24, 1892.
FETIS (fâ'tî)—French composer, born 1784; died 1871.
FOOTE—American composer, born 1838.
FORMES (för'mâs)—German basso, born 1810; died 1889.
FOSTER—American songwriter, born 1826; died 1864.
FREScobaldi (frâ'sô-ôô-bal'dî)—Italian composer, born 1583; died 1644.
GADE (gâ'dâ)—Danish composer, born February 22, 1817; died December 21, 1890.
GANSBACHER (gânz'bâkh-ôôr)—German composer, born 1778; died 1844.
Ganz (gânz)—German composer, born 1830.
GARCIA (gârg'hâr)—Spanish teacher, born 1805.
GENEE (zhâ-nâ)—German composer, born February 7, 1823.
GENEE (zhâ-nâ') DANTZIG—Born 1824; died 1896.
GILCHRIST—American composer, born 1848.
GILMORE—Irish conductor, born 1829; died 1890.
GIORDANI (jë-ôô'rá-nâl)—Italian composer, born 1744; died 1812.
GLUCK (glook)—German opera composer, born 1714; died 1787.
GODARD (gô-däh'r)—French composer, born 1849; died 1895.
GODDARD—English pianist, born 1836.
GOUDIMEL (gôôd'î-mèl)—French composer, born 1510; died 1572.
GOUnOD (gôô'nôô)—French composer, born 1818; died 1893.
GRETRY (grë'trê)—Belgian composer, born 1741; died 1813.
GRIGG (grîg)—Swedish composer, born 1843.
GRISI (grî-sî)—Italian soprano, born 1812; died 1869.
GUARNIERIUS (gwôr-nîr'eô-ôô)—Italian, born 1693; died 1745.
GUIDO (gwô'dô)—Italian theorist, eleventh century.
GUILMANT (gôôl'mân)—French organist, born 1837.
HABERBIER (hâ'bêr-beer), ERNST—German composer, born May 5, 1813; died March 12, 1869.
HALLEVY (hâl'ôô-ôô)—French composer, born May 27, 1799; died March 17, 1862.
HALLE (hâl'âl), CHARLES—German conductor, born April 11, 1819; died 1896.
HÄNDEL, GEORG FRIEDRICH—German composer, born February 23, 1685; died April 14, 1759.
HATTON, J. L.—English composer, born October 12, 1809; died 1886.
Haupt (houpt)—German organist, born August 12, 1810; died July 4, 1891.
HAUPTMANN (houpt-mân), MORITZ—German teacher, born October 13, 1792; died January 3, 1868.
HAYDN (hâ'dân), FRANCIS JOSEPH—Austrian composer, born March 31, 1732; died May 31, 1809.
HELLER, STEPHEN—Hungarian composer, born May 15, 1814; died January 14, 1888.
HENNES, ALOYSIUS—German teacher, born September 8, 1827; died June 8, 1889.
HENSCHEL, GEO.—German composer, born February 18, 1850.
HENSELT, ADOLF—German composer, born May 12, 1814; died October 10, 1889.
HÉROLD (hěr’old)—French composer, born January 28, 1791; died January 19, 1833.

HILLER, FERD.—German composer, born October 24, 1811; died May 10, 1885.

HÜTEN, (hū’tën) FRANCOIS—German composer, born December 26, 1793; died February 22, 1878.

JACOBSSON (Jakobsson)—German violinist, born 1839.

JADASSOHN (yà’dàss-ohn)—German composer, born August 13, 1831.

JÄLL (yàł)—Austrian pianist, born March 5, 1832; died February 22, 1882.

JENSEN (jén’sen), ADOLF—German composer, born January 12, 1837; died January 23, 1879.

JOACHIM (yò-akh-im), JOSEF—Hungarian violinist, born June 28, 1831.

JOMELLI (jò-mèl’li)—Italian composer, born September 10, 1714; died August 25, 1774.

JOSEFFY (jò-sèf’fi)—Hungarian pianist, born 1852.

JULLJEN (choo’le-jen)—French composer, born June 1, 1812; died 1860.

JUNGMANN (yoong’män)—German composer, born November 14, 1824; died September, 1892.

KALKBRENNER (kalk’brèn-nër)—German composer, born 1784; died June 10, 1849.

KALLIWODA (kal’i-wòd’á)—Bohemian composer, born March 21, 1800; died December 3, 1866.

KELER BÉLA (ké’lér bá’lá)—German composer, born February 13, 1820; died November 20, 1881.

KJERULF, HALFDAN (kè-roolf, hà’f-dàn)—Norwegian composer, born 1815; died 1888.

KINDWORTH (kìnd’wurt), C.—German pianist, born September 25, 1830.

KÖHLER, (kòl’ër) LOUIS—German composer, born September 5, 1820; died February 16, 1888.

KOSCHAT (kòsh’t), THOMAS—German composer, born August 8, 1845.

KRAUSE (kroot’s), ANTON—German composer, born November 9, 1834.

KREHBIEL (krè-bèl), H. E.—American critic, born March 10, 1854.

KRETZER (kret’tzér), KONRADIN—German composer, born November 22, 1780; died December 14, 1849.

KRUG (kroot’g), D.—German composer, born May 25, 1821; died April 7, 1880.

KULLAK (ko’lak), THEO.—German composer, born September 12, 1818; died March 1, 1882.

LABITSKY (lè-bí’tskë), JOSEF—Bohemian composer, born July 4, 1802; died August 18, 1881.

LABLACHE (lè-bàsh’), LUIGI—Neapolitan basso, born December 4, 1794; died January 23, 1858.

LACHNER (làkh’nër), FRANZ—Bavarian composer, born April 2, 1804; died January 20, 1890.

LAMBILLOTE (lám’bi-lo’t), LOUIS—French composer, born March 27, 1797; died February 27, 1855.

LAMOUREUX (là-moo’rë), CH.—French conductor, born September 21, 1834.

LAMPERTI (làm-për’të), F.—Italian singer, born March 11, 1813; died May 6, 1892.

LANGZE (làng’zë), GUSTAV—German composer, born August 13, 1830; died July 20, 1889.

LANNER (làn’ër), JOS F. R.—Austrian composer, born April 12, 1901; died April 14, 1848.

LASSSEN, (lás’sen) EDUARD—Danish composer, born April 13, 1830.

LAVALEE (là-vá’le), CALLIXA—American pianist, born 1842; died 1888.

* a arm, & add, & ale, 6 end, 6 evr, 1 ill, 1 isle, 5 odd, 5 odd, oo mood, ou our, kh Ger. ch, nh nasal.

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LEFÉBURE-WELY (lɛfɛbʁylɛ), L. J. A.—French composer and organist, born November 13, 1817; died December 31, 1869.

LESCHETITZKY (lɛʃɛkitʃtʃki), THEODORE—Polish composer, pianist and teacher, born 1831.

LEYBACH (lɛibax), IGNACE—French (Alsace) composer, born July 17, 1817; died May 23, 1891.

LICHTNER (likh'tnɛr), HEINRICH—German composer, born March 6, 1829.

LIEBLING (lɪblɪŋ), EMIL—American pianist and composer, born 1851.

LINDPAINTER, PETER JOSEF VON—German composer, born December 8, 1791; died August 21, 1856.

LISZT (lisɛt), FRANZ—Hungarian pianist and composer, born October 22, 1811; died July 31, 1886.

LORTZING (lɔrt'zing), GUSTAV A.—German composer, born October 23, 1808; died January 21, 1851.

LOW (lɔv), JOSEF—Bohemian composer, born January 22, 1834; died October, 1866.

LULLY, JEAN BAPTISTE DE—Italian composer, born 1632; died March 22, 1687.

LOWOFF, ALEXIS VON—Russian composer, born May 25, 1799; died December 28, 1870. Author of the "Russian National Hymn."

LYSBERG (lɪs'berɛg), CHARLES—Swiss composer, born March 1, 1821; died Febru-

MACDOWELL, E. A.—American composer, born December 18, 1866.

MACFARREN, SIR GEO. ALEXANDER—English composer, born March 2, 1813; died November 2, 1887.

MACKENZIE, ALEX. C.—Scottish composer, born August 22, 1847.

MAELZEL (meltsel), J. N.—German musician and inventor of the metronome, born August 15, 1772; died July 21, 1838.

MALIBRAN (malibrɛn), MARIA F.—Singer, born 1808; died 1866.

MARCHESI (mɑr'kɛzɛ), MATHILDE DE C.—German teacher and singer, born March 26, 1826.

MARETZK (mɑret'ɛk), MAX—German composer and conductor, born 1821; died 1897.

MARPURG, (mɑ'rpoʊrɡ) FRED. WILHELM—German theorist, born October 1, 1718; died May 22, 1796.

MARIO (marˈɛ), G.—Italian tenor, born 1812; died 1888.

MARSCHNER, (mɑrʃnrɛ), H.—German composer, born August 16, 1806; died December 14, 1861.

MARTINI, GIOVANNI BAPTISTA (mɑrtˈtнутʃtɑ), GÉDRÉ–ITALIAN—Italian composer, born April 25, 1706; died October 4, 1784.

MARX, A. B.—German composer and theorist, born May 15, 1799; died May 17, 1866.

MARZO (mɑrˈtsɔ), EDUARD—Italian composer, born 1850.

MASCAGNI (mɑsˈkɑnˈjɛ), PIETRO—Italian composer, born 1864.

MASON, DR. LOWELL—American composer and teacher, born January 8, 1792; died August 11, 1872.

MASON, DR. WILLIAM—American pianist and teacher, born January 24, 1829.

MASENET (mɑsˈnɛt), J. F. E.—French composer, born May 12, 1842.

MATHEWS, W. S. B.—American pianist, teacher and writer, born May 8, 1837.

MATTEI, TITO (mɑtˈtɛtɪ), TÉTÔ—Italian composer, born 1841.

MAYEZER, (mɑrˈɛ), VICTOR—French baritone.

MAYSEDER (mɑsˈdɛr), J.—Austrian violinist, born 1789; died 1863.

MAZZINGH (mɑtˈtɛntʃtɪ), J.—English composer, born 1765; died 1844.

MEHLIG (mɛlˈɪɡ), ANNA—German pianist, born 1846.

MEHUL (mɑˈool), E. N.—French composer, born 1783; died 1867.
MEN

DICTIONARY OF MUSIC.

MENDELSSOHN, J. L. FELIX B.—German composer and pianist, born 1809; died 1847.

MERCADANTE (mër-kä-dän'të), S.—Italian composer, born 1795; died 1870.

MERKEL, (mër'kēl) GUSTAV—German composer and organist, born 1827; died 1885.

MERZ (mërts), CARL—German composer and writer, born 1834; died 1898.

MEYER, LEOPOLD VON—Austrian pianist, born 1814; died 1883.

MEYERBEER, G.—German composer, born 1791; died 1864.

MEYER-HELMUND, ERIK—Russian composer, born April 13 (25), 1861.

MILLS, S. B.—American composer and pianist, born 1839.

MOLLOY, J. L.—Irish composer, born 1837.

MONTEVERDE (mōn-tē-vér'dē), C.—Italian composer, born 1568; died 1648.

MOSCHELES (mōshē-lēs), IGNAZ—German composer, born 1794; died 1870.

MOSZKOWSKI (mōsh-kōw'skē), M.—Polish composer, born 1854.

MOZART (mōzär't), WOLFGANG A.—German composer, born 1756; died 1791.

MURSKA, ILMA DE—Soprano, Croatia, born 1835; died 1889.

NAGELI (nā'gē-lē), J. G.—Swiss composer, born 1768; died 1838.

NAUMANN (nō-mān'), EMIL—German composer, born 1727; died 1808.

NEUKOMM (noy'kōm), B. CHEV.—Austrian composer, born 1778; died 1866.

NICODE (ni-kō'dē), J. L.—Polish Silesia composer, born 1853.

NICOLAI (ni-kō'lā), OTTO—German composer, born 1810; died 1849.

NICOLOI (ni-kō-lō'nl), E.—French tenor, born 1834.

NIECKS, (nēks) FREDERIC—German musician, born 1845.

NIKISCH, ARTHUR—Hungarian composer, born 1855.

NOSKOWSKY (nōs-kōv'skē), SIGISMUND—Polish composer, born 1846.

NOVELLO, VINCENT—English composer, born 1781; died 1861.

OBERTHUR (ō'bēr-tōr), CH.—German composer, born 1819.

OESTEN (āstē'n), THEODOR—German composer, born 1813; died 1870.

OFFENBACH, JACQUES (ōf'en-bakh, zhāk)—French composer, born 1819; died 1880.

ONSLOW, G.—English composer, born 1784; died 1855.

PACHEMANN, VLADIMIR DE (päch-män, fă'dē-mär'dē)—Russian pianist, born 1848.

PACINI (pă-chē'nl), G.—Italian composer, born 1796; died 1877.

PADEREWSKI (pă-dār-e-wō'kē), IGNATZ JOHANN—Polish composer, born 1858.

PAER (pā'ër), F.—Italian composer, born 1771; died 1839.

PAGANINI (pä-găn-nē'nl), N.—Italian violinist, born 1784; died 1840.

PAINE, J. K.—United States composer, born 1839.

PAISHIELLO (pā-ī-shēl'ō), G.—Italian composer, born May 9, 1741; died June 5, 1816.

PALADILHE (pă-lăd-lē'), EMILE—French composer, born June 3, 1844.

PALESTRINA (pā-lēz-trē'nē), G. F. DA—Italian composer, born 1515; died February 2, 1594.

PALMER, H. R.—American composer, born April 26, 1834.

PANSERON (pān-sē-rō'n), A.—French composer and vocalist, born April 26, 1796; died July 29, 1859.

PAPE (pāpē'), WM. B.—American composer and pianist, born February 27, 1850.

PARADIES (pär-rē'dēz), MARIA T. VON—Austrian pianist, born 1759; died 1824.

PAREFA, ROSA—Scottish soprano, born 1836; died 1874.


PASDELOUV (pā-dō-loo'), J. E.—French conductor, born September 15, 1819; died August 13, 1887.

PATTI, ADELINE—Spanish soprano, born 1843.

PATTI, CARLOTTA (sister of A.)—Italian soprano, born 1840; died 1899.

PAUER (pō'tér), ERNST—Austrian composer, pianist and writer, born 1826.
PELLEGRINI (për-gō-lē'ē-vē), G. B.—Italian, born January 4, 1710; died March 16, 1736.
PIATTI (pāt-tē), A.—Italian composer and cellist, born January 8, 1822.
PICCINI (pē-chēnē), N.—Italian composer, born January 16, 1728; died May 7, 1800.
PINSUTI, CIRO (pīn-soo'tē, chērō)—Italian composer, born May 9, 1829; died March 10, 1888.
PLAIDY (play'dē), LOUIS—German pianist and writer, born November 28, 1810; died March 3, 1874.
PLANQUETTE, ROBERT—French composer, born July 21, 1850.
PLEYEL, IGNAZ (plē'ēl, ign'ēz), J.—German composer, born June 1, 1757; died November 14, 1831.
PONCHIELLI (po-nē-kēlē), A.—Italian composer, born September, 1834; died January 17, 1886.
PONIATOWSKI (pō-nē-yō-tōw'skē), PRINCE J. M. F. X. J.—Polish composer, born February 20, 1816; died July 3, 1873.
PRESSEL, G. A.—German composer, born June 11, 1827; died July 30, 1890.
PORPORO (pōr-pō'ō), NICOLO—Italian composer, born August 19, 1866; died February, 1767.
PROCH (prōkh), HEINRICH—German composer and violinist, born July 22, 1809; died December 18, 1878.
PROKSH (prōksh), J.—Bohemian teacher, born 1794; died 1864.
PRUDENT (prōod-dōnt), E. B.—French composer, born February 3, 1817; died May 14, 1863.
PRUIME (proom), F. H.—Belgian composer, born June 3, 1816; died July 14, 1849.
PURCELL, HENRY—English composer, born 1638: died November 21, 1695.
QUEDANT (kā-dōnt), JOSEPH—French composer, born December 7, 1815.
RAFF (rāf), J. J.—German composer, born May 27, 1822; died June 25, 1882.
RAMEAU (rā-mō), J. P.—French composer, born September 26, 1683; died September 12, 1764.
REINECKE (rē-nēkē), CARL—German composer, born June 23, 1824.
REISSIGER (reis'gēr), C. G.—German composer, born January 31, 1798; died November 7, 1859.
REMEMY (ré-māmē-yē), ED.—Hungarian violinist, born 1830.
RHEINBERGER (rēn'bēr-gēr), J.—German composer, born March 17, 1839.
RICCI (rē-chē), F.—Italian composer, born October 22, 1809; died December 10, 1877.
RICHARDS, BRIDLEY—Welsh composer, born November 13, 1817; died May 1, 1859.
RICHTER, HANS (rēkh'tēr, hān's)—Hungarian composer, born April 4, 1848.
RIEMANN, HUGO (rēmān, hōgō)—German theorist, born July 18, 1849.
RIES (riēs), F.—German composer, born November 29, 1784; died January 13, 1838.
RIGHINI (ri'gē-nē), V.—Italian composer, born January 22, 1756; died August 19, 1812.
RIMBAULT, ED. F.—English composer, born June 13, 1816; died September 26, 1876.
RINCK, J. C. H.—German composer, born February 18, 1770; died August 7, 1846.
RITTER, FRED L.—Alsatan composer, born 1831; died 1892.
ROECKEL (rōk'ēl), J. A.—German tenor, born 1783; died 1870.
ROMBERG, ANDREAS (rómb-'bār, án'drē-ās)—German composer, born April 27, 1767; died November 10, 1821.
RONCANTI, SEBASTIAN (rōn-kōnē, sē-bās'tē-ān)—Italian baritone, born 1814.
ROOT, GEO. F.—American composer, born August 30, 1820; died 1895.
SACCHINI (sāk-kē'nē), A. M. L.—Italian composer, born July 23, 1734; died October 7, 1786.
SAINT-SAËNS (sān-sō'on), CAMILLE—French composer, born October 9, 1835.
DICECTIONARY OF MUSIC.

SAINTON (sán-tó̂n), P. P. C.—French composer, born June 5, 1813; died October 17, 1890.

SALIERI (sá-li'ré), A.—Italian composer, born August 12, 1750; died May 7, 1825.

SCALCHI, SOFIA (skál'ké, só'f-á)—Italian alto, born 1860.

SCARLATTI, ITALIAN composer, born 1659; died October 24, 1725.

SCHARWENKA (shár-vén'kä), PHILIP—German composer, born February 16, 1847.

SCHARWENKA, XAVER—German composer, born January 6, 1850.

SCHINDLER (shin'dlér), ANTON—Germany, born 1796; died January 16, 1884.

SCHMIDT, ALOYS—German composer, born August 25, 1879; died July 25, 1886.

SCHUBERT, FRANZ PETER—Austrian composer, born January 31, 1797; died November 19, 1828.

SCHUMANN, ROBT. A.—German composer, born June 8, 1810; died July 29, 1856.

SCHUMANN, CLARA (VIECK), (wife of Robt.)—German pianist, born September 13, 1819; died 1896.

SGAMBATI (sgám-bá'té), G.—Italian composer, born May 18, 1843.


SMART, HENRY—English organist, born 1813, died 1879.

SMETANA (smá-t'ná), FR.—Hungarian composer, born March 2, 1824; died May 12, 1884.

SMITH, SIDNEY—English composer, born July 13, 1839; died 1889.

SÖDERMAN (sööd'ér-mán), J. A.—Swedish composer, born July 17, 1832; died February 10, 1876.

SPOHr, LUDWIG—German violinist, born April 5, 1784; died October 22, 1859.

STAUDIGL (stou'dígl), JOS—German basso, born 1807; died 1861.

STEFFANI (stéf'fá-ná), A.—Italian composer, born 1655; died 1730.

STEIBELT (stî-bel't), DAN.—German composer, born 1765; died September 20, 1823.

STIGELLI (stî-jel'lí), G.—German composer, born 1819; died 1885.

STRADIVARI (strá-di-vár'ré), A.—Italian violin-maker, born 1644; died December 18, 1737.

STRAUSS, ED.—Austrian composer, born February 14, 1835.

STRAUSS, JOE.—Austrian composer, born August 27; died July 22, 1870.

SULLIVAN, SIR A. S.—English composer, born May 13, 1842.

SUPPE (sööp'pé), F. VON—German composer, born April 18, 1820.

TARTINI (tár-tár'ní), G.—Italian composer, born April 12, 1692; died February 18, 1770.

TAUSIG (touz'íg), CARL—Polish composer, born November 4, 1841; died July 17, 1871.

THALBERG (tál-bér'g), S.—Swiss composer, born January 7, 1812; died April 27, 1871.

THOMAS, C. AMBROISE (tó-má, åm-bró-zs)—French composer, born August 5, 1811.

THOMÉ (tô-mé), F. L. J.—Mauritius composer, born 1850.

TIITJENS (tët'jëns), T. C. J.—German soprano, born 1831; died 1877.

TOTTI (tó'tti), F. P.—Italian composer, born April 7, 1846.

TREBELLi (tré-bel'é), LELLA—French alto, born 1838; died 1893.

TSCHAIKOWSKY (chá-ków'ské), P. I.—Russian composer, born April 25, 1890; died 1893.

VERDI (vär'dé), G.—Italian composer, born October 9, 1813.

VIARDOT-GARCIA (vär-dó dó gär'shá-á), M. F. P.—French composer, born January 1, 1821.

VIEUXTEMPS (vë-oo-tom'), H.—French composer, born February 20, 1820; died June 6, 1881.
VIOTTI (vō'gōt'tē), G. B.—Italian composer, born May 23, 1753; died March 10, 1824.
VIVIER (vē-vē'ér), E. L.—Corsican horn-player, born 1821.
VOLCKMAR (vōl'kārmār), WIL.—German composer, born December 26, 1812; died August 27, 1887.
VOLKMANN (vōl'kāmān), F. R.—German composer, born April 6, 1815; died October 29, 1883.
WÄGNER (vāg-nēr), W. RICHARD—German composer, born May 22, 1813; died February 13, 1883.
WEBER (vē'ber), CARL M. VON—German composer, born December 18, 1786; died 1826.
WEHLE (vē'le), CARL—Bohemian pianist, born March 17, 1825; died June 2, 1882.
WIDOR (vē-dōr), CH. M.—French composer, born February 24, 1845.
WIENIAWSKI (vē-nil-āv'skē), H.—Polish composer, born July 10, 1835; died April 2, (March 31) 1880.
WILHELMJ (wil-hēlmēj), A. E. D. F. V.—German violinist, born September 21, 1845.
YSAYE (ē-sē'ē), E.—Belgian violinist, born 1858.
ZACHAU (tsōkhō), F. W.—German composer, born November 19, 1668; died August 14, 1712.
ZARLINO (zar'lē'nō), G.—Italian composer, born March 22, 1517; died February 14, 1590.
ZEUNER (tsō'yō'nēr), CH.—German organist, born 1797; died 1857.
ZINGARELLI (zin-gār'e-lē), N. A.—Italian composer, born April 4, 1782; died May 5, 1857.
ZUNDEL, JOHANN (tsōn'dēl, yō'hān)—German composer, born 1815; died 1882.