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PRONOUNCING

CKET-MANUAL

OF

SICAL TERMS

together with

ELEMENTS OF NOTATION

and

NDENSED BIOGRAPHIES OF  
OTEWORTHY MUSICIANS

Edited by

DR. TH. BAKER



ORK: G. SCHIRMER

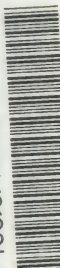
RLES WOOLHOUSE

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1905

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recollections of an old Icelandic  
Christmas Party.  
By Vivian Bremer - 09.

Laughing, merry, noisy girls,  
Fluttering dresses, flowing curls,  
Music, singing, clattering,  
Cupping, blushing, flattering,  
Pheasants beneath the mistletoe  
waiting for some handsome  
bear,

Snowy furs, and ~~and~~ shawls,  
Lace slippers, bright red hood,  
Cheerful lips and dimpled smile,  
Smiling, radiant all the while,  
Tiny foot, and snow white hand,  
Vows of the prettiest in the land,  
Ardent glances, and in return,  
Wildly beating hearts that burn,  
How well I remember those  
naive days,  
At a Christmas - only when  
I was a boy.

Irene Greene Owen

3736 Ellis Ave.

Chicago



A  
PRONOUNCING  
POCKET-MANUAL  
OF  
MUSICAL TERMS

together with

THE ELEMENTS OF NOTATION

and

CONDENSED BIOGRAPHIES OF  
NOTEWORTHY MUSICIANS

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NEW YORK: G. SCHIRMER

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
# INTRODUCTORY





## Elements of Notation





Notation is a system of signs used in writing music. The written signs for the time-value (length, duration) of musical tones, are called Notes; the written signs for pauses (intervals of silence) between the tones, are called Rests.







### Notes and Rests







Whole Note  Half-note  Quarter-note 






Whole Rest  Half-rest  Quarter-rest 





Eighth-note  16th-note  32d-note  64th-note 

Eighth-rest  16th-rest  32d-rest  64th-rest 

1 Whole Note  equals 2 , or 4 , or 8 , or 16 , or 32 

1 Half-note  = 2 , or 4 , or 8 , or 16 , or 32 



1 Quarter-note  = 2 , or 4 , or 8 , or 16 

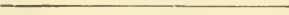



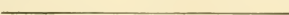
1 Eighth-note  = 2 , or 4 , or 8 





1 16th-note  = 2 , or 4 ; and 1 32d-note  = 2 



### The Staff

The Staff consists of five parallel horizontal lines. Notes are written on the lines, or in the spaces between. For higher or lower tones, additional short lines are provided, called Leger-lines.

  Leger-lines

5th line   
4th line   
3d line   
2d line   
1st line 

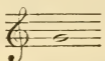
4th space   
3d space   
2d space   
1st space 


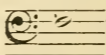
Leger-lines  

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### The Clefs

A Clef is a sign written at the head (beginning) of the staff to fix the position of one note. The two ordinary clefs are

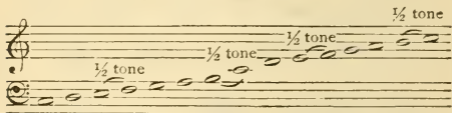
the G-Clef (Treble Clef) , fixing the place of the note *g*<sup>1</sup>; and

the F-Clef (Bass Clef)  or , fixing the place of the note *f*.

(A third clef, the C-clef, is explained further on.)

### The Scales

The Staff and Clefs together fix the Pitch of the notes, showing whether they are high or low. A series of 8 successive notes on the staff forms what is called a Scale. To name the notes of the scale, we use the first seven letters of the alphabet, A B C D E F G. Scales are named after the note on which they begin, which is called the Keynote. The scale of C, written in whole notes, in the bass and treble clefs, is as follows:



The C written on the leger-line just below the treble staff and just above the bass staff, is called Middle-C.

The C-clef (now written on either of three lines of the staff, and in several different shapes, two being shown on this page and the next),

Tenor Clef:



Alto Clef:



Soprano Clef:



fixes the position of Middle-C in three different places *on* the staff instead of *below* or *above* the staff, as the following Table of Clefs shows.



Table of Clefs.

The diagram consists of four staves. The top staff is a treble clef labeled "Soprano Clef." Below it are three staves labeled "Alto Clef," "Tenor Clef," and "Great Octave." The "Alto Clef" and "Tenor Clef" staves have a "Middle C" label with a double-headed arrow pointing to the C line. The "Great Octave" staff has a "Middle C" label with a double-headed arrow pointing to the C line. Below the "Great Octave" staff are four groups of notes, each in a bracket and labeled: "Small Octave" (c d e f g a b), "One-lined Octave" (c' d' e' f' g' a' b'), "Two-lined Octave" (c<sup>2</sup> d<sup>2</sup> e<sup>2</sup> f<sup>2</sup> g<sup>2</sup> a<sup>2</sup> b<sup>2</sup>), and "Great Octave" (C D E F G A B). Vertical dashed lines connect the notes across the staves to show their relative positions.

The notes in the same vertical line are of the same pitch and have the same name. For ordinary purposes, any note marked C (c) is called simply "C." But, in order to fix the place which any given note occupies among all the others (that is, to fix its "Absolute Pitch"), the whole range of musical tones is divided into sections of seven notes each, called "Octaves," and lettered and named as shown in the Table. N. B.—The next octave below the Great Octave is the "Contra-octave;" below that again is the "Double Contra-octave."

### Chromatic Signs

The Chromatic Signs are set before notes to raise and lower their pitch.

The Sharp  $\sharp$  raises its note a semitone ;

The Flat  $\flat$  lowers its note a semitone ;

The Natural  $\natural$  restores its note to the natural pitch on the staff (without chromatic signs) ;

The Double-sharp  $\times$  raises its note 2 semitones ;

The Double-flat  $\flat\flat$  lowers its note 2 semitones ;

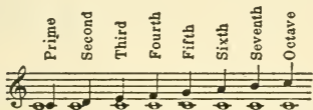
The sign  $\natural\sharp$  restores a double-sharped note to a sharped note ;

The sign  $\natural\flat$  restores a double-flatted note to a flatted note.

### The Intervals

An interval is the difference in pitch between two notes. In measuring an interval, it is customary to take the lower note as the basis, and to measure up to the higher note. When the measurement is made downward, the interval is called "inverted."

Diatonic Intervals of the Major Scale

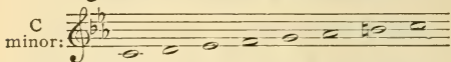
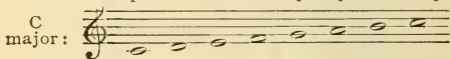


All Standard Intervals, and Their Inversions

	Perf. Prime	Augm. Prime	Minor Second	Major Second	Augm. Second	Minor Third	Major Third	Dimin. Fourth	Augm. Third	Perf. Fourth
Perf. Octave	Dimin. Octave	Major Seventh	Minor Seventh	Dimin. Seventh	Major Sixth	Minor Sixth	Augm. Fifth	Dimin. Sixth	Perf. Fifth	
Augm. Fourth	Dimin. Fifth	Perf. Fifth	Augm. Fifth	Minor Sixth	Major Sixth	Augm. Sixth	Minor Seventh	Major Seventh	Dimin. Octave	Perf. Octave
Dimin. Fifth	Augm. Fourth	Perf. Fourth	Dimin. Fourth	Major Third	Minor Third	Dimin. Third	Major Second	Minor Second	Augm. Prime	Perf. Prime

## The Keys

A key is a scale employed harmonically, that is, employed to form chords and successions of chords. On the keynote C, or on any other note, two different species of scale or key may be built up:



Such a key or scale is called Major when its Third and Sixth are major intervals; it is Minor when its Third and Sixth are minor intervals. The succession of intervals in every major key is the same as that in C major; in every minor key, as in C minor. To adjust the intervals properly, chromatic signs are employed, as shown below:

## Table of Keys



Key of C

Key of G

Key of D

Key of A.

Key of E

Key of B or C $\flat$

Key of F $\sharp$  or G $\flat$

Key of D $\flat$  or C $\sharp$

Key of A $\flat$

Key of E $\flat$

Key of B $\flat$

Key of F

Key of C

It will be seen, on passing round the circle in either direction, that the keynotes of the successive keys always follow each other at the interval of a perfect Fifth; hence, this circle of keys, ending where it began, is called the Circle of Fifths.

Chords

A chord is formed by a succession of from 3 to 5 different tones, built up in intervals of diatonic Thirds from a given tone, or Root. A 3-tone chord is a Triad; a 4-tone chord is a Seventh-chord (chord of the Seventh); a 5-tone chord is a Ninth-chord (chord of the Ninth).

Triads in Major :

C: I II III IV V VI VII°

Triads in Minor :

c: I II III' IV V VI VII°

Seventh-chords in Major :

C: I<sub>7</sub> II<sub>7</sub> III<sub>7</sub> IV<sub>7</sub> V<sub>7</sub> VI<sub>7</sub> VII<sub>7</sub>°

Seventh-chords in Minor :

c: I<sub>7</sub> II<sub>7</sub>° III<sub>7</sub>' IV<sub>7</sub> V<sub>7</sub> VI<sub>7</sub> VII<sub>7</sub>°

## Ninth-chords:

in Major:  $\begin{matrix} 9 \\ 7 \\ 5 \\ 3 \end{matrix}$

in Minor:  $\begin{matrix} 9 \\ 7 \\ 5 \\ 3 \end{matrix}$

When the root of the chord is the lowest tone, the chord is in the fundamental position; when some other tone is the lowest, the chord is inverted. Each triad has 2 inversions; each seventh-chord has 3.

## Inversions of Triad:

$\begin{matrix} 6 & 4 \\ 6 & 4 \end{matrix}$

1st inv. 2d inv.

## Inversions of 7th-chord:

$\begin{matrix} 6 & 4 & 2 \\ 5 & 3 & 2 \end{matrix}$

1st inv. 2d inv. 3d inv.

The 1st inv. of a triad is called a chord of the Sixth.  
 " 2d " " " " " " a chord of the 6th and 4th.  
 " 1st " " " 7th-ch. is " a chord of the 5th and 6th.  
 " 2d " " " " " " a chord of the 3d and 4th.  
 " 3d " " " " " " a chord of the Second.

## Time-Signatures

The time-signature is usually written in the form of a fraction set just after the clef, at the beginning of a movement; the numerator (upper figure) shows the *number* of notes of a given kind contained in each measure, while the denominator (lower figure) shows the *kind* of notes taken as the unit of measure. For instance,  $\frac{3}{4}$  (three-four time) means "3

quarter-notes to the measure":

$\frac{12}{16}$  (twelve-sixteen time) means "12 sixteenth-notes to the measure":

## Common Abbreviations

- A.** See A.  
 Accel. Accelerando  
 Accomp. Accompaniment  
 Accresc. Accrescendo  
 Adg<sup>o</sup> or Ad<sup>o</sup> Adagio  
 Ad lib. Ad libitum  
 Affett. Affettuoso  
 Affrett. Affrettando  
 Ag<sup>o</sup> or Agit<sup>o</sup> Agitato  
 All<sup>o</sup> Allegro  
 Allg<sup>to</sup> } Allegretto  
 All<sup>to</sup> }  
 All'ott. } All'ottava  
 All'8<sup>va</sup> }  
 And<sup>no</sup> Andantino  
 And<sup>te</sup> Andante  
 Arc. Arcato  
 Arp<sup>o</sup> Arpeggio
- B.** See B.  
 B. C. Basso continuo  
 B. H. Both hands  
 Brill. Brillante
- C.** See C.  
 C. a. Coll'arco  
 Cad. Cadenza  
 Cal. Calando  
 Cantab. Cantabile  
 C. B. Col basso  
 C. D. Colla destra  
 'Cello. Violoncello  
 C. f. } Canto fermo  
 } Cantus firmus  
 Ch. Choir-organ  
 C. L. Col legno  
 Cl., Clar. Clarinet  
 Coll'ott. } Coll'ottava  
 Coll'8<sup>va</sup> }  
 Cor. Cornet or Corno  
 C. P. Colla parte  
 C<sup>resc.</sup> } Crescendo  
 C<sup>resc.</sup> }  
 C<sup>sin.</sup> S. Colla sinistra
- D.** See D.  
 Dal S. Dal Segno  
 D. C. Da capo  
 Decres. } Decrescendo  
 Decresc. }  
 Delic. Delicatamente  
 Diap. Diapason  
 Dim. Diminuendo  
 Div. Divisi, divise  
 Dol. Dolce  
 Dolciss. Dolcissimo  
 Dopp. ped. Doppio pedale  
 D. S. Dal segno
- Energ. Energicamente  
 Espr. } Espressivo or  
 Espress. } Espressione
- F.** See F.  
 F or *f* Forte  
 Fag. Fagotto  
*ff* or *fff* Fortissimo  
 Fl. Flute  
 Flag. Flageolet  
 F. O. } Full organ  
 F. Org. }  
 For. Forte  
*fp* Forte piano  
 Forz. or *fz* Forzando
- G.** See G.  
 G. O. } Great organ or  
 G. Org. } Grand-orgue  
 Grand. Grandioso  
 Graz. Grazioso  
 Gt. Great organ
- Haut. or Htb. Hautbois  
 Hr. or Hrn. Hörner
- Incalz. Incalzando  
 Introd. Introduction  
 Inv. Inversion

- L. See L.  
 Leg. Legato  
 Legg. Leggero, Leggiero  
 L. H. } Left hand  
       } Linke Hand  
 Lusing. Lusingando
- M. See M.  
 Maest<sup>o</sup> Maestoso  
 Man. Manual  
 Manc. Mancando  
 Marc. Marcato  
 M. D. } Mano destra  
       } Main droite  
 Men. Meno  
 Mez. Mezzo  
*mf* Mezzo forte  
*mfz* Mezzo forzando  
 M. G. Main gauche  
 M. M. Maelzel's Metronome  
 Mod. or Mod<sup>to</sup> Moderato  
 Mor. Morendo  
 Mov<sup>to</sup> Movimento  
*mp* Mezzo piano  
 M. S. } Manuscript  
       } Mano sinistra  
 M. V. Mezza voce
- Ob. Oboe  
 Obl. Obligato  
 Op. Opus  
 Opp. Oppure  
 Org. Organ  
 Ott, O<sup>va</sup> or 8<sup>va</sup> Ottava  
 Ovv. Ovvero
- P. See P.  
 Ped. Pedal  
 Perd. Perdendosi  
 Pes. Pesante  
*pf* Più forte  
 P. F. } Pianoforte  
       } Pfte.  
 Piang. Piangendo  
 Pianiss. Pianissimo  
 Pizz. Pizzicato  
 Po' Poco  
*pp*, *ppp* Pianissimo  
 Raddol. Raddolcendo  
 Rall. Rallentando
- Recit. Recitative  
*rf*, *rfz*, *rinf.* Rinforzando  
 R. H. } Right hand  
       } Rechte Hand  
 Rit. } Ritardando  
 Ritard. }  
 Riten. Ritenuto
- S. See S.  
 Salic. Salicional  
 Scherz. Scherzando  
 Seg. Segue  
 Sem. or Semp. Sempre  
*sf*, *sfz*, *sff*, *sffz* Sforzando  
 Sim. Simile  
 Sin. Sinistra  
 Smorz. Smorzando  
 Sost. Sostenuto  
 Sp. Spitze  
 Stacc. Staccato  
 St. Diap. Stopped diapasor.  
 Stent. Stentando  
 String. Stringendo  
 Sw. Swell-organ
- T. See T.  
 T. C. Tre corde  
 Tempo I. Tempo primo  
 Ten. Tenuto  
 Timp. } Timpani  
 Tymp. }  
 Tpt. Trumpet  
 Tr. Trill, Trumpet  
 Tratt. Trattenuto  
 Trem. Tremolando, Trem.  
       ulant  
 Tromb. Trombe, Trombor.
- U. C. Una corda  
 Unis. Unisono
- V. See V.  
 Va. Viola  
 Var. Variation  
 Vc., Vcl., Vcllo. Violon-  
       cello  
 Viol., Vl., Vno. Violino  
 V. O. Volles Orchester  
 V. S. Volti subito  
 Vv., Vni. Violini



## Rules for Pronouncing German, French and Italian.

(Read these Rules carefully, and always refer to them  
in case of doubt.)

THE VOWELS are often not pronounced as in English. The system of pronunciation employed in this Manual is explained below.

ah is the broad *a* in *father*.

äh is the same sound, only not dwelt upon; like *ah* in the college-cheer "'rah! 'rah! 'rah!'"  
Never pronounce äh like the short English ä in *bat*.

ă is the short English *a*, as in *bat*.

â is like *a* in *bare*.

ã is nearly like â, but closer. Short ã (*ã*) is nearly like *e* in *bet*, but more open.

ā is nearly like *a* in *bate*; only the long English *a* ends with a soft sound like short *i*, called a "vanish," caused by slightly raising the root of the tongue (*ā*<sup>h</sup>); whereas the long "Continental" *a* has no vanish.

ěh is the short sound of long *a* (closer than *e* in *bet*).

ě is short *e*, as in *bet*.

ē is long *e*, like *ee* in *beet*.

ī is long *i*, as in *bite*.

ĭ is short *i*, as in *bit*, though sometimes shaded towards *ee*.

oh is like *o* in *bode*: only the long English *o* ends with a soft sound like *u* in *bull*, called a "vanish," caused by drawing the lips together (*ō*<sup>h</sup>); whereas the long "Continental" *o* has no vanish.

ŏh is short *o*, like the first *o* in *opinion*. Never pronounce it like the short English *o* in *blot*.

ô is the so-called broad Italian *o*, pronounced like *aw* in *law*.

ö is a sound not found in English. To pronounce long ö, set the lips as if to say "oh," and then say "ā" (as in *bate*), *keeping the lips fixed* in the first position; for short ö (ö) set the lips as before, but then say "ě" (as in *bet*), *keeping the lips fixed* in the first position.

oo is like long oo in *boot*.

ö is like short oo in *book*.

ü is short u, as in *but*.

ü is a sound not found in English. To pronounce long ü, set the lips as if to say "oo" (as in *boot*), and then say "ee" (as in *beet*), *keeping the lips fixed* in the first position; for short ü (ü), set the lips as before, but then say "i" (as in *bit*), *keeping the lips fixed* in the first position. (N.B.—This ü, long or short, is the so-called *French u*.)

#### DIPHTHONGS:

ahü represents the German *äu* or *eu*; pronounce as one syllable quickly drawn together, accent on the "ah" (ah'ü). It is somewhat like the English *oy* in *boy* (aw'ī).

wäh represents the French *oi*; pronounce as if written oäh, in one syllable quickly drawn together, accent on the "ah" (oäh').

ow is like *ow* in *brow*.

THE CONSONANTS are usually pronounced as in English. The following signs need explanation:

**yh** represents a sound not found in English, namely, the *soft* German *ch*. Set the tongue as if to pronounce "ye," and then breathe (whisper) "he" through between tongue and hard palate (see ALLMÄHLICH).

**h** represents a sound not found in English, namely, the *hard* German *ch*. It is merely a rough breathing, as if one were trying gently to clear one's throat. Never pronounce it like *k*, unless explicitly so marked.

**ng<sup>k</sup>** represents the sound *ng* at the end of German words, which finish, after the usual *ng*-sound (*ng* as in *ring*), with a light *k*-sound (see AUFSCHWUNG).

**n** represents a sound not found in English, namely, the French nasal *n*. To get the correct nasal sound, the *n* must be pronounced,

not *after* the vowel, but *together with* the vowel; that is, the vowel must be spoken through the nose, thus becoming a nasal vowel. Never pronounce like "ang," "ong," etc., as the pronunciation is often printed; there is no *ng*-sound about the French nasal *n*. For example, to get the sound of *ain*, as in the French word *main* (măn), first sound "n," setting the tongue firmly against the hard palate so that the vocal air (air vibrating with tone) passes through the nose instead of between the lips: then, letting the "n" still vibrate through the nose, drop the tongue and instantly blend the vowel "ă" (as in *bat*) with the "n." This blending of "ă" and "n" gives the exact sound desired, if cut off short like a staccato trumpet-tone. To say "main," simply put an "m" before the nasal vowel "ăn." The nasal vowels "ähn" and "öhn" are obtained similarly.

ʀ is to be pronounced with a roll, tip of tongue against hard palate.

s must be pronounced *sharp*, wherever it occurs in the marked pronunciation; *soft* s is represented by z.

zh represents the z in *azure*.

The consonants *d* and *t* are usually formed, in the Continental languages, by touching the root of the upper front teeth with the tip of the tongue. To make this point clear, first pronounce the English word "dry" in the ordinary way, tip of tongue against the hard palate; then pronounce the German "drei," but taking the *dr* with tip of tongue against root of upper front teeth.—Form *l* in the same manner.

The German *w* is a compound of the English *w* and *v*; i. e., to get it right, the lips must almost close and, *at the same time*, the lower lip must lightly touch the upper front teeth.

N.B.—All accents (vowel-marks) found on the key-words, such as à, ā, â, é, è, ê, ò, ū, etc., belong to the words as correctly written in their respective languages.

# Comparative Table of Tempo-marks

## CLASS I

INDICATING A STEADY RATE OF SPEED

Larghissimo, molto largo	}	Group I. General signification of terms is SLOW.
Largo (broad, stately)		
Largamente		
Larghetto		
Grave (heavy, dragging)		
Lento (slow)		
Adagissimo		
Adagio (slow, tranquil)		
Adagietto		
Andantino		
Andante (moving, going along)	}	Group II. General signification of terms is FAST.
Moderato		
Allegretto		
Allegramente		
Allegro (brisk, lively) [con moto, vivace] [agitato, appassionato]		
Presto (rapid) [con fuoco, veloce]		
Prestissimo		


## CLASS II

INDICATING ACCELERATION

Accelerando (with increasing rapidity)	}	(swiftly accelerating, usually with a <i>crescendo</i> )
Stringendo		
Affrettando		
Incalzando	}	(a steady rate of speed, <i>faster</i> than preceding movement)
Doppio movimento (twice as fast)		
Più mosso		
Più moto	}	(a steady rate of speed, <i>faster</i> than preceding movement)
Veloce		

## CLASS III

INDICATING A SLACKENING IN SPEED

Rallentando	}	(gradually growing slower)
Ritardando		
Allargando		
Tardando		
Slentando		
Strascinando	}	(half as fast)
Molto meno mosso (  del movi- mento precedente )		
Ritenuto	}	(a steady rate of speed, <i>slower</i> than preceding movement)
Meno mosso		
Meno moto		
Calando	}	(growing slower and softer)
Deficiendo		
Mancando		
Morendo		
Sminuendo		
Smorzando	}	

## POCKET-MANUAL

of

## MUSICAL TERMS

## A

**A.** 1. (Ger. *A*; Fr. and It., *La*). The sixth tone and degree in the typical diatonic scale of *C*-major. —2. In musical theory, capital *A* stands for the *A*-major triad, small *a* for the *a*-minor triad.—3. For the meaning of *AA*, *A*<sub>1</sub>, *a*<sup>1</sup>, *a*<sup>2</sup>, *a*<sup>1</sup>, *a*<sup>2</sup>, *a*<sup>1</sup>, *a*<sup>2</sup>, *a*<sup>1</sup>, *a*<sup>2</sup>, etc., see **PITCH, ABSOLUTE**.—4. In Italian, *a* [äh] (in French, *à* [äh]) signifies to, at, for, by, in, etc. —5. In this Manual, an **-a** following an Italian word, means that in the feminine form of the word **a** takes the place of the masculine ending **o**.

**Ab** (Ger., ähp). Off (in organ-music).

**A ballata** (It., äh bähl-lah'täh). In ballad-style.

**Abandon, avec** (Fr., äh-vek' äh-bähñ-döhn'). See **ABBANDONO, CON**.

**A battuta** (It., äh bäht-too'täh). "With the beat;" in strict time.

**Abbandonandosi** (It., ähb-bähñ-döñ-nähñ'döñ-sē). }

**Abbandonatamente** (It., —näh-täh-men'tēh). }

**Abbandono, con** (It., köhn ähb-bähñ-doh'nöñ). }

Yielding wholly to emotion; with a burst of passion; carried away by feeling.

**Abbandonare** (It., ähb-bähñ-döñ-nah'rēh). To abandon, to quit; *senza abbandonare la corda*, without quitting the string.

**A bene placito** (It., äh bäh'nēh plah'chē-töñ). At pleasure; meaning that the tempo may be altered, graces or cadenzas added, or that certain specified instruments may be used, or not, at the performers' pleasure. [strict time.]

**Abgemessen** (Ger., ähp'gē-mes'sen). Measured; in

**Abgestossen** (Ger., ähp'gē-shtoh'sen). "Struck off"; detached; *staccato*.

**Abnehmend** (Ger., ähp'näh'ment). *Diminuendo*.

**Abschwellen** (Ger., ähp'shvel'ien). *Decrescendo*.

- Absolute music** is music born of the delight in combining musical tones, being a product of the musical faculty only. See PROGRAM-MUSIC.
- Abwechseln** (Ger., ähp'vek'seln). To alternate... *Mit abwechselnden Manualen* [mäh-noo-ah'len], with alternating manuals.
- A cappella** (It., äh cähp-pel'läh). See CAPPELLA.
- A capriccio** (It., äh cähp-prit'chöh). See CAPRICCIO.
- Accarezzevole** (It., ähk-käh-ret-tsä'vöh-léh). } Ca-
- Accarezzevolmente** (It., —tsä-vöhl-inen'téh). } re-  
ressfully, caressingly, coaxingly.
- Accelerando** (It., äht-chéh-léh-rähn'döh), "Accelerating," growing faster.
- Accelerato** (It., äht-chéh-léh-rah'töh). "Accelerated," livelier, faster.
- Accentato** (It., äht-chen-tah'töh). } Accented,
- Accento, con** (It., köhn äht-chen'töh). } marked... *Accentate* (—tah'téh) [plural form of  
*accentata*, or imperative], accent the notes.
- Accentuando** (It., äht-chen-tööh-ähn'döh). Accenting.
- Accentuare** (It., —ah'réh). To accent; *senza accentuare*, without accenting.
- Accentuato** (It., —ah'töh). Accented. [mently.]
- Acciaccato, -a** (It., äht-chäh-kah'töh, -täh). Vehe-
- Acciaccatura** (It., äht-chäh-käh-too'räh). 1. A short accented appoggiatura.—2. A note a second above, and struck with, the principal note, and instantly released.
- Accidental**. Any chromatic sign not found in the key-signature, occurring in the course of a piece.
- Accompagnamento** (It., ähk-köhm-pähn-yäh-men'töh). Accompaniment.
- Accompagnement** (Fr., äh-köhm-pähn-yü-mäh'n'). Accompaniment.
- Accompaniment**. Any part or parts which attend the voices or instruments bearing the principal part or parts in a musical composition. It is *ad libitum* when the piece can be performed without it, and *obbligato* when it is necessary to the piece. ... *Additional accompaniments* are parts added to a composition by some other person than its original author... *Accompaniment of the scale*, the series of chords used to harmonize the ascending or descending diatonic scale.

**Accordance.** Same as ACCORDATURA.

**Accordando** (It., ähk-kor-dähn'döh). "Accordant," in tune. (In comic stage-scenes it means, that the tuning of an instrument is imitated by the orchestra.)

**Accordatura** (It., ähk-kor-däh-too'räh). The "tuning," or series of tones according to which a stringed instrument is tuned;  $g-d^1-a^1-e^2$  is the *accordatura* of the violin.

**Accordion.** A free-reed instrument invented by Damian, of Vienna, in 1829. The elongated body serves as a bellows, to be drawn out and pushed together; the bellows is closed at either end by a keyboard, that for the right hand having a diatonic (or incomplete chromatic) scale, while that for the left hand has 2 or more keys for harmonic bass tones. (See CONCERTINA.)

**Accrescendo** (It., ähk-kräh-shen'döh). CRESCENDO.

**Acoustic** (äh-koo'stík) color. The *timbre* (character or quality) of a musical tone.

**Acoustics.** Musical acoustics is the science of musical tones as distinguished from mere noises. A *tone* of sustained and equal pitch is caused by regular and constant vibrations of the air, set in motion by similar vibrations in the body producing the tone (for instance, a piano-string, a violin-string, an organ-pipe, or the vocal cords); while a *noise* is caused by irregular and unequal vibrations.

**Action.** In keyboard instruments, the mechanism set in motion by the player's fingers, or by the feet (organ-pedals).—In the harp, the "action" (a set of pedals) does not directly produce the sound, but changes the key by shortening the strings by a semitone or whole tone.

**Act-tune.** Music played between the acts of a drama; an *entr'acte*.

**Acuta** (Lat., "sharp," "shrill"). In the organ, a mixture-stop having from 3 to 5 ranks.

**Acute.** High in pitch, sharp, shrill; opposed to Grave.

**Adagietto** (It., äh-däh-jet'töh). 1. A movement slightly faster than Adagio.—2. A short Adagio.

**Adagio** (It., äh-dah'jöh). Slow, leisurely; a slow movement... *Adagio adagio*, *adagio assai*, *adagio molto*, very slow... *Adagio non molto*, or *non tanto*, not too slow.

- Adagissimo** (It., äh-däh-jis'sē-möh). Extremely slow.
- Adaptation.** An Arrangement. [MENT.]
- Additional accompaniments.** See ACCOMPANI-
- Additional keys.** Those above *f*<sup>3</sup>.
- Addolorato** (It., ähd-döh-löh-rah'töh). Plaintive; in a style expressing grief.
- Adel, mit** (Ger., mit ah'del). "With nobility;" in a lofty style.
- À demi-jeu** (Fr., äh dü-mē-zhö'). With half the power of the instrument.
- À demi-voix** (Fr., äh dü-mē-vwäh'). MEZZA VOCE.
- À deux** (Fr., äh dö'). A DUE; *à deux mains*, for two hands.
- Adiratamente** (It., äh-dē-räh-täh-men'tëh). Angrily.
- Adirato** (It., äh-dē-rah'töh). Angry, wrathful.
- Ad'junct.** Closely related, as one key or scale to another... *Adjunct note.* an unaccented auxiliary note not essential to the harmony.
- Ad libitum** (Lat., "at pleasure," "at will"). A direction signifying (1) that the performer may employ the tempo or expression that suits him; (2) that any vocal or instrumental part so marked may be left out, if desired. *Cadenza ad libitum* means that a given cadenza may be performed or not, or another substituted for it, at the performer's pleasure.
- A due** (It., äh doo'ëh). See DUE.
- A dur** (Ger., ah door'). *A* major.
- Aengstlich** (Ger.). See ÄNGSTLICH.
- Æolian harp or lyre.** A stringed instrument sounded by the wind. It is a narrow, oblong wooden box, with low bridges at either end, across which are stretched a number of gut strings. The harp is placed in an open window, or some other aperture where a draught of air will sweep the strings.
- Aequal** (Ger., ä-kvahl'). A prefix to a stop-name, indicating that it is an 8-foot register.
- Aeusserst** (Ger.). See ÄUSSERST.
- Affabile** (It., ähf-fah'bē-lëh).
- Affabilità, con** (It., köhn ähf-fäh-bē-lë-tah').
- Affabilmente** (It., ähf-fäh-bēl-men'tëh). }  
Sweetly and gracefully; suavely.



- Affanato** (It., ähf-fäh-nah'töh). Uneasily, distressfully.
- Affanosamente** (It., ähf-fäh-nöh-säh-men'tëh). Anxiously, restlessly.
- Affanoso** (It., ähf-fäh-noh'söh). Anxious, restless.
- Affetto, con** (It., köhn ähf-fet'töh).
- Affettuosamente** (ähf-fet-töö-öh-säh-men'tëh). }  
**Affettuoso** (ähf-fet-töö-oh'söh). }  
 With passion, emotion, feeling; very expressively; tenderly.
- Affezione, con** (It., köhn ähf-fëh-tsë-oh'nëh). In a style expressive of tender emotion.
- Affitto** (It., ähf-flit'töh). Melancholy, sad.
- Affizione, con** (It., köhn ähf-flë-tsë-oh'nëh). Sorrowfully, mournfully.
- Affrettando** (It., ähf-fret-tähn'döh). Hurrying.
- Affrettare** (It., ähf-fret-tah'rëh). To hasten...  
*Senza affrettare*, without hastening.
- Affrettato** (It., ähf-fret-tah'töh). Hurried; *tempo più affrettato*, at a swifter pace.
- Affrettoso** (It., ähf-fret-toh'söh). Hurriedly.
- A fior di labbra** (It., äh fë-or' dë lähb'bräh). Very lightly and softly sung or spoken.
- After-beat**. An ending to a trill, comprising two notes, the lower auxiliary and the principal note.
- After-note**. 1. Unaccented appoggiatura.—2. The unaccented note of a pair. [bass.]
- After-striking**. The reverse of Anticipation by the
- Agevole** (It., äh-jä'vöh-lëh). Easy, light.
- Agevolezza, con** (It., köhn äh-jä'vöh-let'säh). }  
**Agevolmente** (It., äh-jä'vöhl-men'tëh). } Easily, lightly.
- Aggiustatamente** (It., äh-jöös-täh-täh-men'tëh). Strictly in time. [indolently.]
- Agiatamente** (It., äh-jäh-täh-men'tëh). Easily,
- Agilità** (It., äh-jë-lë-tah'). }  
**Agilité** (Fr., äh-zhë-lë-tä'). } Agility, sprightliness, vivacity...  
*Con agilità*, in a light and lively style.
- Agilmente** (It., äh-jël-men'tëh). Lightly, vivaciously.
- Agitamento** (It., äh-jë-täh-men'töh). Agitation.
- Agitatamente** (It., äh-jë-täh-täh-men'tëh). Excitedly, agitatedly.

**Agitato** (It., äh-jē-tah'tōh). Agitated... *Agitato con passione*, passionately agitated.

**Agitazione, con** (It., köhn äh-jē-täh-tsē-oh'nēh). Agitatedly.

**Agraffe** (äh-grähf'). In the piano, a small metallic support of a string, between bridge and pin, serving to check vibration in that part.

**Agrémens** (Fr., äh-grā-mäh'n'). Harpsichord-graces.

**Ai** (It., ah'ē). See ALL'.

**Air**. A tune or melody.

**Air** (Fr., är). Air, melody, tune; also, a song... *Airs détachés*, single numbers taken from operas, etc.

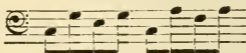
**Aīs** (Ger., ah'iss). *A<sup>♯</sup>* (*A* sharp).

**Aīsīs** (Ger., ah'iss-iss). *AX* (*A* double-sharp).

**Al** (It., ähl). See ALL'.

**À la mesure** (Fr., äh läh mü-zür'). In strict time.



**Alberti bass**. A bass in broken chords, like



**Album-leaf**. Title of a short and (usually) simple vocal or instrumental piece.

**Alcuno, -a** (It., ähl-koo'nōh, -näh). Some; certain... *Con alcuna licenza*, "with a certain freedom" (as regards tempo).

**All', Alla** (It., ähl, ähl'läh). To the, in the, at the, etc.; in the style of, like.

**Alla breve** (It., brâ'vëh). Formerly, a time of 4 minims (=1 breve) to the measure. Now, 4-4 time with 2 beats instead of 4 to the measure, and in quicker tempo; time-signature  or ; also called *alla cappella*.

**Alla caccia** (It., cäht'chäh). In the hunting style.

**Alla camera** (It., kah'mëh-räh). In the style of chamber-music.

**Alla cappella** (It., käh-pel'läh). A CAPPELLA.

**Alla hanacca** (It.). Like a Hanacca.

**Alla marcia** (It.). In march-style.

**Alla militare** (It., mē-lē-tah'rëh). In military style.

**Alla moderna** (It., möh-dâr'näh). In modern style.

**Allargando** (It., ähl-lar-gähn'döh). Growing slower.

**Allargare, senza** (It., sen'tsäh ähl-lar-gah'rěh). Without slackening speed.

**Allargate** (It., —gah'těh). Go slower.

**Alla russa** (It., rōös'säh). In the Russian style.

**Alla scozzese** (It., skōht-tsā'zěh). In Scotch style.

**Alla siciliana** (It.). Like a Siciliana.

**Alla stretta** (It.). 1. Growing faster and faster.—2. In the style of a Stretta (or Stretto).

**Alla tromba** (It.). Like a trumpet.

**Alla turca** (It., toor'käh). In Turkish style.

**Alla veneziana** (It., vėh-nėh-tsė-ah'näh). In the Venetian style (like a Gondoliera).

**Alla zingara** (It., tsin'gäh-räh). In the style of Gypsy music. [syncopated style.

**Alla zoppa** (It., tsōp'päh). Lamely, haltingly; in

**Allegramente** (It., ähl-lėh-gräh-men'těh). Nimbly, lightly, gaily, vivaciously.

**Allegrettino** (It., ähl-lėh-gret-tė'nöh). 1. A short Allegretto movement.—2. A tempo slower than allegretto.

**Allegretto** (It., ähl-lėh-gret'töh). Quite lively; moderately fast (faster than andante, slower than allegro).

**Allegrezza, con** (It., kōhn ähl-lėh-gret'säh). } With

**Allegria, con** (It., kōhn ähl-lėh-grė'äh). } liveliness, vivacity.

[idly.

**Allegro** (It., ähl-lėh-gris'sė-möh). Very rap-

**Allegro** (It., ähl-lė'gröh). Lively, brisk, rapid.

An Allegro (movement) is not quite as fast as a Presto... *Allegro assai*, *Allegro di molto*, very fast (usually faster than the foregoing movement)...

*Allegro di bravura*, a technically difficult piece or passage to be executed swiftly and boldly...


*Allegro giusto*, a movement the rapidity of which is suited to its subject... *Allegro risoluto*, rapidly and energetically. Etc., etc.

**Allein** (Ger., ähl-līn'). Alone; only.

**Allemanda** (It., ähl-lėh-mähn'däh). } 1. A German

**Allemande** (Fr., ähl-l'-mah'n'd). }

dance in 3-4 time, like the Ländler.—2. A lively German dance in 2-4 time.—3. A movement in the Suite (either the first, or next to the Prelude) in 4-4 time and moderate tempo (*andantino*).

- Allentamento** (It., ähl-len-täh-men'töhh). Slowness.
- Allentando** (It., ähl-len-täh'n'döhh). See RALLEN-TANDO.
- Allentato** (It., ähl-len-tah'töhh). Slower.
- All' spagnuola** (It., ähl eh-späh'n-yô'läh). In the Spanish style.
- All' inglese** (It., ähl in-glâ'zëh). In the English style.
- All' italiana** (It., ähl ë-täh-lë-ah'näh). In the Italian style.
- Allmählich** (Ger., ähl-mä'liyh). Gradually, by degrees. (Also spelled *allmählig*, *allmählig*.)
- Al loco** (It., ähl lô'köhh). "To the place;" a direction following "*Sua*," and meaning "perform the music as written."—Also directs a violinist to return to a former position after a shift.
- Allongé** (Fr., ähl-löhh-zhâ'). Prolonged stroke (of the bow).
- Allontanando(si)** (It., ähl-löhh-täh-näh'n'döhh [-së]). Withdrawing; dying away.
- Allora** (It., ähl-loh'räh). Then
- All' ottava** (It., ähl öht-tah'vähh). "At the octave;" meaning, "play the notes an octave higher than written." The sign *Sua*~~~~~ or *S*~~~~~ is usually employed.
- All' unisono** (It., ähl oo-në'söhh-nöhh). In unison (or [octaves].)
- Alma, con** (It., köhh ähl'mäh). With soul, spirit; loftily; ardently.
- Alt** (from the It. *alto*). Notes "in alt" are those of the next octave above *f*<sup>2</sup> ; notes in the octave higher than this, are said to be "in altissimo."
- Alt** (Ger., ählt). Alto (voice or part).
- Alt-clarinet**. An alto clarinet. (See ALTO.)
- Alterezza** (It., ähl-tëh-ret'säh). Pride; loftiness.
- Alternamente** (It., ähl-târ-näh-men'tëh). { Alternat-
- Alternando** (It., ähl-târ-näh'n'döhh). } ing, alternatively.
- Alternativo** (It., ähl-târ-näh-të'vöhh). See TRIO 2.
- Alt-horn**. The alto Saxhorn.
- Altieramente** (It., ähl-të-ëh-räh-men'tëh). In a lofty, majestic style.

**Altissimo** (It., ähl-tis'sē-mȫh). Highest. (See ALT.)

**Alto** (from the It. *alto*). 1. The deeper of the two main divisions of women's or boys' voices, the Soprano being the higher. (Also called *Contralto*.) Ordinary compass from *g* to *c*<sup>2</sup>; in voices of great range, down to *d* and up to *f*<sup>2</sup>, or even higher.—2. An instrument of similar compass; as the alto Saxhorn.—3. The counter-tenor voice.—4. The viola, or tenor violin.

**Alto, -a** (It., ähl'tȫh, -tǟh). High... *Alta viola*, tenor violin... *Ottava alta*, an octave higher.

**Alto-clef.** A C-clef on the 3d line.

**Altro, -a** (It., ähl'trȫh, -trǟh). Other... *Altri, Altre*, others.

**Alzando** (It., ähl-tsǟhn'dȫh). Raising... *Alzando un po' la voce*, raising the voice a little

**Am** (Ger., ähm). By the.

[tle.

**Amabile** (It., äh-mah'bē-lē̄h). Sweet, tender, gen-

**Amabilità, con** (It., köhn äh-mäh-bē-lē-tah'). With sweetness; tenderly.

**Amaramente** (It., äh-mäh-räh-men'tē̄h).

**Amarevole** (äh-mäh-rä'vȫh-lē̄h).

**Amarezza, con** (köhn äh-mäh-ret'säh). mournfully, grievingly.

} Bitterly;

**Amarissimamente** (It., äh-mäh-ris-sē-mäh-men'-) [tē̄h). }

**Amarissimo** (It., äh-mäh-ris'sē-mȫh).

Very bitterly, with great anguish.

**Amateur** (Fr., äh-mäh-tör'). A "lover" of art, who, while possessing an understanding for and a certain practical knowledge of it, does not pursue it as a profession.

**American organ.** See REED-ORGAN.

**A mezza aria** (It., äh med'zäh ah'rē-äh). Halfway between an aria and a recitative.

**A mezza voce** (It., voh'chē̄h). With half the power of the voice (or an instrument).

**A moll** (Ger., ah möhl'). A minor.

**Amore, con** (It., köhn äh-moh'rē̄h).

**Amorevole** (äh-mȫh-rä'vȫh-lē̄h).

**Amorevolmente** (—rä-vȫh-men'tē̄h).

**Amorosamente** (—rȫh-säh-men'tē̄h).

lovingly, fondly, devotedly, tenderly.

[fond.

**Amoroso** (It., äh-mȫh-roh'sȫh). Amorous; loving,

- An** (Ger., ähn). On, by; "add" (in organ-music).
- Anacru'sis** (Greek). One or two light (unaccented) syllables beginning a verse of poetry; in music, it means a *part* of a measure with which a piece of music begins, the piece thus not beginning on the strong beat. (See AUFTAKT.)
- An'apest.** A metrical foot of three syllables, 2 short and 1 long: — — —
- Anche** (Fr., ähnsh). Reed...*Jeu d'anches* [zhö dähsh], reed-stop.
- Anche** (It., ähn'këh). Also, too, likewise; even.
- Ancor** (It., ähn-kohr').
- Ancora** (It., ähn-koh'räh). } Again, also, yet, still,  
even...*Ancor più mosso*, still faster...*Ancora piano*, continue singing (or playing) softly...  
*Ancora più piano*, still more softly.
- Andacht, mit** (Ger., mit ähn'däht). } With devo-
- Andächtig** (Ger., ähn'dëyh'tiyh). } tion; devotionally, devoutly.
- Andando** (It., ähn-dähn'döh). "Going on;" easy and flowing.
- Andante** (It., ähn-dähn'tëh). "Going," "moving;" a tempo-mark indicating a moderately slow, easily flowing movement between *adagio* and *allegretto*.—*Andante affettuoso*, rather slowly, and pathetic...*A. cantabile*, flowingly, in a singing style...*A. con moto*, *A. mosso*, *A. un poco allegretto*, a flowing and rather more animated movement...*A. non troppo*, easily flowing, but not too fast...*A. maestoso*, a flowing and stately movement...*A. pastorale*, flowing with tranquil simplicity...*A. sostenuto*, rather slow, flowing smoothly...*Meno andante*, slower.
- Andantemente** (It., ähn - dähn - tëh - men' tëh). Smoothly and flowingly.
- Andantino** (It., ähn-dähn-të'nöh). This word is a diminutive of *Andante*, and means, properly, a little slower than *andante*; but it is often used as if meaning a little faster.
- Andare** (It., ähn-dah'rëh). To move on...*Andare diritto*, go straight on...*Andare in tempo*, keep strict time.
- Anfang** (Ger., ähn'fähg<sup>k</sup>). Beginning...*Vom Anfang*, same as DA CAPO.
- Anglaise** (Fr., ähn-gläz'). The English country-dance.

**Angoscia, con** (It., kõhn ähn-gôh'shäh).

**Angosciosamente** (ähn-gõh-shõh-säh-men'těh). }

**Angoscioso** (It., ähn-gõh-shoh'sõh).

With anguish, with agony of mind.

**Ängstlich** (Ger., engst'liyh). Anxiously, fearfully.

**Anhang** (Ger., ähn'hähng<sup>k</sup>). Coda, codetta.

**Anima, con** (It., kõhn ah'nē-mäh). **ANIMATO.**

**Animando** (It., äh-nē-mähn'dõh). With increasing animation; growing livelier... *Animando e crescendo*, growing livelier and louder... *Animando sempre* (più), growing more and more animated. ... *Animando un poco*, with somewhat more animation... *Lo stesso tempo e animando sempre più*, the same rate of speed, with ever-increasing animation (of expression).

**Animato** (It., äh-nē-mah'tõh). With spirit, spiritedly, vivaciously... *Animato di più*, with greater animation.

**Animosissimamente** (—sis-sē-mäh-men'těh). }

**Animosissimo** (It., äh-nē-mõh-sis'sē-mõh). }

With the utmost animation, spirit, boldness.

**Animoso** (It., äh-nē-moh'sõh). Animated, spirited.

**Anmut(h), mit** (Ger., ähn'moot). } With grace,  
**Anmut(h)ig** (ähn'moo'tiyh). } charm; gracefully, suavely.

**Anom'aly.** The slight deviation from true pitch caused by tempering intervals on fixed-tone instruments; hence, an *anomalous chord* is a chord containing an interval rendered, by unequal tempering, extremely sharp or flat.

**Anschwellen** (Ger., ähn'shvel'len). To swell, increase in loudness.

**Anschwellend** (Ger., —lent). *Crescendo.*

**Ansietà, con** (It., kõhn ähn-sē-ěh-tah'). }

**Ansiosamente** (ähn-sē-õh-säh-men'těh). } In a style

**Ansioso** (It., ähn-sē-oh'sõh).

expressive of anxiety or hesitation.

**Answer.** In a fugue, the taking-up by the *second* part (at a different pitch) of the subject proposed by the *first* part.

**Antecedent.** The theme or subject of a canon or fugue, as proposed by the first part; the Leader. Also, any theme or motive proposed for imitation, or imitated further on.

**Anthem.** A piece of sacred vocal music usually founded on biblical words, with or without instrumental accompaniment, and of moderate length.

**Anticipation.** The advancing of one or more of the parts constituting a harmony before the rest; which part or parts would, if all the parts progressed together, enter later.

**Antico** (It., ähn-tē'kōh). Antique, ancient... *Al-l'antico*, in the ancient style.

**An'tiphon, or An'tiphone.** Originally, a responsive system of singing by two choirs (or divided choir), an early feature in the Catholic service of song; later applied to responsive or alternate singing, chanting, or intonation in general, as practised in the Greek, Roman, Anglican and Lutheran churches.—Also, a short sentence, generally from Holy Scripture, sung before and after the Psalms for the day.

**Antiph'onal.** 1. A book or collection of antiphones or anthems.—2. In the style of an antiphone; responsive, alternating.

**Antiph'ony.** Responsive singing by two choirs (or divided choir) of alternate verses of a psalm or anthem.

**Anwachsen** (Ger., ähn'vähk'-sent). *Crescendo*.

**Aperto** (It., äh-pâr'tōh). "Take the loud pedal."... *Allegro aperto*, an allegro with broad, clear phrasing.

**Aph'ony.** Loss of voice. [steadiness.

**Aplomb** (Fr., äh-plōhn'). Coolness, self-possession,

**Appassionamento** (It., ähp-pähs-sē-ōh-näh-men'tōh). Passion, ardor. [sionately, ardently.

**Appassionatamente** (It., —näh-täh-men'tēh). Pas-

**Appassionato, -a** (It., —näh'tōh, -täh). Impassioned, with passion.

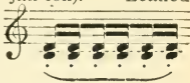
**Appena** (It., ähp-pā'näh). Hardly, very little... *Appena animando*, a trifle more animated... *Appena meno*, a very little slower... *Appena sensibile*, hardly audible.

**Appenato** (It., ähp-pēh-nah'tōh). Distressed; in a style expressive of distress or suffering.

**Appoggiando** (It., ähp-pōhd-jähn'dōh). "Leaning on," "supported." Said of a +one (note) gliding over to the next without a break, like an appoggiatura or the portamento.

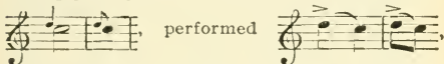


**Appoggiato** (It., ähp-pöhd-jah'töhd). "Leaned against," "supported." Calls for same style of execution as *Appoggiando*. In the following example, it is equivalent to *mezzo legato*.

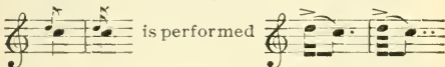


appoggiato e piano

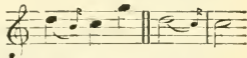
**Appoggiatura** (It., ähp-pöhd-jäh-too'räh). An *accented appoggiatura* is a grace-note which takes the accent and part of the time-value of the following principal note. The *long appoggiatura*:



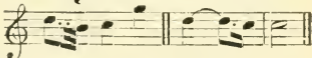
is seldom written now; the *short appoggiatura*:



The *unaccented appoggiatura*, written thus:



and performed



takes its time-value from the *preceding* principal note, to which it is smoothly bound.

**A punta d' arco** (It., äh pöön'täh dar'köh). With the point of the bow.

**A quatre mains** (Fr., äh käh'tr mäh).

**A quattro mani** (It., äh kwäht'tröh mah'nē). hands; duets on piano or organ.

} For 4

**A quatre voix** (Fr., äh käh'tr vwäh).

**A quattro voci** (It., äh kwäht'tröh voh'chē). 4 voices or parts.

} For

**Arbitrio** (It., ar-bē'trē-öhd). Will, pleasure... *A suo arbitrio*, at your pleasure.

**Arcato** (It., ar-kah'töhd). With the bow.

**Arch-** (Engl.), **Archi-** (Lat., ar'kē). **Arci-** (It., ar'chē).

A prefix signifying "chief, preëminent," formerly applied to instruments in the sense of "largest," and to official titles in the sense of "head." — *Archchanter*, precentor... *Archlute* (Fr., *Archiluth* [ar-shē-lüt']; It., *Arciliuto* [ar-chē-lē-oo'töhd]), a large kind of bass lute.

- Arco** (It., ar'kõh). Bow... *Arco in giù* (joo'), down-bow; *arco in su* (soo'), up-bow. [ate.]
- Ardente** (It., ar-den'těh). Ardent, fiery, passionate.
- Ardentemente** (It., ar-den-těh-men'těh). Ardently.
- Arditezza, con** (It., kõhn ar-dě-tet'săh). With boldness, boldly, spiritedly.
- Ardito** (It., ar-dě'tõh). Bold, spirited.
- Ardore, con** (It., kõhn ar-doh'rěh). With ardor, warmth.
- Aretinian syllables.** The syllables *ut, re, mi, fa, sol, la*, first used to name the tones of the hexachord by Guido d'Arezzo (Guido Aretinus).
- Aria** (It., ah'rě-ăh, plural *Arie* [ah'rě-ěh]). An air, song, tune, melody. The *grand* or *da-capo aria* (*Aria grande* [grăhn'děh]) is in 3 divisions: (I) The theme, fully developed; (II) a more tranquil and richly harmonized section; (III) a repetition *da capo* of the first, with more florid ornamentation. [aria.]
- Aria buffa** (It., bõõf'făh). A comic or burlesque
- Aria concertante** (It., kõhn-châr-tăhn'těh). An aria for concert-singing, with obligato instrumental accompaniment.
- Aria da chiesa** (It., dăh k'yă'zăh). Church aria.
- Aria da concerto** (It., dăh kõhn-châr'tõh). An aria for concert-singing.
- Aria d' entrata** (It., den-trah'tăh). An aria sung by any character in an opera, on his or her first entrance.
- Aria di bravura** (It., dě brăh-voo'răh). An aria replete with ornaments and difficulties for showing off the singer's skill.
- Aria di sortita** (It., dě sohr-tě'tăh). See SORTITA.
- Arie** (Ger., ah'rě-ě.) Aria.
- Arietta** (It., ährě-et'tăh).
- Ariette** (Fr., äh-rě-et').
- Ariettina** (It., äh-rě-et-tě'năh).
- } A short air or song;  
} a short aria.
- Arioso** (It., äh-rě-oh'sõh). In vocal music, a style between aria and recitative; or, a short melodious strain interrupting or ending a recitative.—Also, an impressive, dramatic style suitable for the *aria grande*; hence, a vocal piece in that style.—In instrumental music, the same as *cantabile*. [Harmoniously.]
- Armoniosamente** (It., är-mõh-ně-õh-săh-men'těh).

- Armonioso** (It., ar-mōh-nē-oh'sōh). Harmonious.
- Arpeggiando** (It., ar-ped-jāhn'dōh). Playing in harp-style; sounding broken chords.
- Arpeggiato** (It., ar-ped-jah'tōh). Arpeggiated, arpeggio'd.
- Arpeggio** (It., ar-ped'jōh; plural **Arpeggi** [ar-pēd'jē]). Playing the tones of a chord in rapid, even succession; playing broken chords. Hence, a chord so played; a broken or spread chord, or chord-passage.
- Arrangement**. The adaptation of a composition for performance on an instrument, or by any vocal or instrumental combination, for which it was not originally written. Hence, any composition so adapted or arranged.
- Arsis** (Greek). Up-beat.
- Articolato** (It., ar-tē-kōh-lah'tōh). "Articulated"; *ben articolato*, clearly and neatly pronounced and phrased. [stopped string.]
- Artificial harmonics** are those produced on a
- Artiglich** (Ger., ar'tiyh-līyh). Prettily, neatly, gracefully.
- As** (Ger., āhss). *A*♭ (*A* flat). [flat.]
- Asas, or Ases** (Ger., āhss'āhss, āhss'ess). *A* Double-
- As dur** (Ger., dōōr). *A*♭ major.
- As moll** (Ger., mōhl). *A*♭ minor.
- Asprezza, con** (It., kōhn āh-spret'sāh). With harshness; harshly, roughly.
- Aspro** (It., āh'sprōh). Harsh, rough.
- Assai** (It., āhs-sah'ē). Very... *Allegro assai*, very fast... *Adagio assai*, very slow... *Assai moderato*, very moderate.
- Assez** (Fr., āhs-sā'). Enough; rather.
- Assottigliando** (It., āh-sōh-tē-l'yāhn'dōh). Diminishing, softening.
- A-string**. The 2d string of a violin; the 1st of a viola, or 'cello; the 3d of a double bass; the 5th of a guitar.
- A suo arbitrio** (It., āh soo'ōh ar-bē'trē-ōh).
- A suo bene placito** (It., bā'nēh plah'chē-tōh). } At
- A suo comodo** (It., kōh'mōh-dōh). }  
the pleasure or discretion of the singer or player.
- A tempo** (It., āh tem'pōh). In time; at the preceding rate of speed.

- At(h)emlos** (Ger., ah'tem-lohs). Breathlessly. **A**
- Attacca** (It., äht-tähk'käh). "Attack" or beginning of what follows without pausing, or with a very short pause... *Attacca* (or *attaccate* [äht-tähk-kah'těh]) *subito*, attack instantly.
- Attacco** (It., äht-tähk'köh). Attack; stroke of the glottis. [passage or piece.]
- Attack**. The act (or style) of beginning a phrase.
- Attendant keys** of a given key are its relative major or minor, together with the keys of the dominant and subdominant and their relative major or minor keys. For instance, the attendant keys of *C* major are *a* minor, *G* major, *F* major, *e* minor, and *d* minor.
- Attenzione, con** (It., köhn äht-ten-tsě-oh'něh). "With attention;" in a marked style; significantly.
- Audacia, con** (It., köhn äh-oo-dah'chäh). With boldness. [excitedly.]
- Aufgeregt** (Ger., owf'gě-räyht'). Agitatedly;
- Aufgeweckt** (Ger., owf'gě-vekt'). Lively; animatedly, briskly. [impetuously.]
- Aufschwingend** (Ger., owf'shving'ent). Soaringly,
- Aufschwung** (Ger., owf'shvööng<sup>k</sup>). Lofty flight, soaring impetuosity; *mit Aufschwung*, in a lofty, impetuous, impassioned style.
- Auftakt** (Ger., owf'tähkt). Up-beat, anacrusis; a fractional measure beginning a movement, piece, or theme.
- Augmentation**. Doubling (or increasing) the time-value of the notes of a theme or motive in imitative counterpoint.
- Augmented intervals**. See INTERVAL.
- Aumentando** (It., äh-öö-men-tähn'döh). CRESCENDO.
- Ausdruck** (Ger., ows'dröök). Expression... *Mit innigem Ausdruck*, with heart-felt expression.
- Ausdrucksvoll** (Ger., ows'drööks-föhl'). Expressively.
- Authentic**. Within the compass of an octave above the keynote.
- Authentic cadence**. See CADENCE.
- Authentic melody**, one whose range covers all, or nearly all, the octave-scale above its tonic or final; opposed to PLAGAL.

- Authentic mode.** In an *authentic* church-mode, the keynote is the lowest tone; in a *plagal* mode, the keynote is a Fourth above the lowest tone.
- Authentic part of the scale,** that part lying between the keynote and its *higher* dominant; the part between keynote and *lower* dominant being called *plagal*.
- Auxiliary note.** A note not essential to the harmony or melody; particularly, a grace-note a Second above or below a given melody-note.
- Auxiliary scales.** Those of attendant keys.
- Auxiliary stop.** See STOP.
- Avec** (Fr., äh-věk'). With... *Avec äme* [ahm], the same as *con anima*... *Avec le chant* [shähñ], the same as *co! canto*.
- Avoided cadence.** See CADENCE.
- À volonté** (Fr., äh vöh-löhn-tä'). At pleasure.

## B

- B.** 1. (Ger. *H*; Fr. and It. *si*). The seventh tone and degree in the typical diatonic scale of *C* major.—2. In musical theory, capital *B* designates the *B*-major triad, small *b* the *b*-minor triad.—3. For BB, B, b, b<sup>1</sup>, b<sup>2</sup> (b', b'', b), etc., see PITCH, ABSOLUTE.—4. In German, *B* stands for *B♭*.—5. *B.* is also an abbreviation for *Bass* or *Basso* (*c. B.*=col Basso; *B. C.*=basso continuo).
- Bachelor of (or in) Music.** The lower of the academical musical degrees, Doctor of Music being the higher.
- Backfall.** An obsolete grace, played like an accented appoggiatura.
- Backturn.** See TURN.
- Bagpipe.** A very ancient wind-instrument of Eastern origin, still popular in Great Britain. The commonest form has 4 pipes; 3 drones (single-reed pipes tuned to a given tone, its fifth and its octave, respectively, and sounding on continuously), and 1 chanter or melody-pipe (a double-reed pipe with 6 or 8 holes), on which the tune is played. The "bag" is a leathern sack, filled with wind either from the mouth or from small bellows worked by the player's arm; the pipes are inserted in and receive wind from the bag.
- Balance swell-pedal.** See PEDAL.

**Baldamente** (It., bǎhl-dǎh-men'těh). Boldly.

**Ballabile** (It., bǎhl-lah'bē-lěh). 1. A piece of dance-music.—2. Ballet-music.—3. In the style of, or suitable for, dance-music.

**Ballad**. Originally, a song intended for a dance-accompaniment; hence, the air of such a song.—In modern usage, a ballad is a simple narrative poem, generally meant to be sung.—As a purely musical term, it was originally applied to a short, simple vocal melody, set to one or more stanzas, with a slight instrumental accompaniment. It now includes instrumental melodies of a similar character; also compositions for single instruments, or for orchestra, supposed to embody the idea of a narrative.

**Ballade** (Ger., bǎhl-lah'dě). } A ballad.

**Ballade** (Fr., bǎhl-lǎhd'). }

**Balladenmässig** (Ger., bǎhl-lah'd'n-mä'siyh). In ballad-style.

**Ballad-opera**. An opera chiefly made up of ballads and folk-songs.

**Ballata** (It., bǎhl-lah'tǎh). A ballad.—*A ballata*, in ballad-style.

**Ballet** (bǎl-lay', or bǎl-let'). 1. A spectacular dance introduced in an opera or other stage-piece.—2. A pantomime, with music and dances setting forth the thread of the story.

**Ballet** (Fr., bǎhl-lǎ'). } A ballet.

**Ballett** (Ger., bǎhl-let'). }

**Balletto** (It., bǎhl-let'töhh). 1. A ballet.—2. The title of an Allegretto by Bach, in common time.

**Ballo** (It., bǎhl'löhh). A dance; a ballet...*Balli inglesi*, English dances...*Balli ungheresi*, Hungarian dances...*Da ballo*, in dance-style, light and spirited.

**Band**. 1. A company of musicians playing martial music (brass-band, military band).—2. An orchestra.—3. A section of the orchestra playing instruments of the same class (brass-band, string-band, wind-band, wood-band).

**Banda** (It., bǎhn'dǎh). 1. A military band.—2. The brass wind-instruments, and the instruments of percussion, in the Italian opera-orchestra.—3. An orchestra playing on the stage.

**Bandmaster**. Conductor of a military band.

**Bandola** (Spanish, bǎhn-doh'lǎh). [Also the *Ban*.

*dolon, Bandora, Bandura.*] Instruments of the lute family, with a greater or smaller number of steel or gut strings, and played with a plectrum ("pick"); all very similar to the Mandolin.

**Banjo.** A kind of guitar common in the U. S.

**Bar.** 1. A vertical line dividing measures on the staff, and indicating that the strong beat falls on the note just after it.—2. The popular name for "measure" (the notes and rests contained between two bars). (N.B.—It is better to call a bar a *bar*, and a measure a *measure*.)

**Barbaro** (It., bar'băh-rôh). Same as FEROCÉ.

**Barcarole** (—rôl'). 1. A gondoliera; song of the Venetian gondoliers.—2. A vocal or instrumental solo, or concerted piece, imitating the Venetian boat-songs, and usually in 6-8 time (Chopin's, for piano, is in 12-8 time).

**Barcarola** (It., bar-kăh-rô'lăh).

**Barcarole** (Ger., bar-kăh-roh'lě).

**Barcarolle** (Fr., bar-kăh-rôhl').

**Barcaruola** (It., bar-kăh-rôh-ô'lăh).

} A barcarole.

**Bare fifth, octave.** See NAKED.

**Bariolage** (Fr., băh-rě-ôh-lăh'zh). 1. A medley.—2. A group of several notes played in the same position on 2, 3, or 4 strings (violin).

**Baritone.** 1. The male voice between bass and tenor, and more or less similar in quality to both. Compass from *G* to *f*<sup>1</sup>. Also, a singer having such a voice.—2. A bow-instrument like the *viola da gamba*.—3. The Euphonium (bass Saxhorn).

**Baritone clef.** The obsolete *F*-clef on the



third line:

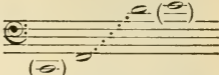
**Barocco** (It., băh-rôhk'kôh). Eccentric, strange, odd, whimsical.

**Barré** (Fr., bar-ră') In lute- or guitar-playing, the stopping of several or all the strings with the left-hand forefinger.—*Grand* [grăhn] *barré*, a stop of more than 3 strings.

**Barrel-organ.** A species of mechanical organ. The Orchestrion is a large kind of barrel-organ.


**Barytone.** Another spelling of BARITONE.

**Bass.** 1. The lowest tone in a chord, or the lowest

part in a composition.—2. The lowest male voice; ordinary compass from *F* to *c*<sup>1</sup> (or *d*<sup>1</sup>); extreme compass from *C* to *e*<sup>1</sup>: —3. A singer having such a voice.

**Bass** (Ger., *bähs*). Besides the 3 English meanings given above, it denotes (*a*) an old bow-instrument between 'cello and double-bass, with 5 or 6 strings; (*b*) the same as *Kontrabass* (double-bass); (*c*) at the end of the name of an organ-stop, it means that the stop is on the pedal (for example, *Gemshornbass*).

**Bass-bar**. In violins, etc., a long, narrow strip of wood glued to the inner surface of the belly parallel with and just beneath the *G*-string, put in to strengthen the belly and equalize vibration.

**Bass clef**. *F*-clef on the 4th line: 

**Basse** (Fr., *bähs*). Bass.

**Basset'-horn**. A tenor clarinet of mellow, though sombre, timbre, with a compass from *F* to *c*<sup>3</sup>.

**Basso** (It., *bähs'söh*). Bass; also, the double-bass.

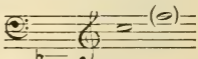
**Basso buffo** (It., *bödf'föh*). A comic bass. [tone.

**Basso cantante** (It., *kähnt-ähnt'töh*). A bass-bari-

**Basso continuo** (It., *köhn-tē'nödh-ödh*). Bass notes provided with figures indicating the chords to be played above the bass notes.

**Basso giusto** (It., *jödh'stöh*). A basso cantante.

**Basso obbligato** (It., *öhb-blē-gah'töh*). An indispensable bass part or accompaniment.

**Bassoon**. A wood-wind instrument of the oboe family; the double tube bears the long, curving, metallic mouthpiece with its double-reed. Compass from *B*<sub>1</sub>♭ to *c*<sup>2</sup>, or even to *f*<sup>2</sup>: 

Tone soft and mellow.

**Basso ostinato** (It., *öh-stē-nah'töh*). Ground bass.

**Basstuba** (Ger., *bähs'too'bäh*). See TUBA 2.

**Bâton** (Fr., *bah-töhn'*). A conductor's wand.

**Battuta** (It., *bäht-too'täh*). Beat; downbeat; measure... *A battuta*, in strict time.

**Beat**. 1. A movement of the hand in marking ("beating") time.—2. A division of a measure marked by a beat.—3. In a trill, the pulsation of



2 consecutive tones.—4. An appoggiatura.—5. A throbbing caused by the interfering tone-waves of 2 tones of different pitch.

**Beating reed.** See REED. [(plural).

**Becken** (Ger., bek'en). Cymbal (singular); cymbals

**Bedeutungsvoll** (Ger., bě-dahü'töõngs-föhl'). Full of meaning; significantly.

**Begeisterung, mit** (Ger., mit bě-gī'stě-röõngk). With enthusiasm, spirit.

**Begleitung** (Ger., bě-glī'töõngk). Accompaniment.

**Behaglich** (Ger., bě-hahg'liyh). Easily, comfortably; *comodo*.

**Beklemmt** (Ger., bě-klemt'). [Properly *beklommen*.] Anxious, oppressed. [Beethoven.]

**Bel canto** (It., bel kähn'töõh). The art of beautiful song, as exemplified by the finest Italian singers of the 18th and 19th centuries, and their pupils or imitators. Opposed to Recitative, and to the "declamatory" style of singing brought into such prominence by Wagner. [MANDO.

**Belebend** (Ger., bě-lā'bent). RAVVIVANDO. ANI-

**Belebt** (Ger., bě-lāpt'). ANIMATO; animated, brisk.

**Bell.** A hollow metallic instrument of percussion, sounded by a clapper hanging inside, or a hammer outside.—Also, the flaring end of various wind-instruments.

**Bell-diapason.** An organ-stop, usually of 8-foot pitch, with open, bell-mouthed pipes.

**Bellezza, con** (It., kōhn bel-let'säh). With beauty; gracefully, suavely. [surmounted by bells.

**Bell-gamba.** An organ-stop having conical pipes

**Bellicosamente** (It., bel-lě-kōh-säh-men'těh). } In a

**Bellicoso** (It., bel-lě-kōh'sōh). } martial, warlike style.

**Bell-metronome.** A metronome with a bell-attachment which may be set to strike with every second, third, fourth or sixth beat of the pendulum.

**Bell open diapason.** Same as BELL-DIAPASON.

**Bell-piano.** GLOCKENSPIEL.

**Belly.** The face (upper side) of the resonance-box of the violin etc.—Also, the soundboard of the piano.

- Bene** (It., bâ'něh). [Abbreviation, *ben.*] Well... *Ben marcato*, well marked; *a bene placito*, at pleasure; *ben ritmato*, with careful and precise observance of the rhythm; *ben sostenuto*, *ben tenuto*, well sustained.
- Bequem** (Ger., bě-kvām'). Easily, comfortably.
- Berceuse** (Fr., bâr-söz'). A cradle-song, lullaby.
- Ber'gamask**. A clownish dance like that of the peasants of Bergamasca, Italy.
- Bes** (Ger., bess). *B* double-flat.
- Beschleunigen** (Ger., bě-shlähü'nī-gen). To hasten.
- Beschwingt** (Ger., bě-shvingt'). Winged... *Leicht beschwingt*, lightly and swiftly; *volante*.
- Beseelt** (Ger., bě-zält'). "Soulfully," animated.
- Bestimmt** (Ger., bě-shtimt'). With decision, energy.
- Betont** (Ger., bě-tohnt'). Accented, marked.
- Betonung, mit** (Ger., mit bě-toh'nööng<sup>k</sup>). With emphasis.
- Bewegt** (Ger., bě-väyht'). Moved, agitated.
- Bewegter** (Ger., bě-väyh'ter). Faster; *più mosso*.
- Bewegung** (Ger., bě-vä'gööng<sup>k</sup>). Movement; agitation.
- Bi'chord**. Having two strings. A bichord instrument is one (like the mandolin, lute, and certain pianos) having a pair of strings, tuned in unison, for each tone.
- Bien** (Fr., b'yěň). Well... *Bien chanté*, same as MOLTO CANTABILE; *bien rythmé*, same as BEN RITMATO.
- Bif'ara**. An organ-stop, the pipes of which are either double-mouthed, or in pairs; the two members of each pair are tuned at slightly different pitches, so that the interference ("beating") of the sound-waves produces a gentle tremolo.
- Bi'nary**. Dual; two-part... *Binary form*, a form of movement founded on two principal themes (see SONATA), or divided into 2 distinct or contrasted sections... *Binary measure*, that of common time, the first of every 2 members taking the accent (regular and equal alternation between down-beat and up-beat).
- Bind**. 1. A tie.—2. A brace.
- Bisogna** (It., bē-zöhn'yäh). "Is necessary," "must"; as, *si bisogna da capo al segno*, must be repeated from the beginning to the sign.

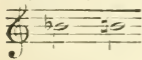
- Bizzarramente** (It., bid-zar-räh-men'těh.) } In a bi-  
**Bizzarria, con** (It., kõhn bid-zar-rě'äh.) } zarre, whimsical, fantastic, extravagant style.
- Bizzarro, -a** (It., bid-zar'rõh, -räh). Bizarre, whimsical, odd, fanciful.
- Blochflöte** (Ger., blõh'flõ'tě). }  
**Blockflöte** (Ger., blõhk'flõ'tě). } 1. An old kind of  
*flute à bec*.—2. An organ-stop having pyramid-shaped flue-pipes of 2, 4, 8, or 16-foot pitch, and sometimes stopped.
- Block.** In violins, etc., the blocks are small pieces of wood within the body, glued vertically to the ribs between belly and back to strengthen the instrument.—A hammer in the piano "*blocks*" when it remains against the string after striking, instead of recoiling, thus "*blocking*" (deadening) the tone.
- B moll** (Ger., bã mõhl'). *B* flat minor.
- Boat-song.** Barcarole; Gondoliera.
- Bob.** A term in change-ringing applied to the various sets of changes which may be rung on 6 bells (bob minor), 8 bells (bob major), 10 bells (bob royal), or 12 bells (bob maximus).
- Bocca** (It., bõhk'käh). Mouth...(*Con bocca chiusa* [kew'säh], with closed mouth; humming. (See BRUMMSTIMMEN.)
- Bocedisation.** See SOLMISATION.
- Body.** 1. The resonance-box of a stringed instrument.—2. That part of a wind-instrument remaining when mouthpiece, crooks and bell are removed.—3. The tube of an organ-pipe above its mouth.—4. A tone is said to have "*body*" when it is full and sonorous; the resonance of a tone is also called the "*body*." [a tie.
- Bogen** (Ger., boh'gen). 1. A bow.—2. A slur; or
- Bolero** (Span., bõh-leh'rõh). 1. A Spanish national dance in 3-4 time and lively tempo (*allegretto*), the dancer accompanying his steps with castanets.—2. A composition in bolero-style.
- Bom'bard.** 1. A large kind of oboe, or shawm, now obsolete.—2. A 16-foot reed-stop in the organ.
- Bombarde** (Fr., bõhn-bar'd'). A bombard. Also see POSAUNE 2.
- Bombar'don.** A large bass trumpet; as now made, a bass saxhorn.—Also a deep-toned organ-stop.

- Bouche** (Fr., boosh.) Mouth...*À bouche fermée*, same as *Bocca chiusa*. [*bouffe*, comic opera.]
- Bouffe** (Fr., boof.) Comic, burlesque...*Opéra*
- Bourdon** (Fr., boor-döhn'). An organ-stop of 16 or 32-foot pitch, having stopped wooden pipes, sometimes with metallic tops; French organs also have open bourdons of 8 and 4-foot pitch.—Also, a great bell, as the bourdon of Notre-Dame.—Finally, the lowest string of the 'cello and double-bass.
- Bourrée** (Fr., boo-rā'). 1. A dance of French or Spanish origin, in rapid tempo, having 2 sections of 8 measures each, and in 2-4 or 4-4 time.—2. A movement in the earlier Suites, in *alla breve* time.
- Boutade** (Fr., boo-tähd'). 1. A short, impromptu ballet.—2. An instrumental impromptu or fantasia.
- Bouts.** The incurvations on either side of the violin, etc., which form the "waist."
- Bow.** The implement used in playing instruments of the violin-type. The *hair* is attached to the *stick* by a bent *point* or *head*, and drawn into proper tension by the sliding *nut*, which is worked by the *screw*...*Bow-arm* or *-hand*, the right arm or hand...*Bow-guitar*, a kind of violin with a guitar-shaped body...*Bow-instrument*, one played with a bow...*Bow-zither*, see ZITHER.
- Bow** (verb). To execute with a bow; also, to mark a piece with signs indicating the bowing.
- Bowing.** The art of handling the bow; a player's method or style; also, the signs for, and manner of, executing any given passage.
- Branle, Bransle** (Fr., brahn'l'). A Brangle or Brawl; an old French dance in 4-4 time, in which several persons joined hands and took the lead in turn. [omission of reed-instruments.]
- Brass-band.** Differs from full military band by
- Brass-wind.** Metal wind-instruments in an orchestra, or the players on them.
- Bratsche** (Ger., brah'chě). The viola.
- Bravour** (Ger., bräh-voor'). *Bravura*...*Bravour-arie*, aria di bravura...*Bravourstück*, a vocal or instrumental piece of a brilliant and difficult character.
- Bravoure** (Fr., bräh-voor). *Bravura*...*Valse de bravoure*, an instrumental waltz in brilliant, showy style.

**Bravura** (It., bräh-voo'räh). Boldness, spirit, dash, brilliancy... *Aria di bravura*, a vocal solo consisting of difficult runs and passages, designed to show off the singer's voice or skill... *Con bravura*, with boldness, etc.

**Brawl.** See BRANLE.

**Break.** 1. The point where one register of a voice or instrument passes over into another; in the voice, the junction of the head- and chest-registers; in the clarinet, between the notes



...*Breaking of the voice*, see

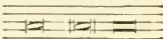
MUTATION.—2. A false or imperfect tone produced by incorrect liping of a horn or trumpet;

or by some difficulty with the reed of the clarinet (this "break" is called "the goose"); or, in singing, by some defect in the vocal organs.—3. In an organ-stop, when playing up the scale, the sudden return to the lower octave (caused by an incomplete set of pipes); also, in compound stops, any point in their scale where the relative pitch of the pipes changes.

**Breath-bands.** The vocal cords.

**Breathing-mark.** A sign inserted in a vocal part to show that the singer may (or must) take breath at that point; written variously (°, \*, √, V, ").

**Breit** (Ger., brīt). *Largamente*.

**Breve** (brēv). A note equal to 2 whole notes or semibreves; the longest used in modern notation; written: 

See ALLA BREVE.

**Breve** (It., brâ'vëh). Short.

[ruptly.

**Brevemente** (It., brëh-vëh-men'tëh). Short, ab-

**Bridge.** In bow-instruments, a thin, arching piece of wood set upright on the belly to raise and stretch the strings above the resonance-box, to which the bridge communicates the vibrations of the strings.—In the piano, and other stringed instruments, a rail of wood or steel over which the strings are stretched.

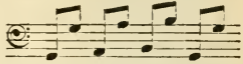
**Brillante** (It., brël-lähn'tëh). Brilliant, showy, sparkling.

**Brio, con** (It., köhn brë'öhh). } With fire and dash;

**Brioso** (It., brë-oh'söhh). } spiritedly.

**Brisé** (Fr., brë-zä'; "broken"). In violin-playing, short, detached strokes of the bow.

**Broken cadence.** See CADENCE...*Broken chords*, chords whose tones are sounded in succession instead of together (ARPEGGIO)...*Broken octaves*, series of octaves in which the higher tones alternate with the lower:



**Brummstimmen** (Ger., brööm'shtim'men). "Humming voices"; production of tone without words, through the nose, with closed mouth (BOCCA CHIUSA).

[or forcibly accented.

**Bruscamente** (It., bröö-skäh-men'téh). Brusquely

**Brusco** (It., bröö'sköh). Rough, harsh.

**Buffo, -a** (It., bööf'föh, -fäh). Comic, burlesque; hence, *Buffo*, *Buffo-singer*, a comic actor (singer) in an opera...*Aria buffa*, a comic air or aria...*Opera buffa*, comic or burlesque opera.

**Buffonescamente** (It., bööf-föh-ně-skäh-men'téh). Comically, drollly.

[droll, burlesque.

**Buffonesco, -a** (It., bööf-föh-ně'sköh, -skäh) Comic,

**Bugle.** 1. A wind-instrument of brass or copper, with cupped mouthpiece, used for infantry calls and signals.—2. The key-bugle, with 6 keys, and a compass of over 2 octaves.—3. The valve-bugle (see SAXHORN).

**Burden.** 1. A chorus or refrain repeated after each stanza of a song.—2. The drone of a bagpipe.—3. The bass part.—4. A dance-accompaniment sung without instruments.

**Burla** (It., boor'läh). A jest; raillery.

[romping.

**Burlando** (It., böör-lähn'döh). Joking, jesting,

**Burlescamente** (It., böör-lě-skäh-men'téh). In burlesque style.

[farcical.

**Burlesco, -a** (It., böör-lě'sköh, -skäh). Comic,

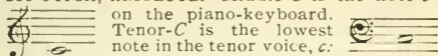
**Burlesque** (bur-lesk'). A dramatic Extravaganza, or farcical travesty of some serious subject, with more or less music.

**Busain, Busaun, Buzain.** A reed-stop on the organ-pedal, usually of 16-foot tone.

## C

**C.** 1. (Ger. *C*; Fr. *ut*; It. *do*). The first tone and degree in the typical diatonic scale of C major.—2. In musical theory, capital *C* designates the C-major triad, small *c* the c-minor triad.—Also

see PITCH, ABSOLUTE. Middle-C is the note  $c^3$



**Caccia** (It., cǎht'chǎh). The chase; a hunt... *Alla caccia*, in hunting style, that is, accompanied by horns.

[like the *Bolero*.

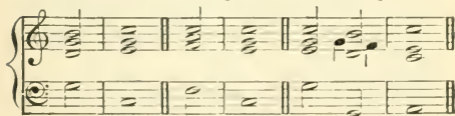
**Cachucha** (Span., cǎh-choo'chǎh). A dance much

**Cadence.** 1. A CADENZA.—2. Rhythm.—3. The closing strains of a melody or harmonized movement; the Close or ending of a phrase, section, or movement... *Amen cadence*, a popular term for *Plagal cadence* (to which the word "Amen" is often sung)... *Authentic c.*, a Perfect  $c$ ... *Avoided, Broken, Deceptive, Evaded, or False cadence*, an Interrupted cadence... *Full cadence*, a Perfect cadence... *Half-cadence* (Half-close), or *Imperfect c.*, the tonic chord followed by the dominant chord... *Interrupted or Irregular cadence*, an unexpected progression avoiding some regular cadence... *Mixed cadence*, a close with dom., subdominant, dominant, and tonic chords in succession, being a mixture of authentic and plagal... *Perfect cadence*, the dominant triad, or seventh-chord, followed by the tonic chord; the "authentic cadence" of the church-modes... *Plagal cadence*, the subdominant chord followed by the tonic... *Radical cadence*, a close, either partial or complete, formed with two fundamental chords... *Surprise cadence*, an Interrupted cadence... *Whole cadence*, a Perfect cadence,

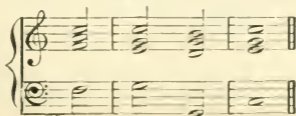
Authentic.

Plagal.

Interrupted.



Mixed.



- Cadenza** (It., kăh-den'dzăh). 1. In a vocal solo, a brilliant passage, usually at the end.—2. An elaborate passage or fantasia at the end of the first or last movement of a concerto, and played by the solo instrument (piano, violin, etc.).
- Cæsura.** See CESURA.
- Calando** (It., kăh-lăhn'dôh). "Decreasing"; growing softer and (usually) slower.
- Calcando** (It., kăhl-kăhn'dôh). "Pressing"; hastening the tempo.
- Calliope** (cal-lí'o-pe). A steam-organ; a pipe-organ whose harsh tone is produced by steam, instead of wind, under pressure.
- Callithumpian concert.** A boisterous serenade given to some person who has become an object of popular hostility or ridicule; characterized by the blowing of horns, beating on tin pans, derisive cries, hoots, groans, cat-calls, etc.
- Calma, con** (It., kôhn kăhl'măh). See CALMATO.
- Calmando(si)** (It., kăhl-măhn'dôh [-sē]). Growing calm, becoming tranquil.
- Calmato** (It., kăhl-mah'tôh). With calm; calmly, tranquilly.
- Calore, con** (It., kôhn kăh-loh'rêh). } With warmth,  
**Caloroso** (It., kăh-lôh-roh'sôh). } passion; passionately.
- Camera** (It., kah'mêh-răh). Chamber, room, small hall... *Alla camera*, in the style of chamber-music. ... *Musica da camera*, chamber-music.
- Camminando** (It., kăhm-mê-năhn'dôh). "Walking"; a flowing movement, like Andante.
- Campagnuolo, -a** (It., kăhm-păhn-yô'lôh). Pastoral, idyllic; rustic.
- Campana** (It., kăhm-pah'năh). A bell.
- Campanellino** (It., —nel-lê'nôh). } A small bell.  
**Campanello** (It., —nel'lôh).
- Campestre** (It., kăhm-pê'strêh). Pastoral, rural, idyllic.
- Cancel.** The Natural, ♮.
- Can'crizans** (Latin). Retrogressive; moving backward.
- Can'on.** The strictest form of musical imitation, in which 2 or more parts take up, in succession, the given subject note for note.



**Canon'ical Hours** of the Roman Catholic Church are the established times for daily prayer: *matins* (including *nocturns* and *lauds*), *prime*, *terce*, *sext*, *nones*, *vespers*, and *complin*.

**Canon'ic imitation.** Strict imitation of one part by another.

**Cantabile** (It., kähn-tah'bē-lěh). "Singable;" in a singing or vocal style.

**Cantando** (It., kähn-tähn'dōh). Singing; smooth

**Cantante** (It., kähn-tähn'teh). } and flowing.

**Cantata** (It., kähn-tah'täh.) A vocal work with instrumental accompaniment, consisting of choruses and solos, recitative, duets, etc., shorter than an oratorio. A *sacred cantata* has biblical words; a *secular cantata* may have any non-biblical subject.

**Cantato** (It., kähn-tah'tōh). "Sung;" singingly.

**Canterellando** (It., kähn-těh-rel-lähn'dōh). Singing softly.

[softly; humming.

**Canticchiando** (It., kähn-tik-yähn'dōh). Singing

**Can'ticle.** One of the non-metrical hymns of praise and jubilation in the Bible; or a sacred chant similar to it.

**Cantilena** (It., kähn-tē-lā'năh). }

**Cantilene** (Ger., kähn-tē-lā'ně). } "A little song;"

**Cantilène** (Fr., kähn-tē-lăn'). }

a ballad or light popular song; a flowing, song-like passage on an instrument.

**Canto** (It., kähn'tōh). A melody, song, chant; the soprano (highest vocal or instrumental part)...

*Col canto*, "with the melody," a direction to accompanists to follow the solo part in tempo and expression... *Canto fermo*, a Cantus firmus.

**Can'tus fir'mus** (Latin). A fixed or given melody: (a) Plain song; (b) in counterpoint, a given melody, like a plain-song tune, to which other parts are to be set according to rule.

**Canzone** (It., kähn-tsoh'něh). A song, folk-song; also, a part-song in madrigal-style.

**Canzonet'**. A little air or song; a short part-song; a madrigal.

**Capellmeister.** See KAPELLMEISTER.

**Capo** (It., kah'pōh). Head, beginning... *Da capo*, from the beginning... *Da capo al segno*, from the beginning to the sign (♯ or ⊕).

**Capo d'astro.** [An English corruption of *capotasto*.] The "capo d'astro bar" in the piano is a metallic bar fixed across the strings near the wrestplank, bearing down on the 3 highest octaves (more or less).

**Capotasto** (It., kah-pȫh-täh'stȫh). 1. The nut of stringed instruments having a fingerboard.—2. A piece of wood or ivory which can be set across a fretted fingerboard to raise the pitch of all the strings at once.

**Cappella** (It., kähp-pel'läh). [Wrongly spelled *capella*.] A choir; an orchestra; both together. ...*A* (or *alla*) *cappella*, vocal chorus without instrumental accompaniment. (Also see **ALLA BREVE**.)

**Capriccio** (It., käh-prit'chȫh). An instrumental piece of free form, distinguished by originality in harmony and rhythm; a Caprice...*A capriccio*, at pleasure.

**Capricciosamente** (It., käh-prit-chȫh-säh-men'téh). }

**Capriccioso** (It., käh-prit-choh'sȫh). }

In a capricious, fanciful, fantastic style.

**Caressant** (Fr., käh-rēs-säh'n'). }

**Carezzando** (It., käh-ret-säh'n'dȫh). } Caressingly,

**Carezzevole** (It., käh-ret-sä'vȫh-léh). } soothingly.

**Carillon** (Fr., käh-rē-yȫhn'). 1. A Glockenspiel, or set of fixed bells played from a keyboard or by a barrel-mechanism; also, a tune played on these bells, or an instrumental piece imitating their effect.—2. A piano with bells instead of strings.—3. A mixture-stop in the organ.

**Carità, con** (It., kȫhn käh-rē-tah'). With tender expression.

**Carol.** To sing joyously; hence, a joyous Christmas song of praise.

**Castanets'.** A pair of small concave pieces of wood or ivory, attached by a cord to a dancer's thumb and forefinger, and struck together in time with the music.

**Castrato** (It., käh-strah'tȫh). An adult male singer with soprano or alto voice.

**Cat.** Slang term for **BREAK 1**.

**Catch.** A round or canon for 3 or more voices, each singer having to "catch" or take up his part at the right instant. Modern catches are generally humorous.

**Catgut.** Popular name for gut strings.

**Cavallina** (It., kăh-văhl-lē'năh). A forced, jerky delivery (coloratura).

**Cavatina** (It., kăh-văh-tē'năh). A song; particularly, a short aria without second section or *Da capo*.

**C-clef.** A clef written  etc.; (see Elements of Notation, p. iv).

**C dur** (Ger., tsă door'). *C* major.

**Cedendo** (It., chă-den'dôh). Growing slower.

**Cédez** (Fr., sâ-dă'). Go slower.

**Celere** (It., chěh'lěh-rěh). Rapid, swift.

**Celerità, con** (It., kôhn chěh-lěh-rē-tah'). With celerity, rapidly.

**Céleste** (Fr., sâ-lest'). Celestial.

**'Celli** (It., chel'lē). Abbreviation of Violoncelli.

**'Cello** (It., chel'lôh). Abbreviation of Violoncello.

**Cembalo** (It., chěm'băh-lôh). Harpsichord; pianoforte; in old times, a dulcimer... *A cembalo*, for piano (or harpsichord).

**Ces** (Ger., tsëss). *C* flat.

**Ceses** (Ger., tsëss'ëss). *C* double-flat.

**Cesu'ra, Cæsura.** The dividing line between two melodic and rhythmical phrases within a period; called *masculine* or *feminine* according as it occurs after a strong or weak beat.

**Chaconne** (Fr., shăh-kôhn'). A Spanish dance. Also, an instrumental piece consisting of a series of variations above a ground bass not over 8 measures in length, in 3-4 time and slow tempo.

**Chalumeau** (Fr., shăh-lŭ-moh'). An old wind-instrument having 9 finger-holes and a beating reed. (See CLARINET.)

**Chamber-music.** Vocal or instrumental music suitable for performance in a room or small hall; especially, quartets and similar concerted pieces for solo instruments.

**Change.** 1. In harmony, MODULATION.—2. In the voice, MUTATION.—3. Any melodic phrase or figure played on a chime of bells.

**Change-ringing.** The art and practice of ringing a peal of bells in varying and systematic order.

**Changing-chord.** One containing tones ("changing-notes") dissonant to the bass, and entering on the strong beat.

**Changing-note.** A dissonant note (tone) entering on the strong beat, and passing by a step to a consonance, or by a skip to a chord-note or a note belonging to another chord.

**Chanson** (Fr., shăhn-söhn'). A song.

**Chansonnette** (Fr., shăhn-sö'h-net'). A short song.

**Chant.** A short sacred song.—1. The Anglican chant, adapted to the Canticles and Psalms, consists of 7 measures, harmonized, the time-value of the single note constituting the first and fourth measures being lengthened or shortened to fit the words, whereas the others are sung in strict time. Each of its 2 divisions (of 3 and 4 measures respectively) begins on a reciting-note and ends with a cadence.—2. The Gregorian chant is a Gregorian melody repeated with the several verses of a biblical prose text; it has 5 divisions, (1) the intonation, (2) the first dominant, or reciting-note, (3) the mediation, (4) the 2d dominant, or reciting-note, and (5) the cadence.

**Chant** (Fr., shăhn). Song; singing; melody; tune. Also, voice (the vocal part as distinguished from the accompaniment).

**Chanter.** The melody-pipe of the bagpipe.

**Chanterelle** (Fr., shăhn-t'-rel'). The highest string on a violin, lute, etc.

**Chantie.** A unison song sung by workmen and timing their motions.

**Chapel.** A company of musicians attached to the establishment of any distinguished personage.

**Characteristic piece.** A character-piece; one depicting a definite mood, impression, scene, or event.

**Characteristic tone.** 1. The leading-tone.—2. That tone in any key which specially distinguishes it from nearly related keys; like  $F\sharp$  in  $G$  major, distinguishing it from  $C$  major.

**Characters.** Musical signs in general.

**Charme, avec** (Fr., äh-vek' sharm). With charm; gracefully.

**Che** (It., kâ). Than; that.

**Chef d'orchestre** (Fr. shef dor-kes'tr). Conductor of an orchestra.

**Chest-register.** The lower register of the male or female voice, the tones of which produce sympathetic vibration in the chest.

**Chest-tone.** } Vocal tone possessing the quality  
**Chest-voice.** } of the chest-register.

**Chiaramente** (It., k'yăh-răh-men'téh). } Clearly,  
**Chiarezza, con** (It., kôhn k'yăh-ret'săh). } distinctly, limpidly.

**Chiaro, -a** (It., k'yah'rôh, -răh). Clear, pure.

**Chime.** 1. A set of from 5 to 12 bells tuned to the scale, and played by swinging either the bells themselves or clappers hung within them. Also, a tune so played.—2. A set of bells and hammers played by a keyboard; a Carillon.

**Chin-rest.** An oval plate of ebony attached to the edge of the violin to the left of the tailpiece.

**Chiroplast** (kî'-). "Finger-former"; an apparatus invented by Logier about 1814, consisting of 2 wooden rails attached in front of and parallel with the keyboard, and a pair of open gloves; it hindered the wrist from sinking, and made the fingers strike vertically.

**Chitarra** (It., kē-tar'răh). A guitar.

**Chitarrata** (It., kē-tar-rah'tăh). A piano-piece imitating the guitar.

**Chiuso, -a** (It., kew'sôh, -săh). Closed...*A bocca chiusa*, with closed mouth; humming.

**Choir.** 1. A company of singers, especially in a church.—2. A choral society.—3. In the Anglican Church, the singers of the daily choral service, who sit divided on the *decani* and *cantoris* sides of the chancel.—4. A subdivision of a chorus; for example, the 1st and 2d choirs in 8-part music.

**Choirmaster.** Leader (leading singer) of a choir.

**Choir-organ.** See ORGAN.

**Cho'ral.** 1. Relating or pertaining to a chorus, or to vocal concerted music...*Choral notes*, the square notes used for writing plain song...*Choral service*, a church-service with music by the choir.—2 (kôh-rah'l'). A hymn-tune of the early German Protestant Church, or one similar in style. (Also spelled *Chorale*.)

**Chora'liter** (Latin). By or for the choir; choral.

**Choralmässig** (Ger., kôh-rah'l'mă'siyh). In the style of a chorale.

- Chord.** 1. A harmony of 2 or more tones.—2. A harmony of from 3 to 5 tones, forming an ascending series of diatonic thirds (see *Elements of Notation*, page ix).—3. A “*flat*” or “*solid*” chord is one whose tones are produced simultaneously; opposed to *broken*.—4. A string.
- Chorus.** A company of singers; hence, a composition, oftenest in 4 parts, each sung by several or many singers; a double chorus has 8 parts. Also, the refrain or burden of a song.
- Chorus-master.** A choirmaster; also, the conductor of a chorus. [of the Kyrie (see MASS).
- Christe eleison** (Gk., “Christ, have mercy”). Part
- Chromatic.** Relating to tones foreign to a given key (scale) or chord; opposed to diatonic. *Chromatic signs*, the sharp (♯), flat (♭), natural (♮), double-sharp (×), and double-flat (♭♭).
- Church-modes.** The octave-scales employed in medieval church-music.
- Ciaccona** (It., chăhk-koh'năh). A Chaconne.
- Cimbal.** See CYMBAL. [chord; a tambourine.
- Cimbalo** (It., chĭm'băh-lŏh). A cymbal; a harpsi-
- Cinque-pace** (sink'pās). An old dance, probably French, with a five-step movement.
- Cipher.** A tone is said to “cipher” on the organ when, owing to some derangement of the action, it persists in sounding.
- Circle of Fifths.** A series of Fifths tuned (as on the piano) in equal temperament, so that the *twelfth* Fifth in the series has the same letter-name as the first tone. (See page viii.)
- Circular canon.** A canon closing in the key a semitone above that in which it begins; 12 repetitions would thus carry it through the “circle” of 12 keys.
- Cis** (Ger., tsiss). C♯... *Cisis* (tsiss'iss), CX.
- Cither** (sith'er), **Cith'ern**, **Cittern** (sit'-). A kind of lute or guitar, strung with wire and played with a pick; used in the 16th and 17th centuries.
- Civetteria, con** (It., kŏhn chē-vet-tĕh-rĕ'ăh). With coquetry; in a coquettish, trifling style.
- Clang.** (Ger. *Klang*). A fundamental tone with its harmonics [Tyndall]... *Clang-color*, *Clang-tint*, “tone-color,” timbre.
- Clarabella.** An organ-stop having open wooden pipes of 8-foot pitch and soft, mellow tone.

**Claribel-flute.** A 4-foot Clarabella.

**Clarinet'.** A transposing wind-instrument derived from the Chalumeau. It has a cylindrical wooden tube pierced by 18 holes, 13 being closed by keys, yielding a chromatic series of 19 prime tones (*e* to *b*<sup>1</sup><sub>2</sub>). Its compass comprises 3 octaves in 4 different registers; the Low register ("chalumeau"), Medium register, High register ("clarinetto"), and Super-acute register.

**Clarinet-stop.** See KRUMMHORN.

**Clarinetto** (It., kläh-rē-net'tōh). Clarinet.

**Clarion.** 1. A small, shrill-toned trumpet.—2. In the organ, a 4-foot reed-stop of shrill, piercing tone. [8-foot reed-stop.

**Clarionet'.** 1. A Clarinet.—2. In the organ, a soft

**Clarionet-flute.** A flue-stop with perforated cover.

**Clavecin** (Fr., kläh-v'-săn').

**Clavicembalo** (It., kläh-vē-chem'bäh-lōh). } A harp-sichord.

**Clav'ichord.** A precursor of the pianoforte, differing in action from the latter in having, instead of hammers, upright metal wedges called tangents on the rear end of the keys; on pressing a key, the tangent struck the wire, and remained pressed against it till the finger was lifted, causing only one section of the string to vibrate.

**Clavier** (klä-vēr'). A keyboard. (See KLAUIER.)

**Clavier** (Fr., kläh-v'yā'). A keyboard; a manual. ... *Clavier de récit*, swell manual.

**Clef.** A character set at the head of the staff to fix the pitch or position of one note, and thus of the rest. (See "Elements of Notation," p. iv.)

**Close** (klōz). A cadence ending a section, movement, or piece.

**Close harmony or position.** See HARMONY.

**Coda** (It., koh'däh). A "tail;" hence, a passage ending a movement.

**Codetta** (It., kōh-det'täh). A short coda.

**Cogli** (kōhl'yē), **Col**, **Coll'**, **Colla**, **Colle**, **Collo** (It.). With the.

**Color.** Timbre.

**Coloratura** (It., kōh-lōh-räh-too'räh). Vocal runs, passages, trills, etc., enhancing the brilliancy of a composition and displaying the singer's skill. (Also used for instrumental ornaments.)

**Coloris** (Fr., kŏh-lŏh-rĕ'). The changes in vocal or instrumental "tone-color," or in the instrumentation or registration, employed for obtaining special effects; the "color-scheme" of a composition.

**Colpo** (It., kŏhl'pŏh). A blow; *di colpo*, suddenly.

**Combination-pedal**. A metal foot-lever above the organ-pedals; the *forte pedal* draws all the stops of its keyboard; the *mezzo pedal*, the chief 8- and 4-foot stops of its keyboard; the *piano pedal* pushes in all but a few of the softest stops.

**Come** (It., kŏ'mĕh). As, like.

**Come prima** (It., kŏ'mĕh prĕ'măh). As before, as at first (that is, "resume the previous tempo").

**Come retro** (It., kŏ'mĕh ră'trŏh). As before.

**Come sopra** (It., kŏ'mĕh soh'prăh). As above.

**Come sta** (It., kŏ'mĕh stah). As it stands, as written.

**Commodo** (It.). See COMODO.

**Common chord**. A major or minor triad... *Common hallelujah metre*, or *Common long metre*, see METRE... *Common measure*, common time... *Common metre*, *Double common metre*, *Common particular metre*, see METRE... *Common time*, a measure containing 2 (or 4) half-notes, or 4 quarter-notes, with 2 or 4 beats respectively; duple or quadruple time. (Ordinarily, common time is understood to mean 4 quarter-notes, and as many beats, to the measure.) [COMODO.]

**Comodamente** (It., kŏh-mŏh-dăh-men'tĕh). See

**Comodetto** (It., kŏh-mŏh-det'tŏh). Rather easy or leisurely.

**Comodo** (It., kŏ'mŏh-dŏh). Easy, leisurely, at a convenient pace.

**Compass**. The range of a voice or instrument; the scale of all the tones it can produce, from the lowest to the highest.

**Compiacevole** (It., kŏhm-p'yăh-chă'vŏh-lĕh). }

**Compiacevolmente** (-chă-vŏhl-men'tĕh). }

Pleasing(ly), charming(ly).

**Complement, Complementary interval**. An interval which, added to any given interval not wider than an octave, completes the octave; a Fourth is the complement of a Fifth, a minor Third of a major Sixth, etc.

**Complete stop**. See STOP.



- Com'plin(e).** A short evening service, completing the 7 Canonical Hours. [POSED.]
- Composed-through.** See PROGRESSIVELY COM-
- Composition pedal.** In the organ, a pedal which draws out or pushes in several stops at once.
- Compound interval.** See INTERVAL...*Compound measure, rhythm, time, see TIME...Compound stop,* an organ-stop having more than one rank of pipes.
- Compressed score.** A short score.
- Con (It., kõhn).** With ; in a style expressive of. (For definitions of phrases beginning with "con," see the second word in the given phrase.)
- Concave pedals.** Radiating pedals.
- Concentrando (It., kõhn-chen-träh'n'dõh).** "Concentrating ;" an expression-mark in vocal music calling for an intensified effect of tone.
- Con'cert.** A musical performance requiring the coöperation of several musicians.—(Ger.). See KONZERT.
- Concertante (It., kõhn-châr-täh'n'těh).** 1. A concert-piece.—2. A composition for 2 or more solo voices or instruments with accompaniment by orchestra or organ, in which each solo part is in turn brought into prominence.—3. A composition for 2 or more unaccompanied solo instruments... *Concertante parts,* parts for solo instruments in orchestral music... *Concertante style,* a style of composition admitting of a brilliant display of skill on the soloist's part.
- Concerted music.** Music written in parts for several instruments or voices, like trios, quartets, etc.
- Concert-grand.** See PIANOFORTE.
- Concerti'na.** The improved accordion invented by Wheatstone in 1829.
- Concert-master.** Leader ; first violin.
- Concertmeister.** See KONZERTMEISTER.
- Concerto (It., kõhn-châr'tõh).** An extended composition for a solo instrument, usually with orchestral accompaniment, and in (modified) sonata-form.
- Concert-overture.** See OVERTURE.
- Concert-pitch.** See PITCH. [piece ; concerto.]
- Concertstück (Ger., kõhn-tsârt'shtük).** Concert-

**Concitato** (It., kōhn-chē-tah'tōh). Moved, excited, agitated.

**Concord.** Euphony; harmony; consonance.

**Con'duct.** The "leading" of a part.

**Conductor.** Director of an orchestra or chorus.

**Cone-gamba.** Bell-gamba.

**Con'ical mouthpiece.** See CUPPED... *Conical tube*, one tapering very gradually; a *cylindrical tube* does not taper.

**Conjunct' degree.** The nearest degree in the scale (chromatic or diatonic) to the given degree... *Conjunct motion*, progression by conjunct degrees or intervals.

**Consecutive intervals.** Intervals of the same kind following each other in immediate succession; "consecutives" are progressions of parallel fifths or octaves, forbidden in strict harmony.

**Con'sequent.** In a canon, the Follower; the part imitating the antecedent or Leader.

**Conservatoire** (Fr., kōhn-sâr-vâh-twar').

**Conservato'rium** (Latin).

**Conservatory.**

institution for providing practical and theoretical instruction in music.

**Consolante** (It., kōhn-sōh-lâhn'tēh). Consoling,

[soothing.

**Con'sonance.** A combination of two or more tones, harmonious and pleasing in itself, and requiring no further progression to make it satisfactory... *Imperfect consonances*, the major and minor Thirds and Sixths... *Perfect consonances*, the Octave, Fifth, and Fourth.

**Consonant chord**, one containing no dissonant interval... *Consonant interval*, a consonance of two tones.

**Contano** (It., kōhn'tâh-nōh). "They count;" in a score, parts so marked are to pause.

**Continued bass.** Bass notes provided with figures indicating the chords to be performed above the bass notes.

[continued bass.

**Continuo, Basso continuo** (It., kōhn-tē'nōō-ōh). A

**Contra** (Lat.; It.). "Against;" prefixed to names of instruments, it means "an octave below."

**Contrabass.** A double-bass.

[bass.

**Contrabbasso** (It., kōhn-trâhb-bâhs'sōh). Double-

**Contraffagotto** (It., kōhn-trähf-fäh-gōht'tōh). 1. Double-bassoon.—2. A reed-stop in the organ.

**Contraltino** (It., kōhn trähf-tē'nōh). A high, light tenor voice of fluent delivery.

**Contralto** (It., kōhn-trähf'tōh). See ALTO 1.

**Contra-octave**. The octave below the Great Octave.

**Contrapun'tal**. Pertaining to the art or practice of counterpoint.

**Contrapun'tist**. One versed in the theory and practice of counterpoint.

**Contrary motion**. Parts progress in contrary motion when one moves up while the other moves down.

**Contre** (Fr., kōhn'tr). "Against;" contra-, counter-... *Contredanse*, the Quadrille.

**Coperto** (It., kōh-pâr'tōh). Covered, muffled.

**Cor** (Fr., kor). A horn... *Cor anglais* (äh-n-glä'), the alt-oboe.

**Coranto** (It., kōh-rähn'tōh). 1. Courante.—2. Country-dance.

**Cor'da** (It., kōr'däh). A string. [Plural *corde* (kōr'dēh.)]... *Sopra una corda*, play "on one string."... *Una corda*, or *U. C.*, take soft pedal of piano... *Due corde*, release soft pedal; or (when the soft pedal shifts the keyboard), "play with soft pedal pressed half way down"... In violin-playing, *due corde* means "play the note on two strings."... *Tutte (le) corde*, "all the strings"; that is, "release the soft pedal."

**Cor'net**. A brass instrument of the trumpet family (*cornet à pistons*), with conical tube and cupped mouthpiece; improved from the old post-horn by the addition of 3 valves; medium compass 2 octaves and 3 tones; it is a transposing instrument, and noted in the *G*-clef:

actual pitch:

this being for the ordinary cornet in *B*<sub>b</sub>.—The old cornet was a wooden instrument with finger-holes.—On the organ, there are various cornet-stops: (a) Reed-stops of 2, 4, 8, and 16-foot pitch; (b) the German *Kornett*, of 2 or 4-foot pitch, on the pedal; (c) a compound stop having from 3 to

5 ranks; (*d*) the *Echo-cornet*, a soft-toned cornet-stop enclosed in a wooden box; (*e*) the *Mounted cornet*, mounted on a separate soundboard to render its tone louder.

**Cornet à pistons** (Fr., kôr-nâ' äh pēs-töhn'). The ordinary valve-cornet.

**Corno** (It., kôr'nöh). A horn (plural *corni*).

**Cornon** (Fr., kor-nöhn'). 1. A cornet-stop.—2. A brass wind-instrument of broad scale, invented in 1844.

**Corno-pean** (kor-nö'pe-an). 1. Cornet à pistons.—2. An organ-stop on the swell-manual.

**Corrente** (It., köhr-ren'téh). Courante.

**Corto, -a** (It., kohr'töh, -täh). Short...*La cadenza sia corta*, let the cadenza be short.

**Cotillion** (Fr. *cotillon* [köh-tē-yöhn']). A French dance, the same as the german, to quadrille-music. [(reed-organ).]

**Cottage organ**. The ordinary portable parlor organ

**Cottage piano**. 1. A small style of upright piano.—2. A small grand piano in upright form, invented by Wilhelm Kress, of Vienna, in 1891.

**Coulé** (Fr., koo-lâ'). *Legato*, slurred; also, a harpsichord-grace.

**Count**. An accent, beat, or pulse of a measure... *Counting*, the marking of the successive beats by counting.

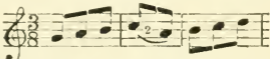
**Counter**. Any vocal part set to contrast with the principal part or melody; specifically, the *counter-tenor* (high tenor, or alto)...*Bass counter*, a second bass part...*Counter-exposition*, reëtrance of a fugue-subject...*Counter-subject*, a fugal theme following the subject in the same part...*Counter-tenor*, a voice usually developed from the head-tones and falsetto of a bass-voice; compass from *g* to *c*<sup>2</sup>...*Counter-tenor clef*, the C-clef on the 2d line (obsolete).

**Counterpoint**. 1. The art of polyphonic composition.—2. The art of adding one or more parts (melodies) to a given part (melody), the *cantus firmus*, according to certain rules; hence, one of, or all, the parts so added...*Double counterpoint* is so written, that the parts can be inverted; *single counterpoint* is not intended for inversion; in *triple* and *quadruple counterpoint*, 3 and 4 parts are written so that they can be mutually inverted.

**Country-dance.** A dance in 2-4 or 3-4 time, in which the partners form two opposing lines, which advance and retreat, the couples also dancing down the lines and returning to their places.

**Coupler.** A mechanical organ-stop acting to connect two manuals, or pedal with manual, so that when one is played on, the other is combined with it. A *Coupler-pedal* is a coupler worked by the foot.

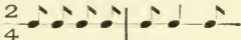
**Couplet.** 1. Two successive lines forming a pair, usually rhymed.—2. In triple times, 2 equal notes occupying the time of 3 such notes in the regular

rhythm, thus: 

**Courante** (Fr., koo-rāhn't). A Courant, or old French dance in 3-2 time; hence, the instrumental piece so called.

**Covered.** See OCTAVE... *Covered strings*, strings of silk, wire, or gut, covered with spiral turns of fine silver or copper wire.

**Cracovienne** (Fr., kräh-köh-v'yen'). A Polish dance for a large company, the music in duple time with frequent syncopations;

rhythm: 

**Cremona.** A violin made at Cremona, Italy.—2. A Krummhorn.

**Crescendo** (It., krēh-shen'dōh). Swelling, increasing in loudness.

**Crescendo-pedal.** A pedal-mechanism drawing all stops successively up to "full organ."...Also, the swell-pedal.

**Crescent**; also **Chinese crescent**, or **Pavilion**. An instrument of Turkish origin, used in military music; it has crescent-shaped brass plates hung around a staff and surmounted by a cap or pavilion; around the plates little bells are hung, which are jingled in time with the music. [DO.]

**Crescente** (It., krēh-shen'tēh). Same as CRESCENDO.—**Cromorne** (Fr., krōh-morn'). See KRUMMHORN.

**Crook.** A short tube, bent or straight, which can be fitted to the main tube of a horn or trumpet to lower the pitch.

**Cross-flute.** One held *across* the mouth, and blown from the side.

**Cross relation.** Same as FALSE RELATION.

**Crotchet.** A quarter-note... *Crotchet-rest*, a quarter-rest.

**Crowd**; also **Croud**, **Crouth**, **Crwth**. An ancient Welsh or Irish bow-instrument, probably the oldest European instrument of its class. Its square body was terminated by 2 parallel arms joined at the end by a cross-bar, the centre of which supported the fingerboard; it had originally 3, in modern times 6, strings.

**Crush-note.** An ACCIACCATURA 2.

**Cue.** A phrase, from a vocal or instrumental part, occurring near the end of a long pause in another part, and inserted in small notes *in the latter* to serve as a guide in timing its reëntrance.

**Cupo, -a** (It., *koo'pöh, -päh*). Dark, deep, obscure; reserved... *Con voce cupa*, with a veiled, intense tone.

**Cupped mouthpiece.** The shallower, cup-shaped form of mouthpiece for brass wind-instruments; the *conical* (cone-shaped) mouthpiece is the deeper form.

**Cyclical forms of composition** embrace a cycle or set of movements; like the old Suite or Partita, or the Sonata, Symphony, and Concerto.

**Cymbal.** In the organ, a mixture-stop of very high pitch.

**Cymbals.** The orchestral cymbals are 2 concave plates of brass or bronze, with broad, flat rims, and holes for the straps by which they are held; used to mark strong accents, or to produce peculiar effects.

**Czardas** (Hungarian, *char'dähsh*). A national Hungarian dance, distinguished by its passionate character and changing tempo.

## D

**D** (Ger. *D*; Fr. *ré*; It. *re*). The 2d tone and degree in the typical diatonic scale of C major.—In musical theory, capital *D* designates the *D*-major triad, small *d* the *d*-minor triad.—Also see PITCH, ABSOLUTE.—*D*, also stands for *Da* (D. C.=*Da capo*), and *Dal* (D. S.=*Dal segno*).

**Da** (It., dah). *Bv*, from, for, of. . . *Da capo*, from the beginning. . . *Da capo al fine*, repeat from beginning to end (that is, to the word *Fine*, or to a hold ♯). . . *Da capo al segno*, from the beginning to the sign (♯). . . *D. C. al segno, poi (segue) la coda*, from the beginning to the sign, then play the coda. . . *D. C. dal segno*, repeat from the sign. . . . *D. C. senza replica* (or *senza ripetizione*), play through from the beginning without noticing the repeats. . . *Da eseguirsi*, to be executed.

**Dac'tyl(e)** (Lat. *dactylus*, a finger). A metrical foot with syllables arranged like the finger-joints, one long and two short; the accent on the first (— ◡ ◡).

**Dactyl'ion**. An apparatus for finger-gymnastics; invented by Henri Herz in 1835.

**Dagli** (dähl'yē), **dai** (dah'ē), **dal**, **dall'**, **dalla**, **dalle**, **dallo** (It.). To the, by the, for the, from the, etc.

**Dal segno** (It., dähl sän'yōh). From the sign. . . *Dal segno al fine*, from the sign to the end.

**Damenisation**. Graun's system of sol-faing with the syllables da, me, ni, po, tu, la, be.

**Damper**. 1. A mechanical device for checking the vibration of the piano-string. . . *Damper-pedal*, the right, or loud, pedal.—2. The *mute* of a brass instrument.

**Dash**. A staccato-mark (♯ or ♯).

**Dead-march**. A funeral march.

**Debile** (It., dā'bē-lēh). } Feeble, weak.

**Debole** (It., dā'bōh-lēh). }

**Début** (Fr., dā-bü'). A first appearance.

**Débutant** (Fr., dā-bü-tän'; *masculine*). } A per-

**Débutante** (Fr., dā-bü-tähn't'; *feminine*). } former or singer who appears for the first time.

**De'cima** (Lat.). 1. The interval of a tenth.—2. An organ-stop pitched a tenth higher than the 8-foot stops.

**Decimole** (des'ī-mōl). See DECUPLET. [decision.

**Decisione, con** (It., kōhn dā-chē-zē-oh'nēh). With

**Deciso** (It., dā-chē'zōh.) Decided, energetic, with decision.

**Declamando** (It., dā-kläh-mähn'dōh). "Declaiming"; in declamatory style.

- Declamation.** In vocal music, clear and correct enunciation of the words.
- Declamato** (It., dā-klāh-mah'tōh). "Declaimed"; in declamatory style. [in loudness.]
- Decrescendo** (It., dā-crēh-shen'dōh). Decreasing
- Dec'uplet.** A group of 10 equal notes executed in the time proper to 8 notes of like value, or to 4 notes of the next highest value, in the regular rhythm; marked by a slur and a figure 10.
- Defective.** Same as DIMINISHED.
- Deferred resolution.** See RESOLUTION.
- Deficiendo** (It., dā-fē-ts'yen'dōh). Dying away.
- Degli** (It., dāl'yē). Of the; than the.
- Degree.** 1. One of the 8 consecutive tones in a major or minor diatonic scale. Degrees are counted upward from the keynote.—2. A line or space on the staff.—3. A step.
- Dei** (It., dā'ē). Of the; than the. [the.]
- Del, dell', della, delle, dello** (It.). Of the; than [the.]
- Delayed resolution.** See RESOLUTION.
- Deliberamente** (It., dēh-lē-bēh-rāh-men'tēh). } De-
- Deliberato** (It., dēh-lē-bēh-rah'tōh). } liberately. [icately.]
- Delicatamente** (It., dēh-lē-kāh-tāh-men'tēh). Del-
- Delicatezza, con** (It., kōhn dēh-lē-kāh-tet'sāh). With delicacy.
- Delicato** (It., dēh-lē-kah'tōh). Delicately; in a delicate, refined style.
- Delirante** (It., dēh-lē-rāhn'tēh). } Raving; deliri-
- Delirio, con** (kōhn dēh-lē'rē-ōh. } ously, frenziedly.
- Demiquaver.** A 16th-note... *Demisemiquaver*, a 32d-note.
- Dependent chord, harmony, triad.** One which is dissonant, requiring resolution to a consonant one. [chromatic lowering of a tone.]
- Depress.** To lower (as by a ♭ or ♭♭)... *Depression*,
- Deriv'ative.** 1. Same as *derivative chord*, that is the inversion of a fundamental chord.—2. The root of a chord.
- Des** (Ger., dess). D♭.
- Des'cant.** Same as DISCANT.



**Deses** (Ger., dess'ess). *D* double-flat.

**Desiderio, con** (It., kõhn dĕh-sĕ-dā'rĕ-ōh). With desire ; longingly, yearningly.

**Desto** (It., dĕh'stōh). Sprightly.

**Destra** (It., dĕh'strāh). Right... *Mano destra* (*destra mano, colla destra*), "play with the right hand." (Abbreviated *m. d.*)

**Détaché** (Fr., dā-tāh-shā'). In violin-playing. "detached," that is, playing successive notes with down-bow and up-bow in alternation, but not staccato... *Grand détaché*, a whole stroke of the bow to each note. [mined, resolute.]

**Determinato** (It., dĕh-tār-mĕ-nah'tōh). Deter-

**Deux** (Fr., dö). Two... *A deux mains*, for 2 hands. ... *Deux temps*, or *Valse à deux temps*, a "two-step" waltz.

**Development.** The working-out or evolution (elaboration) of a theme by presenting it in varied melodic, harmonic, or rhythmic treatment.

**Devoto** (It., dĕh-vō'tōh).

**Devozione, con** (kõhn dĕh-vōh-tsĕ-oh'nĕh). } In a devotional style ; devoutly.

**D-flute.** The orchestral or German flute.

**Di** (It., dĕ). Of, from, to, by ; than

**Diapa'son.** 1. An octave.—2. Either of the 2 principal foundation-stops of the organ, both of 8-foot pitch ; (a) the *open diapason*, with metal pipes open at the top, and (b) the *stopped diapason*, with wooden pipes closed at the top with wooden plugs. *Pedal* diapasons are usually 16-foot stops.—3. Compass of a voice or instrument (in poetical usage).—4. A fixed pitch ; the "normal diapason" is an accepted standard of pitch.

**Diapason-tone.** Same as ORGAN-TONE.

**Diaton'ic.** By, through, with, within, or embracing the tones of the standard major or minor scale... *Diatonic harmony* or *melody*, that employing the tones of but one scale... *Diatonic instrument*, one yielding only the tones of that scale of which its fundamental tone is the keynote... *Diatonic interval*, one formed by 2 tones of the same scale. *Diatonic modulation*, see MODULATION... *Diatonic progression*, stepwise progression within one scale... *Diatonic scale*, see SCALE.

**Di colta** (It., dĕ kōl'tāh). Suddenly, at once.

- Difficile (It., dēf-fē'chē-lēh). } Difficult.  
 Difficile (Fr., dē-fē-sēl'). }
- Di gala (It., dē gāh'lāh). Gaily, merrily.
- Digital (dī'jī-tāl). A key on the keyboard of the piano, organ, etc.
- Dignità, con (It., kōhn dēn-ye-tah'). With dignity.
- Dilettante (It., dē-let-tāhn'tēh). An amateur.
- Diligenza, con (kōhn dē-lē-jen'dzāh). "With diligence"; carefully.
- Diluendo (It., dē-loo-en'dōh). Growing softer, dying away.
- Diminished interval, a perfect or minor interval contracted by a chromatic semitone...*Diminished chord*, one whose highest and lowest tones form a diminished interval...*Diminished subject* or *theme*, one repeated or imitated in diminution...*Diminished triad*, a root with minor Third and diminished Fifth.
- Diminuendo (It., dē-mē-noo-en'dōh). Diminishing in loudness...*Diminuendo pedal*, a pedal-mechanism for gradually pushing in the stops (organ).
- Diminution. The repetition or imitation of a theme in notes of smaller time-value ( $\frac{1}{2}$ ,  $\frac{1}{3}$ , or  $\frac{1}{4}$  that of the original).
- Di molto (It., dē mōhl'tōh). Very, extremely; *allegro di molto*, extremely fast.
- Di nuovo (It., dē nō'vōh). Anew; over again.
- Direct. The sign  $\surd$  or  $\checkmark$  set at the end of a staff to show the position of the first note on the next staff
- Direct motion, resolution, turn. See the nouns.
- Diritto, -a (It., dē-rit'tōh, -tāh). Direct, straight...*Alla diritta*, in direct motion.
- Dis (Ger., diss). D $\sharp$ .
- Dis'cant. 1. The first attempts at polyphony with contrary motion in the parts (12th century); opposed to the *organum*, in which parallel motion was the rule.—2. Treble or soprano voice; the highest part in part-music.
- Discord. 1. Cacophony.—2. Dissonance.
- Discretezza, con (It., kōhn dē-skrēh-tet'sāh). }  
 Discrezione, con (It., kōhn dē-skrēh-tsē-oh'nēh). }  
 "With discretion"; discreetly, cautiously.

- Discreto** (It., dē-skrā'tōh). Discreet; comparatively subdued. [*Disis*].
- Disdis** (Ger., diss'äiss). *D* double-sharp (usually
- Disinvolto** (It., dē-zin-vōhl'tōh) Free, easy, graceful.
- Disinvoltura, con** (It., köhn dē-zin-vōhl-too'rah). With ease, grace; flowingly.
- Disis** (Ger., diss'iss). *D* double-sharp.
- Disjunct' motion**. Progression by leaps. [less.
- Disperato** (It., dē-spēh-rah'tōh). Desperate, hopeless.
- Disperazione, con** (It., köhn dē-spēh-rāh-tsē-oh'nēh). In a style expressive of desperation or despair.
- Dispersed harmony**. See HARMONY.
- Dis'sonance**. A combination of 2 or more tones requiring resolution.
- Dissonant interval**. Two tones forming a dissonance. The dissonant intervals are the Seconds, Sevenths, and all diminished and augmented intervals... *Dissonant chord*, one containing one or more dissonant intervals.
- Distance**. Interval. [Seldom used.]
- Distanza** (It., dē-stāhn'tsāh). Interval; distance. ... *In distanza*, at a distance, marking music to be performed as if far away.
- Distintamente** (It., dē-stin-tāh-men'tēh. Distinctly.
- Distinto** (It., dē-stin'tōh). Distinct, clear.
- Dital** (dīt'al). A key which, on pressure by the finger or thumb, raises the pitch of a guitar-string or lute-string by a semitone... *Dital harp*, a guitar-shaped lute with 12 to 18 strings, each having a dital to raise its pitch a semitone; invented by Light in 1798.
- Divertimento** (It., dē-vār-tē-men'tōh). } A light  
**Divertissement** (Fr., dē-vār-tēs-māhn'). } and easy piece of instrumental music. Also, an instrumental composition in 6 or 7 movements, like a Serenade. Also, an *entr'acte* in an opera, in the form of a short ballet, etc.
- Divide**. To play Divisions.
- Divisi** (It., dē-vē'zē). "Divided." Signifies that 2 parts written on one staff are not to be played as double-stops, but by the division into 2 bodies of the instruments playing from that staff. *Divise* (dē-vē'zēh) is the feminine form.

**Division.** A "dividing-up" of a melodic series of tones into a rapid coloratura passage; if for voice, the passage was to be sung in one breath. (Obsolete.)—*To run a division*, to execute such a passage... *Division-viol*, the Viola da gamba.

**Division-mark.** The slur or bracket written for triplets, quadruplets, etc., with a figure 3, 4, etc.

**Divoto, Divotamente.** See DEVOTO, etc.

**Do.** The Italian name for C.—In solmisation, the usual syllable-name for the 1st degree of the scale. In the *fixed-Do* method of teaching, Do is the name for all notes bearing the letter-name C, whether keynotes or not; in the *movable-Do* method, Do is always the keynote.

**Dodec'uplet.** A group of 12 equal notes, to be performed in the time of 8 notes of the same kind in the regular rhythm.

**Doh** stands for *Do* in Tonic Sol-fa.

**Dolce** (It., dōhl'chĕh). 1. Sweet, soft, suave.—2. A sweet-toned organ-stop.

**Dolcemente** (It., dōhl-chā-men'tĕh). } Sweetly,  
**Dolcezza, con** (It., kōhn dōhl-chet'sāh). } softly.

**Dolcian** (Ger., dōhl-tsiahn').

**Dolciana** (It., dōhl-chah'nāh). } An early kind of  
**Dolciano** (It., dōhl-chah'nōh). }

bassoon; now, an 8- or 16-foot reed-stop in the organ; a Fagotto.

**Dolciato** (It., dōhl-chah'tōh). Softer, calmer.

**Dolcissimo** (It., dōhl-chis'sē-mōh). Very sweetly, softly; also, a very soft-toned 8-foot flute-stop in the organ.

**Dolendo** (It., dōh-len'dōh). } Doleful, plaintive, sad.  
**Dolente** (It., dōh-len'tĕh). }

**Dolentamente** (It., dōh-len-tĕh-men'tĕh). Dolefully, plaintively.

**Dolore, con** (It., kōhn dōh-loh'rĕh).

**Dolorosamente** (dōh-lōh-rōh-sāh-men'tĕh). } In a  
**Doloroso** (dōh-lōh-roh'sōh). }

style expressive of pain or grief; pathetically.

**Dolzflöte** (Ger., dōhlts'flō'tĕ). An 8-foot open flute-stop (organ).

**Dom'inant.** The fifth tone in the major or minor scale... *Dom. chord*, (a) the dominant triad; (b) the dom. chord of the 7th... *Dom. section* of a


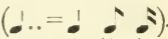
movement, a section written in the key of the dominant, lying between and contrasting with two others in the key of the tonic...*Dom. triad*, that having the dominant as root.

**Dopo** (It., doh'põh). After.

**Doppel** (Ger., dôhp'pël). Double.

**Dop'pelgriff'** (Ger.). Double-stop (violin); *Doppelgriffe*, Thirds, Sixths, etc., played with one hand (piano).

**Doppio** (It., dô'pî-õh). Double...*Doppio movimento*, twice as fast...*Doppio note* or *doppio valore*, twice as slow (that is, the absolute time-value of the notes is doubled)...*Doppio pedale*, pedal-part in octaves.

**Dot.** A dot set after a note prolongs its time-value by half (); a second or third dot prolongs the time-value of the dot immediately preceding it by half (.

**Double.** 1. A variation.—2. Repetition of words in a song.—3. In organ-playing, a 16-foot stop (accompanying the 8-foot stops in the lower octave).—4. A substitute singer.—5. In change-ringing, changes on 5 bells.—6 (*adjective*). "Producing a tone an octave lower"; as double-bassoon, double-bourdon, etc.—7 (*verb*). To add the higher or lower octave (to any tone or tones of a melody or harmony).

**Double-bar.** The 2 vertical lines drawn through the staff at the end of a section, movement, or piece.

**Double-bass.** The largest and deepest-toned instrument of the violin family, with either 3 strings ( $G_1$ - $D$ - $A$  being the Italian,  $A_1$ - $D$ - $G$  the English tuning), or 4 strings ( $E_1$ - $A_1$ - $D$ - $G$ ). See VIOLIN.

**Double chorus.** One for 2 choirs, or divided choir; usually in 8 parts.

**Double counterpoint.** See COUNTERPOINT.

**Double-flat.** The sign  $b\flat$ .

**Double fugue.** One with 2 themes.

**Double-octave.** A 15th, or the interval of 2 octaves.

**Double quartet.** A quartet for 2 sets of 4 solo voices, or of 4 solo instruments.

- Double reed.** A free reed.
- Double-sharp.** The sign  $\times$ .
- Double-stop.** In violin-playing, to stop 2 strings together, thus obtaining 2-part harmony.
- Double-tongue.** In playing the flute, and certain brass instruments, the application of the tongue in rapid alternation to the upper front teeth and the palate, to obtain a clear-cut and brilliant staccato.
- Doublette** (Fr., doo-blet'). A 2-foot organ-stop, octave of the Principal.
- Douce** (Fr., doos). } Soft, sweet, suave.  
**Doux** (Fr., doo). }
- Doucement** (Fr., doos-mähn'). Softly, sweetly, suavely.
- Down'-beat.** 1. The downward stroke of the hand in beating time, which marks the primary or first accent in each measure.—2. Hence, the accent itself (strong beat, thesis).
- Down'-bow.** In violin-playing, the downward stroke of the bow from nut to point; on the 'cello and double-bass, the stroke from nut to point. Usual sign  $\overline{\text{—}}$ .
- Dramatic music.** 1. Program-music.—2. Music accompanying and illustrating an actual drama on the stage.
- Drammaticamente** (d'ăhm-mäh-tē-käh-men'tēh). }  
**Drammatico** (It., d'ăhm-mäh'tē-köh). }
- Dramatically; in a vivid, dramatic style.
- Drängend** (Ger., dreng'ent). Pressing, hastening; *stringendo*.
- Draw-stop.** Any organ-stop drawn by hand.
- Drei** (Ger., drī). Three.
- Dröhnend** (Ger., drö'nent). Thundering; *tonando*.
- Droit** (Fr., drwäh). } Right; *main droite*, right  
**Droite** (Fr., drwäh't). } hand.
- Drone.** In the bagpipe, a continuously sounding pipe of constant pitch; a drone-pipe... *Drone-bass*, a bass on the tonic, or tonic and dominant, which is persistent throughout a movement or piece, as in the MUSETTE 2.
- Drum.** An instrument of percussion, consisting of a cylindrical, hollow *body* of wood or metal, over one or both ends of which a membrane (the *head*).

is stretched tightly by means of a *hoop*, to which is attached an endless *cord* tightened by leathern *braces*, or by rods and screws. *Rhythmical* drums (side-drum, snare-drum, bass drum) do not vary in pitch; *musical* drums (the Kettledrum) produce musical tones distinct in pitch.

**D-string.** The 3d string on the violin; 2d on the viola, 'cello and double-bass.

**Due** (It., doo'ěh). Two... *A due*, (*a*) for 2; as *a due voci*, for 2 parts or voices; (*b*) both together (after *Divisi*)... *Due corde*, see **CORDA**... *Due volte*, twice. ... *I due pedali*, both (piano-) pedals at once.

**Duet.** 1. A composition for 2 voices or instruments. —2. A composition for 2 performers on one instrument, as the piano.—3. A composition for the organ, in 2 parts, each to be played on a separate manual.

**Duetto** (It., doo-et'tōh). Duet.

**Dulciana.** 1. An organ-stop having metal pipes of a somewhat sharp, thin tone.—2. A small reed-stop of delicate tone.—3. A small bassoon.

**Dulcimer.** An ancient stringed instrument, having wire strings stretched over a soundboard or resonance-box, and struck with mallets or hammers. The modern dulcimer has from 2 to 3 octaves' compass (see **PANTALON**); it was a precursor of the pianoforte.

**Dumb piano.** A small keyboard instrument resembling a piano, but without hammers and strings; intended for silent finger-practice.

**Dumka** (Polish, dōm'kăh). A sort of vocal or instrumental Romance, of a melancholy cast; a lament or elegy.

**Dummy pipes.** Pipes which do not speak, displayed in the front of an organ.

**Duo** (It., doo'ōh). A duet.—*Duo* is sometimes distinguished from *Duet* by applying the former term to a 2-part composition for 2 voices or instruments of *different* kinds, and the latter to a 2-part composition for 2 voices or instruments of the *same* kind.—Also, a composition in 2 parts for *one* instrument; for example, a violin-*duo*, in contradistinction to a violin-*duet* for *two* violins.

**Duodecima** (It., doo-ōh-dă'chē-măh). 1. The interval of a Twelfth.—2. The Twelfth (organ-stop).

**Duodrama.** A kind of melodrama, or spoken *dialogue* accompanied by music.

**Doleo**, con (It., *kōan dōō-d'ōh*). Dolefully, grievingly.

**Duple**. Double... *Duple rhythm*, rhythm of 2 beats to a measure... *Duple time*, see TIME.

**Dur** (Ger., *dur*). Major.

**Dure** (Fr., *dūr*). Harsh, displeasing in tone.

**Duramente** (It., *doo-rāh-men'tēh*). Sternly.

**Durezza**, con (It., *kōhn doo-ree'sāh*). Harshly.

**Duro** (It., *doo'rōh, -rāh*). Hard, harsh.

**Düster** (Ger., *dü'ster*). Gloomy, mournful.

**Dutch Concert**. The singing of an entire company in which each person sings whatever he pleases; or the persons present sing in alternation any verse that comes into their heads, the refrain by the whole company being a regular repetition of some popular verse.

## E

**E** (Ger. *E*; Fr. and It. *mi*). The 3d tone or degree in the typical diatonic scale of C major—Also see PITCH, ABSOLUTE.

**E** (It., *è*). And—When preceding a word beginning with "e," it should be written *es*; before other vowels, either *e* or *es* may be used; before consonants, only *e*.

**Ebollimento** (It., *è-bōhl-lē-men'tōh*). Ebullition;

**Ebollizione** (It., *è-bōhl-lē-tisē-oh'nēh*).  
a sudden and passionate expression of feeling.

**Eccitato** (It., *et-chē-tah'tōh*). Excited.

**Ecclesiastical Modes**. The octave-scales employed in medieval church-music.

**Ecco** (It., *ek'kōh*). Echo. (Better written *Eco*.)

**Echo**. 1. A subdued repetition of a strain or phrase.—2. An echo-stop.

**Echo-organ**. A separate set of pipes, either enclosed in a box within the organ, or placed at a distance from the latter, to produce the effect of an echo.

**Echo-stop**. One producing an echo-like effect.

**Eco** (It., *eh'kōh*). Echo.

**Écossaise** (Fr., *è-kōh-sāz'*). Originally, a Scotch round dance in 3-4 or 3-4 time; now, a lively contredanse in 2-4 time. (Compare SCHOTTISCHE.)

**Ed** (It., *ed*). And. (See E.)



- Edel (Ger., ā'del). Noble; refined, chaste.
- Effetto (It., ef-fet'tōh). Effect, impression.
- Effusione, con (It., kōhn ef-foo-zē-oh'nēh). With effusion; with warmth.
- Eguaglianza, con (It., kōhn ā-guāhl-yāhn'tsāh). }  
 Egalemente (It., ā-guāhl-men'tēh). }
- Evenly, smoothly; *con molta eguaglianza*, very smoothly, evenly.
- Egual (It., ā-guah'lēh). Equal; even, smooth.
- Eighteenth. Interval of 2 octaves and a Fourth.
- Eighth. 1. An octave — 2. An eighth-note (see Elem. of Notation, p. iii).
- Eilen (Ger., i'len). To hasten, accelerate, go faster.
- Eilend (Ger., i'lent). Hastening; *stringendo*.
- Eilig (Ger., i'liyh). Hasty, hurriedly; rapid, swift.
- Ein. Eins (Ger., in, ins). One.
- Einfach (Ger., in'fāh). Simple; simply; *semplice*.
- Eingang (Ger., in'gāhng<sup>k</sup>). Introduction.
- Eis (Ger., ā'iss). *E♯*.
- Eīsis (Ger., ā'iss-iss). *E* double-sharp. [*islancio*.]
- Élan, avec (Fr., āh-vek' ā-lāhn'). With dash; *con*
- Élargissez (Fr., ā-lar-zhē-sē'). *Allargate*.
- Elegante (It., ā-lā-gāhn'tēh). }  
 Elegantemente (—gāhn-tā-mēn'tēh). } In an ele-  
 Eleganza, con (kōhn ā-lā-gāhn'tsāh). }  
 gant, graceful, refined style.
- Elegie (Ger., } ā-lā-zhe'). Elegy.  
 Élégie (Fr., }
- El'egy. A vocal or instrumental composition of a melancholy cast, having no fixed form.
- Elevato (It., ā-lā-vah'tōh). Elevated, lofty, sublime.
- Elevazione, con (It., kōhn ā-lā-vāh-tsē-oh'nēh). In a lofty, elevated style.
- Embellishment. See GRACE.
- Emozione (It., ā-mōh-tsē-oh'nēh). Emotion.
- Empfindung, mit (Ger., mit em-pfn'dōōng<sup>k</sup>). }  
 Empfindungsvoll (Ger., em-pfn'dōōngs-fōhl). }  
 With emotion, feelingly, full of feeling.
- Emphase, avec (Fr., āh-vek' āhn-fahz'). }  
 Emphase, mit (Ger., mit em-fah'zē). } With  
 emphasis.

**Enchaînez** (Fr., ähn-shä-nā'). "Go on directly"; *attaccate*.

**Encore** (Fr., ähn-kor'). "Again!" (so used in English when recalling an actor or singer; the French cry "bis!").—Also, a recall on the stage; or, the piece or performance repeated or added.

**En élargissant** (Fr., ähn ā-lar-zhē-sähn'). *Allargando*.

**Energia, con** (It., köhn ā-nâr-jē'äh).

**Energicamente** (It., ā-nâr-jē-käh-men'těh).

**Energico** (It., ā-nâr'jē-köh).

**Énergie, avec** (Fr., äh-vek' ā-nâr-zhī').

**Energisch** (Ger., ā-nâr'gish).

energy and decision, energetically. A passage so marked is to be vigorously accented and distinctly phrased.

**Enfasi, con** (It., köhn en-fah'zē). } With emphasis,

**Enfatico** (It., en-fäh'tē-köh). } emphatic.

**English horn.** The alt-oboe, or *Cor anglais*.

**Enharmonic tones** are tones derived from different degrees, but practically identical in pitch; like *c#* and *d♭* on the piano or organ... *Enharmonic chords* are chords differing in notation but alike in sound; such chords are called "enharmonically changed," and passing from one to the other is an "enharmonic modulation"... *Enharmonic interval*, one formed between 2 enharmonic tones.

**En mesure** (Fr., ähn mü-zür'). See MISURATO.

**Ensemble** (Fr., ähn-sähn'bl'). 1. General effect (of a composition).—2. Style of performance (of a body of musicians)... *Morceau d'ensemble*, concerted piece.

**Entr'acte** (Fr., ähn-trähkt'). "Interval between acts"; hence, a light instrumental composition or short ballet, for performance between acts.

**Entrata** (It., en-trah'täh). } 1. The orchestral pre-

**Entrée** (Fr., ähn-trā'). } lude to a ballet, following the overture.—2. A division in a ballet like a "scene" in a play.—3. An old dance like a Polonaise, usually in 4-4 time.

**Entschlossen** (Ger., ent-shlöhs'sen). Resolutely, in a determined manner.

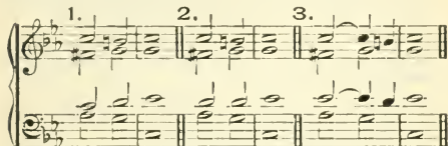
**Entusiasmo, con** (It., köhn en-too-zē-ähz'möh). With enthusiasm.

- Episode** (ep'ī-sōd). An intermediate or incidental section; in the fugue, a digression from the principal theme, interpolated between the developments of the latter. [form.]
- Equabile** (It., ā-kwah'bē-lēh). Equable; even, uni-
- Equabilmente** (It., ā-kwāh-bēl-men'tēh). Evenly, smoothly.
- Equal counterpoint**. Counterpoint in equal notes.
- Equal temperament**. See TEMPERAMENT.
- Equal voices**. Voices of the same class; that is, either women's and boys' (soprano and alto), or men's (tenor and bass).
- Equivocal chord**. A dissonant chord of uncertain resolution, like the diminished 7th.
- Ergriffen** (Ger., âr-grif'fen). Affected, stirred.
- Ergriffenheit** (Ger., âr-grif'fen-hīt). Emotion, agitation.
- Erhaben** (Ger., âr-hah'ben). Lofty, exalted.
- Erhabenheit** (Ger., âr-hah'ben-hīt). Loftiness, sublimity.
- Ermattet** (Ger., âr-māht'tet). Exhausted, wearied.
- Ernst** (Ger., ârnst). Earnest, grave.
- Eroico, -a** (It., ā-rôh'ē-kōh, -kāh). Heroic; strong and dignified.
- Erschüttert** (Ger., âr-shüt'tert). Shaken, agitated.
- Erzählung** (Ger., âr-tsä'lōōng<sup>k</sup>). Story, tale, narration.
- Es** (Ger., ess). *E*♭.
- Esaltazione, con** (It., kōhn ā-zähl-tāh-tsā-oh'nēh). With exaltation; in a lofty, fervent style.
- Esclamato** (It., ěh-sklāh-mah'tōh). "Exclaimed"; forcibly declaimed.
- Eses** (Ger., ess'ess). *E* double-flat.
- Espandendosi** (It., ěh-spāhn-den'dōh-sē). Growing broader and fuller; with growing intensity.
- Espansione, con** (It., kōhn ěh-spāhn-sē-oh'nēh). {
- Espansivo** (It., ěh-spāhn-sē'vōh). }  
With intense feeling. [expiring.]
- Espirando** (It., ěh-spē-rāhn'dōh). Dying away,
- Espressione, con** (It., kōhn ěh-spres-sē-oh'nēh). {
- Espressivo** (It., ěh-spres-sē'vōh). }  
With expression, expressively... *Con molta* (or *molt'*) *espressione*, very expressively.

- Essential.** Any ♯ or ♭ belonging to a key-signature.
- Essential harmony.** See HARMONY... *Essential note*, chord-note, or melody-note... *Essential seventh*, the leading-tone; also, the dominant 7th-chord.
- Estinguendo** (It., ěh-stin-gwen'dōh). Extinguishing; dying away.
- Estinto** (It., ěh-stin'tōh). Barely audible; the extreme of *pianissimo*. [tremely.]
- Estremamente** (It., ěh-strā-māh-men'těh). Ex-
- Estro poetico** (It., â'strōh pōh-â'te-kōh). Poetic fervor.
- Étude** (Fr., ā-tüd'). A study; especially, one affording practice in some particular technical difficulty... *Étude de concert*, one designed for public performance.
- Etwas** (Ger., et'vāhss). Rather, somewhat.
- Euphone** (ū-fō'ne). In the organ, a 16-foot free-reed stop, with a soft, sweet tone like the clarinet.
- Eupho'nium.** 1. An instrument invented by Chladni in 1790, consisting of graduated glass tubes made to sound by the moistened fingers, and connected with steel rods.—2. The bass saxhorn.
- Evaded cadence.** See CADENCE.
- Evening-song, Even-song.** In the Anglican Church, a form of worship appointed to be said or sung at evening; known as Vespers in the R. C. Church.
- Execution.** 1. Style, manner of performance.—2. Technical ability.
- Exercise.** A short technical study for training the fingers (or vocal organs) to overcome some special difficulty.—Also, a short study in composition.
- Exposition.** Same as DEVELOPMENT.
- Expression-mark.** A written direction (either a sign, word, or phrase) for the performance of a piece.
- Expression-stop.** In the harmonium, a stop which closes the escape-valve of the bellows, so that wind-pressure, and intensity of tone, are partly controlled by the pedals.
- Expressive organ.** The harmonium.
- Extended compass.** Tones beyond the usual range of a voice or instrument. [TERVAL.]
- Extended harmony, interval.** See HARMONY, IN-
- Extension-pedal.** The loud (right) piano-pedal.

**Extreme interval.** Augmented interval. — The chord of the extreme sixth has a major Third and sharp Sixth, and occurs on the 6th degree in minor in 3 principal forms :

1 (Italian Sixth). 2 (French Sixth). 3 (German Sixth).



**Extreme key.** A key having more than 3 sharps or flats.

**Extreme parts.** In part-music, the outer parts.

## F

**F** (Ger. *F*; Fr. and It. *fa*). The 4th tone and degree in the typical diatonic scale of *C* major... *f* = *forte* ; *ff*, or *fff* = *fortissimo*.—Also see PITCH, ABSOLUTE.

**Fa.** 1. In solmisation, the usual name for the 4th degree of the scale.—2. Name of the tone *F* in Italy, France, etc.

**Facile** (It., *fah'chē-lěh*). } Facile, easy, fluent.  
**Facile** (Fr., *făh-sěl'*).

**Fagott** (Ger., *făh-göht'*). Bassoon.—Also, a reed-stop in the organ.

**Fagotto** (It., *făh-göht'töhh*). Bassoon.

**Fah.** In Tonic Sol-fa, it stands for Fa.




**False.** Wrong in pitch or harmony... *False cadence*, *fifth*, *harmony*, see the nouns.

**False relation.** The chromatic contradiction of a tone in one part by another part; it consists in sounding, either together or in succession, a tone and its chromatically altered octave.

**Falsetto.** The highest of the vocal registers.

**Fandango** (Span.). A lively dance in triple time, for 2 dancers of opposite sex, who accompany it with castanets or tambourine.

**Fanfare** (*fan'fâr*). A flourish of trumpets or trumpet-call.

- Fantaisie** (Fr., fähn-tä-zē').
- Fantasia** (It., fähn-täh-zē'äh). } 1. An improvisation.
- Fantasia** (Ger., fähn-täh-zē'). }  
 —2. An instrumental piece in free imitation (17th and 18th centuries).—3. A composition free in form and more or less fantastic in character; a Fantasy.—4. A pot-pourri or paraphrase.
- Fantasia, con** (It.). Fancifully, spiritedly.
- Fantastico** (It., fähn-täh'stē-köh). Fantastic, fanciful.
- Farandola** (It., fäh-rähn-doh'läh). } A circle-dance
- Farandole** (Fr., fäh-rähn-döhl'). }  
 in 6-8 time and very rapid tempo.
- Farce**. A one-act opera or operetta of ultra-comical or burlesque character.
- Fastosamente** (It., fäh-stöh-säh-men'těh). Pompously; in a stately style.
- Fastoso** (It., fäh-stoh'söh). Pompous, stately.
- F-clef**. The bass clef:  or .
- Feierlich** (Ger., fī'er-līyh). Festive; solemn, grave.
- Fermamente** (It., fâr-mäh-men'těh). Firmly, with decision.
- Fermata** (It., fâr-mah'täh). } A hold: ; a pause
- Fermate** (Ger., fâr-mah'tě). } or interruption.
- Fermezza, con** (It., köhn fâr-met'säh). In a firm, decided, energetic style.
- Fermo** (It., fâr'möh). Firm, decided; fixed, unchanged... *Canto fermo*, same as CANTUS FIRMUS.
- Ferne** (Ger., fâr'ně). Distance... *Wie aus der Ferne*, as from a distance. [stop of very soft tone.]
- Fernflöte** (Ger., fârn'flö'tě). A covered 8-foot organ
- Feroce** (It., fâ-roh'chěh).
- Ferocemente** (fâ-röh-chěh-men'teh). } Wildly,
- Ferocità, con** (köhn fâ-röh-chě-tah'). }  
 fiercely, vehemently.
- Fervente** (It., fâr-ven'těh). } Fervently, ar-
- Fervore, con** (It., köhn fâr-voh'rěh). }  
 dently, passionately.
- Fes** (Ger., fess). *F*♭.
- Feses** (Ger., fess'ess). *F* double-flat.

- Festivamente** (It., fěh-stě-văh-men'těh). } In a gay,  
**Festività, con** (kõhn fěh-stě-vě-tah'). } festive style.
- Festivo** (It., fěh-stě'võh. }  
**Festlich** (Ger., fest'líyh). } Festive, festal.  
**Festoso** (It., fěh-stoh'sõh). }
- Feuer, mit** (Ger., mit fahü'er). } With fire; fiery,  
**Feuerig** (Ger., fahü'ě-íyh). } impetuous.
- F-holes.** The *f*-shaped sound-holes in the belly of the violin, etc.
- Fiacco** (It., fě-ăhk'kõh). Languishing, feeble.
- Fiddle.** A violin... *Fiddle-bow, Fiddlestick*, see BOW.
- Fieramente** (It., fě-ěh-răh-men'těh). } Wildly,  
**Fierezza, con** (kõhn fě-ěh-ret'săh). } boldly.
- Fiero, -a** (It., fě-â'rõh, -răh). Wild, fierce; bold, vigorous.
- Fife.** An octave cross-flute with 6 holes and without keys; compass  $d^2$  to  $d^4$ .—Also, a piccolo-stop.
- Fifteenth.** A double-octave.—Also, an organ-stop of 2-foot pitch.
- Fifth.** An interval of 5 diatonic degrees (see INTERVAL).—Also, the 5th degree in any diatonic scale; the Dominant... *False Fifth*, a diminished Fifth. [Figurations.
- Figural, Figurate.** Having, or consisting of,
- Figuration.** Rapid figures or phrases, containing passing- and changing-notes.
- Figure.** A distinct group of notes; a motive.—Also, a numeral, as used in thorough-bass.
- Figured.** 1. Figurate.—2. Provided with figures, as a bass.
- Filar la voce** (It., fě-lar' lăh voh'chěh). }  
**Filer la voix** (Fr., fě-lă' lăh vwăh'). } To prolong  
a tone, slowly swelling and diminishing.
- Filato** (It., fě-lah'tõh). Long drawn out.
- Filo di voce** (It., fě'lõh dē voh'chěh). The very softest and lightest vocal tone.
- Finale** (It., fě-nah'lěh). The last movement in a sonata or symphony; the closing number(s) of an act (opera) or Part (oratorio).
- Fine** (It., fě'něh). End; close; indicates either the end of a "repeat" (after the *Da capo* or *Dal segno*), or the end of a piece.

**Fingered octaves.** Octaves played, on the piano, with the 1-5 and 1-4 fingers alternately.

**Fingering.** 1. The method of applying the fingers to the keys, holes, strings, etc., of musical instruments.—2. The marks guiding the performer in placing his fingers... *English fingering* (for the piano), that in which notes taken by the thumb are marked x, with 1 2 3 4 for the fingers... *German* (or *Continental*) *fingering*, the thumb marked 1, and the fingers 2 3 4 5.

**Fino** (It., fē'nōh). Till, up to, as far as.

**Fioritura** (It., fē-ōh-rē-too'rāh). An embellishment; an ornamental turn, flourish, or phrase, introduced into a melody. (Plural *fioriture*.)

**First.** Of voices or instruments of the same class, the highest; as *1st soprano*, *1st violin*.—In the staff, the lowest; as *first line*, *first space*.—The *first string* of an instrument is the highest.

**First.** The Prime or Unison (interval).

**First-movement form.** Same as SONATA-FORM.

**Fis** (Ger., fīss). F♯.

**Fisis** (Ger., fīss'iss). F double-sharp. [to.

**Fistel, Fistelstimme** (Ger. fīstel'shtim'mě). Falset-

**Fixed Do.** In the fixed-Do system of solmisation the tone C, and all its chromatic derivatives (C♯, C♭, C×, C♭♭), are called Do, D and its derivatives are called Re, etc., in whatever key or harmony they may appear.


**Fixed-tone instrument.** One (like the piano or organ) the pitch of whose tones cannot be modified at the player's pleasure, like (for example) the tones of the violin. Such an instrument is said to have "fixed intonation."

**Flag.** 1. A hook (N).—2. Abbreviation for *Flageolett* (Ger., "flageolet-tone").

**Flageolet.** A small direct flute, a wind-instrument of the whistle family. The French flageolet has a compass of 2 octaves and 3 semitones, from *g*<sup>1</sup> to *b*<sup>3</sup>♭.—Also, a small flute-stop in the organ, of 1- or 2-foot pitch... *Flageolet-tones*, Harmonics.

**Flat.** The character ♭, which lowers the pitch of the note before which it is set by a semitone; the Double-flat ♭♭ lowers its note by 2 semitones. ... *Flat chord*, one whose tones are performed simultaneously; a *solid chord*; opposed to *broken*. ... *Flat fifth*, diminished fifth.



- Flautando** (It., fláh-ðð-táhn'dóh). } A direction in  
**Flautato** (It., fláh-ðð-tah'tóh). } violin-music to play near the finger-board, so as to produce a somewhat "fluty" tone.
- Flauto** (It., flah'ðð-tóh). Flute; also as the name of organ-stops, as *Flauto amabile*, etc... *Flauto traverso*, cross-flute. [ful.]
- Flebile** (It., flá'bē-lěh). Tearful; plaintive, mourn-
- Fliessend** (Ger., flē'sent). Flowing, smooth; *scorrendo*. [quadruple time.]
- Fling**. A Scotch dance resembling the Reel, in
- Flor'id**. Embellished with runs, passages, figures, graces, etc. [lightly, airily.]
- Flüchtig** (Ger., flüyh'tiyh). Flightily, hastily;
- Flue-pipe**. See PIPE.
- Flute**. The orchestral flute (*Boehm flute*) has a wooden tube of cylindrical bore, with 14 ventages closed by keys; it is blown through an oval orifice near the upper end. Compass from  $c^1$  to  $c^4$ . This is the so-called *Cross-flute*, being held across the mouth; the *Direct flute* is blown from the end, like a whistle.
- Flute-stop**. A flue-stop with flute-tone.
- Flute-work**. In the organ, all flue-stops not belonging to the *Principal-work* or *Gedackt-work*.
- Foco** (It., fô'kóh). Fire. (See FUOCO.)
- Folgend** (Ger., föhl'ghent). "Following"; *colla parte* or *voce*.
- Folia** (Span., fôh-lě'áh). } A Spanish dance for one  
**Follia** (It., föhl-lě'áh). } person, in slow tempo and 3-4 time.
- Folk-song**. A song of the people, tinged by the musical peculiarities of the nation, and usually in simple, unaffected ballad-form.
- Follower**. A Consequent.
- Foot**. 1. A group of syllables having one accent, like a simple measure in music.—2. That part of an organ-pipe below the mouth.—3. The unit of measure in designating the pitch of organ-stops, and of the several octaves in the musical scale. An 8-foot (8') stop is one whose longest pipe produces the tone *C* and is about  8 feet in length, that is, a stop whose pipes produce tones corresponding in pitch to the keys touched; a 4-foot (4') stop is an octave-stop; a 16-foot (16') stop yields tones an

octave lower than indicated by the keys touched.  
—The 8-foot octave embraces the tones from C upwards (see PITCH, ABSOLUTE).

**Footings.** The method of applying the heels and toes to the organ-pedals. [to a given key.

**Foreign chords or tones** are such as do not belong

**Forlana** (It., fohr-lah'näh). } A lively Italian dance  
**Forlane** (Fr., fohr-lähn'). }  
in 6-8 or 6-4 time.

**Form.** The melodic and rhythmic shape and order in which a piece of music is built up.

**Fort** (Ger., fort). Off (organ-music).

**Forte** (It., fôhr'těh). Loud, strong; usually written *f*; *più forte*, louder; *piano forte* (*pf*), begin softly and swell rapidly; *poco forte*, rather loud; *forte piano* (*fp*), accent strongly, instantly diminishing to piano; *fortemente* (for-těh-měn'těh), loudly, forcibly; *forte possibile* (pöhs-sē'be-lěh), as loud as possible...*Forte-stop* (harmonium), a slide opened by a draw-stop or knee-lever, to produce a *forte* effect...*Forte generale*, the full-organ combination-stop.

**Fortepia'no.** A pianoforte.

**Fortissimo** (It., fohr-tis'sē-möhh). Extremely loud (usually written *ff*, or *fff*).

**Forza, con** (It., köhn fôr'tsähh). With force, forcibly.

**Forzando** (It., fohr-tsähh'döhh). } With force, energy;  
**Forzato** (It., fohr-tsah'töhh). }

means that the note or chord is to be strongly accented; usually written *fz*.

**Foundation-stop.** See STOP.

**Furniture** (Fr., foor-nē-tür'). Mixture-stop.

**Fourth.** An interval embracing 4 degrees.—Also, the 4th degree in the diatonic scale; the Sub-dominant.

**Française** (Fr., frähn-säz'). A dance in triple time, resembling the country-dance.

**Francamente** (It., frähn-käh-men'těh). } Free in de-  
**Franchezza, con** (köhn frähn-ket'sähh). }  
livery; boldly: frankly, ingenuously.

**Frase larga** (It., frah'zěh lar'gäh). "Broad phrase;" *largamente*.

**Freddamente** (It., fred-däh-men'těh). } Coldly;  
**Freddezza, con** (köhn fred-det'sähh). }  
coolly, indifferently.

- Frøddo** (It., fred'dōh). Cold ; indifferent.
- Free fugue.** One written with more or less disregard of strict rules. [plete the harmony.]
- Free part.** One added to a canon or fugue to complete the harmony.
- Free reed.** See REED.
- Free style** (of composition). That in which the rules of strict counterpoint are relaxed.
- Frei** (Ger., frī). Free... *Frei im Vortrag*, free in style (delivery).
- Fremente** (It., frā-men'tēh). Furiously.
- French horn, Sixth, Violin-clef.** See the nouns.
- Fret.** One of the narrow ridges of wood, metal, or ivory, crossing the fingerboard of the mandolin, guitar, zither, etc., on which the strings are "stopped."
- Fretta, con** (It., kōhn fret'tāh).
- Frettolosamente** (fret - tōh - lōh - sāh - men'tēh). }  
**Frettoloso** (It., fret-tōh-loh'sōh). }  
 Hastily, hurriedly.
- Frisch** (Ger., frish). Brisk, vigorous ; *briso*.
- Frog.** Wrong translation of *Frosch*, "nut."
- Fröhlich** (Ger., frō'lyh). Gay, glad, joyous.
- Frosch** (Ger., frōhsh). Nut (of a bow).
- Fuga** (Lat. and It., foo'gāh). A fugue.
- Fuga'ra.** An organ-stop having metal flue-pipes of 8- or 4-foot pitch ; tone sharp and "stringy."
- Fugato** (It., fōō-gah'tōh ; "in fugue-style"). A passage or movement consisting of fugal imitations, but not worked out as a regular fugue.
- Fuge** (Ger., foo'gě). Fugue. [exposition.]
- Fughetta** (It., fōō-get'tāh). A short fugue ; a fugue-episode.
- Fugue** (fewg). The most highly developed form of contrapuntal imitation, based on the principle of the equality of the parts, a theme proposed by one part being taken up successively by all participating parts, thus bringing each in turn into special prominence.—The elements essential to every fugue are (1) the Subject, (2) the Answer, (3) Countersubject, (4) Stretto ; to these are commonly added (5) Episodes, (6) an Organ-point, (7) a Coda.—In a *Real Fugue* the answer is an exact transposition of the subject ; in a *Tonal Fugue*, the subject is modified in the answer in order to lead back to the original key.

**Fugued, Fuguing.** Written like a fugue, either strict or free.

**Full anthem,** one for chorus without soli... *Full band*, a military band, or an orchestra, having all the customary instruments... *Full cadence*, a perfect cadence... *Full Choir* (Great, Swell), draw all stops of Choir (Great, Swell) organ... *Full chord*, a chord having one or more of its original 3 or 4 tones doubled in the octave... *Full orchestra*, compare FULL BAND... *Full organ*, with all stops and couplers drawn... *Full score*, see SCORE... *Full to Fifteenth*, draw all stops but mixtures and reeds.

**Fundamental.** 1. The root of a chord.—2. A tone which produces a series of harmonics; a generator (or fundamental bass [note, tone])... *Fundamental chord, triad* (see Elem. of Notation, p. x)... *Fundamental position*, any arrangement of chord-notes in which the root remains the lowest.

**Funèbre** (Fr., fû-nâ'br).

**Funebre** (It., föö-nâ'brëh).

**Funerale** (It., föö-nëh-rah'lëh).

**Fuoco, con** (It., köhn föö-ô'köh).

**Fuocoso** (It., föö-öh-koh'söh).

**Furia, con** (It., köhn foo'rë-äh).

**Furibondo** (foo-rë-böhn'döh).

**Furiosamente** (foo-rë-öh-säh-men'tëh).

**Furioso** (foo-rë-oh'söh).

**Furiant, Furie.** A rapid Bohemian dance, with alternating rhythms and changing accentuation.

**Furlana** (It., foor-lah'näh.) See FORLANA.

**Furniture-stop.** A mixture-stop.

**Furore** (It., foo-roh'rëh). Fury, passion; also, a rage, mania (for anything)... *Con furore*, passionately.

## G

**G.** The fifth tone and degree in the typical diatonic scale of C major... G. stands for *gauche* in *m. g.* (*main gauche*, left hand); G. O. (or simply **G**), for *Grand-orgue* (Great organ).

**Gagliarda** (It., gähl-yar'däh).

**Gagliarde** (Ger., gähl-yar'dë).

**Gai** (Fr., Gä). Gay, lively, brisk.

} Funereal, mournful, dirge-like.

} With fire, fiery, spirited.

} Furiously, wildly.

} A galliard.

- Gaiamente (It., gǎh-yǎh-men'téh). } Gaily, briskly.  
 Gaiement (Fr., gǎ-mǎhn'). }  
 Gaillarde (Fr., gǎh-yard'). A gailiard.  
 Gaio, -a (It., gah'yöh, -yǎh). Gay.  
 Gajo, etc. See GAIO.  
 Gala, di (It., dē gǎh'läh). Gaily, merrily.  
 Gal'liard. An old French dance for 2 dancers, gay and spirited, but not rapid, and in 3-4 time.  
 Galop (Fr., gǎh-löh'). } A lively round dance in  
 Galopp (Ger., gǎh-löhp'). } 2-4 time.  
 Gamba (It., gǎhm'bäh). 1. A viola da gamba.—  
 2. An organ-stop similar in tone.  
 Gamme (Fr., gǎhm). A scale.  
 Gam'ut. 1. The scale.—2. The staff.  
 Ganz (Ger., gǎhnts). 1. Whole; *ganze Note*, whole note.—2. Very; *ganz langsam*, very slowly.  
 Garbamente (It., gar-bäh-men'téh). }  
 Garbato (gar-bah'töh). } Gracefully,  
 Garbo, con (köhn gar'böh). } elegantly; in a refined style.  
 Gathering-note. In chanting, a hold on the last syllable of the recitation.  
 Gauche (Fr., gohsh). Left.  
 Gaudioso (It., gǎh-ööh-dē-oh'söh). Joyous, jubilant.  
 Gavotta (It., gǎh-vöht'täh). } A Gavot; an old French  
 Gavotte (Fr., gǎh-vöht'). } dance in strongly marked duple time ( $\frac{2}{4}$  *alla breve*), beginning on the *aufakt*.  
 G-clef. See ELEM. OF NOTATION, p. iv.  
 Gebunden (Ger., gē-böön'den). Tied; *legato*.  
 Gedackt (Ger., gē-dähkt'). Stopped (of organ-pipes).  
 Gedämpft (Ger., gē-dempft'). Damped; muffled; muted.  
 Gedeht (Ger., gē-dänt'). Sustained, prolonged; slow, stately; *largamente*; *steso*.  
 Gefallen, nach (Ger., näh gē-fähl'len). Ad libitum.  
 Gefällig (Ger., gē-fel'lyh). Pleasing, graceful.  
 Gefühl, mit (Ger., mit gē-fül'). } With feeling, ex-  
 Gefühlvoll (Ger., gē-fül'föhl). } pressively.  
 Gehalten (Ger., gē-hähl'ten). Held, sustained.  
 Gehaucht (Ger., gē-howht'). "Sighed"; very softly and lightly sung or played.

- Gehend** (Ger., gā'ent). Andante.
- Geige** (Ger., gī'gě). Violin... *Geigenprinzipal*, violin-diapason (stop).
- Geist** (Ger., gīst). Spirit, soul; essence.
- Gelassen** (Ger., gě-lāhs'sěn). Calm, placid, easy.
- Geläufig** (Ger., gě-lāhū'fīyh). Fluent, easy... *Geläufigkeit* (gě-lāhū'fīyh-kīt), fluency, velocity.
- Gemächlich** (Ger., gě-měyh'līyh). Easy, comfortable; *comodo*.
- Gemässigt** (Ger., gě-mä'sīyht). Moderate (in tempo).
- Gemendo** (It., jā-men'dōh). Moaning.
- Gemessen** (Ger., gě-mes'sen). Measured(ly), moderate(ly); *moderato*.
- Gemshorn** (Ger., gems'horn). A flute-stop of 8-, 4-, or 2-foot pitch on the manuals, and 16' on the pedal, with mellow, horn-like tone.
- Gemüt(h), mit** (Ger., mit gě-müt'). With feeling; soulfully.
- Gemüt(h)lich** (Ger., gě-müt'līyh). Easily and cheerily; *disinvolto*; *comodo* (of tempo). [bass.]
- Generalbass** (Ger., gěh-něh-rah'l'bāhs). Thorough-
- Generator**. 1. A root, or fundamental tone.—2. A tone which produces a series of harmonics.
- Generoso** (It., jěh-něh-roh'sōh). Free, ample.
- Gentile** (It., jen-tē'lěh).
- Gentilezza, con** (kōhn jěn-tē-let'sāh). } In a grace-
- Gentilmente** (It., jen-tēl-men'těh). } ful, refined style.
- German flute**. The cross-flute... *German Sixth*, see EXTREME.
- Ges** (Ger., gess). *G* ♭.
- Gesang** (Ger., gě-zāhng<sup>k'</sup>). Singing, song; a song; melody; voice (vocal part).
- Gesangreich** (Ger., gě-zāhng<sup>k'</sup>rīyh). Very singingly; *cantabile*.
- Geschleift** (Ger., gě-shlīft'). Slurred; *legato*.
- Geschmackvoll** (Ger., gě-shmāhk'fōhl). Tastefully.
- Geschwindt** (Ger., gě-shvint'). Swift(ly), rapid(ly).
- Geses** (Ger., gess'ess). *G* double-flat. [zato.]
- Gesteigert** (Ger., gě-shtī'gert). Intensified; *rinfor-*
- Gestossen** (Ger., gě-shtoh'sen). 1. Staccato.—2. Détaché.
- Getragen** (Ger., gě-trah'gen). Sustained; *sostenuto*.

**Gezogen** (Ger., gě-tsoh'gen). Drawn out; *largamente, sostenuto, steso*.

**Ghiribizzoso** (It., gē-rē-bid-zoh'sōh). Whimsical.

**Giga** (It., jē'gāh). } A Jig.

**Gigue** (Fr., zhig).

**Giochevole** (It., jōh-kā'vōh-lēh). } Playfully, sport-  
**Gioco, con** (It., kōhn jō'kōh). } ively, merrily.

**Giocondo, -a** (It., jōh-kōhn'dōh).

**Giocondamente** (jōh-kōhn-dāh-men'tēh). } In a jo-  
cund, joyous style.

**Giocosamente** (jōh-kōh-sāh-men'tēh). }

**Giocososo, -a** (It., jōh-koh'sōh). } Playfully,  
sportively, merrily.

**Gioia, con** (It., kōhn jō'yāh).

**Gioiante** (It., jōh-yāhn'tēh).

**Gioiosamente** (jōh-yōh-sāh-men'tēh).

**Gioioso** (It., jōh-yōh'sōh).

**Gioja, etc.** See GIOIA.

**Gioviale** (It., jōh-vē-ah'lēh). Jovial, cheerful.

**Gioivialità, con** (It., kōhn jōh-vē-āh-lē-tah'). Jovi-  
ally, cheerfully.

**Gis** (Ger., giss). *G*♯.

**Gisis** (Ger., giss'iss). *G* double-sharp.

**Giubilante** (It., joo-bē-lāhn'tēh). Jubilant.

**Giubilazione** (It., joo-bē-lāh-tsē-oh'nēh).

**Giubilio** (It., joo-bē-lē'ōh).

**Giubilo** (It., joo'bē-lōh).

joicing, jubilation.

**Giubiloso, -a** (It., joo-bē-loh'sōh, -sāh). Jubilant,  
joyful.

**Giucoco, etc.** See GIOCO.

**Giustamente** (It., jōō-stāh-men'tēh).

**Giustezza, con** (kōhn jōō-stet'sāh).

with precision.

**Giusto** (It., jōō'stōh). Strict, appropriate, proper  
(*tempo giusto*), exact, correct.—*Allegro giusto*,  
moderately fast.

**Glee.** A secular composition for 3 or more unac-  
companied solo voices, peculiar to England.  
Serious "glees" are written as well as merry ones.

**Gli** (It., l'yē). The (masculine plural).

**Glissando** (It., glis-sähn'döh). 1. On bow-instruments, (a) demands a flowing, unaccented execution of a passage; (b) same as Portamento.—2. On the piano, a rapid scale-effect obtained by sliding the thumb, or thumb and one finger, over the keys. Also *Glissato*, *Glissicando*, *Glissicato*.

**Glocke** (Ger., glöh'kě). A bell.

**Glockenspiel** (Ger., glöh'ken-shpēl'). 1. See CARILLON 1.—2. A set of bells or steel bars, tuned diatonically and struck with a small hammer.—3. An organ-stop having bells instead of pipes.

**Glottis**. The aperture between the vocal cords when they are drawn together in singing.

**Gondellied** (Ger., göhn'del-lēt'). } A Barcarole.  
**Gondoliera** (It., göhn-döh-lē-â'räh). }

**Goose**. A harsh break in the tone of the clarinet, oboe, or bassoon.

**Grace**. A vocal or instrumental ornament or embellishment not essential to the melody or harmony of a composition.

**Grace-note**. A note of embellishment, usually written small.

**Gracile** (It., grah'tsē-lěh). Graceful, delicate.

**Gradatamente** (It., gräh-däh-täh-men'těh). By degrees, gradually.

**Gradevole** (It., gräh-dä'vöh-lěh). } Pleasing.  
**Gradevolmente** (gräh-dä-vöhl-men'těh). } ly, agreeably.

**Gradual**. 1. An antiphon following the epistle.—2. A book of chants containing the graduals, introits, and other antiphons of the R. C. Mass.

**Gran** (It., grähn).

**Grand'** (It., grähnd). } Large, great, full, com-  
**Grande** (It., grähn'děh). } plete.

(*Grande* is the regular form, used *after* nouns, it is abbreviated to *grand'* before vowels, and to *gran* before consonants.)

**Grand**. Technical term for Grand Pianoforte.

**Grand** (Fr., grähn). Large, great; full... *Grand barré*, a stop of over 3 notes... *Grand bourdon*, double-bourdon.. *Grand chœur*, full organ... *Grand jeu*, (a) full organ; (b) an harmonium-stop for full power... *A grand orchestre*, for full orchestra... *Grand-orgue*, (a) full organ; (b) Great organ; (c) pipe-organ.



- Grandezza, con** (It., kōhn grāhn-det'sāh).
- Grandiosità, con** (kōhn grāhn-dē-ōh-sē-tah'). } With
- Grandioso** (It., grāhn-dē-oh'sōh). }  
 grandeur; majestically, pompously, loftily.
- Grandisonante** (It., grāhn-dē-sōh-nāhn'tēh). Loud or long-sounding, sonorous; pompous, affected.
- Granulato** (It., grāh-nōō-lah'tōh). Non legato.
- Grave**. Low in pitch; opposed to Acute.
- Grave** (It., grah'veh). 1. Grave or low in pitch.—2. Heavy, slow, ponderous in movement.—3. Serious.
- Gravemente** (It., grāh-vēh-men'tēh). } Slowly,
- Gravità, con** (kōhn grāh-vē-tah'). }  
 ponderously; seriously, gravely.
- Grazia, con** (It., kōhn grah'tsē-āh).
- Graziosamente** (grāh-tsē-ōh-sāh-men'tēh). } Grace-
- Grazioso, -a** (grāh-tsē-oh'sōh, -sāh). }  
 fully, elegantly.
- Great octave**. See ELEM. OF NOTATION, p. v.
- Great organ**. The chief manual of an organ, and the pipes controlled by it.
- Gregorian Chant**. Plain Chant, as revised and established by Pope Gregory I. (d. 604).
- Grido** (It., grē'dōh). Cry, shout.
- Grosso** (It., grō'sōh). Great, grand; full, heavy.
- Grottesco** (It., grōht-tēh'skōh). Grotesque, comic.
- Ground bass**. A continually repeated bass phrase of 4 or 8 measures; a *basso ostinato*.
- Group**. 1. A short series of rapid notes, especially when sung to one syllable.—2. A section of the orchestra (or score) embracing instruments of one class; *e. g.*, the strings.
- Gruppetto** (It., grōōp-pet'tōh). Formerly, a trill; now, a turn; also, any "group" of grace-notes.
- Gruppo** (It., grōōp'pōh). Same as GRUPPETTO.
- G-string**. On the violin, the 4th; on viola and 'cello, 3d; on double-bass, 1st.
- Guaracha** (Span., gwāh-rah'chāh). Lively Spanish dance, part in 3-4 or 3-8, part in 2-4 time.
- Guerriero** (It., gwēr-rē-ā'rōh). Martial, warlike.
- Guide**. A Direct; also, a subject or antecedent.

**Guitar.** An instrument of the lute family. The modern Spanish guitar has 6 strings, and a compass of 3 octaves and a Fourth, from *E* to *a*<sup>2</sup>. The music is written an octave higher than it sounds, in the *G*-clef.

**Gusto** (It., gŏŏ'stŏh). Taste.

**Gut** (Ger., goot). Good.

## H


**H.** In scores, *H.* stands for *Horn*; in organ-music, for *Heel*; in music for piano (organ), for *Hand* (*r. h., l. h.*).

**H** (Ger., hah). The note *B*.

**Habanera** (Span., hăh-băh-nâ'răh). A typical Cuban contradance, comprising two 8-measure periods in 6-8 time.

**Halb** (Ger., hăhlp). Half.

**Half-cadence, -rest, -shift, -step, -stop, -tone,** see the nouns.

**Half-note.** The note 

**Hallelujah** (Hebr.). "Praise ye the Lord!"

**Hammerclavier** (Ger., hăhm'mer-klăh-vēr'). Old name for the Pianoforte.

**Hanac'ca.** A Moravian dance in 3-4 time, like the Polonaise, but quicker.

**Handle-piano.** A mechanical pianoforte on the principle of the barrel-organ.

**Hand-note.** Stopped note (on the horn).

**Hand-organ.** A portable barrel-organ.

**Harfe** (Ger., har'fě). Harp.

**Harmonic.** 1 (*adjective*). Pertaining to chords (either consonant or dissonant), and to the theory and practice of harmony...*Harmonic curve*, the curved figure described by a vibrating string...*H. figuration*, broken chords...*H. flute*, see *H. STOP*...*H. mark*, in music for violin, etc., a sign (°) over a note, calling for an harmonic tone...*H. note*, see *H. TONE*...*H. reed*, see *H. STOP*...*H. scale*, (*a*) the succession of harmonic tones; (*b*) minor scale with minor Sixth and major Seventh...*H. stop*, an organ-stop having pipes double the ordinary length, and pierced midway, so that a 16-foot pipe yields an 8-foot tone...*H. tone*, or *Flageolet-tone*, see *HARMONIC* 2 (*b*).

**Harmonic.** 2 (*noun*). (a) One of the series of tones (the so-called *partial tones*) which usually accompany, more or less faintly, the prime tone (*generator*) produced by a string, an organ-pipe, the human voice, etc. The *prime tone* (*fundamental*, or *generator*) is the strong tone produced by the vibration of the whole string, or the entire column of air in the pipe; the *partial tones* are produced by the vibration of fractional parts of that string or air-column. (b) These same harmonics (harmonic tones) are obtained, on any stringed instrument which is stopped (violin, zither), by lightly touching a nodal point of a string.

**Harmon'ica.** A graduated set of glass bowls revolving over a trough filled with water, the moistened glasses being played by applying the fingers. Developed by Benjamin Franklin from the "musical glasses," and called by him "Armonica."  
[touched (not stopped).

**Harmonic mark.** The sign ° set over notes to be

**Harmonicon.** 1. A mouth-harmonica.—2. An orchestron.—3. A keyed harmonica combined with a flue-stop or stops.  
[harmonious.

**Harmonisch** (Ger., har-moh'nish). Harmonic (*adj.*);

**Harmonium.** See REED-ORGAN.

**Harmony.** 1. A musical combination of tones or chords.—2. A chord, either consonant or dissonant.—3. The harmonic texture of a piece; as 2-part, 3-part harmony... *Chromatic harmony* has chromatic tones and modulations... *Close harmony* (in 4-part writing) has the 3 highest parts within the compass of an octave... *Compound harmony* has 2 or more essential chord-tones doubled... *Dispersed, Extended harmony*, see OPEN HARMONY... *Essential harmony*, (a) the fundamental triads of a key; (b) the harmonic frame of a composition minus all figuration and ornaments... *False harmony*, (a) the inharmonic relation; (b) discord produced by imperfect preparation or resolution; (c) discord produced by wrong notes or chords... *Figured harmony* varies the simple chords by figuration of all kinds... *Open harmony* (in 4-part writing) spreads the 3 highest parts beyond the compass of an octave... *Pure harmony*, music performed with pure (not tempered) intonation, as by a string-quartet, or unaccompanied chorus... *Spread harmony*, open harmony... *Strict harmony*, composition according to strict rules for the preparation and

resolution of dissonances... *Tempered harmony*, music performed with tempered intonation, as on the organ or piano.

**Harp.** A stringed instrument of ancient origin. The modern orchestral harp (Erard's double-action harp) has a nearly 3-cornered wooden *frame*, the *foot* of which is formed by an upright *pillar* meeting the hollow *back* (the upper side of which bears the *soundboard*) in the *pedestal*; the upper ends of pillar and back are united by the curving *neck*. The gut strings are 46 (or 47) in number. Compass,  $6\frac{1}{2}$  octaves, from  $C_1^b$  to  $f^4^b$  (or  $g^4^b$ ).

**Harp-pedal.** The soft pedal.

**Harpsichord.** A keyboard stringed instrument in which the strings were twanged by quills or bits of hard leather. See PIANOFORTE.

**Haupt** (Ger., howpt). Head; chief, principal... *Hauptmanual*, Great-organ manual... *Hauptprinzipal*, 8-foot diapason (on manual), 16-foot (on pedal)... *Hauptsatz*, principal movement or theme.

**Hautbois** (Fr., õh-bwäh'). Oboe or hautboy.

**Hautboy** (Engl., hoh'boy). Oboe.

**Havanaise** (Fr., äh-väh-näz'). A Habanera.

**Head.** 1. Point (of bow).—2. In the violin, etc., the part comprising peg-box and scroll.—3. In the drum, the membrane stretched over one or both ends.—4. In a note, the oval (or square) part which determines its place on the staff.

**Head-tones, Head-voice.** The vocal tones of the head-register.

**Heftig** (Ger., hef'tiyh). Vehement, impetuous, [passionate.

**Heftigkeit, mit** (Ger., mit hef'tiyh-kīt). Vehemently, etc.

**Heimlich** (Ger., hīm'liyh). Secret, mysterious, *misterioso*; furtive, stealthy.

**Heiter** (Ger., hī'ter). Serene; cheerful, glad; *gioioso*.

**Hel'icon.** A brass wind-instrument, used chiefly in military music as a bass; its tube is bent in a circle, and it is carried over the shoulder.

**Hell** (Ger., hel). Clear, bright; *limpido*.

**Helper.** An octave-pipe (organ) set beside and sounding with another of 8-foot pitch, for the sake of brilliancy.

**Hemidemisemi-quaver.** A  $64^{\text{th}}$ -note... *H.-rest*, a  $64^{\text{th}}$ -rest.

- Herzig** (Ger., hâr'tslyh). Hearty, heartily; tenderly.
- Hes** (Ger., hess). *B* ♭.
- Heses** (Ger., hess'ess). *B* double-flat.
- Hexachord**. The 6 tones *ut re mi fa sol la* in Sol-misation.
- Hidden fifths, octaves**. See OCTAVE.
- His** (Ger., hiss). *B* ♯.
- Hisis** (Ger., hiss'iss). *B* double-sharp.
- Hohlflöte** (Ger., hohl'flö'tě). In the organ, an open flue-stop whose dark, mellow tone is rather hollow (whence its name); usually of 8- or 4-foot pitch...The *Hohlquinte* is a mutation stop in the fifth.
- Hold**. [In England, usually called *Pause*.] The sign  $\frown$  over, or  $\smile$  under, a note or rest, indicating the prolongation of its time-value at the performer's discretion.—Placed over a bar, the hold indicates a slight pause or breathing-spell before attacking what follows.
- Holding-note**. A note sustained in one part while the other parts are in motion.
- Homophon'ic**. Alike in sound or pitch.—In modern music, a style in which one melody or part, supported to a greater or less extent by chords or chordal combinations (that is, an *accompanied melody*), predominates, is called homophonic; opposed to *polyphonic*.
- Homoph'ony**. Homophonic music; the homophonic style; opposed to *antiphony* and *polyphony*.
- Hook**. A stroke attached to the stems of 8th-notes, 16th-notes, etc.
- Horn**. The orchestral horn is a brass wind-instrument, having a conical tube variously bent upon itself (the smallest horn generally used, in high *B* ♭, has a tube nearly 9 feet long; that an octave lower, nearly 18 feet); wide and flaring bell; the tone rich, mellow and sonorous. The old *natural* or *French horn* yields only the natural tones supplemented by stopped tones and crooks, giving a total possible compass of  $3\frac{1}{2}$  octaves, from *B*<sub>1</sub> ♭ to *f*.—The modern *Valve-horn*, played like a cornet, is much easier to handle.—The horn is a transposing instrument.
- Horn-band**. A band of trumpeters.—*Russian horn-band*, a band of performers on hunting-horns, each of which produces but one tone.

**Hörner** (Ger., hör'ner). Horns (*corni*).

**Hornpipe**. An old English dance in lively tempo, the earlier ones in 3-2 time, the later in 4-4 time.

**Hur'dy-gurdy**. A stringed instrument having 2 melody-strings, and from 2 to 4 drones. The melody-strings are "stopped" by keys touched by the left hand; the right hand turns a crank which revolves a rosined wheel, the latter scraping the strings and producing the rough musical tones.

**Hurtig** (Ger., hōör'tīyh). Swift, headlong.

**Hydraulic organ**. A small kind of organ invented by Ktesibios of Alexandria (180 B. C.), in which the wind-pressure was regulated by water.

**Hymn**. A religious or sacred song; usually, a metrical poem to be sung by a congregation.—In foreign usage, a national song of lofty character, like the Marseillaise.

## I

**I** (It., ē; *masculine plural*). The.

**Iam'bus**. A metrical foot of 2 syllables, one short and one long, with the accent on the long (— ˘).

**I'dyl**. A composition of a pastoral or tenderly romantic character, without set form.

**Idillio** (It., ē-dil'lē-ōh).

**Idylle** (Fr., ē-dil').

**Idylle** (Ger., ē-dil'lě).

} An Idyl.

**Il** (It., ēl; *masculine singular*). The... *Il più*, the most.

[tempo; *a tempo*.

**Im** (Ger., im). In the... *Im Tempo*, in the regular

**Imitando** (It., ē-mē-tāhn'dōh). Imitating.

**Imitation**. The repetition of a motive, phrase or theme proposed by one part (the antecedent) in another part (the consequent), with or without modification... *Canonic imitation*, strict imitation... *Free imitation*, that in which changes of the antecedent are permitted in the consequent. ... *Strict imitation*, that in which the consequent answers the antecedent note for note and interval for interval.

**Immer** (Ger., im'mer). Always; continuously... *Immer stärker werdend*, continually growing louder; *immer langsamer*, slower and slower; *immer langsam*, slowly throughout.

- Impaziente** (It., im-păh-tsē-en'těh). } Impatient,  
**Impazientemente** (—těh-men'těh). } impatiently.
- Imperfect cadence, consonance, interval, stop.**  
 See the nouns.
- Imperioso** (It., im-pěh-rē-ōh'sōh). Imperious, haughty, lofty.
- Impeto, con** (It., kōhn im'pěh-tōh).  
**Impetuosamente** (im-pěh tōō-ōh-săh-men'těh).  
**Impetuosità, con** (kōhn im-pěh-tōō-ōh-sē-tăh').  
**Impetuoso** (It., im-pěh-tōō-oh'sōh). }  
 Impetuously, impetuous, vehemently.
- Imponente** (It., im-pōh-nen'těh). Imposing, impressive.
- Impresario** (It., im-prěh-sah'rē-ōh). The agent or manager of an opera- or concert-company.
- Impromptu.** 1. An improvisation.—2. A composition of loose and extemporaneous form and slight development; a Fantasia. [extemporizing.]
- Improvisation.** Off-hand musical performance;
- In alt, altissimo.** See ALT, ALTISSIMO.
- Incalzando** (It., i-kăhl-tsăhn'dōh). "Pursuing hotly;" growing more vehement...*Incalzando e stringendo*, growing more vehement and rapid.
- Incidental music.** Music supplementary to a spoken drama; such as an overture, interludes, songs, etc.
- Inciso** (It., in-chē'sōh). Incisive; sharply marked. ...*Incise*, "mark the notes sharply."
- Incomplete stop.** A half-stop. [cided.]
- Indeciso** (It., in-děh-chě'sōh). Irresolute, undecided.
- Independent chord, harmony, triad.** One which is consonant (contains no dissonance), and is, therefore, not obliged to change to another chord by progression or resolution.
- Indifferente** (It., in-dif-fěh-ren'těh).  
**Indifferentemente** (—těh-men'těh). } Indif-  
**Indifferenza, con** (kōhn in-dif-fěh-ren'tsăh'). } ferently, carelessly.
- Indirect resolution.** See RESOLUTION.
- Infernale** (It., in-fâr-nah'lěh). Infernal.
- Infinite canon.** One without a closing cadence, that may be repeated at pleasure.
- Infino** (It., in-fē'nōh). Up to, as far as, till you reach.

**Ingenuamente** (It., in-jěh-nōō-ăh-men'těh). Naturally, ingenuously.

**Inharmonic relation.** See FALSE RELATION.

**Iniziale** (It., ē-nē-tsē-ah'lěh). Initial; the first.

**Inner parts.** Parts in harmony lying between the highest and lowest.

**Inner pedal.** A pedal-point on an inner part.

**Innig** (Ger., in'nīyh). Heartfelt, sincere, fervent, intense; *intimo, con affetto*.

**Innigkeit, mit** (Ger., mit in'nīyh-kīt). } With deep  
**Inniglich** (Ger., in'nīyh-līyh). } emotion, fervently.

**Innocente** (It., in-nōh-chen'těh). Innocent, unaffected.

**Innocentemente** (It., in-nōh-chen-těh-men'těh). }  
**Innocenza, con** (It., kōhn in-nōh-chen'tsăh). }  
 Innocently, artlessly.

**Inquieto** (It., in-kwē-ěh'tōh). Unrestful, uneasy.

**Insensibile** (It., in-sen-sē'bě-lěh). Imperceptible.

**Insensibilmente** (It., in-sen-sē-běl-men'těh). Insensibly.

**Insistendo** (It., in-sē-sten'dōh). } Urgent-  
**Insistenza, con** (It., kōhn in-sē-sten'tsăh). } ly.

**Inständig** (Ger., in'shten'dīyh). } Urgent, pressing.  
**Instante** (It., in-stăhn'těh). }

**Instantemente** (It., in-stăhn-těh-men'těh). Urgently.

**Instrumentation.** The theory and practice of composing, arranging, or adapting music for a body of instruments of different kinds, especially for orchestra.

**Intenzionato** (It., in-ten-tsē-ōh-nah'tōh). } With  
**Intenzione, con** (It., kōhn in-ten-tsē-oh'něh). } stress, emphasis.

**Interlude.** 1. An intermezzo.—2. An instrumental strain or passage connecting the lines or stanzas of a hymn, etc.—3. An instrumental piece played between certain portions of the church-service (*Interludium*).

**Intermezzo** (—med'zōh). 1. A light mus. entertainment alternating with the acts of the early Italian tragedies.—2. Incidental music in modern dramas.—3. A short movement connecting the main



divisions of a symphony.—4. Many instrumental compositions take the name *Intermezzo* for want of a better, not being "characteristic" pieces.

**Interrupted cadence.** See CADENCE.

**Interruzione, senza** (It., sen'tsäh in-těr-röö-tsē-oh'néh). Without interruption.

**Interval.** The difference in pitch between two tones. Intervals are regularly measured from the lower tone to the higher. *An interval is:—Augmented*, when wider by a chromatic semitone than major or perfect...*Chromatic*, when augmented or diminished (except augm. Fourth, and dim. Fifth and Seventh)...*Compound*, when wider than an octave...*Consonant*, when not requiring resolution...*Diatonic*, when occurring between 2 tones belonging to the same key (except the augmented Second and Fifth of the harmonic minor scale)...*Diminished*, when a chromatic semitone narrower than major or perfect...*Dissonant*, when requiring resolution...*Enharmonic*, see ENHARMONIC...*Extended*, or *Extreme*, when augmented...*Flat*, when diminished...*Harmonic*, when both tones are sounded together...*Imperfect*, when diminished...*Inverted*, when the higher tone is lowered, or the lower tone raised, by an octave...*Major*, when equal to the standard Second, Third, Sixth and Seventh of the major scale...*Melodic*, when the two tones are sounded in succession...*Minor*, when a chromatic semitone narrower than major or perfect...*Parallel* (with an interval preceding), when its two tones progress in the same direction and at the same interval...*Perfect* (or *Perfect major*), when equal to the standard Prime, Fourth, Fifth, and Octave of the major scale...*Redundant*, when augmented...*Simple*, when not wider than an octave...*Standard*, when measured upward from the keynote...*Superfluous*, when augmented.

**Intimissimo** (It., in-tē-mis'tsē-möhh). Very tenderly, warmly.

**Intimo** (It., in'tē-möhh). Heartfelt, fervent.

**Intonation.** 1. The production of tone, either vocal or instrumental.—2. The method of chanting employed in Plain Chant.—3. The opening notes leading up to the reciting-tone of a chant... *Fixed intonation*, see FIXED-TONE.

**Intoning.** The chanting by the minister, in monotone, of parts of the Anglican church-service.

- Intrepidamente** (It., in-trâ-pē-dăh-men'téh). } **Bold.**  
**Intrepidezza, con** (köhn in-trâ-pē-det'săh). }  
 ly, daringly, dashingly. [bold.]
- Intrepido, -a** (It., in-trâ'pē-dôh, -dăh). **Intrepid,**
- Introduction.** A phrase or division preliminary to and preparatory of a composition or movement.
- Intro'it** (Lat. *introitus*, "entrance"). An antiphon sung while the priest is approaching the altar to celebrate the Mass.—In the modern Anglican Church, an anthem or psalm, sung as the minister approaches the Communion table.
- Invention.** A short piece in free contrapuntal style, developing one motive in an impromptu fashion.
- Inversion.** The transposition of the notes of an interval or chord. (a) In a simple interval the higher note is set an octave lower, or the lower note an octave higher. (b) A chord is *inverted* when its lowest note is not the root; see *Elem. of Notation*, p. x. (c) In double counterpoint, the transposition of 2 parts, the higher being set below the lower, or vice versa; this inversion may be by an octave or some other interval, and is called "inversion in the octave," "in the tenth," "in the fifth," etc. (d) An organ-point is *inverted* when in some other part than the lowest.
- Ira, con** (It., köhn ē'răh). } **Wrathfully, passion-**  
**Irato** (It., ē-rah'tôh). } **ately.**
- Irlandais, -e** (Fr., ēr-lăhn-dă', dăz'). **Hibernian,**  
**Irish.**
- Ironia, con** (It., köhn ē-rôh-nē'ăh). }  
**Ironicamente** (ē-rôh-nē-kăh-men'téh). } **Ironically.**
- Ironico** (It., ē-rô'nē-kôh). **Ironical.**
- Irregular cadence.** See **CADENCE.**
- Irresoluto** (It., ir-rêh-sôh-loo'tôh). **Irresolute, un-**  
**decided, vacillating.**
- Islancio, con** (It., köhn ē-zlăhn'chôh). **Vehe-**  
**mently, impetuously, with dash.**
- Istesso** (It., ē-stes'sôh). **Same...*L'istesso tempo,***  
**"the same tempo" (or "time"); signifies (a) that**  
**the tempo of either the measure or measure-note**  
**remains the same after a change of time-signa-**  
**ture; or (b) that a movement previously inter-**  
**rupted is to be resumed.**
- Italian Sixth.** See **EXTREME.**

## J

**Jack.** 1. In the harpsichord and clavichord, an upright slip of wood on the rear end of the key-lever, carrying (in the former) a bit of crow-quill or hard leather set at a right angle so as to pluck or twang the string, or (in the latter) a metallic tangent.—2. In the pianoforte, the escapement-lever, or hopper.

**Jagdhorn** (Ger., yăht'horn). Hunting-horn.

**Jagdstück** (Ger., yăht'shtük). Hunting-piece.

**Jägerchor** (Ger., yä'ger-kohr'). Hunters' chorus.

**Jaleo** (Span., hăh-lă'ôh). A Spanish dance for one performer, in 3-8 time and moderate tempo.

**Jan'izary music.** Shrill and noisy military music, with drums, cymbals, etc., predominating.

**Jankò keyboard.** A piano-keyboard invented by Paul von Jankò of Totis, Hungary, in 1882; it has 6 rows of keys so arranged that any given tone can be struck in 3 different places, that is, on every other row.

**Jeu** (Fr., zhö). 1. Style of playing.—2. A stop of an organ, etc... *Grand jeu*, or *Plein jeu*, full organ, full power... *Demi-jeu*, half-power.

**Jew's-harp.** A small instrument with rigid iron frame, having a thin vibratile metal tongue; the frame is held between the teeth, and the metallic tongue plucked with the finger.

**Jig.** A kind of country-dance, with many modifications of step and gesture, in triple or compound time, and rapid tempo.—In the Suite, the *Gigue* is usually the last movement.

**Jodler** (Ger., yohd'ler). A song of the Alps characterized by the frequent alternation of falsetto tones with chest-tones; a yodel, or warble.

**Jota** (Span., hoh'tăh). A national dance of northern Spain, danced by couples, in triple time and rapid movement, something like a waltz.

**Just intonation.** Singing or playing music precisely true to pitch; opposed to tempered intonation.

## K

**Kammer** (Ger., kăhm'mer). "Chamber"; "court"; *Kammermusik*, chamber-music; *Kammermusiker*, court musician; *Kammerkantate*, chamber-cantata.

**Kantate** (Ger., kähn-tah'tě). Cantata.

**Kapelle** (Ger., käh-pel'lě). 1. A private band or choir.—2. An orchestra.

**Kapellmeister** (Ger., käh-pel'mī'ster). 1. Conductor of an orchestra.—2. Choirmaster.

**Kavatine** (Ger., käh-väh-tě'ně). Cavatina.

**Keck** (Ger., kek). Bold, confident; pert.

**Keckheit, mit** (Ger., mit kek'hīt). Boldly, confidently.

**Kerau'lophon**. An 8-foot partial flue-stop, having metal pipes surmounted by adjustable rings, and with a hole bored near the top of each pipe. Tone soft and "reedy."

**Kettledrum**. An orchestral drum consisting of a hollow brass or copper hemisphere (the kettle) resting on a tripod, with a head of vellum stretched by means of an iron ring and tightened by a set of screws, or by cords and braces. It is generally played in pairs, the larger drum yielding any tone from *F* to *c*, and the smaller from *B*<sub>♭</sub> to *f*. Music now written at actual pitch.

**Key** (1). The series of tones forming any given major or minor scale, considered with reference to their harmonic relations, particularly the relation of the other tones to the tonic or keynote... *Attendant keys*, see ATTENDANT... *Chromatic key*, one having sharps or flats in the signature. ... *Extreme key*, a remote key... *Major key*, one having a major Third and Sixth... *Minor key*, one having a minor Third and Sixth... *Natural key*, one with neither sharps nor flats in the signature... *Parallel key*, (a) a minor key with the same keynote as the given major key, or vice versa; (b) a *Relative key* (see RELATIVE)... *Remote key*, an indirectly related key.

**Key** (2). (a) A digital or finger-lever in the keyboard of a piano or organ.—(b) A pedal or foot-key in the organ or pedal-piano.

**Key** (3). A flat padded disk attached to a lever worked by the finger or thumb, closing the sound-holes of various wind-instruments.

**Key** (4). A wrest, or tuning-key.

**Key-action**. In the keyboard of a piano or organ, the keys and the entire mechanism connected with and set in action by them.

**Keyboard**. The range of keys on an organ or piano.

**Key-bugle**. See BUGLE.

**Key-chord.** The tonic triad.

**Key-harp.** An instrument formed like a piano, but having tuning-forks in lieu of strings. Invented 1819 by Dietz and Second.

**Keynote.** The first note of a key or scale.

**Key-signature.** The sharps or flats at the head of the staff.

**Key-stop.** A key attached to the fingerboard of a violin so as to replace the fingers in stopping the strings; the instrument is then called a key-stop or keyed-stop violin.

**Key-tone.** The keynote.

**Key-trumpet.** A trumpet provided with keys.

**Kindlich** (Ger., kint'lyh). Childlike, artless.

**Kit.** The small violin used by dancing-masters, about 16 inches long, and tuned  $c^1-g^1-d^2$ .

**Klagend** (Ger., klah'ghent). Mournfully, plaintively.

**Klappe** (Ger., klähp'pě). A key (3)...*Klappenhorn*, key-bugle.

**Klarinette** (Ger., kläh-rē-net'tě). Clarinet.

**Klavier** (Ger., kläh-vēr'). 1. A keyboard.—2. A keyboard stringed instrument; in the 18th century, a clavichord; now, a pianoforte of any kind.

**Klavierauszug** (Ger., kläh-vēr'ows'tsööh). Piano-arrangement.

**Klaviermässig** (Ger., kläh-vēr'mä'siyh). Suitable for the piano; in piano-style. [stop].

**Kleingedackt** (Ger., klīn'gě-dähkt'). Flute (organ-

**Knee-stop.** A knee-lever under the manual of the reed-organ. There are 3, used (a) to control the wind-supply, (b) to open and shut the swell-box, (c) to draw all the stops.

**Kokett** (Ger., kōh-ket'). Coquettish(ly). [cert.

**Konzert** (Ger., kōhn-tsärt'). 1. Concerto.—2. Con-

**Konzertmeister** (Ger., kōhn-tsärt'mī'ster). Leader, first violin.

**Konzertstück** (Ger., kōhn-tsärt'shtük). 1. A concert-piece.—2. A short concerto in 1 movement and free form.

**Koppel** (Ger., kōhp'pel). Coupler...*Koppel ab.* off coupler...*Koppel an,* draw coupler, couple.

**Kraft, mit** (Ger., mit krähft). } Forceful, vigorous,

**Kräftig** (Ger., kref'tiyh). } energetic; *con forza*.

**Krakowiak.** A Cracovienne.

**Kriegerisch** (Ger., krē'gě-rish). Martial, warlike.

**Krummhorn** (Ger., krööm'horn). An obsolete wood wind-instrument with double-reed. Hence, an organ-stop of similar tone (mournful).

**Kurz** (Ger., köörts). Short... *Kurz und bestimmt*, short and decided.

**Kyrie** (Greek, kü'rē-ěh). "Lord"; the first word in the opening division of the Mass.

## L

**L.** Stands for *left* (or *links*, Ger.) in the direction *l. h.* (left hand).

**La.** 1. The 6th Aretinian syllable.—2. The note *A* in French and Italian.—3. (It., läh). The.

**Lage** (Ger., lah'gě). Position (of a chord); position, shift (in violin-playing)... *Enge (weite) Lage*, close (open) position or harmony.

**Lagrimento** (It., läh-grē-mähn'döh. Complainingly, plaintively.

**Lagime, con** (It., köhn lah'grē-měh). } "Tearful,"

**Lagrimoso** (läh-grē-moh'söh). }  
plaintive, like a lament.

**Lah** stands for *La* in Tonic Sol-fa.

**Lamentabile** (It., läh-men-tah'bē-lěh).

**Lamentabilmente** (—täh-bēl-men'těh).

**Lamentando** (It., —tähn'döh).

**Lamentevole** (It., —tā'vöh-lěh).

**Lamentevolmente** (—těh-vöhl-men'těh).

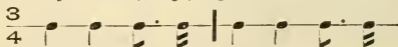
**Lamentoso** (It., —toh'söh).

ingly, plaintively, mournfully.

**Lamentazione** (It., läh-men-täh-tsē-oh'něh). } **A**

**Lamento** (It., läh-men'töh). }  
lament, complaint.

**Ländler** (Ger., lent'ler). A slow waltz of South Germany and the Tyrol (whence the French name *Tyrolienne*), in 3-4 or 3-8 time, and the rhythm



**Langsam** (Ger., lähng<sup>k'</sup>zähm). Slow... *Langsamer* (lähng<sup>k'</sup>zäh-mer), slower.

- Languendo (It., lähn-gwen'döhh). } Languishing,  
 Languente (It., lähn-gwen'téh). } plaintive.
- Languidamente (It., lähn-gwē-däh-men'téh). }  
 Languido (It., lähn'gwē-döhh). }  
 Languore, con (It., köhn lähn-gô'rëh). }  
 Languidly, languishingly.
- Largamente (It., lar-gäh-men'téh). Largely,  
 broadly; in a manner characterized by a vigor-  
 ous and sustained tone and general breadth of  
 style, without change of tempo.
- Largando (It., lar-gäh'n'döhh). "Growing broader",  
 that is, slower and more marked; generally a  
*crescendo* is implied.
- Large. A Plain-chant note equal to 2 (or 3) longs.
- Larghetto (It., lar-get'töhh). The diminutive of  
*Largo*, and demands a somewhat more rapid  
 tempo, nearly *Andantino*.
- Larghezza, con (It., köhn lar-get'säh). Same as  
*Largamente*.
- Largo (It., lar'göhh). Large, broad; the slowest  
 tempo-mark, calling for a slow and stately move-  
 ment with ample breadth of style... *Largo assai*,  
 very slowly and broadly (also *Largo di molto*,  
*Molto largo*, or *Larghissimo*)... *Poco largo*, "with  
 some breadth"; can occur even during an  
 Allegro.
- Larigot (Fr., läh-rē göhh'). Originally, a kind of  
 flageolet; now, an organ-stop of 1½-foot pitch.
- Lauda (Latin). A laud (hymn or song of praise)...  
*Laudes*, lauds; together with matins, the first of  
 the 7 Canonical Hours.
- Launig (Ger., low'nīyh). 1. With light, gay humor.  
 —2. With facile, characteristic expression.
- Laute (Ger., low'tě). Lute.
- Lay. A melody or tune.
- Le (It., lä; Fr., lü). The.
- Lead. 1. The giving-out or proposition of a theme  
 by one part.—2. A cue.
- Leader. 1. Conductor, director.—2. In the or-  
 chestra, the 1st violin; in a band, the 1st cornet;  
 in a mixed chorus, the 1st soprano.—3. An ante-  
 cedent.
- Leading. 1 (noun). The melodic progression or  
 conduct of any part.—2 (adjective). Principal,  
 chief; guiding, directing... *Leading-chord*, the

dominant seventh-chord... *Leading melody*, principal melody or theme... *Leading-motive*, see LEITMOTIV... *Leading-note, -tone*, the 7th degree of the major and harmonic minor scales.

**Leaning-note.** Appoggiatura.

**Leap.** 1. In piano-playing, a spring from one note or chord to another.—2. In harmony, a skip.

**Lebendig** (Ger., lĕh-ben'dĭyh). } Lively, animated.

**Lebhaft** (Ger., lĕb'hĕhft). }

... *Lebhaft, aber nicht zu sehr*, lively, but not too much so.

**Lebhaftigkeit** (Ger., lĕb'hĕhf-tĭyh-kĭt). Animation; *mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck*, with animation, and with feeling and expression throughout.

**Ledger-line.** A Leger-line.

**Legando** (It., lĕh-gĕhn'dĕh). "Binding." 1. Legato.—2. An expression-mark calling for the smooth execution of two or more consecutive tones by a single "stroke of the glottis" (vocal), in one bow (violin, etc.), by a single stroke of the tongue (wind-instruments), or *legatissimo* (on organ or piano).

**Legate** (It., lĕh-gah'tĕh). Slurred; played or sung smoothly and evenly.

**Legatissimo** (It., lĕh-gĕh-tĭs'sĕ-mĕh). Very smoothly and evenly. On the piano, in passages marked *legatissimo*, each finger is to hold its note as long as possible.

**Legato** (It., lĕh-gah'tĕh). Bound, slurred; a direction to perform the passage in a smooth and connected manner, with no break between the tones; also indicated by the "legato-mark," a curving line under or over notes to be so executed.

**Legend** (lĕ- or lĕj'end).

**Legende** (Ger., lĕh-gen'dĕ). } A vocal or instru-

**Légende** (Fr., lĕ-zhĕnd'). } mental composition depicting the course of a short tale of legendary character.

**Legendenton, im** (Ger., im lĕh-gen'den-tohn). In the tone (style) of a legend.

**Leger-line.** A short line used for writing notes which lie above or below the staff... *Leger-space*, a space bounded on either side or both sides by a leger-line. (Pronounced, and often written, *Led'ger*.)



- Leggeramente** (It., led-jěh-ráh-men'těh). } Lightly,  
**Leggerezza, con** (köhn led-jěh-ret'sáh). } briskly.  
**Leggermente** (It., led-jár-men'těh).  
**Leggero** (It., led-jâ'röh). Light, airy.  
**Leggiadramente** (It., led-jäh-dráh-men'těh). Neat-ly, elegantly, gracefully. [graceful.  
**Leggiadro** (It., led-jah'dröh). Neat, elegant,  
**Leggiero, etc.** (It., led-jâ'röh). See **LEGGERO**.  
**Legno, col** (It., köhl lân'yöh). "With the stick"; let the stick of the bow fall on the strings.  
**Leicht** (Ger., līyht). Light, brisk; easy, facile... *Leicht bewegt*, lightly and swiftly; with slight agitation.  
**Leichtlich** (Ger., līyht'līyh). Lightly, easily.  
**Leidenschaft, mit** (Ger., mit lī'den-shähft). } With  
**Leidenschaftlich** (Ger., lī'den-shähft'līyh). } passion, passionately.  
**Leidvoll** (Ger., līt'föhl). Sorrowful, mournful.  
**Leise** (Ger., lī'zě). Low, soft; *piano*. [and softer.  
**Leiser** (Ger., lī'zer). Softer; *immer leiser*, softer  
**Leitmotiv** (Ger., līt'möh-těf'). Leading-motive; any striking musical motive (theme, phrase) characterizing or accompanying one of the actors in a drama, or some particular idea, emotion, or situation in the latter. [quietly.  
**Lenezza, con** (It., köhn lěh-net'sáh). Faintly, gently,  
**Leno** (It., lā'nöh). Faint, gentle, quiet.  
**Lentamente** (It., len-táh-men'těh). Slowly.  
**Lentando** (It., len-táhn'döh). Growing slower.  
**Lentezza, con** (It., köhn len-tet'sáh). Slowly.  
**Lento** (It., len'töh). Slow; calls for a tempo between *andante* and *largo*... *Adagio non lento*, slowly, but not dragging.  
**Lesser**. 1. Minor.—2. Short, as *Lesser appoggiatura*.  
**Lesto** (It., lâ'stöh). Gay, lively, brisk.  
**Liberamente** (It., lě-běh-ráh-men'těh). Freely, boldly.  
**Libretto** (It., lě-bret'töh). A "booklet"; the words of an opera, oratorio, etc. The author is called a *librettist* (It. *libretti'sta*).  
**Licenza** (It., lě-chen'tsáh). Freedom, license... *Con alcuna licenza*, with a certain (degree of) freedom.

**Lieblich** (Ger., lēp'lyh). Lovely, sweet, charming.

**Lied** (Ger., lēt). Song.

**Lig'ature**. 1. A tie ; a syncopation.—2. A group or series of notes to be executed in one breath, to one syllable, or as a legato phrase. [distinctly.

**Limpido** (It., lim'pē-dōh). "Limpid"; clearly,

**Lip**. 1. The upper and lower lips of a flue-pipe are the flat surfaces above and below the mouth.—2. Lipping; that is, the art of so adjusting the lips to the mouthpiece of a wind-instrument as to get a good tone.

**Liscio** (It., lē'shōh). Smooth, flowing.

**L'istesso** (It., lē-stes'sōh). The same.

**Lit'any**. A song of supplication, priests and choir alternating.

**Liuto** (It., lē-oo'tōh). A lute.

**Lo** (It., loh). The.

**Loco** (It., lô'kōh). "Place"; following *Sua* it means, "perform the notes as written."

**Long**. A Plain-Chant note equal to 2 (or 3) breves.

**Lontananza**, in (It., in lõhn-tăh-năhn'tsăh). At a distance.

[away.

**Lontanissimo** (It., lõhn-tăh-nis'sē-mōh). Very far

**Lontano** (It., lõhn-tah'nōh). Far away...*Da lontano*, from a distance.

**Loud pedal**. The pianoforte-pedal which lifts the dampers; the right pedal.

**Loure** (Fr., loor). A dance in 6-4 or 3-4 time and slow tempo, the down-beat strongly marked.

**Luftig** (Ger., lõf'tiyh). Airy, light

**Lugubre** (It., lõ-goo'brēh). Mournful.

**Lunga** (It., lõn'gah). Long; sustained, prolonged. Written over or under a hold (♮) it means that the pause is to be decidedly prolonged; often written *Pausa lunga*, long pause.

**Lunghe** (It., lõn'gēh. Plural of *lunga*). Prolonged.

**Lusingando** (It., loo-zin-găhn'dōh).

**Lusingante** (It., -găhn'tēh).

**Lusinghevole** (It., -gă'vōh-lēh).

**Lusinghevolmente** (-gēh-vōhl-men'tēh).

**Lusinghiero** (It., -gē-â'rōh).

ingly, caressingly, flatteringly, seductively.

**Lustig** (Ger., lõs'tiyh). Merry, merrily.

} Coax-

**Lute.** An ancient stringed instrument, mandolin-shaped (like half a pear), with 6 to 13 strings strung pairwise over the fretted fingerboard, and bass strings off the fingerboard attached to a second neck. Formerly popular, but now obsolete.

**Luttosamente** (It., lööt-tȫh-säh-men'těh). }  
**Luttuosamente** (lööt-tȫö-ȫh-säh-men'těh). } Mourn-  
 fully, plaintively.

**Luttoso** (It., lööt-toh'sȫh). } Mournful, doleful,  
**Luttuoso** (lööt-tȫö-oh'sȫh). } plaintive.

**Lyre.** 1. An ancient Greek stringed instrument, the body being a soundboard, from which rose 2 curving arms joined above by a cross-bar; the strings, from 3 to 10 in number, were stretched from this cross-bar to or over a bridge set on the soundboard, and were plucked with a plectrum. —2. The lyre of military bands consists of loosely suspended steel bars tuned to the scale and struck with a hammer.

**Lyric, lyrical.** Pertaining to or proper for the lyre, or for accompaniment on (by) the lyre; hence, adapted for singing, or for expression in song; opposed to *epic* (narrative) and *dramatic* (scenic, accompanied by action)...*Lyric drama*, the opera...*Lyric opera*, one in which the lyric form predominates...*Lyric stage*, the operatic stage.

## M

**M.** Stands for It. *mano* or Fr. *main* (hand); for *Manual* (organ); and for *Metronome* (usually M. M.).

**Ma** (It., mäh). But...*Allegro ma non troppo*, rapidly, but not too fast.

**Madrigal.** A short lyric poem; also, a vocal setting of such a poem, in from 3 to 8 parts, contrapuntal, and usually for unaccompanied chorus; there are also madrigals in simple harmony, in dance-rhythms, etc., or accompanied by instruments.

**Maestà, con** (It., köhn mäh-ě-stah'). }  
**Maestade, con** (It., köhn mäh-ě-stah'děh). }  
**Maestevole** (It., mäh-ě-stä'vȫh-lěh). } With  
**Maestevolmente** (—stā-vȫhl-men'těh). }  
**Maestosamente** (—stȫh-säh-men'těh). }  
 majesty, with dignity, majestically.

**Maestoso** (It., mǎh-ě-stoh'sǒh). Majestic, dignified; in a style characterized by lofty breadth.

**Maestro** (It., mǎh-ěh'strǒh). Master...*Maestro di cappella*, choirmaster; conductor.

**Main** (Fr., mǎn). Hand...*Main droite (gauche)*, right (left) hand; often written *m. d.*, *m. g.*

**Maître** (Fr., mǎ'tr). Master...*Maître de chapelle*, choirmaster; conductor.

**Majestätisch** (Ger., mǎh-yes-tǎ'tish). Maestoso.

**Major**. "Greater"; opposed to minor, "lesser." See INTERVAL...*Major cadence*, one closing on a major triad...*M. chord* or *triad*, one having a major Third and perfect Fifth...*Major interval*, *key*, *mode*, *scale*, see the nouns.

**Malinconia, con** (It., kǒhn mǎh-lin-kǒh-nē'ǎh). }

**Malinconicamente** (mǎh-lin-kǒh-nē-kǎh-men'těh). }  
With melancholy expression; dejectedly.

**Malinconico** (It., mǎh-lin-kǒ'nē-kǒh). Melancholy, dejected. (Also *Malinconioso*, *Malinconoso*.)

**Mancando** (It., mǎhn-kǎhn'dǒh). Decreasing in loudness, dying away.

**Mandola** (It., mǎhn-dǒ'lǎh). A large mandolin.

**Man'dolin(e)**. A small kind of lute, the body shaped like half a pear; with wire strings tuned pairwise, played with a plectrum and stopped on a fingerboard.

**Mandolinata** (It., mǎhn-dǒh-lē-nah'tǎh). 1. A mandolin-piece of quiet character, like a serenade.—2. A direction in piano-playing to play with a mandolin-effect.

**Mandolino** (It., mǎhn-dǒh-lē'nǒh). A mandolin.

**Mandora, Mandore**. Same as MANDOLA.

**Maniera** (It., mǎh-nē-â'rǎh). Manner, style, method...*Con dolce maniera*, in a suave, delicate style.

**Mano** (It., mah'nǒh). Hand...*Mano destra (sinistra)*, right (left) hand.

**Manual**. An organ keyboard; opposed to *pedal*.

**Manua'liter** (Lat.) On the manual(s) alone.

**Marcando** (It., mar-kǎhn'dǒh, "marking").

**Marcate** (It., mǎr-kah'těh, "marked," "mark!"). }

**Marcato, -a** (It., mar-kǎh'tǒh, -tǎh, "marked"). }

With distinctness and emphasis.

**Marcatissimo** (It., mar-kăh-tis'sē-mōh). With very marked emphasis.

**March.** A composition of strongly marked rhythm, suitable for timing the steps of a body of persons proceeding at a walking pace.—*March-form* is in 4-4 time, with reprises of 4, 8, or 16 measures, followed by a Trio, and ending with a repetition of the march.

**Marche** (Fr., marsh).

**Marcia** (It., mar'chăh). } March...*Alla marcia*, in  
march-style.

**Marsch** (Ger., marsh).

**Martellato** (It., mar-tel-lah'tōh). "Hammered"; on the violin, play the notes with a sharp, decided stroke (♩); on the piano, strike the keys with a heavy, inelastic plunge of the finger, or (in octave-playing) with the arm-staccato.

**Marziale** (It., mar-tsē-ah'lēh). Martial, warlike.

**Masque.** A kind of musical drama, popular in the 16th and 17th centuries; a spectacular play with vocal and instrumental music. It differed from the opera by the lack of monody.

**Mass.** In the R. C. Church, the musical service taking place during the consecration of the elements, with 5 divisions: (1) Kyrie, (2) Gloria (including the *Gratias agimus, Qui tollis, Quoniam, Cum Sancto Spiritu*); (3) Credo (with the *Et incarnatus, Crucifixus, Et resurrexit*); (4) Sanctus and Benedictus (with the *Hosanna*); (5) Agnus Dei (with the *Dona nobis*)...*High mass*, one celebrated at church-festivals, with music and incense...*Low mass*, one without music.

**Mässig** (Ger., mă'siŷh). Measured; moderate...*Mässig langsam*, moderately slow; *mässig geschwind*, moderately fast.

**Master-chord.** The dominant chord...*Master-fugue*, a long and elaborate fugue...*Master-note*, leading-note...*Mastersinger*, see MEISTER-SINGER.

**Mat'ins.** The music sung at morning prayer; the first of the canonical hours.

**Mazurka** (Polish, măh-zoor'kăh). A Polish national dance in triple time and moderate tempo, with a variable accent on the third beat.

**Me** stands for Mi, in Tonic Sol-fa.

**Measurable music.** Mensurable music.

**Measure.** 1. The notes and rests comprised between 2 bars; the metrical unit in a composition, with regular accentuation, familiarly called a "bar"...*Measure-note*, a note shown by the time-signature to be an even divisor of a measure; thus,  $\frac{3}{4}$  shows that each measure has 3 quarter-notes, and the measure-note is then a quarter-note...*Measure-rest*, see REST.

**Mechanism.** A literal (and bad) translation of the French *mécanisme*, which means technical ability or skill, mechanical dexterity or training.

**Medesimo** (It., mēh-dā'zē-mōh). The same.

**Mediant.** The 3d degree of the scale.

**Meistersinger** (Ger., mī'ster-zing'er; *singular and plural*). Mastersinger(s): in Germany, the successors of the Troubadours (*Minnesänger*), but, unlike the latter, chiefly artisans. They existed from the 14th century till 1839.

**Melancholia** (It., mā-lāhn-kōh-lē'āh) Melancholy.

**Mélange** (Fr., mā-lahn'zh). A medley, pot-pourri.

**Melis'ma** (Greek). A melodic ornament or grace; coloratura.—*Melismatic*, ornamented, embellished; *melismatic song*, that in which more than one tone is sung to a syllable; opposed to syllabic song.

**Melodeon.** The original American organs were called Melodeons, or Melodiums. See REED-ORGAN.

**Melodia.** An organ-stop resembling the Clarabella; a kind of stopped diapason.

**Melodia** (It., mēh-lōh-dē'āh). Melody...*Marcata la melodia*, the melody (should be) marked.

**Melod'ic.** 1. In the style of a melody; progressing by single tones.—2. Vocal, singable; as a melodic interval.

**Melodico** (It., mēh-loh'dē-kōh). } Melodious, sing-  
**Melodioso** (mēh-lōh-dē-oh'sōh). } ing.

**Melodion.** A piano in which steel bars pressed against a revolving cylinder took the place of strings; invented by J. C. Dietz, of Emmerich, Germany.

**Melodium.** A Melodeon.

**Mel'odrama.** Originally, a musical drama; now (1) stage-declamation with a musical accompaniment; (2) a romantic and sensational drama in which music plays a subordinate part.

**Melody.** 1. The rational progression of single tones; contrasted with Harmony, the rational combination of several tones.—2. The leading part (usually the soprano).—3. An air or tune.

**Mel'ograph.** Name of various mechanical devices for recording the music played on a pianoforte.

**Melos** (Greek, mā'lōhs, "song"). The name bestowed by Wagner on the style of recitative employed in his later musical dramas. [mo.

**Même** (Fr., mām). Same... *À la même*, tempo primo.

**Men, Meno** (It., mā'nōh). Less; not so... *Meno allegro*, not so fast.—*Meno* alone stands for *meno mosso*, not so fast.

**Mensurable notation**, so called because its notes were invented in the 12th century on purpose to express exact (*measurable*) time-values, succeeded Plain Chant, whose notes do *not* express exact rhythmical values.

**Menuet** (Fr., mŭ-nŭ-ā'). } A minuet.

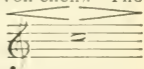
**Menuett** (Ger., mā-noo-et'). }

**Messa** (It., mes'sāh). }

**Messe** (Fr., mess). } Mass.

**Messe** (Ger., mes'sě). }

**Messa di voce** (It., mes'sāh dē voh'chěh). The attack of a sustained vocal tone *pianissimo*, with a swell to *fortissimo*, and slow decrease to *pianissimo* again:



**Mestamente** (It., měh-stāh-men'těh). } Plaintively,

**Mestizia, con** (kōhn měh-stě'tsě-āh). } grievingly.

**Mesto** (It., měh'stōh). Pensive, sad, melancholy.

**Mesuré** (Fr., mŭ-zŭ-rā'). 1. Measured, moderate.  
—2. In exact time.

**Meter, Metre.** 1. In music, the symmetrical grouping of musical rhythms.—2. In verse, the division into symmetrical lines. The metre of English hymns is classified, according to the kind of feet used, as iambic, trochaic, or dactylic; the figures show the number of syllables in each line:

**IAMBIC METRES:** *Common metre* (C.M.), 8 6 8 6; *Long metre* (L.M.), 8 8 8 8; *Short metre* (S.M.), 6 6 8 6. These have regularly 4 lines to each stanza; when doubled to 8 lines they are called *Common metre double* (C.M.D.), *Long metre double* (L.M.D.), and *Short metre double* (S.M.D.). They may also have 6 lines in each stanza, and are then named *Common particular metre* (C.P.M.),

8 8 6 8 8 6; *Long particular metre* (L.P.M.), or *Long metre 6 lines*, 8 8 8 8 8 8; and *Short particular metre* (S.P.M.), 6 6 8 6 6 8. Besides the above, there are *Sevens and Sixes*, 7 6 7 6; *Tens*, 10 10 10 10; *Hallelujah metre*, 6 6 6 6 8 8 (or 6 6 6 6 4 4 4 4), etc.

TROCHAIC METRES: *Sixes*, 6 6 6 6; *Sixes and Fives*, 6 5 6 5; *Sevens*, 7 7 7 7; *Eights and Sevens*, 8 7 8 7, etc.


DACTYLIC METRES: *Elevens*, 11 11 11 11; *Elevens and Tens*, 11 10 11 10, etc. These are most of the metres in general use.

**Met'ronome.** The familiar "time-keeper" of music-students; a double pendulum moved by clock-work, and provided with a slider on a graduated scale marking the number of beats the metronome makes per minute. M. M. stands for "Maelzel's Metronome" after the reputed inventor, Maelzel of Vienna (1816).

**Mezzo, -a** (It., med'zöh, -zäh). 1. Half.—Written alone, as an expression-mark, it refers to either an *f* or a *p* just preceding, thus meaning "mezzo forte" or "mezzo piano"... *Mezzo forte*, half-loud... *Mezzo legato*, in piano-playing, calls for a light touch with less pressure than in legato... *Mezzo piano*, half-soft (less loud than *mezzo forte*)... *Mezza voce*, "with half the power of the voice"; calls for *mezzo forte*, both in singing and playing.

**Mezzosoprano** (It., med'zöh-söh-prah'nöh). The female voice between soprano and alto, partaking of the quality of both, and usually of small compass (*a-f*<sup>2</sup>, or *a-g*<sup>2</sup>), but very full-toned in the medium register. (Engl. *Mezzo-soprano*.)

**Mi.** The third Aretinian syllable; name of the note *E* in France, Italy, etc.

**Middle-C.** The *C* in the middle of the piano-keyboard: 

**Militarmente** (It., mē-lē-tar-men'tēh). In military (march-) style; *alla militare*.

**Military music.** Instruments of percussion and wind-instruments only, admitting the cornet, bugle, saxophones, etc.

**Minaccevole** (It., mē-näht-chā'vöh-lēh).

**Minaccevolmente** (—chā-vöhl-men'tēh).

**Minacciando** (It., —chähn'döh).

**Minacciosamente** (—chöh-säh-men'tēh).

**Minaccioso** (It., —choh'söh).

menacing or threatening manner.

In a



- Minim.** A half-note... *Minim-rest*, a half-rest.
- Minnesänger** (Ger., min'ně-zeng'er). } (*Either form*  
**Minnesinger** (Ger., min'ně-zing'er). } *is both singular and plural.*) The German trou-  
 badours, or lyric poets and singers of the 12th  
 and 13th centuries.
- Minor.** Lesser, smaller. See INTERVAL.
- Minstrels.** In the middle ages, professional mu-  
 sicians who sang or declaimed poems, often of  
 their own composition, to a simple instrumental  
 accompaniment.
- Minuet'.** An early French dance-form. As an art-  
 product it is usually a double minuet with con-  
 trasted sections of 16 measures each, the first sec-  
 tion repeated after the second (the Trio). It is  
 in triple time and slow, stately movement.
- Minuetto** (It., mē-noo-et'tōh). Minuet.
- Miracle, Miracle-play.** See MYSTERY.
- Missa** (Latin). The Mass... *Missa brevis*, short  
 mass... *Missa solemnis*, high mass.
- Misteriosamente** (It., mē-stěh-rē-ōh-sāh-men'těh). }  
**Misterioso** (It., mē-stěh-rē-oh'sōh). }  
**Mistero, con** (It., kōhn mē-stā'rōh). }  
 In a style suggestive of mystery, or of hidden  
 meaning.
- Misura, alla** (It., āhl'lāh mē-zoo'rāh). } With the  
**Misurato** (It., mē-zoo-rah'tōh). }  
 measure; in exact time.
- Mit** (Ger., mit). With... *Mit Ausdruck*, with ex-  
 pression... *Mit Begleitung*, accompanied... *Mit*  
*Bewegung*, with animation, *con moto*... *Mit*  
*halber Stimme*, *mezza voce*... *Mit innigster*  
*Empfindung*, with deepest emotion... *Mit Kraft*,  
 powerfully, *con forza*.
- Mixed Cadence.** See CADENCE... *Mixed chorus*,  
*quartet, voices*, vocal music combining male and  
 female voices.
- Mixture.** A compound auxiliary flue-stop with  
 from 3 to 6 ranks of pipes sounding as many har-  
 monics of any note played.
- Mobile** (It., mō'bē-lěh). Readily responsive to  
 emotion or impulse.
- Mode.** 1. Formerly, an octave-scale; that is, a  
 scale beginning on any tone of our major scale,  
 and running up (or down) an octave.—2. Now,

either of the 2 groups of modern scales, major or minor, taken collectively; a piece is in the *major mode* when written chiefly in major keys; in the *minor mode*, when written chiefly in minor keys.

**Moderato** (It., mōh-dēh-rah'tōh). Moderate; that is, at a moderate tempo, or rate of speed... *Allegro moderato*, moderately fast.

**Moderatamente** (It., mōh-dēh-rāh-tāh-men'tēh). }  
**Moderazione, con** (kōhn mōh-dēh-rāh-tsē-oh'nēh). }  
 With moderation (of either tempo or emotion).

**Moderno, -a** (It., mōh-dār'nōh, -nāh). Modern...  
*Alla moderna*, in modern style. [other,

**Modulate.** To pass from one key or mode into an-

**Modulation.** Passage from one key or mode into another... *Chromatic modulation*, one effected by use of chromatic intervals... *Diatonic mod.*, one effected by use of diatonic intervals... *Enharmonic mod.*, one effected by using enharmonic changes to alter the significance of tones or intervals... *Final mod.*, one in which the new key is retained, or still another follows... *Passing, Transient, Transitory mod.*, one in which the original key is speedily regained.

**Möglich** (Ger., mö'glīyh). Possible... *So rasch wie möglich*, as fast as possible.

**Molto, -a** (It., möhl'tōh, -tāh). Very, much...  
*Molto adagio*, very slowly... *Molto allegro*, very fast... *Con molta passione*, with great passion, very passionately... *Di molto* or *Molto molto*, exceedingly, extremely; as *crescendo molto molto*, growing very much louder.

**Mon'ody.** A style of composition in which one part, the melody, predominates over the rest, they serving as a support or accompaniment to it.

**Monoph'onous.** Capable of producing but one tone at a time.

**Monoph'ony.** See MONODY.

**Mon'otone.** 1. A single unaccompanied and unvaried tone.—2. Recitation (intoning, chanting) on such a tone.

**Moralities.** A later form of the Miracle-plays.

**Morbidezza, con** (It., kōhn mor-bē-det'sāh). With tenderness; softly.

**Morbidissimo** (It., mor-bē-dis'sē-mōh). Very tenderly, softly.

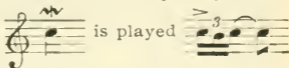
**Morbido** (It., môr'bē-dōh). Soft, tender.

**Morceau** (Fr., mor-sōh'). A piece, composition...

*Morceau de genre* (zhahn'r), characteristic piece.

**Mordant** (Fr., mor-dāhn'). } A grace consisting of

**Mordent** (Ger., mor'dent). } the single rapid alternation of a principal note with an auxiliary a minor second below :



*Inverted mordent*, the alternation of the principal note with the higher auxiliary :



**Morendo** (It., mōh-ren'dōh). Dying away.

**Mormorando** (It., mor-mōh-rāhn'dōh). }

**Mormorevole** (It., -rā'voh-leh). }

**Mormoroso** (It., -roh'sōh). }

} Murmur-

ing, murmurous ; in a very gentle, subdued tone.

**Mormorio** (It., mor-mōh-rē'ōh). Murmur... *Come un mormorio*, like a murmur.

**Mosso** (It., mōhs'sōh). "Moved." Standing alone, as a tempo-mark, it is the same as "*con moto*." It means "rapid" in the phrases *meno mosso* (less rapid), *più mosso* (more rapid), and *poco mosso* (somewhat rapid)... *Allegretto poco mosso*, a rather lively allegretto, almost allegro... *Mosso agitato*, a fast and agitated movement ; *assai mosso e agitato*, very rapid and agitated.

**Motet'**. A sacred vocal composition in contrapuntal style, and without accompaniment. (Pieces in *anthem*-style are, however, sometimes called motets.)

**Motet** (Fr., mōh-tā'). }

**Motette** (Ger., mōh-tet'tě). }

} Motet.

**Motif** (Fr., mōh-tēf'). Motive.

**Motion**. 1. The progression or conduct of a single part or melody ; it is *conjunct* when progressing by steps, *disjunct* when progressing by skips.—2. The movement of one part in relation to that of another ; in *contrary* or *opposite* motion one part ascends while the other descends ; in *oblique* motion one part retains its tone while the other moves ; in *parallel* motion, both parts move up or down by the same interval ; in *similar* motion

both move up or down together by dissimilar intervals; in *mixed* motion, two or more of the above varieties occur at once between several parts.

**Motive.** 1. A short phrase or figure used in development or imitation.—2. A Leading-motive... *Measure-motive*, one whose accent coincides with that of the measure.

**Moto** (It., mō'tōh). Motion; speed; movement, tempo.—*Con moto*, with an animated and energetic movement... *Moto precedente*, at the former tempo... *Più (meno) moto*, same as *più (meno) mosso*.

**Motteggiando** (It., mōht-ted-jāhn'dōh). In a bantering, facetious style.

**Mottetto** (It., mōht-tet'tōh). Motet.

**Mouthpiece.** That part of a wind-instrument which a player places upon or between his lips.

**Mouvement** (Fr., moov-māhn'). Movement; tempo.

**Movement.** 1. Tempo.—2. A principal division or section of a composition.

**Movendo il tempo** (It., mōh-ven'dōh ēl tem'pōh). Growing faster.

**Munter** (Ger., mōhn'ter). Lively, gay, animated.

**Musette** (Fr., mü-zet'). 1. A small oboe.—2. A kind of bagpipe; also, a short piece imitating this bagpipe, with a drone-bass.—3. A reed-stop on the organ.

[*musica*, an opera.

**Musica** (It., moo'zē-kāh). Music... *Dramma per*

**Musical box, Music-box.** The Swiss music-box has a metal cylinder or barrel, studded with pins, and turned by clockwork; in revolving, the pins catch and twang a comb-like row of steel teeth, each tooth producing a tone.

[ment).

**Muta** (It., moo'tāh). "Change!" (crook or instru-

**Mutation.** 1. Change of voice.—2. Change of position, shifting (violin).

**Mutation-stop.** In the organ, any stop (except a mixture) whose pipes produce tones neither in unison nor in octaves with the foundation-stops (8-foot stops); that is, all tierce- and quint-stops, and their octaves.

**Mute.** 1. A heavy piece of metal fitted to the bridge of a violin, etc., to deaden the sound. The direction for putting on the mutes is "con sordini"; for taking them off, "senza sordini."—2. A

leather-covered pad, pasteboard cone, or wooden cylinder, inserted in the bell of the horn or trumpet to modify the tone.

**Mut(h)ig** (Ger., moo'tīy**h**). Spiritedly, boldly.

**Mysteries**. Medieval bible-plays, often with vocal and instrumental music. In the form called *Moralities*, abstract ideas were personified on the stage.

## N

**Nach** (Ger., nă**h**). After; according to.

**Nach Belieben** (Ger., nă**h** bē-lē'ben). A piacere.

**Nachdrücklich** (Ger., nă**h**'drük'līy**h**). } With em-  
**Nachdruck, mit** (Ger., mit nă**h**'dröök). } phasis, strongly marked.

**Nachgebend** (Ger., nă**h**'gā'bent).

**Nachgiebig** (Ger., nă**h**'gē'bīy**h**). } Yieldingly,

**Nachlassend** (Ger., nă**h**'lăh'sent). } slower and slower; *rallentando*.

**Nachgiebiger** (Ger., nă**h**'gē'bīy**h**-er). Still slower.

**Nachlässig** (Ger., nă**h**'les'sīy**h**). Carelessly.

**Nachthorn** (Ger., nă**h**t'horn). } A covered stop in

**Nachtschall** Ger., nă**h**t'shăhl). } the organ, having covered pipes of 2-, 4-, or 8-foot pitch.

**Nach und nach** (Ger., nă**h** öönt nă**h**'). Little by little, gradually.

**Naked Fifth (Fourth)**. An harmonic Fifth (Fourth) without an added Third.

**Narrante** (It., năr-răhn'těh). Narrating; as if telling a story; calls for distinct declamation.

**Nasard** (Fr., năh-zar'). } The Twelfth (organ-

**Nasat** (Ger., năh-zăht'). } stop) of  $2\frac{2}{3}$ -foot pitch (large sizes  $10\frac{2}{3}$  and  $5\frac{1}{3}$ , smaller size  $1\frac{1}{3}$ ).

**Na'son flute**. An organ-stop having stopped pipes of mild, suave tone.

**Natural**. 1. The sign  $\natural$ .—2. A white key on the keyboard...*Natural harmonics*, those produced on an open string...*Natural horn*, the French horn without valves...*Natural interval*, one found between any two tones of a diatonic major scale...*Natural key*, C major...*Natural pitch*, that of any wind-instrument when not

overblown...*Natural scale*, *C* major, having neither sharps nor flats...*Natural tone*, any tone obtained, on a wind-instrument with cupped mouthpiece, without using keys, valves, or the slide.

**Naturale** (It., năh-too-rah'lěh). }  
**Naturalmente** (—răhl-men'těh). } In a natural, un-  
 affected style.

**Neapolitan Sixth**. A chord of the Sixth on the subdominant in minor, with minor Sixth.

**Negli** (It., nă'yē). In the.

**Negligente** (It., něh-glě-jen'těh).

**Negligentemente** (—jen-těh-men'těh). }  
**Negligenza, con** (kőhn něh-glě-jen'tsăh). } In a style  
 expressive of negligence, carelessness.

**Nei** (nă'ē), **nel**, **nell'**, **nella**, **nelle**, **nello** (It.). In the.

**Nervoso** (It., năr-voh'sōh). In a forcible, agitated style.

**Nettamente** (It., net-tăh-men'těh). }  
**Netto, -a** (It., net'tōh, -tăh). } In a neat, clear,  
 distinct style.

**Neumes**. Signs used, in the early middle ages, to represent tones.

[too slow.

**Nicht** (Ger., nīht). Not...*Nicht zu langsam*, not

**Niente** (It., nē-en'těh). Nothing...*Quasi niente*, barely audible.

[Fifth.—2. A Larigot.

**Nineteenth**. 1. The interval of 2 octaves and a

**Ninth**. The interval of an octave, plus a major or minor Second.

**Nobile** (It., nô'bē-lěh).

**Nobilità, con** (kőhn nōh-bē-lē-tah'). }  
**Nobilmente** (nōh-bēl-men'těh). } In a refined,  
 chaste, lofty  
 style.

**Noch** (Ger., nōh). Still; yet...*Noch rascher*, still faster.

**Nocturne** (Fr., nōhk-türn'). A piece of a dreamy romantic or sentimental character, without fixed form.

[night.

**Noc'turns**. Services of the Church held during the

**No'dal figures**. The figures corresponding to the "nodal lines" of a vibrating plate of wood, glass, etc.; rendered visible by strewing fine dry sand on the plate, this sand being tossed by the vibrating portions of the plate to the "nodal lines," which are points of perfect or comparative rest...*Nodal point*, see NODE.

**Node.** A point or line in a vibrating body (such as a string, sound-board, trumpet, bell), which remains at rest during the vibration of the other parts of the body.


**Non** (It., nõhn). Not.

[ments.

**Nonet'**. A composition for nine voices or instru-

**Non'uplet.** A group of 9 notes of equal time-value, executed in the time proper to 6 or 8 of the same kind belonging to the regular rhythm.

**Notation.** The art of representing musical tones, and their modifications, by means of written characters.

**Note.** One of the signs used to express the relative time-value of tones...*Note against note*, counterpoint in equal notes...*Open note*, one with an open head : (  ).

**Notturmo** (It., nõht-toor'nõh). A Nocturne.

**Novellette** (Ger., nõh-vel-let'tě). An instrumental piece free in form, bold in harmony, romantic in character, of considerable length, and with a variety of contrasting themes.

**Nuance** (Fr., nü-ahnss'). Shading; change in musical expression, either in the tone-color, tempo, or degree of force.

**Number.** 1. A sub-division of an opera or oratorio.—2. A smaller, and more or less complete, portion of a large work, such as a song, aria, interlude, etc.—3. Any single piece on a program.—4. An Opus-number.

**Nun's fiddle.** See TROMBA MARINA.

**Nuovo, di** (It., dē nõõ-ô'võh).

**Nuovamente** (nõõ-õh-vãh-men'těh). } Again, anew.

**Nut.** 1. The ridge over which the strings pass at the end of the fingerboard next the head of a violin, etc.—2. The sliding projection at the lower end of the violin-bow, by means of which the hair is tightened or slackened.—3. The "lower nut" on the violin is the ridge between the tail-piece and tailpin (or button).

## O

**O.** A small circle signifies (a) an open string; (b) the harmonic mark; (c) the diminished Fifth.

- O** (It., *òh*). Or. (Written before either vowels or consonants; *od* is an unusual form.)
- Obbligato** (It., *òhb-blē-gah'tòh*). Required, indispensable. An *obbligato* part is a concerted (and therefore essential) instrumental part; especially when accompanying and vying with a vocal solo.
- Obligato** (Ger. spelling, *òh-blē-gah'tòh*). OBBLIGATO.
- Oblique** (-blēk') motion. See MOTION.
- Oboe**. [Ger. *Oboe* (oh-boh'ě); It. *òboe* (oh'bòh-ěh).]  
 1. An orchestral instrument with conical wooden tube, 9 to 14 keys, and a double reed; compass 2 octaves and a Seventh, from *b*<sup>♭</sup> to *a*<sup>3</sup>. Tone very reedy and penetrating, though mild. Only 2 kinds are in ordinary use, the treble oboe (just described), and the alt-oboe (*cor anglais*) of lower pitch.—2. In the organ, an 8-foot reed-stop, with conical pipes surmounted by a bell and cap.
- Ocarina** (It., *ò-käh-rě'năh*). "Goose-pipe"; a bird-shaped wind-instrument of terra cotta, with finger-holes and a whistle-mouthpiece.
- Octave**. 1. A series of 8 consecutive diatonic tones.—2. The interval between the 1st and 8th tones of such a series.—3. In the organ, a stop whose pipes sound tones an octave higher than the keys touched; like the Principal... *Concealed, covered, or hidden octaves* (or *Fifths*), parallel octaves (or *Fifths*) suggested by the progression of 2 parts in similar motion to the interval of an octave (or Fifth)... *Rule of the octave*, a series of harmonies written over the diatonic scale as a bass... *Short octave*, the lowest octave of some old organ-manuals, in which some keys (and pipes) are omitted.
- Octave-coupler**. One uniting the 8-foot tones of one keyboard with those an octave higher on another.
- Octave-flute**. 1. The piccolo.—2. An organ-stop of 4-foot pitch.
- Octave-scale**. See MODE 1.
- Octave-stop**. See OCTAVE 3.
- Octet'**. A composition for 8 voices or instruments.
- Octuor** (Fr., *òhk-tü-ohr'*). An octet.
- Oc'tuplet**. A group of 8 equal notes having the same time-value as 6 notes of the same kind in the regular rhythm.
- Oder** (Ger., oh'der). Or; or else.



**Off.** In organ-music, a direction to push in a stop or coupler... *Off the pitch*, false in pitch or intonation.

**Offertoire** (Fr., ôh-fâr-twah'r).

**Offertorio** (It., ôhf-fâr-tô'rê-ôh). } Offertory; in the

**Offertô'rium** (Latin).

R. C. Mass, the verses or anthem following the Credo, and sung by the choir while the priest is placing the consecrated elements on the altar, during which the offerings of the congregation are collected.

**Ohne** (Ger., oh'ně). Without.

**Omniton'ic.** Having or producing all tones; chromatic (instrument).

**Once-accented.** See PITCH, ABSOLUTE.

**Ondeggiamento** (It., ôhn-ded-jäh-men'tôh). Undulation; rocking (as by waves).

**Ondeggiante** (It., ôhn-ded-jähn'têh). Undulating, billowy, rocking.

**One-lined.** See PITCH, ABSOLUTE.

**Open diapason, harmony, note, order, pipe, etc.,** see the nouns.

**Open pedal.** The loud piano-pedal.

**Op'era.** A form of drama, of Italian origin, in which vocal and instrumental music are essential and predominant. The several acts, usually preceded by instrumental introductions, consist of vocal scenes, recitatives, songs, arias, duets, trios, choruses, etc., accompanied by the orchestra. This is the *Grand* or *Heroic opera*; a *Comedy-opera* is a versified comedy set to music; a *Comic opera* has spoken interludes.

**Opéra bouffe** (Fr., ôh-pā-räh boof'). } Light comic  
**Opera buffa** (It., ôh'pā-räh bööf'fâh). } opera.

**Opéra-comique** (Fr., ôh-pā-räh kôh-mêk'). Comedy-opera.

**Opera seria** (It., ôh'pā-räh sâ'rê-âh). Serious (grand, heroic, tragic) opera.

**Operetta** (It., ôh-pêh-ret'tâh). } A "little opera";

**Opérette** (Fr., ôh-pā-ret'). } the poem is in a comic, mock-pathetic, parodistic, or anything but serious vein; music light and lively, often interrupted by dialogue.

- Ophicleide** (ôf'î-klîd). The bass instrument of the key-bugle family; now little used.
- Opposite motion.** Contrary motion.
- Oppure** (It., ôhp-poo'rêh). Or; or else: often written *opp.*
- O'pus** (Latin). Work; often written *Op.*, or *op.*... *Opus-number*, one number in the series with which a composer marks his works.
- Orato'rio** (It., ôh-râh-tô'rê-ôh). An extended, more or less dramatic, composition for vocal solos and chorus, with accompaniment by orchestra or organ (or both), sung without stage-play or scenery.
- Orchester** (Ger., or-kês'ter). Orchestra.
- Orchestra** (or'kês-trâh). A company of musicians performing on the instruments usually employed in opera, oratorio, or symphony; hence, the instruments, taken together.
- Orchestral** (or-kês'tral, or or'kês-tral). Pertaining to, or resembling, the orchestra... *Orchestral piano-playing*, the style of Liszt and his disciples, who try to imitate orchestral effects on the piano.
- Orchestra'tion** (-kês-). The art of writing music for performance by an orchestra; the science of combining, in an effective manner, the instruments constituting the orchestra.
- Orchestrion** (or-kês'tre-on). The modern orchestrion is a large stationary barrel-organ, generally played by clockwork.
- Order.** The arrangement of the chord-tones above a given bass, *open* and *close order* being the same as open and close harmony.
- Organ.** The church-organ, or pipe-organ, is a keyboard wind-instrument consisting of few or many sets of pipes played from one or more keyboards; there may be 5 keyboards for the fingers (manuals), and there is generally 1 for the feet (pedal, or pedal-keyboard). The pipes, of which there are two main divisions, flue-pipes and reed-pipes, are arranged in sets (registers, or stops), and made to speak by wind admitted from the bellows on pressing the keys.
- Organo** (It., or'gâh-nôh). Organ... *Organo pleno* (Lat.), full organ.
- Or'gan-point.** A tone sustained in one part to harmonies executed in the other parts; usually a bass tone, tonic or dominant (or both).

- Organ-tone.** The tone of the 8-foot Open Diapason on the Great Organ manual is considered as the distinctive "organ-tone." (Also called "Diapason-tone".)
- Or'ganum** (Lat.). 1. An organ.—2. The earliest attempts at harmonic or polyphonic music, in which 2 parts progressed in parallel Fifths and Fourths.
- Orgel** (Ger., ohr'gel). } Organ.  
**Orgue** (Fr., ohrg). }
- Or'nement.** A grace, embellishment.
- Osservanza, con** (It., kōhn ōhs-sār-vāhn'tsāh). With care, observing all signs.
- Osservato** (It., ōhs-sār-vah'tōh). Carefully observed; *stile osservato*, strict style.
- Ossia** (It., ōhs-sē'āh). Or; or else; indicates an alternative (or facilitated) reading or fingering of a passage. (Also *Oppure, Ovvero*.)
- Ostinato** (It., ōh-stē-nah'tōh). Obstinate; *basso ostinato*, a ground bass; hence, an "ostinato" is the incessant repetition of a theme with a varying contrapuntal accompaniment.
- Ottava** (It., ōht-tah'vāh). Octave...*All' ottava* (written *8va* ~~~~~ or *8* ~~~~~), "at the octave," an octave higher...*Coll' ottava*, "with the octave," that is, in octaves...*Ottava alta*, the higher octave...*Ottava bassa* (*8va bassa*), the lower octave, an octave below.
- Ottetto** (It., ōht-tet'tōh). An octet.
- Ou** (Fr., oo). Or; or else.
- Ouverture** (Fr., oo-vār-tür'). } Overture.  
**Ouvertüre** (Ger., oo-vār-tü'rě). }
- Overblow'.** With wind-instruments, to force the wind through the tube in such a way as to cause any harmonic to sound.
- Overstring'.** To arrange the strings of a piano in 2 sets, one lying over and diagonally crossing the other; a piano so strung is called an *overstrung'* piano, in contradistinction to *vertical*.
- O'vertone.** Harmonic tone.
- O'verture** A musical introduction to an opera, oratorio, etc.—A concert-overture is an independent composition in sonata-form.
- Ovvero** (It., ōhv-vā'rōē). Or; or else.

## P

- P.** Stands for *Pedal* (*P.* or *Ped.*); *piano* (*p*), *pp* or *ppp*, *pianissimo*; *P. F.*, pianoforte; *ff*, pianoforte (soft, increasing to loud); *fp*, forte-piano (loud, diminishing to soft instantly); *mp*, mezzopiano (half-soft); *Pointe* (Fr., "toe").
- Padovana** (It., pãh-dõh-vah'nãh). A Pavane. (Also *Padovane*, *Paduana*, *Paduane*, etc.)
- Paired notes.** Two parallel series of notes played, on the piano, with one hand.
- Pandean** (pan'de-an) pipes, Pan's-pipes. A set of graduated reeds or tubes arranged in a row and blown by the mouth; a very ancient instrument.
- Parallel intervals** are formed by the simultaneous progression of two parts in the same direction and at exactly the same interval.
- Parallel key, motion.** See KEY, MOTION.
- Pa'raphrase.** A transcription or rearrangement of a vocal or instrumental piece for some other instrument or instruments, with variations.
- Parlando** (It., par-lãhn'dõh). } "Speaking;" sing-  
**Parlante** (It., par-lãhn'tëh). }  
 ing with clear and marked enunciation.—In piano-playing, *parlante* calls for a clear, crisp *non legato*.
- Parlato** (It., par-lah'tõh). Spoken.
- Part.** 1. The series of tones written for and executed by a voice or instrument, either as a solo or together with other voices or instruments.—  
 2. A division of a homophonic movement devoted to the exposition of one melody, or musical idea; like the two-part and three-part song-forms.
- Parte** (It., par'tëh). Part... *Colla parte*, a direction to accompanists to follow yieldingly and discreetly the solo part or voice.
- Partial stop.** A half-stop.
- Partial tone.** An harmonic tone.
- Partita** (It., par-të'tãh). A suite.
- Partition.** A score.
- Part-music.** Concerted or harmonized vocal music.
- Part-singing.** The singing of part-music, usually without instrumental accompaniment.
- Part-song.** A composition for at least 3 voices in harmony without accompaniment, and for equal

or mixed voices. It is properly a melody with choral harmony, with any reasonable number of voices to each part.

**Paspy.** A *passepied*.

**Passacaglia, -glio** (It., pãhs-sãh-cahl'yãh, -yõh). An old Italian dance in triple time and stately movement, written on a ground bass of 4 measures.

**Passage.** 1. A portion or section of a piece, usually short.—2. A rapid repeated figure, either ascending or descending. A scale-passage is generally called a run.

**Passamezzo** (It., pãhs-sãh-měd'zõh). An old Italian dance in duple time, like the Pavane, but faster.

**Passeccaille** (Fr., pãhs-cah'ē). *Passacaglia*.

**Passepied** (Fr., pãhs-p'yã'). A *Paspy*; an old French dance in 3-8 or 6-8 time, with 3 or 4 reprises; like the minuet in movement, but quicker.

**Passing-notes or -tones.** Notes or tones foreign to the chords which they accompany, and passing by a step from one chord to another. They differ from suspensions in not being prepared, and in entering (usually) on an unaccented beat.

**Passion, Passion-music.** A musical setting of a text descriptive of Christ's sufferings and death (passion).

**Passionatamente** (It., pãhs-sē-õh-nãh-tãh-men'-

**Passionato, -a** (It., pãhs-sē-õh-nah'tõh, -tãh).

**Passione, con** (It., kõhn pãhs-sē-oh'něh).

Passionately, in an impassioned style, fervently.

**Pasticcio** (It., pãhs-tit'chõh). } A musical medley

**Pastiche** (Fr., pãhs-těsh'). } of extracts from different works, pieced together and provided with new words so as to form a "new" composition.

**Pas'toral.** 1. A scenic cantata representing pastoral life; a pastoral opera.—2. An instrumental piece imitating in style and instrumentation rural and idyllic scenes.

**Pastorale** (It., pãhs-tõh-rah'lěh). } A Pastoral.

**Pastorale** (Fr., pãhs-tõh-rãhl'). }

**Pateticamente** (It., pãh-těh-tě-kãh-men'těh). Pathetically.

**Patetico, -ca** (It., pãh-tã'tě-kõh, -kãh). Pathetic.

**Patimento** (It., päh-tē-men'tōh). Suffering, grief; *con espressione di patimento*, with mournful or plaintive expression.

**Paura** (It., päh-oo'räh). Fear, dismay.

**Pauroso** (It., päh-öō-roh'söhh). Fearful, timid.

**Pausa** (It., pah'öō-zäh). A rest; a pause... *Pausa lunga*, long pause; *pausa generale*, pause for all performers.

**Pause.** 1. A full stop.—2. A rest.—3. A hold (♯).

**Pavana** (It., päh-vah'näh). } A stately dance of  
**Pav'an(e).**

Italian or Spanish origin, in slow tempo and alla breve time.

**Paventato** (It., päh-ven-tah'tōh). } Fearfully,

**Paventoso** (It., päh-ven-toh'söhh). } timidly.

**Pearly.** A style of piano-touch producing a clear, round, smooth effect of tone, especially in scale-passages.

**Ped.** Stands for *Pedal*; signifies that the right (loud) piano-pedal is to be pressed; or (in organ-music) that notes so marked are to be played on the pedals.

**Ped'al.** 1. A foot-key on the organ or pedal-piano.—2. A foot-lever; as the piano-pedals, or the organ swell-pedal.—3. A treadle, like those used for blowing the reed-organ.—4. A stop-knob or lever worked by the foot (organ).—5. A contraction for PEDAL-POINT.

**Pedale doppio** (It., pēh-dah'lēh dô'pē-öhh). Pedal-part in octaves.

**Pedale ogni battuta** (It., pēh-dah'lēh öhn'yē bäh-too'täh). "Take pedal with each measure."

**Ped'alier** (—lēr). A set of pedals, either (1) so adjusted as to play the low octaves of the piano, after the manner of organ-pedals, or (2) provided with separate strings and action, to be placed underneath the piano.

**Pedal-note.** See PEDAL-TONE.

**Pedal-organ.** The set of stops controlled by the organ-pedals.

**Pedal-piano.** A pianoforte provided with a pedallier.

**Pedal-point.** An organ-point.

**Pedal-tone.** A sustained or continuously repeated tone.

- Pedanteria**, con (It., kōhn pēh-dāhn-tēh-rē'āh). }  
**Pedantisch** (Ger., pēh-dāhn'tish). }  
 Pedantically; in an even, unemotional style.
- Pel** (It., pel). For the; as *pel mandolino*, for the mandolin.
- Pensiero** (It., pen-sē-â'roh). A thought... *Pensiero del(la)*—, Souvenir of —, Recollections of —.
- Pensieroso** (It., pen-sē-ēh-roh'sōh). } Pensive,  
**Pensoso** (It., pen-soh'sōh). } thoughtful.
- Pentaton'ic scale**. A 5-tone scale, which avoids semitonic steps by skipping the 4th and 7th degrees in major, and the 2d and 6th in minor.
- Per** (It., pēr). For, by, from, in, through... *Per l'organo*, for the organ; *Per il flauto solo*, for solo flute.
- Percussion**. 1. The striking or sounding of a dissonance.—2. The striking of one body against another... *Instruments of percussion* are the drums, the tambourine, cymbals, bells, triangle, etc., and the dulcimer and pianoforte.
- Percussion-stop**. A reed-organ stop, which strikes the reed a smart blow when sounding it, to render its vibration prompter and stronger.
- Percussive**. An instrument of percussion.
- Perdendosi** (It., pār-den'dōh-sē). Dying away; *morendo* or *diminuendo*, together (in modern music) with a slight *rallentando*.
- Perduna**. Bourdon (organ-stop).
- Perfect intervals** are the standard octave, Fifth, and Fourth.
- Perigordino** (It., pēh-rē-gor-dē'nōh). } An old Flem-  
**Périgourdine** (Fr., pā-rē-goor-dēn'). } ish dance in 6-8 time.
- Period**. A complete musical thought of 8 (12) or 16 measures, ending with a cadence.
- Perlé** (Fr., pār-lā'). } Pearly.  
**Perlend** (Ger., pār'lent). }
- Pesante** (It., pēh-sāhn'tēh). Heavy, ponderous; firm, vigorous. [peu, a little.]
- Peu à peu** (Fr., pō āh pō'). Little by little... *Un*
- Pezzi** (It., pet'sē). Pieces... *Pezzi concertati*, concerted pieces... *Pezzi staccati*, any detached numbers taken from an opera, etc.

**Pezzo** (It., pet'sōh). A piece; a number (of an opera, etc.). [tion.]

**Phantasie** (Ger., fāhn-tāh-zē'). Fancy, imagination.

**Phantasiestück** (Ger., fāhn-tāh-ze'shtük). A fantasia; in modern music, a short piece of a romantic and intensely subjective cast, with no set form.

**Phrase**. Half of an 8-measure period.—Also, any short figure or passage complete in itself and unbroken in continuity. [of a phrase.]

**Phrase-mark**. A curved line connecting the notes

**Phrasing**. 1. The bringing-out into proper relief of the phrases (whether motives, figures, subjects or passages).—2. The signs of notation devised to further the above end.

**Piacere, a** (It., āh p'yāh-chā'rēh). "At pleasure"; means that the expression of the passage is left to the performer's discretion.

**Piacevole** (It., p'yāh-chā'vōh-lēh). Pleasant, agreeable; calls for a smooth, suave delivery, free from strong accents.

**Piacevolezza, con** (It., kōhn p'yāh-chā-vōh-let'sāh). PIACEVOLE. [PIACEVOLE.]

**Piacevolmente** (It., p'yāh-chā-vōhl-men'tēh).

**Piacimento** (It., p'yāh-chē-men'tōh). PIACERE.

**Piangendo** (It., p'yāhn-jen'dōh).

**Piangente** (It., p'yāhn-jen'tēh).

**Piangevole** (It., —jā'vōh-lēh).

**Piangevolmente** (—jā-vōhl-men'tēh). } "Weeping, tearfully"; in a mournful, plaintive style.

**Pianino** (It., pē-āh-nē'nōh). An upright pianoforte.

**Piano** (It., pē-ah'nōh). Soft, softly (sign *p*)... *Piano pedal*, the soft or left pedal of the pianoforte.

**Piano**. Familiar abbreviation of Pianoforte.

**Pianoforte** (It., pē-āh-nōh-fōr'tēh; Engl. pī-ān'oh-fort). A keyboard stringed instrument of percussion, the tones being produced by hammers striking the strings. The principal parts are the *Frame*, the *Soundboard*, the *Strings*, the *Action*, and the *Pedals*. The hammer-action was first practically developed by Bartolommeo Cristofori of Padua in 1711.


**Piatti** (It., p'yāht'tē). Cymbals.

**Pibroch** (pē'brōh). Variations for the bagpipe.



- Piccanteria, con** (It., kōhn pik-kāhn-tēh-rē'āh).  
With piquant, sprightly expression.
- Picchettato** (It., pik-ket-tah'tōh). }  
**Picchiettato** (It., pik-kē-et-tah'tōh). } Detached,  
*staccato*. See PIQUÉ.
- Piccolo** (It., pik'kōh-lōh, "little"). The octave-flute, a small flute pitched an octave higher than the orchestral flute. (The Italians call it *Flauto piccolo*, or *Ottavino*.)
- Pick**. To pluck or twang the strings of a guitar, mandolin, etc.—Also (*noun*), a plectrum.
- Piece**. 1. A musical composition.—2. An instrument, taken as a member of an orchestra or band.
- Pièce** (Fr., p'yess). A piece... *Suite de pièces*, a set of pieces.
- Pieno** (It., p'yā'nōh). 1. Full.—2. A mixture-stop.
- Pietosamente** (It., pē-ēh-tōh-sāh-men'tēh). }  
**Pietoso** (It., pē-ēh-toh'sōh). } "Piti-ful(ly), moving(ly)"; demands a sympathetic and expressive delivery.
- Piffero** (It., pif'fēh-rōh). 1. A fife; also, a primitive kind of oboe or shawm.—2. Same as BIFARA.
- Pincé** (Fr., pān-sā'). 1. Plucked; as the strings of the harp.—2. Pizzicato (in violin-playing).
- Pipe**. 1. A rude flageolet or oboe.—2. An organ-pipe; in *Flue-pipes* the tone is produced by the vibration of a column of air within a tube or body; they are *open* or *covered* (*stopped, plugged*), a stopped pipe yielding a tone an octave lower than an open pipe of like length.—In *Reed-pipes* the tone is produced by a reed.
- Piqué** (Fr., pē-kā'). In violin-playing, the mezzo-staccato called for by a slur with staccato dots; notes so marked to be played in one bow (*picchiettato*).
- Piston**. See VALVE.
- Pitch**. The position of a tone in the musical scale. Pitch is relative, or absolute. The *relative* pitch of a tone is its position (higher or lower) as compared with some other tone. (See INTERVAL.) Its *absolute* pitch is its fixed position in the entire range of musical tones.  
To indicate absolute pitch, the musical scale is divided into a fixed series of octaves, named and lettered as on p. v, "Elements of Notation."  
The number of vibrations made by a tone, establishes its absolute pitch; the standard *French*

*pitch* (also called *International*, or *low*, pitch)

gives the tone  $a^1$   435 double vibra-

tions per second. The so-called *Concert-pitch*, or *high* pitch, much in vogue formerly in comic operas, was sometimes a tone (or even more) higher than French pitch.

**Pitch-pipe.** A small wooden or metal reed-pipe which sounds one or more tones of fixed pitch, to give the tone for tuning an instrument, or for a choir.

**Più** (It., pew). More.—When *più* stands alone, as a *tempo*-mark, *molto* is implied; as an *expression*-mark, it refers to the next-preceding *f* or *p*... *Più mosso*, *più moto*, faster... *Più mosso ancora*, still faster... *Con un poco più di moto*, with a little more movement (that is, somewhat faster).

**Pizzicato** (It., pit-sē-kah'tōh). "Pinched"; plucked with the finger; a direction, in music for bow-instruments, to play the notes by plucking the strings. (Abbrev. *pizz.*)

**Placidamente** (It., plāh-chē-dāh-men'tēh). } Placid-  
**Placidezza, con** (kōhn plāh-chē-det'sāh). } ly, tranquilly.

**Placido** (It., plah'chē-dōh). Placid, smooth.

**Placito** (It.). See A BENE PLACITO.

**Plagal cadence.** See CADENCE.

**Plagal mode.** See AUTHENTIC MODE.

**Plain Chant, Plain Song.** The unisonous vocal music of the Christian Church, probably dating from the first centuries of the Christian era, the style being still obligatory in the R. C. ritual.

**Plectrum** (Latin). A pick; a small piece of ivory, tortoise-shell, or metal, held between the forefinger and thumb, or fitted to the thumb by a ring, and used to pluck or twang the strings of the mandolin, zither, etc.

**Plein** (Fr., plān). Full.

**Plein-jeu** (Fr., plān-zhō'). 1. A stop or combination of stops bringing out the full power of the organ, harmonium, etc.—2. Same as FOURNITURE.

**Pluperfect.** Augmented (of intervals).

**Plus** (Fr., plü). More.

**Po'** (It., pō; contraction of *poco*). Little...*Con un po' d'espansione*, with a certain display of emotion...*Alzando un po' la voce*, raising the voice a little...*Ritenendo un po'*, becoming a trifle slower.

**Poco** (It., pō'kōh). Little...*A poco a poco*, little by little...*Poco allegro*, rather fast...*Poco largo*, rather slow...*Poco meno*; when standing alone as a tempo-mark, *mosso* is implied; i. e., *poco meno mosso*, a little less fast (a little slower)...*Poco più*, standing alone, also implies *mosso* ("a little faster")...*Poco più lento della prima volta*, somewhat slower than the first time.

**Poi** (It., pō'ē). Then, thereafter.

**Pointe** (Fr., pwǎn't). 1. Point or head of a bow.—2. Toe (abbrev. *p.*).

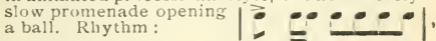
**Polacca** (It., pōh-lǎhk'kǎh). A Polonaise...*Alla polacca*, in the style of a Polonaise.

**Polca** (It., pōl'kǎh). Polka.

**Polka** (pōl'kǎh; Bohemian *pulka*). A lively round dance in 2-4 time, originating about 1830 as a peasant-dance in Bohemia.

**Polka-mazurka**. A form of mazurka accommodated to the steps of the polka.

**Polonaise** (Fr., pōh-lōh-nǎz'). A dance of Polish origin, in 3-4 time and moderate tempo; formerly in animated processional style, but now merely a slow promenade opening a ball. Rhythm:



last measure



**Polonese** (It., pōh-lōh-nǎ'zēh). Same as POLACCA.

**Polymorphous counterpoint**. Counterpoint permitting of great variation of the theme.

**Polyphonic**. 1. Consisting of 2 or more independently treated parts; contrapuntal; concerted.—2. Capable of producing 2 or more tones simultaneously, like the piano, harp or organ.

**Polyphony**. The combination in harmonious progression of 2 or more independent parts; the independent treatment of the parts; counterpoint, in the widest sense; concerted music.

**Pompa, con** (It., kōhn pōhm'pǎh).

**Pomposamente** (pōhm-pōh-sǎh-men'tēh). } Pom-

**Pomposo** (It., pōhm-poh'sōh).

pously, loftily; in a majestic, dignified style.

- Ponderoso** (It., pöhn-děh-roh'söh). Ponderous; in a vigorous, impressive style.
- Ponticello** (It., pöhn - tē - chel' löh). Bridge.—*Sul ponticello*, near the bridge.
- Portamento** (It., por-täh-men'töh). A smooth gliding from one tone to another; differing from the legato in its more deliberate execution, and in the actual (though very rapid and slurring) sounding of the intermediate tones.
- Portando** (It., por-tähn'döh). "Carrying"; i. e., the *portamento* effect... *Portando la voce*, vocal *portamento*.
- Portate la voce** (It., por-tah'těh läh voh'chěh). "Carry the voice," that is, sing *portamento*.
- Portunal flute**. A flute-stop on the organ, with open (seldom stopped) wooden pipes wider at top than at the mouth.
- Posato** (It., pöh-sah'töh). Sedate, dignified.
- Posaune** (Ger., pöh-zow'ně). Trombone. Also, a reed-stop in the organ, of 8-foot pitch (manuals) or 16-foot pitch (pedal).
- Position**. 1. The place of the left hand on the fingerboard of the violin, etc. In the 1st position, the forefinger stops the tone (or semitone) above the open string; by shifting up, so that the 1st finger takes the place previously occupied by the 2d, the 2d position is reached; and so on. In the half-position the 2d, 3d and 4th fingers occupy the places taken, in the 1st position, by the 1st, 2d and 3d fingers.—2. The arrangement of notes in a chord, with reference to the lowest part; in the 1st, or fundamental position, the lowest part takes the root; in the 2d, it takes the third; etc.—3. Close (open) position, see HARMONY, *close* and *open*.
- Possibile** (It., pöhs-sě'bě-lěh). Possible; *pianissimo possibile*, as soft as possible; *il più presto possibile*, as rapid as possible. [on post-coaches.
- Post'-horn**. A horn without valves or keys, used
- Post'lude**. A closing voluntary on the organ.
- Posto, di** (It.). See SLANCIO.
- Pot-pourri** (Fr., pöh-pöör-rě'). A musical medley, all kinds of tunes, or parts of tunes, being connected in an arbitrary manner.
- Poussé** (Fr., pöös-să'). Up-bow. [ally.
- Prächtigt** (Ger., prěyh'tiyh). Grandly, majestically

**Prælu'dium** (Latin). Prelude.

**Precedente** (It., přeh-chěh-den'těh). Preceding.  
...*Moto precedente*, in the preceding tempo.

**Prece'n'tor**. A director and manager of the choir, and of the musical services in general.

**Precipitando** (It., přeh-chē-pē-tāhn'dōh). }

**Precipitatamente** (—tāh-tāh-men'těh). }

**Precipitato** (It., —tah'tōh). }

**Precipitoso** (It., —toh'sōh). }

precipitation, impetuosity, dash.

**Precisione, con** (It., přeh-chē-zē-oh'něh). }

**Preciso** (It., přeh-chē'zōh). }

precision.

[or drama.]

**Prel'ude**. A musical introduction to a composition

**Preludio** (It., přeh-loo'dē-ōh). Prelude.

**Preparation**. The preparation of a dissonance consists in the presence, in the preceding chord and same part, of the tone forming the dissonance.

**Pressando** (It., pres-sāhn'dōh). } Pressing on, ac-

**Pressante** (It., pres-sāhn'těh). } celerating.

**Pressez** (Fr., pres-sā'). Accelerate; go faster.

**Prestamente** (It., přeh-stāh-men'těh). Rapidly.

**Prestant** (Fr., pres-tāhn'). An open flue-stop, usually of 4-foot pitch; equivalent to English *Principal*.

**Prestezza, con** (It., kōhn přeh-stet'sāh). With rapidity.

**Prestissimamente** (It., přeh-stis-sē-māh-men'těh). }

**Prestissimo** (It., přeh-stis'sē-mōh). }

Very rapidly.

**Presto** (It., prā'stōh). Fast, rapid; faster than *allegro*...*Presto assai*, very, extremely rapid...*Presto parlante*, "speaking rapidly (volubly)"; a direction in recitatives, etc.

**Prima**. See PRIMO.

**Pri'mary accent**. The down-beat, or thesis; the accent beginning the measure, directly following the bar.

**Pri'mary triad**. One of the 3 fundamental triads of a key (those on the 1st, 5th and 4th degrees).

**Prime**. The first note of a scale.

**Primo, -a** (It., *prē'mōh*, -*mäh*). First... *Prima buffa*, leading lady in comic opera... *Prima donna*, leading lady in opera... *Prima vista*, at first sight... *Prima volta*, the first time (written *Ima volta*, or simply *I*, or *1*); indicates that the measure or measures under its bracket are to be played the first time, before the repeat; whereas, on repeating, those marked *Seconda volta* (or *IIda volta*, or *II*, or *2*) are to be performed instead.

**Primo** (It.). A first or leading part, as in a duct.

**Principal**. In the organ, a stop of open metal flue-pipes of 4-foot pitch on the manuals and 8-foot pitch on the pedal. (See PRINZIPAL.)

**Principal chords**. The basic chords of a key—the triads on the tonic, dominant, and subdominant, with the dominant seventh-chord.

**Principal-work**. See STOP (noun) 2.

**Principio** (It., *prin-chē'pē-ōh*). Beginning, first time... *In principio*, at the beginning... *Più marcato del principio*, more marked than the first time.

**Prinzipal** (Ger., *prin-tsē-pahl'*). Open Diapason.

**Processional**. A hymn sung in church during the entrance of choir and clergy.

**Program-music**. A class of instrumental compositions intended to represent distinct moods or phases of emotion, or to depict actual scenes or events; sometimes called "descriptive music."

**Progress**. To advance or move on: in *melody*, from one tone to another; in *harmony*, from one chord to another.

**Progression**. The advance from one tone to another, or from one chord to another; the former is *melodic*, the latter *harmonic*, progression.

**Progressive composition**. In song-writing, the setting each strophe to different music, following the changing mood more closely than in the ballad or folk-song, where melody and harmony are generally the same for each verse.

**Progressive stop**. A compound organ-stop in which the number of ranks increases as the pitch rises.

**Prontamente** (It., *prōhn-tāh-men'tēh*). } Promptly,  
**Pronto** (It., *prōhn'tōh*). } swiftly.

**Pronunziato** (It., *prōh-nōōn-tsē-ah'tōh*). Pronounced, marked; *ben pronunziato*, well, clearly enunciated.

**Psaltery** (sôl'ter-ĭ). An ancient instrument in use to the 17th century; known to the Hebrews as the *Kinnor*, to the Germans as the *Rotta*; a kind of harp-zither, with a varying number of strings plucked by the fingers or with a plectrum.

**Pul'satile** (—tĭl) instruments. Instruments of percussion.

**Pulse.** A beat or accent.

**Punta.** (It., pŏŋ'tăh). Point (of the bow)...  
*Colla punta dell'arco*, at the point of the bow.

**Pyramid'on.** An organ-stop having short covered pipes more than 4 times as wide at top as at mouth, and of 16' or 32' tone.

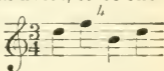
## Q

**Quadrille** (kwŏ-drĭl'). A square dance consisting of 5 (or 6) figures named *le Pantalon*, *l'Eté*, *la Poule*, *la Pastourelle* (*la Trenise*), and *la Finale*. The time alternates between 3-8 (6-8) and 2-4.

**Quadruple counterpoint.** See COUNTERPOINT.

**Quadruple rhythm or time.** That characterized by 4 beats to the measure.

**Quad'ruplet.** A group of 4 equal notes, to be executed in the time of 3 or 6 of the same kind in the regular rhythm; written:



**Quality of tone.** That characteristic peculiarity of any vocal or instrumental tone which distinguishes it from the tone of any other class of voices or instruments. Also called *Tone-color*, *Timbre*.

**Quart.** The interval of a Fourth.

**Quarter-note.** A crotchet (♩).

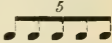
**Quarter-rest.** A rest equal in time-value to a quarter-note (♩̣, or ♩̣).

**Quartet(te).** 1. A concerted instrumental composition for 4 performers, in symphonic form.—  
2. A composition, movement, or number, either vocal or instrumental, in 4 parts.

**Quartole.** } A quadruplet.

**Quartuplet.** }

**Quasi** (It., kwah'zē). As if; as it were; nearly; approaching... *Andante quasi allegretto*, andante approaching allegretto.

- Quatre (Fr., kăh'tr). } Four.  
 Quattro (It., kwăht'trôh). } [instrumental.  
 Quatuor (Fr., kwăh-tü-or'). A quartet, vocal or  
 Quaver. An eighth-note.  
 Quindécima (It., kwîn-dă'chē-măh). A Fifteenth  
 (either the interval or the organ-stop)... *Alla quin-*  
*decima* (written simply *15ma*), two octaves higher  
 (or lower).  
 Quint. 1. The interval of a Fifth.—2. A  $5\frac{1}{3}$ -foot  
 organ-stop, sounding a fifth higher than the nor-  
 mal 8-foot pitch.—3. The *E*-string of the violin.  
 Quintade'na. An organ-stop of small, stopped  
 metal pipes, in whose tone the Twelfth (2d har-  
 monic) is prominent.  
 Quintatön (Ger., kvin-tăh-tön'). In the organ, a  
 covered flue-stop of 8-, 16-, or 32-foot pitch.  
 Quintet(te). 1. A concerted instrumental composi-  
 tion for five performers, in symphonic form.—  
 2. A composition, movement, or number, vocal  
 or instrumental, in five parts.  
 Quintole. A quintuplet.  
 Quintuor (Fr., kăn-tü-or'). A quintet. [ure.  
 Quintuple rhythm, time. Has 5 beats to the meas-  
 Quintuplet. A group of 5 equal notes to be ex-  
 ecuted in the time of 4 of the  
 same kind in the regular rhythm;   
 written:  
 Quitter (Fr., kē-tă'). To quit, leave... *Sans quitter*  
*la corde*, without quitting the string. [concert.  
 Quodlibet. A musical medley; pot-pourri; Dutch

## R

- R. Stands for right (Ger. *rechte*); *r. h.*, right hand  
 (*rechte Hand*). In French organ-music R stands  
 for *clavier de récit* (swell manual).  
 Rabbia, con (It., kôhn răhb'bē-ăh). With passion,  
 frenzy; furiously.  
 Raccoglimento, con (It., kôhn răhk-kôhl-yē-men'-  
 tôh). Collectedly, coolly; meditatively.  
 Raccontando (It., răhk-kôhn-tăhn'dôh). Narrating;  
 as if telling a story.  
 Raddolcendo (It., răhd-dôhl-chen'dôh). } Growing  
 Raddolcente (It., răhd-dôhl-chen'têh). } calmer and gentler.



- Raddolcito** (It., rãhd-dõhl-chē'tõh). Gentler, calmer.
- Radiating pedals.** A pedal-keyboard with the pedals set in fan-shaped arrangement, spreading out to the rear, and *concave* (somewhat higher at the sides).
- Radical bass.** Fundamental bass, root of a chord.
- Radical cadence.** See CADENCE.
- Rallentamento** (It., rãhl-len-tãh-men'tõh). A slackening in tempo. [slower and slower.]
- Rallentando** (It., rãhl-len-tãhn'dõh). Growing
- Rallentare** (It., rãhl-len-tah'rëh). To grow slower; *senza rallentare*, without slackening the pace.
- Rallentate** (It., rãhl-len-tah'tëh). Go slower.
- Rallentato** (It., rãhl-len-tah'tõh). At a slower pace.
- Rank.** A row of organ-pipes. A mixture-stop is said to have 2, 3, or more ranks, according to the number of pipes sounded by each digital (key).
- Rant.** An old country-dance, or a reel.
- Ranz des vaches** (Fr., rãhns dã vãh'sh). One of the airs sung, or played on the alpine horn, in the Swiss Alps as a call to the cattle.
- Rapidamente** (It., rãh-pë-dãh-men'tëh). } With
- Rapidità, con** (It., kõhn rãh-pë-dë-tah'). } rapidity,
- Rapido** (It., rãh'pë-dõh). } rapidly.
- Rasch** (Ger., rãhsh). Fast, rapid, swift... *Noch rascher*, still faster... *So rasch wie möglich*, as fast as possible.
- Rattenendo** (It.). } See RITENENDO, RITENUTO.
- Rattenuto** (It.). }
- Rauschquinte** (Ger., rowsh'kvin'të). A mixture-stop of 2 ranks. (Also *Rauschflöte*, -*pfeife*, -*quarte*, -*werk*.) [celerating the tempo.]
- Ravvivando il tempo** (It., rãhv-vë-vãhn'dõh). Ac-
- Ray** stands for *Re*, in Tonic Sol-fa.
- Re** (It., rã). } Second of the Aretinian syllables,
- Ré** (Fr., rã). } and the name of the note *D* in France, Italy, etc.
- Re'bec.** A medieval violin, shaped like a half-pear, with 3 gut strings.
- Recessional.** A hymn sung in church during the departure of choir and clergy after a service.
- Recht** (Ger., rëyht). Right; *rechte Hand*, right hand.

**Reci'tal.** A concert at which either (*a*) all the pieces are executed by one performer, or (*b*) all pieces performed are by one composer.

**Recitando** (It., rĕh-chĕ-tăhn'dŏh). } In declamatory  
**Recitante** (It., rĕh-chĕ-tăhn'tĕh). } style.

**Recitative** (rĕs'ĭ-ta-tĕv'). Declamatory singing, free in tempo and rhythm.

**Récitatif** (Fr., rā-sĕ-tăh-tĕf').

**Recitativ** (Ger., rā-tsĕ-tăh-tĕf').

**Recitativo** (It., rĕh-chĕ-tăh-tĕ'vŏh).

} Recitative.

**Recitativo.** In piano-playing, calls for a crisp delivery of the melody, free in tempo and rhythm.

**Reciting-note.** The tone on which most of each verse in a chant (psalm or canticle) is continuously recited; the dominant.

**Redoubled interval.** A compound interval.

**Red'owa.** A Bohemian dance, like the Mazurka, though less strongly accented, in 3-4 time and lively tempo.

**Reduce.** In organ-music, a direction to decrease the volume of tone by retiring the louder stops.

**Reduction.** Rearrangement of a composition for a smaller number of instruments, while preserving its form as far as possible.

**Redundant.** Augmented.

**Reed.** A thin strip of cane, wood, or metal, so adjusted before an aperture as nearly to close it, fixed at one end, and set by an air-current in vibration, which it communicates either to an enclosed column of air (organ-pipe, oboe), or directly to the free atmosphere, thus producing a musical tone. A *Free reed* vibrates within the aperture without striking the edges; a *Beating reed* strikes on the edges. A *Double reed* is two beating reeds which strike against each other.

**Reed-instrument.** One whose tone is produced by the vibration of a reed in its mouthpiece.

**Reed-organ.** A keyboard instrument whose tones are produced by free reeds; (*a*) the *Harmonium* (invented 1843 by A. Debain of Paris), the bellows forcing compressed air *outward* through the reeds; (*b*) the *American organ*, in which a suction-bellows draws the air *in* through them. Either style has a variety of stops of different quality.

**Reed-pipe.** See PIPE.

**Reed-work.** See STOP (noun) 2.

**Reel.** A lively dance of Scotland and Ireland, usually in 4-4 (sometimes 6-4) time, with reprises of 8 measures; danced by 2 couples.

**Refrain.** A BURDEN 1.

**Register.** 1. A set of pipes or reeds controlled by one draw-stop; a stop (organ-stop).—2. A portion of the vocal compass: as *high* or *low* register; *chest-* or *head-register*.—3. A portion, in the range of certain instruments, differing in quality from the other portions.

**Registration.** 1. The art of effectively employing and combining the various stops of the organ.—2. The combinations of stops employed for any given composition.

**Relation(ship).** The degree of affinity between keys, chords, and tones.

**Relative key.** A minor key is relative to that major key, the tonic of which lies a minor Third above its own; a major key is relative to that minor key, the tonic of which lies a minor Third below its own.

**Religiosamente** (It., rěh-lě-jöh-säh-men'těh). } In a  
**Religioso** (It., rěh-lě-joh'söh). }  
 devotional style.

**Remote key.** An unrelated key.

**Repeat.** 1. The sign:  $\overline{\overline{a}}$  or  $\overline{\overline{b}}$  or  $\overline{\overline{c}}$

*a* signifying that the music between the double-dotted bars is to be repeated; *b* and *c*, that the preceding and also the following division is to be repeated.—2. A section or division of music which is repeated.

**Repercussion.** 1. Repetition of a tone or chord.—2. In a fugue, the regular reëntrance of subject and answer after the episodes immediately following the exposition.

**Repetizione** (It., rěh-pěh-tě-tsě-oh'něh). See RIPE-TIZIONE.

**Replica** (It., rā'plě-käh). A repeat or reprise...  
*Da capo senza replica*, play from beginning without observing the repeats.

**Reprise** (Fr., rű-prěz'). 1. A Repeat 2.—2. The revival of a work.—3. BREAK 3.—4. REPERCUSSION

2.—5. Reëntrance of a part or theme after a rest or pause.

**Re'quiem.** The first word in the Mass for the dead; hence, the title of the musical setting of that Mass. Its divisions are (1) Requiem, Kyrie, (2) Dies iræ, Requiem, (3) Domine Jesu Christe, (4) Sanctus, Benedictus, (5) Agnus Dei, Lux æterna.

**Resolution.** The progression of a dissonance, whether a simple interval or a chord, to a consonance. *Direct resolution* is immediate progression from the dissonance to the consonance; *Indirect* (or *delayed, deferred, retarded*) resolution passes through some intermediate dissonance or dissonances before reaching the final restful consonance.

**Res'onance-box** (rěz'-). A hollow resonant body like that of the violin or zither.

**Response.** 1. Responsory.—2. Answer.—3. The musical reply, by the choir or congregation, to what is said or sung by the priest or officiant.

**Responsory.** 1. That psalm, or part of one, sung between the missal lessons.—2. The Gradual.—3. A Respond; that is, a part of a psalm (formerly an entire psalm) sung between the lessons at the canonical hours.

**Rest.** A pause or interval of silence between two tones; hence, the sign indicating such a pause. (See ELEM. OF NOTATION.)

**Restez** (Fr., res-tā'). "Stay there!" In music for bow-instruments this direction means (a) "Play on the same string," or (b) "Remain in the same position (shift)."

**Retardation.** 1. A holding-back, decreasing in speed.—2. A suspension resolving upward.

**Retarded progression.** A suspension resolving upward.

**Retarded resolution.** See RESOLUTION.

**Réveil** (Fr., rā-vă'ēu). }  
**Reveille** (Ger., rā-vel'yě). } The Reveille (re-vâl' yē), or military signal for rising.

**Reverse' motion.** Contrary motion.

**Reversion.** Retrograde imitation.

**Rhapsodie** (Fr., răhp-sōh-dě'). A Rhapsody; generally an instrumental fantasia on folk-songs or on motives taken from primitive national music.

**Rhythm.** The measured movement of similar tone-groups; that is, the effect produced by the systematic grouping of tones with reference to regularity both in their accentuation and in their succession as equal or unequal in time-value. *A Rhythm* is, therefore, a tone-group serving as a pattern for succeeding identical groups.

**Ribattuta** (It., *rē-băht-too'tăh*). 1. A Beat 3.—2. A device for beginning a trill by dwelling longer on the principal tone than on the auxiliary.

**Ribs.** The curved sides of the violin, etc., connecting belly and back.

**Rig'adoon'**. A lively French dance, generally in 4-4 time (sometimes 2-2, rarely 6-4) with an *auf-takt* of a quarter-note; it consists of 3 or 4 reprises.

**Rigaudon** (Fr., *rē-goh-döhn'*).

**Rigodino** (It., *rē-göh-dē'nōh*). } A Rigadoon.

**Rigodone** (It., *rē-göh-doh'něh*). }

**Rigor** (It., *rē-gohr'*).

**Rigore** (It., *rē-goh'rěh*). } Rigor, strictness... *Al* (or *con*) *rigore di tempo* (or *a rigor di tempo*), in strict time.

**Rigorouso** (It., *rē-göh-roh'sōh*). In strict time.

**Rilasciando** (It., *rē-lăh-shăhn'dōh*). } RALLENTAN-

**Rilasciante** (It., *rē-lăh-shăhn'těh*). } DO.

**Rimettendo** (It., *rē-met-ten'dōh*). } "Resuming" a

**Rimettendosi** (It., *-ten'dōh-sē*). } preceding tempo, whether after accelerating or retarding.

**Rinforzando** (It., *rin-for-tsăhn'dōh*). } With special

**Rinforzato** (It., *rin-for-tsah'tōh*). } emphasis; indicates a sudden increase in loudness, either for a tone or chord, or throughout a phrase or short passage.

**Rinforzare, senza** (It., *sen'tsăh rin-for-tsah'rěh*). Without growing louder.

**Ripetizione** (It., *rē-pěh-tē-tsē-oh'něh*). Repetition.

**Ripieno** (It., *rē-p'yâ'nōh*). "Filling up"; "supplementary." 1. A *ripieno* part is one reinforcing the leading orchestral parts by doubling them or by filling in the harmony.—2. In scores, *ripieno* is a direction calling for the entrance of the

full string-band (or, in military music, the clarinets, oboes, etc.).—3. A combination-stop drawing all registers of any given manual.

**Ripigliando** (It., rē-pēl-yāhn'dōh). Resuming.

**Ripigliare** (It., rē-pēl-yah'rēh). To resume.

**Riposatamento** (It., rē-pōh-sāh-tāh-men'tēh).

**Riposato** (It., rē-pōh-sah'tōh).

**Riposo, con** (It., kōhn rē-pō'sōh).

calm, tranquil manner; reposefully.

**Riprendendo** (It., rē-pren-den'dōh). Resuming; *riprendendo poco a poco il tempo*, gradually regaining the preceding rate of speed.

**Riprendere** (It., rē-pren'dēh-rēh). To resume; *stringendo per riprendere il 1<sup>o</sup> tempo*, hastening, in order to regain the former tempo.

**Risentito** (It., rē-sen-tē'tōh). Energetic, vigorous; expressive.

**Risolutamente** (It., rē-sōh-lōō-tāh-men'tēh).

**Risolutezza, con** (It., kōhn rē-sōh-lōō-tet'sāh).

**Risoluto** (It., rē-sōh-loo'tōh).

**Risoluzione, con** (It., kōhn rē-sōh-lōō-tsē-oh'nēh).

In a resolute, vigorous, decided style.

**Risvegliato** (It., rē-svāl-yah'tōh). Lively, animated.

**Ritardando** (It., rē-tar-dāhn'dōh). Growing slower and slower.

**Ritardare, senza** (It., sen'tsāh rē-tar-dah'rēh). Without slackening the pace.

**Ritardato** (It., rē-tar-dah'tōh). At a slower pace.

**Ritenendo** (It., rē-tēh-nen'dōh).

**Ritenente** (It., rē-tēh-nen'tēh).

**Ritenuto** (It., rē-tēh-noo'tōh). Held back; at a slower rate of speed.

**Ritmico** (It., rit'mē-kōh). Rhythmical; MISURATO.

**Ritmo** (It., rit'mōh). Rhythm.

**Ritornello** (It., rē-tor-nel'lōh).

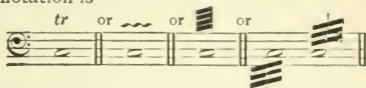
**Ritournelle** (Fr., rē-toor-nel'). } 1. The burden of a song.—2. A repeat.—3. In accompanied vocal works, an instrumental prelude, interlude, or postlude (refrain).

**Robustamente** (It., rōh-bōō-stāh-men'tēh).

**Robusto** (It., rōh-bōō'stōh).

ly and boldly.

**Roll.** 1. A tremolo or trill on the drum. The sign in notation is



*Long roll*, the prolonged and reiterated drum-signal to troops, for attack or rally.—2. In organ-playing, a rapid arpeggio.—3. On the tambourine, the rapid and reiterated hither- and thither-stroke with the knuckles.

**Romance.** Originally, a ballad, or popular tale in verse, in the Romance dialect; now, a title for epico-lyrical songs, or of short instrumental pieces of a sentimental or romantic cast, and without special form.—The French romance is a simple love-ditty; *Romances sans paroles* [röh-mähns' sähn päh-röh'], "Songs without Words."

**Roman'tic.** Music of the post-classic period (after Beethoven), in which more attention is paid to the expression of feeling than to the observance of form, is called Romantic.

**Ron'do** (It. Rondò [röhn-doh']). An instrumental piece in which the leading theme (I) is repeated, alternating with the others thus: I-II (dominant)-I-III-I-II(tonic)-Coda.

**Root.** The lowest note of a chord in the fundamental position.

**Rota.** 1. A Round, Rondo, etc.—2. A Crowd.

**Rotondo** (It., röh-töhn'döh). Round, full.

**Roulade** (Fr., roo-lähd'). A grace consisting of a run or *arpeggio* from one principal melody-tone to another; a vocal or instrumental flourish.

**Round.** 1. A kind of vocal canon at the unison, without coda; sometimes with an harmonic support or accompaniment, the *pes*.

**Roun'del.** A ring-dance.


**Roun'delay.** A lay or song containing some continued reiteration or refrain.

**Rubando** (It., roo-bähndöh). Performing in a *rubato* style... *Affrettando e rubando il tempo*, perform with increasing speed, and dwell on accented tones.

**Rubato** (It., roo-bäh'töh). "Robbed"; means "dwell on, and (often almost insensibly) prolong

- prominent melody-tones or chords." This requires an equivalent acceleration of less prominent tones, which are thus "robbed" of a portion of their time-value.
- Ruhig** (Ger., roo'iyh). Quiet, calm, tranquil.
- Rührung** (Ger., rū'rööng<sup>k</sup>). Emotion.
- Run**. A rapid scale-passage; in vocal music, usually such a passage sung to one syllable.—The wind in the windchest (organ) *runs* when it leaks into a groove.
- Rustico** (It., röö'stē-köh). Rural, pastoral.
- Ruvidamente** (It., roo - vē - dāh - men'těh). } In a
- Ruvid** (It., roo'vē-döh). } rough, harsh style.
- Rythmé** (Fr., rit-mā'). Measured... *Bien rythmé*, well-balanced and elegant in rhythmical effect.

## S

- S**. Stands for *Segno* in the phrases *al Segno*, *dal Segno*; for *Senza*, *Sinistra*, *Solo*, *Soprano*, *Sordini*; and for *Subito* in the phrase *Volti subito* (V.S.).
- Sackbut**. 1. Early form of trombone.—2. In the Bible, the translation, of *sabbeq*, supposed to have been a harp-like instrument.
- Saite** (Ger., zī'tě). A string.
- Salicet**. } An organ-stop having open metal flue-
- Salicional**. } pipes, usually of 8-foot pitch, also of 4-, 2-, and (on the pedal) 16-foot pitch, with mellow, reedy tone.
- Saltarella**, **Saltarello** (It., sähl-täh-rel'läh, -löh). A second division in many 16th-century dance-tunes, in triple-time, the skipping step marked in the rhythm .—Also, an Italian dance in 3-4 or 6-8 time.
- Saltato** (It., sähl-tah'töh). See SPRINGING BOW.
- Salto** (It., sähl'töh). Leap; *di salto*, by a leap or leaps.—Also, skip or "cut."
- Sanft** (Ger., zähnft). Soft, low.
- Sans** (Fr., sähn). Without.
- Saraband'**. A stately dance of Spanish or Oriental origin. The instrumental *S.* has usually two



8-measure reprises, in slow tempo and triple time; its place in the Suite, as the slowest movement, is before the Gigue.

**Sarabanda** (It., säh-räh-bäh'n'däh).

**Sarabande** (Fr., säh-räh-bahn'd).

**Sarabande** (Ger., säh-räh-bäh'n'dě).

} Saraband.

**Sarrusophone.** A brass wind-instrument invented (1863) by and named after the bandmaster Sarrus of Paris, with a double reed.

**Saxhorn.** A brass wind-instrument invented in 1842 by Adolphe Sax, a Belgian. It is essentially an improved key-bugle or ophicleide, having from 3 to 5 valves instead of keys.

**Saxophone.** A metal wind-instrument invented about 1840 by Adolphe Sax of Dinant-sur-Meuse, Belgium, having a clarinet mouth-piece with single reed, the key-mechanism and fingering also resembling those of the clarinet. It has a mellow, penetrating tone of veiled quality.

**Saxotromba.** A valve-trumpet invented by Sax.

**Sbalzato** (It., zbähl-tsah'töh). Dashing, impetuously.

**Scale.** 1. The series of tones which form (a) any major or minor key (*diatonic* scale), or (b) the *chromatic* scale of successive semitonic steps.—2. The compass of a voice or instrument; also, the series of tones producible on a wind-instrument.—3. In the tubes of wind-instruments (especially organ-pipes), the ratio between width of bore and length.

[ENDO.

**Scemando** (It., shäh-mäh'n'döh). Same as DIMINU-

**Scena** (It., shâ'näh). An accompanied dramatic solo, consisting of arioso and recitative passages, and often ending with an aria.

**Schalkhaft** (Ger., shählk'häft). Roguish, sportive, wanton.

**Schaurig** (Ger., show'ríyh). In a style expressive of (or calculated to inspire) mortal dread; weirdly.

**Scherzando** (It., skär-tsäh'n'döh).

**Scherzante** (It., skär-tsäh'n'těh).

**Scherzevole** (skär-tsä'vöh-lěh).

**Scherzoso** (It., skär-tsoh'söh).

sportive, toying manner; lightly, jestingly.

**Scherzhaft** (Ger., shárts'häft). Sportive; jocosé, burlesque.

**Scherzo** (It., skâr'tsöh). A joke, jest.—1. An instrumental piece of a light, piquant, humorous character.—2. A vivacious movement in the symphony, with strongly marked rhythm and sharp and unexpected contrasts in rhythm and harmony; usually the third movement.

**Schiettamente** (It., skē-et-tāh-men'tēh).

**Schiettezza, con** (It., kōhn -tet'sāh).

**Schietto** (It., skē-et'tōh).

quietly; neatly, deftly.

**Schleppen** (Ger., shlep'pen). To drag, retard...  
*Nicht schleppen*, do not drag.

**Schleppend** (Ger., shlep'pent). Dragging.

**Schluss** (Ger., shlōöss). Close, cadence; end.

**Schmachtend** (Ger., shmāh'tent). Languishing(ly), longing(ly).

**Schmeichelnd** (Ger., shmī'yhelnt). Flatteringly; in a coaxing, caressful style.

**Schmerzhaft** (Ger., shmārts'hähft).

**Schmerzlich** (Ger., shmārts'līyh).

sorrowful(ly), plaintive(ly).

**Schnell** (Ger., shnel). Fast, quick, rapid...*Schneller*, faster; *nach und nach schneller*, gradually faster.

**Schot'tische** (shot'ish). A round dance in 2-4 time, a variety of the Polka.

**Schwach** (Ger., shväh). Weak; soft, faint, low.

**Schwächer** (Ger., shvēyh'er). Softer, fainter.

**Schwebend** (Ger., shvā'bent). Floating, soaring; buoyant(ly); in a lofty, elevated style.

**Schwegelpfeife** (Ger., shvā'gel-pfī'fě). An open flue-pipe in the organ, of 8- or 4-foot pitch, the pipes slightly tapering at the top.

**Schweizerflöte** (Ger., shvītser-flō'tě). An 8-foot metal flue-stop in the organ, of penetrating tone; the same of 4-foot pitch is called *Schweizerpfeife*; of 16-foot pitch, on the pedal, *Schweizerflötenbass*.

**Schwellen** (Ger., shvel'len). Same as AN-SCHWELLEN.

**Schwer** (Ger., shvār). Heavy, ponderous; difficult.

**Schwermut(h)ig** (Ger., shvār'müt'tīyh). Sad, melancholy.

**Schwindend** (Ger., shvin'dent). Dying away, *morendo*.

} Simply,

} Painful(ly),

Schwung, mit (Ger., mit schvöŕng<sup>k</sup>). }  
 Schwungvoll (Ger., shvöŕng<sup>k</sup>'föhl). } Swingly;  
 buoyantly; with sweep and passion.

Scintillante (It., shin-til-lähn'těh). Sparkling,  
 brilliant.

Scioltamente (It., shöhl-täh-men'těh). }  
 Scioltazza, con (köhn shöhl-tet'säh). } Freely, flu-  
 Sciolto, -a (It., shöl-töhh, -täh). }  
 ently, nimbly.

Scivolando (It., shē-vöhh-lähn'döhh). Same as *Glis-  
 sando*, in piano-playing.

Scoop. Vocal tones are "scooped" when taken,  
 instead of by a firm and just attack, by a rough  
*portamento* from a lower tone.


Scordatura (It., sköhr-däh-too'räh). Solo pitch; a  
 change in the ordinary tuning of a stringed in-  
 strument, to obtain special effects or easier exe-  
 cution.

Score. A systematic arrangement of the vocal or  
 instrumental parts of a composition on separate  
 staves one above the other... *Close* or *compressed  
 score*, a *Short score*... *Full* or *orchestral score*,  
 one in which each vocal and instrumental part  
 has a separate staff... *Pianoforte-score*, a piano-  
 arrangement of an orchestral score, the words of  
 any leading vocal parts being inserted *above* the  
 music without their notes... *Open score*, a *Full  
 score*... *Organ-score*, like *Pianoforte-score*, some-  
 times with a third staff for pedal bass... *Short  
 score*, any abridged arrangement or skeleton  
 transcript; also, 4-part vocal score on 2 staves...  
*Supplementary score*, one appended to the body  
 of the score when all parts cannot be written on  
 one page... *Vocal score*, that of an *a-cappella*  
 composition; also, the vocal parts written out in full,  
 usually on separate staves, the piano accompani-  
 ment being arranged or compressed (from the  
 full instrumental score) on 2 staves below the  
 rest.

Scoring. Instrumentation, orchestration.

Scorrendo (It., sköhr-ren'döhh). } Fluent, flowing,

Scorrevole (sköhr-rä'vöhh-lěh). } gliding.

Scotch snap or catch. The rhythmic motive   
 found in many Scotch airs.

Scozzese, alla (It., ähl'läh sköht-tsö'zěh). In  
 Scotch style.

**Sdegno, con** (It., köhn zdān'yōh).

**Sdegnosamente** (zdān-yōh - säh - men'tēh). } In a

**Sdegnoso** (It., zdān-yoh'sōh).

style expressing scorn, disdain, wrath, or indignation.

**Sdruciolando** (It., zdrōöt-chōh-lāhn'dōh). Slid-

**Se** (It., sā). If...*Se bisogna*, if necessary...*Se piace*, if you please.

**Sec** (Fr., sek). Dry, simple.

**Secche** (It., sek'kēh). Plural of **SECCO**.

**Secco** (It., sek'kōh). Dry, simple; not dwelt on... *Recitativo secco*, one with a simple figured-bass accompaniment.

**Sécheresse, avec** (Fr., sā-shū-ress'). Dryly; without dwelling on or embellishing.

**Second.** 1. The interval between two conjunct degrees.—2. The alto part or voice.—3. Performing a part lower in pitch than first, as second bass, second violins.—4. Lower in pitch, as second string.—5. Higher; as second line of staff.

**Secondary chords.** Subordinate chords.

**Secondo, -a** (It., sēh-kōhn'dōh, -dāh). Second; also, a second part or performer in a duet.

**Section.** A short division (one or more periods) of a composition, having distinct rhythmic and harmonic boundaries; specifically, half a Phrase.

**Secular music.** Music other than that intended for worship and devotional purposes.

**Segno** (It., sän'yōh). A sign...*Al segno*, to the sign; *Dal segno*, from the sign;—directions to the performer to turn back and repeat from the place marked by the sign (S) to the word *Fine*, or to a double-bar with hold (∞).

**Segue** (It., sā'gwēh). 1. Follows; *segue l'aria*, the aria follows.—2. Simile.

**Seguendo** (It., sēh-gwen'dōh). } Following...*Se-*

**Seguente** (It., sēh-gwen'tēh). } *guendo il canto*, same as *col canto*, *colla voce*.

**Seguidilla** (Span., sā-gwē-dil'yāh). A Spanish dance in triple time, some varieties being slow, others lively; usually in minor, accompanied by guitar and voice, and at times by the castanets.

**Sehnsucht, mit** (Ger., mit zān'zōōht). } Longingly;

**Sehnsüchtig** (Ger., zān'zūyh'tiyh). } in a style expressive of yearning.

- Sehr'** (Ger., zār). Very.
- Sem'ibreve.** A whole note.
- Sem'itone.** A half-tone.
- Semplice** (It., sem'plē-chěh).
- Semplicemente** (sem-plē-chěh-men'těh). } In a sim-
- Semplicità, con** (kõhn sem-plē-chē-tah'). } ple, natural, unaffected style. [throughout.
- Sempre** (It., sem'prěh). Always, continually;
- Sensibile** (It., sen-sē'bē-lěh). Audible; sensitive. ...*Nota sensibile*, leading-note. [feeling.
- Sensibilità, con** (It., kõhn sen-sē-bē-lē-tah'). With
- Sentence.** A passage of symmetrical rhythmic form, generally not over 16 measures long, and usually ending with a full tonic cadence.
- Sentimentale** (It., sen-tē-men-tah'lěh). } Feeling-
- Sentimento, con** (kõhn sen-tē-men'tõh). } ly.
- Sentito** (It., sen-tē'tõh). With feeling, expression, special emphasis.
- Senza** (It., sen'tsäh). Without. (Abbreviated S.) —*Senza di slentare*, without retarding...*S. misura*, "without measure," that is, not in strict time. ...*S. passione*, without passion, quietly...*S. piatti*, "drum alone" (where one performer plays the cymbals and bass drum)...*S. rallentare*, without retarding...*S. sordini*; see SORDINO...*S. suono*, "without tone," that is, spoken...*S. tempo*, same as *senza misura*.
- Sept.** The interval of a Seventh.
- Sept-chord.** Seventh-chord.
- Septet(te).** A concerted composition for seven voices or instruments.
- Septimole** (Ger., sep-tē-moh'lě). } A septuplet.
- Septole** (Ger., sep-toh'lě). }
- Septuor** (Fr., sep-tü-ohr'). A septet.
- Sep'tuplet.** A group of 7 equal notes to be performed in the time of 4 or 6 of the same kind in the regular rhythm.
- Se'quence.** 1. The repetition, oftener than twice in succession, of a melodic motive.—2. In the R. C. Church, a kind of hymn.
- Serenade'.** 1. An "evening song"; especially such a song sung by a lover before his lady's window.—2. An instrumental composition imitating the above in style.

**Serenata** (It., sĕh-rĕh-nah'tăh). 1. A species of dramatic cantata in vogue during the 18th century.—2. An instrumental composition midway between Suite and Symphony, but freer in form than either, having 5, 6 or more movements, and in chamber-music style.—3. See SERENADE.

**Serenità, con** (It., sĕh-rĕh-nĕ-tah'). } In a serene,  
**Sereno** (It., sĕh-ră'nŏh). } tranquil style.

**Serietà, con** (It., kŏhn sĕh-rĕ-ĕh-tah'). Seriously.

**Serio, -a** (It., sâ'rĕ-ŏh, -ăh). Serious... *Opera seria*, grand or tragic opera... *Tenore serio*, dramatic tenor. [impressive style.]

**Serioso** (It., sĕh-rĕ-oh'sŏh). In a serious, grave,

**Serpent**. A bass wind-instrument invented by Canon Guillaume of Auxerre in 1590. Nearly obsolete.—In the organ, a reed-stop.

**Sesquial'tera**. In the organ, either a mutation-stop a Fifth above the fundamental tone, or (usually) a compound stop of from 2 to 5 ranks.

**Sestet**. A SEXTET.

**Sestetto** (It., ses-tet'tŏh). A sextet.

**Sestole, Sestolet**. A sextuplet.

**Settimino** (It., set-tĕ-mĕ'nŏh). A septet.

**Seventeenth**. 1. Interval of 2 octaves plus a Third.  
—2. Same as Tierce (organ-stop).

**Seventh**. See INTERVALS.

**Seventh-chord**. A chord of the 7th, composed of a root with its Third, Fifth and Seventh.

**Severamente** (It., sĕh-vĕh-răh-men'tĕh). }

**Severità, con** (kŏhn sĕh-vĕh-rĕ-tah'). } Strictly,

**Severo** (It., sĕh-vâ'rŏh). } with rigid observance of tempo and expression-marks.

**Sext**. 1. The interval of a Sixth.—2. The office of the fourth canonical hour.—3. A compound organ-stop of 2 ranks (a 12th and a 17th) a Sixth apart.

**Sextet**. A concerted composition for six voices or instruments, or for 6 *obbligato* voices with instrumental accompaniment.

**Sexto'le, Sex'tolet**. A sextuplet.

**Sextuplet**. A group of 6 equal notes to be performed in the time of 4 of the same kind in the regular rhythm. In the *true* sextuplet the 1st, 3d and 5th notes are accented; the *false* sextuplet is simply a double triplet.

**Sfogato** (It., sföh-gah'tö'h). "Exhaled"; a direction, in vocal music, to sing lightly and airily.—*Soprano sfogato*, a high soprano voice.

**Sforzando** (It., sföhr-tsähn'dö'h). } (Written *sfz*, *sf*,  
**Sforzato** (It., sföhr-tsah'tö'h). }

>, ^,  $\bar{\sigma}$ ). A direction to perform the tone or chord with special stress, or marked and sudden emphasis.

**Sfumate** (It., sföö-mah'të'h). } Very lightly, like a  
**Sfumato** (It., sföö-mah'tö'h). } vanishing smoke-wreath.

**Shading**. 1. In the interpretation of a composition, the combination and alternation of any or all the varying degrees of tone-power between *fortissimo* and *pianissimo*, for obtaining artistic effect.—2. The placing of anything so near the top of an organ-pipe as to affect the vibrating column of air within.

**Shake**. A trill...*Shaked graces*, the shaken Beat, Backfall, Cadent, and Elevation, and the Double Relish (all obsolete).

**Sharp**. The sign  $\sharp$ ...*Double-sharp*, the sign  $\times$  or  $\times\sharp$ .

**Sharp** (*adjective*). 1. (Of tones or instruments.) Too high in pitch.—2. (Of intervals.) Major or augmented.—3. (Of keys.) Having a sharp or sharps in the signature.—4. (Of organ-stops.) ShriII.—5. (Of digitals; *plural*.) The black keys; or any white key a semitone above another.

**Shift**. In playing the violin, etc., a change by the left hand from the first position; the 2d position is called the *half-shift*, the 3d the *whole shift*, and the 4th the *double shift*. When out of the 1st pos. the player is "on the shift," and *shifting up* or *down*, as the case may be.

**Si** (It., sē). 1. The 7th solmisation-syllable.—2. One; it...*Si leva il sordino*, take off the mute...*Si levano i sordini*, take off the mutes...*Si piace, si libet*, at pleasure...*Si replica*, repeat...*Si segue*, proceed...*Si tace*, be silent...*Si volta*, turn over...*Si ha s'immaginar la battuta di  $\frac{6}{8}$* , imagine the time to be  $\frac{6}{8}$ .



**Siciliana** (It., sē-chē-lē-ah'nā'h). } Dance of the Si-  
**Sicilienne** (Fr., sē-sē-l'yen'). } cilian peasants; a kind of pastorale in moderately slow tempo and 6-8 or 12-8 time, frequently in minor...*Alla siciliana*, in the style of the above.

**Signature.** The signs set at the head of the staff at the beginning of a piece or movement; the *Key-signature* is the chromatic sign or signs (sharps or flats); the *Time-signature* is the figures or signs indicating the measure.

**Silenzio** (It., sē-len'tsē-ōh). Silence... *Lungo silenzio*, a long pause.

**Similar motion.** See MOTION.

**Simile** (It., sē'mē-lēh). Similarly; a direction to perform the following measures or passages in the same style as the preceding... *Simile-mark*,

 or ; means that a measure or group must be repeated.

**Simple.** (Of tones or intervals.) Not compound.—(Of counterpoint, imitation, rhythm, etc.) Not compound or complex, undeveloped, not varied.

**Simplement** (Fr., sǎn-pl<sup>u</sup>-mǎhn'). Simply, *semplice*.

**Sin'**. Abbreviation of SINO.

**Sinfonia** (It., sin-fōh-nē'ǎh). 1. A symphony.—2. An opera-overture.

**Sinfonie** (Ger., sin-fōh-nē'). Symphony.

**Singbar** (Ger., zing<sup>k</sup>'bar). Singable; *cantabile*... *Sehr singbar vorzutragen*, perform in a very singing style. [cantabile.

**Singend** (Ger., zing'ent). Singing, melodious,

**Singhiozzando** (It., sin-g'yōht-tsǎhn'dōh). Sobbing; catching the breath.

**Singstimme** (Ger., zing<sup>k</sup>'shtim'mě). The singing-voice; the voice.

**Sinistra** (It., sē-nī'strǎh). Left... *Mano sinistra* (m. s.), left hand... *Colla sinistra*, with the left hand. [(or *sin'*) *al fine*, to the end.

**Sino** (It., sē'nōh). To, up to, as far as, till... *Sino*

**Sixteenth-note.** See ELEM. OF NOTATION, p. iii.

**Sixth.** See INTERVALS, page vi.

**Sixty-fourth-note.** See ELEM. OF NOTATION, p. iii.

**Skip.** Melodic progression by an interval wider than a Second; *disjunct* progression.

**Slanciante** (It., zǎhn-chǎhn'tēh). } "Thrown off"

**Slanciato** (It., zǎhn-chah'tōh). } lightly and deftly, or forcibly and vehemently.

**Slancio, con** (It., kōhn zǎhn'chōh). With dash, vehemence; impetuously. (Often *con slancio*.)



**Slancio, di** (It.) The direct and "hammer-like" attack of a higher or lower tone, contrasted with the "carry" of the Portamento. (Also *di posto*.)

**Slargando** (It., zlar-găhn'dôh). } Growing slow-  
**Slargandosi** (It., zlar-găhn'dôh-sē). } er.

**Slargato** (It., zlar-gah'tôh). Slower; *più sostenuto*.

**Slentando** (It., zlen-tăn'dôh). Growing slower.

**Slide.** 1. The movable U-shaped tube in the trombone, etc.—2. In the organ, a slider.—3. Three or four swiftly ascending or descending scale-tones.—4. On a violin-bow, that part of the nut which slides along the stick.

**Slide-horn.**

**Slide-trombone.** } One played by the use of a slide  
**Slide-trumpet.** } instead of keys or valves.

**Slur.** A curved line under or over two or more notes, signifying that they are to be played *legato*. In vocal music the slur unites notes to be sung in one breath; the notes so sung are called a *slur*.

**Slurred melody.** One in which two or more tones are sung to one syllable; opposed to *syllabic* melody.

**Small octave.** See ELEM. OF NOTATION, p. v.

**Small orchestra.** The usual orchestra minus the trombones, 2 horns, and perhaps the clarinets and kettledrums.

**Smaniante** (It., zmăh-nē-ăhn'těh). } In an impetu-  
**Smanioso** (It., zmăh-nē-oh'sôh). } ous, passionate style.

**Sminuendo** (It., zmē-nôô-en'dôh). Same as DIMINUENDO.

**Sminuito** (It., zmē-nôô-ē'tôh). More softly.

**Smorendo** (It., zmôh-ren'dôh). Dying away.

**Smorfioso** (It., zmôhr-fē-oh'sôh). With affected expression.

**Smorzando** (It., zmôhr-tsăhn'dôh). } Dying away.  
**Smorzato** (It., zmôhr-tsăh'tôh). }

**Snare-drum.** A side-drum, across the lower head of which are stretched several gut strings, the "snares," whose jarring against the head reinforces the tone.

**Soave** (It., sŏh-ah'vĕh).

**Soavemente** (It., sŏh-ăh-vĕh-men'tĕh). } Suavely,

**Soavità, con** (kŏhn sŏh-ăh-vĕ-tah').

sweetly, softly, flowingly.

[choked.

**Soffocato** (It., sŏhf-fŏh-kah'tŏh). Muffled, damped;

**Soggetto** (It., sŏhd-jet'tŏh). Subject, theme. [ily.

**Sognando** (It., sŏhn-yăhn'dŏh). Dreaming, dream-

**Soh** stands for *Sol*, in Tonic Sol-fa.

**Sol** (It., sŏl). The fifth of the Aretinian syllables, and name of the note *G* in France, Italy, etc.

**Solenne** (It., sŏh-len'nĕh).

**Solennemente** (sŏh-len-nĕh-men'tĕh). } Solemn,

**Solennità, con** (kŏhn sŏh-len-nĕ-tah').

solemnly, with solemnity, in a lofty style.

**Sol-fa'**. 1. To sing *solfeggi*, especially to the solmisation-syllables.—2. Solmisation, and the syllables sung in it.

**Solfeggio** (It., sŏhl-fed'jŏh; plural *solfeggi* [-jĕ]).

A vocal exercise, either on one vowel, or on the solmisation-syllables, or to words.

**Solid chord.** Flat chord.

[*solito*, as usual.

**Solito** (It., sŏl'le-tŏh). Accustomed, habitual...*Al*

**Solmisation.** A method of teaching the scales and intervals by syllables, the invention of which is ascribed to Guido d'Arezzo (born 990?). It was based on the hexachord, or 6-tone scale; the first six tones of the major scale, *c d e f g a*, were named *ut, re, mi, fa, sol, la*. The 7th syllable *si*, for the leading-tone, was added during the 17th century; about the same time, the name *ut* for *C* was changed to *do*, except in France.

**Solo** (It., soh'lŏh). Alone.—*A solo* is a piece or passage for a single voice or instrument, or in which one voice or instrument predominates. In orchestral scores, "Solo" (or simply "I") marks a passage where one instrument takes a leading part. In a 2-hand arr. of a piano-concerto, *Solo* marks the entrances of the solo pianoforte.—*Violino solo* means either "violin alone" or "first violin" (accompanied).

**Solo organ.** A 4th manual controlling solo stops.

**Solo pitch.** Same as SCORDATURA.

**Solo quartet.** 1. A quartet consisting of 4 singers (4 "solo voices").—2. A piece or passage in 4 parts for 4 singers.—3. A non-concerted piece for 4 instruments, one of which has a leading part.

**Solo stop.** See STOP.

**Sombre** (Fr., sŏhn'br). Dark, veiled, obscure.

**Sommesso, -a** (It., sŏhm-mes'sŏh, -săh). Subdued.

**Sommo, -a** (It., sŏhm'mŏh, -măh). Utmost, highest, greatest, extreme.—*Con somma espressione*, with intensest feeling.

**Son** (Fr., sŏhn). Sound; tone.

**Sonabile** (It., sŏh-nah'bē-lĕh). }  
**Sonante** (It., sŏh-năhn'tĕh). } Sounding, resounding, sonorous, resonant.

**Sonata** (It., sŏh-nah'tăh). An instrumental composition in 3 or 4 extended movements contrasted in theme, tempo, and mood; usually for a solo instrument.

**Sonata-form.** The usual form of the first movement of a sonata (also called "first-movement form"), with 2 distinct themes alternating as follows: (|: A + B :| + B [A] + A + B [in the original key of A]). N. B. Deviations from this formula are not uncommon.

**Sonatina** (It., sŏh-năh-tĕ'năh). }  
**Sonatine** (Fr., sŏh-năh-tĕn'). } A short sonata in 2  
**Sonatine** (Ger., sŏh-năh-tĕ'nĕ). } or 3 (rarely 4) movements, the first in the characteristic first-movement form, abbreviated. [ing.]

**Sonevole** (It., sŏh-nă'vŏh-lĕh). Sonorous, resounding.

**Song.** A short poem with a musical setting characterized by a structure in simple periods. There are *Folk-songs* and *Art-songs*; the latter may be either *strophic* (each strophe sung to the same tune, with a change at most in the final one), or *progressively composed* [composed-through].

**Song-form.** A form of composition, either vocal or instrumental, which has 3 sections and 2 themes, the second (contrasting) theme occupying the 2d section.

**Sono** (It., sŏ'nŏh). Sound; tone.

**Sonoramente** (It., sŏh-nŏh-răh-men'tĕh). }  
**Sonore** (It., [plural] sŏh-nŏ'rĕh). } Sonor.  
**Sonorità, con** (It., kŏhn sŏh-nŏh-rĕ-tah'). }  
**Sonoro, -a** (It., sŏh-nŏ'rŏh, -răh). } ously, resoundingly, resonantly, ringingly.

**Sopra** (It., soh'prah). On, upon; above, over; higher... In piano-music, *sopra* written in the part for either hand means that that hand is to

play (reach) *over* the other... *Sopra una corda*, on one string... *Come sopra*, as above... *Nella parte di sopra*, in the higher (or highest) part.

**Sopran** (Ger., sŏh-prahn'). Soprano.

**Soprano** (It., sŏh-prah'nŏh). The highest class of the human voice; the female soprano, or *treble*, has a normal compass from  $c^1$  to  $a^2$ ; solo voices often reach above  $c^3$ , some as high as  $c^4$ ... *Soprano clef*, the C-clef on the first line... *S drammatico*, *S. giusto*, a female soprano of dramatic power... *S. leggiere*, a light soprano... *S. sfogato*, see SFOGATO... *Soprano string*, the E-string on the violin.

**Sordamente** (It., sŏhr-dăh-men'těh). With a veiled, muffled tone.

**Sordino** (It., sŏhr-dě'nŏh). 1. A mute; *con sordini*, with the mutes; *senza sordini*, without the mutes; *si levano i sordini*, take off the mutes.—2. Damper (of the piano); *senza sordini*, with damper-pedal; so used by Beethoven, who wrote *con sordini* to express the release (raising) of the damper-pedal, instead of ✻.

**Sortita** (It., sŏhr-tě'tăh). 1. A closing voluntary.—2. The first number sung by any leading character in an opera. An *Aria di sortita* is, however, also an air at the conclusion of which the singer makes his exit.

[bing; catching the breath.

**Sospirando** (It., sŏh-spē-răhn'dŏh). Sighing, sob-

**Sospirevole** (It., sŏh-spē-ră'vŏh-lěh). } Sighing

**Sospiroso** (It., sŏh-spē-roh'sŏh). }  
deeply; plaintive, mournful.

**Sostenendo** (It., sŏh-stěh-nen'dŏh). } See SOSTE-  
**Sostenente** (It., sŏh-stěh-nen'těh). } NUTO.

**Sostenuto** (It., sŏh-stěh-noo'tŏh). Sustained, prolonged.—Standing alone, as a tempo-mark, it is much the same as *Andante cantabile*; it may also imply a *tenuto*, or a uniform rate of decreased speed... *Più sostenuto* is much the same as *Meno mosso*.—*Sostenuto pedal*, sustaining pedal.

**Sotto** (It., sŏht'tŏh). Below, under... In piano-music, *sotto* written in the part for either hand means that that hand is to play (reach) *under* the other... *Sottovoce* (or *sotto voce*), in an undertone, aside, under the breath.

**Soubrette** (Fr., soo-bret'). In comedy and comedy-opera, a maid-servant or lady's-maid of an intriguing and coquettish character; also applied to various light rôles of similar type.

- Sound.** A noise of any kind. The word is often inexactly used instead of "tone" (musical tone).
- Soundboard.** The thin plate of wood placed below or behind the strings of various instruments to reinforce and prolong their tones.—In the organ it is the cover of the windchest.
- Sound-bow.** The thick rim of a bell, against which the clapper strikes. [instrument.]
- Sound-hole.** A hole cut in the belly of a stringed instrument.
- Soundpost.** In the violin, etc., the small cylindrical wooden prop set inside the body, between belly and back, just behind (nearly beneath) the treble foot of the bridge.
- Sourdine** (Fr., soor-dēn'). An harmonium-stop which partially cuts off the wind-supply, so that full chords can be played softly.
- Space.** In the staff, the interval between two lines or ledger-lines.
- Spasshaft** (Ger., shpahs'häft). *Scherzando*.
- Spianato, -a** (It., sp'yáh-nah'tōh, -táh). Smooth, even, tranquil.
- Spiccato** (It., spik-kah'tōh). See SPRINGING BOW.
- Spigliatezza** (It., spēl-yáh-tet'sáh). Agility, dexterity.
- Spinet** (spin'et or spī-net'). An obsolete keyboard stringed instrument like a harpsichord, but smaller.
- Spirito, con** (It., kōhn spē'rē-tōh).
- Spiritualmente** (It., spē-rē-tōh-sáh-men'tēh). }  
**Spiritoso** (It., spē-rē-toh'sōh). }  
 Spiritedly; with spirit, animation, energy.
- Spitze** (Ger., shpit-sě). 1. Point (of the bow).—  
 2. Toe (in organ-playing).
- Spitzflöte** (Ger., shpits'flō'tě). In the organ, an open flue-stop of organ-metal, tin, or wood, of 8-, 4-, 2-, or 1-foot pitch; tone rather thin, but pure and reedy.
- Spread harmony.** See HARMONY.
- Springing bow.** In violin-playing, a style of bowing in which the bow is allowed to drop on the string, making it rebound and quit the string between each two notes. There are two varieties: (1) The *Spiccato*, indicated by dots over the notes, and played near the middle of the bow with a loose wrist, for rapid passages in equal notes, employing the wrist-stroke throughout

for each detached note; (2) the *Saltato*, with a longer fall and higher rebound, generally employed when several equal *staccato* notes are to be taken in one bow.

**Squillante** (It., skwil-lähn'těh). Ringing, tinkling.

**Sta** (It., stah). It stands. (See COME STA.)

**Stabile** (It., stah'bē-lěh). Steady, firm.

**Staccato** (It., stăhk-kah'töhh). Detached, separated; a style in which the notes played or sung are more or less abruptly disconnected.

**Staccato-mark.** A dot (•) or wedge-shaped stroke (◄) over a note, the former indicating a less abrupt *staccato* than the latter; the *Mezzo-staccato* is indicated by dotted notes under a slur.

**Staff.** The 5 parallel lines used in modern notation; Plain Chant uses only 4...*Staff-notation*, the staff and all musical signs connected with it. ...*Grand* or *Great staff*, one of 11 lines, Middle C occupying the sixth.

[ly, draggingly.

**Stanchezza, con** (It., kōhn stăhn-ket'săh). Weary.

**Stanco, -a** (It., stăhn'kōh). Weary, dragging.

**Stark** (Ger., shtark). Loud, forcible; *forte*.

**Stärker** (Ger., shtâr'ker). Louder, stronger; *più forte*.

**Steam-organ.** The Calliope.

**Stem.** The vertical line attached to a note-head.

**Stentando** (It., sten-tăhn'döhh). Delaying, retarding, dragging.

**Stentato** (It., sten-tah'töhh). Retarded, dragged.

**Step.** A melodic progression of a Second.—Also, a degree...*Chromatic step*, progression of a chromatic Second...*Diatonic step*, progression between neighboring tones of any diatonic scale. ...*Half-step*, step of a semitone...*Whole step*, step of a whole tone.

**Sterbend** (Ger., shtâr'bent). Dying; *morendo*.

**Stesso** (It., stes'söhh). The same...*Lo stesso* (or *l'istesso*) *movimento*, the same movement.

**Stil** (Ger., shtēl).

**Stile** (It., stē'lěh). } Style...*Stile osservato*, strict

**Stilo** (It., stē'löhh). } style, especially of pure vocal music...*Stile*

*rappresentativo*, dramatic monodic song with instrumental accompaniment in chords; the kind of operatic recitative originating towards the close of the 16th century.

**Stillgedackt** (Ger., shtil'gě-dähkt'). A soft-toned stopped organ-register.

**Stimme** (Ger., shtim'mě). 1. Voice.—2. Part; *mit der Stimme*, COLLA PARTE.—3. Organ-stop.—4. Soundpost.

**Stimmung** (Ger., shtim'möŋg<sup>t</sup>). Tuning, *accordatura*; pitch; a mood, frame of mind...*Stimmung halten*, to keep in tune...*Stimmungsbiid*, a "mood-picture," short, characteristic piece.

**Stinguendo** (It., stin-gwen'döh). Dying away.

**Stiracchiato** (It., stē-rähk-k'yah'töh). } Dragging,  
**Stirato** (It., stē-rah'töh). } delaying.

**Stiriana** (It., stē-rē-ah'näh). STYRIENNE.

**Stollen** (Ger., shtöhl'len). See STROPHE.

**Stop**. 1. That part of the organ-mechanism which admits and "stops" the flow of wind to the grooves beneath the pipes.—2. A set or row of organ-pipes of like character, arranged in graduated succession. These are called *speaking* or *sounding* stops; they are classed as *Flue-work* (having flue-pipes), and *Reed-work* (having reed-pipes); the Flue-work has 3 sub-classes, (a) *Principal-work*, having cylindrical flue-pipes of diapason quality, (b) *Gedackt-work*, having stopped pipes, and (c) *Flute-work*, including all flue-stops of a scale too broad or too narrow to produce diapason-tone, together with such stopped pipes as have chimneys, and all 3- or 4-sided wooden pipes...*Auxiliary-stop*, one to be drawn with some other stop or stops, to reinforce the tone of the latter...*Complete stop*, one having at least one pipe for each key of the manual to which it belongs...*Compound stop*, see MIXTURE-STOP...*Divided stop*, one the lower half of whose register is controlled by a different stop-knob from the upper, and bears a different name...*Flue-stop*, one composed of flue-pipes...*Foundation-stop*, one of normal 8-foot pitch...*Half-stop*, *incomplete* or *imperfect stop*, one producing (about) half the tones of the full scale of its manual...*Mechanical stop*, one not having a set of pipes, but governing some mechanical device; such are the couplers, tremulant, bell-signal, etc...*Mixture-stop*, one with 2 or more ranks of pipes,

thus producing two or more tones for each key (as the Mixture, Carillon, Cornet, Cymbal)... *Mutation-stop*, one producing tones a major Third or perfect Fifth (or a higher octave of either) above the 8-foot stops (as the Tierce, Twelfth, Quint)... *Partial stop*, a HALF-STOP... *Pedal-stop*, a stop on the pedal... *Reed-stop*, one composed of reed-pipes... *Solo-stop*, one adapted for the production of characteristic melodic effects, whether on the solo organ or not... *Sounding or speaking stop*, one having pipes and producing musical tones.—3. (a) On the violin, etc., the pressure of a finger on a string, to vary the latter's pitch; a *double-stop* is when 2 or more strings are so pressed and sounded simultaneously; (b) on wind-instruments with finger-holes, the closing of a hole by finger or key to alter the pitch; (c) on wind-instruments of the trumpet family, the partial closing of the bell by inserting the hand.

**Stop-knob.** The projecting handle of a STOP 1.

**Stopped notes.** Tones obtained by stopping; opposed to *open*.

**Stopped pipes.** Organ-pipes closed (plugged or covered) at the top; opposed to *open*.

**Straccialando** (It., strāht-chē-cāh-lāhn'dōh). Babbling, prattling.

**Strain.** In general, a song, tune, air, melody; also, some well-defined passage in, or part of, a piece.—Technically, a period, sentence, or short division of a composition; a motive or theme.

**Strappare** (It., strāhp-pah'rēh). To pluck off; in piano-playing, to throw off a note or chord by a rapid, light turn of the wrist.

**Strascicando** (It., strāh-shē-cāhn'dōh). } Dragging,  
**Strascinando** (It., strāh-shē-nāhn'dōh). } drawling... *Strascinando l'arco*, drawing the bow so as to bind the tones.

**Strascinare la voce** (It., strāh-shē-nah'rēh lāh voh'chēh). To sing a *portamento* with exaggerated dragging or drawling.

**Strathspey** (strath-spay'). A lively Scotch dance, somewhat slower than the reel, and also in 4-4 time, but progressing in dotted eighth-notes alternating with 16ths, the latter often preceding the former (SCOTCH SNAP).

**Stravagante** (It., strāh-vāh-gāhn'tēh). Extravagant, fantastic, whimsical.



- Streichinstrumente** (Ger., *shtrīy'h'in-stroo-men'tě*). Bow-instruments.
- Streng** (Ger., *shtreng<sup>k</sup>*). Severe(ly), strict(ly).
- Strepito, con** (It., *kōhn strā'pē-tōh*).
- Strepitosamente** (*strēh-pē-tōh-sāh-men'tēh*). } In a
- Strepitoso** (It., *strēh-pē-toh'sōh*). } noisy, boisterous, impetuous style.
- Stretch**. On a keyboard instrument, a wide interval or spread chord whose tones are to be taken simultaneously by the fingers of one hand.
- Stretta** (It., *stret'tāh*). A closing passage (coda) in swifter tempo than the one preceding... *Alla stretta*, in the style of a stretta.
- Strette** (Fr., *stret*). A STRETTO.
- Strettissimo** (It., *stret-tis'sē-mōh*). Very hurriedly.
- Stretto** (It., *stret'tōh*). A division of a fugue (usually a final development, for the sake of effect) in which subject and answer follow in such close succession as to overlap.
- Stretto, -a** (It., *stret'tōh, -tāh*). Pressed together, narrowed; hurried... *Andante stretto*, same as *Andante agitato*... *Stretto pedale*, the quick, deft shifting of the loud piano-pedal, in a strongly marked chord-passage, so that the harmonies may be at once forcible and distinct.
- Strict style**. A style of composition in which (most) dissonances are regularly prepared and resolved.
- Stridente** (It., *strē-den'tēh*). Strident; rough, harsh; *martellato*.
- String**. A tone-producing cord... *First string*, the highest of a set... *Open string*, one not stopped or shortened... *Silver string*, one covered with silver wire... *Soprano string*, the E-string of the violin... *The Strings*, the string-group in the orchestra.
- Stringed instruments**. All instruments whose tones are produced by strings, whether struck, plucked, or bowed.
- Stringendo** (It., *strin-jen'dōh*). Hastening, accelerating the movement, usually suddenly and rapidly, with a *crescendo*.
- Stringere** (It., *strin'jēh-rēh*). To hasten; *senza stringere*, without hastening.

**String-quartet.** A quartet for 1st and 2d violin, viola, and 'cello.—Also, the string-group in the orchestra.

**String-quintet.** A quintet for 2 violins, 2 violas, and 'cello; or for 2 violins, 1 viola, and 2 'celli; or for 2 violins, viola, 'cello, and double-bass.—Also, the string-group in the orchestra.

**Stringy.** Having the quality of tone, string-tone, peculiar to bow-instruments.

**Strisciando** (It., strē-shāhn'dōh). Gliding, smooth, *legato*.

**Strophic composition.** See SONG.

**Stück** (Ger., shtük). A piece; a number.

**Stürmisch** (Ger., shtür'mish). Stormy, passionate, impetuous.

**Styrienne** (Fr., stē-re-enn'). An air in slow movement and 2-4 time, often in minor, with a Jodler (yodel) after each verse; for vocal or instrumental solo.

**Su** (It., soo). On, upon; by, near... *Arco in su*, up-bow.

**Suave** (It., sōō-ah'vēh).

**Suavemente** (sōō-āh-vēh-men'tēh). } See SOAVE,  
**Suavità, con** (kōhn sōō-āh-vē-tah'). } etc.

**Subbass', Subbour'don.** An organ-stop of 16- or 32-foot pitch, generally on the pedal, and stopped.

**Subdom'inant.** The tone below the dominant in a diatonic scale; the 4th degree.

**Subitamente** (It., sōō-bē-tāh-men'tēh). } Suddenly,  
**Subito** (It., soo'bē-tōh). }

without pause... *l'olti subito*, turn over (the page) quickly... *p subito* (after *f*), an abrupt change to *piano*, without gradation.

**Subject.** A melodic motive or phrase on which a composition or movement is founded; a theme.

**Subme'diant.** The 3d scale-tone below the tonic; the 6th degree.

**Suboc'tave.** 1. The octave below a given tone.—  
2. The double contra-octave.

**Subor'dinate chords.** Chords not fundamental or principal; the triads on the 2d, 3d, 6th and 7th degrees, and all seventh-chords but the dominant 7th.

**Subprin'cipal.** A subbass pedal-stop of 32-foot [pitch.

**Substitution.** In contrapuntal progression, the resolution or preparation of a dissonance by substituting, for the regular tone of resolution or preparation, its higher or lower octave in some other part.

**Subton'ic.** The leading-note.

**Suffocato** (It., sŏŏf-fŏh-kah'tŏh). See SOFFOCATO.

**Sugli** (It., sool'yē). } On the ; near the.

**Sui** (It., soo'ē). }

**Suite** (Fr., sŭē't'). A set or series of pieces in various (idealized) dance-forms. The earlier Suites have 4 chief divisions: The Allemande, Courante, Saraband, and Gigue; other forms introduced at will (*intermezzi*) are the Bourrée, Branle, Gavotte, Minuet, Musette, Passepied, Loure, Pavane, etc.—The modern orchestral Suite is more like a DIVERTIMENTO.

**Suivez** (Fr., sŭē-vā'). 1. Same as COLLA PARTE.—  
2. "Continue," "go on."

**Sul, sull', sul'la, sul'le** (It.). On the, near the...  
*Sulla corda La*, on the A-string...*Sulla tastiera*, near or by the fingerboard...*Sul ponticello*, near the bridge.

**Superbamente** (It., sŏŏ-pâr-băh-men'těh). } Proud-  
**Superbo, -a** (It., sŏŏ-pâr'bŏh, -băh). } ly, loftily. [scale.

**Superdom'inant.** The 6th degree of a diatonic

**Super'fluous.** Augmented.

**Superoc'tave.** 1. An organ-stop of 2-foot pitch.—  
2. A coupler bringing into action keys an octave above those struck, either on the same manual or another.—3. The octave above a given tone.

**Superton'ic.** The 2d degree of a diatonic scale.

**Supplicando** (It., sŏŏp-plē-kăhn'dŏh).

**Supplichevole** (It., —kă'vŏh'lěh).

**Supplichevolmente** (—kěh-vŏhl-men'těh). } In a  
style expressive of supplication, entreaty, plead-  
ing.

**Surprise cadence.** See CADENCE.

**Suspended cadence.** See CADENCE.

**Suspension.** A dissonance caused by suspending (holding back) a tone or some tones of a chord while the other tones progress.

**Süss** (Ger., zŭss). Sweet(ly).

**Sustain.** To hold during the full time-value (of notes); also, to perform in *sostenuto* or *legato* style.

**Sustaining-pedal.** A piano-pedal which holds up dampers already raised by depressed keys, thus prolonging the tones of all strings affected.



**Susurrando** (It., sŏŏ-sŏŏr-răhn'dŏh). } In a whispering, murmurous tone.

**Susurrante** (It., sŏŏ-sŏŏr-răhn'tĕh). } [fainter and fainter.

**Svanirando** (It., zvăh-nĕ-răhn'dŏh). Vanishing;

**Svegliato** (It., zvĕhl-yah'tŏh). Lively, animated, brisk.

**Svelto** (It., zvel'tŏh). Light, nimble.

**Swell.** 1. In the organ, a set of pipes enclosed in a box with movable shutters which may be opened and closed by a pedal.—2. The swell organ (the pipes enclosed, and their keyboard).—3. A *crescendo* ( , or *crescendo* and *diminuendo* (  ). [to a separate syllable.

**Syllabic melody.** One each tone of which is sung

**Syllable-name.** A syllable taken as the name of a note or tone; as *Dŏ* for *C*.

**Symphonic.** Resembling, or relating or pertaining to, a symphony...*Symphonic ode*, a symphonic composition combining chorus and orchestra...*Symphonic poem*, an extended orchestral composition which follows in its development the thread of a story or the ideas of a poem, repeating and interweaving its themes appropriately; it has no fixed form, nor has it set divisions like those of the symphony.

**Symphony.** An orchestral composition in from 3 to 5 distinct "movements," or divisions, each with its own theme or themes and its own development. Usual plan: I. *Allegro* (first-movement form, often with a slow introduction); II. *Adagio*; III. *Scherzo*; IV. *Allegro* or *Presto*.

**Syn'copate.** To efface or shift the accent of a tone or chord falling on a naturally strong beat, by tying it over from the preceding weak beat; the latter then (generally) takes the accent.

**Syncopated pedal.** The release of the damper-pedal on striking a chord, followed by immediate depression of the pedal.

**Syncopa'tion.** The tying-over a weak beat to the next strong beat.

**Sy'rinx.** Pandean pipes.

## T

**T** stands for *Tasto*, *Tempo*, *Tenor*, *Toe* (in organ-music), *Tre* (T. C. = *tre corde*), and *Tutti*.

**Tab'lature.** 1. The rules and regulations for the poetry and song of the *Meistersinger*.—2. Early musical notation for the lute, viol and organ.

**Tace** (It., tah'chĕh).

**Taci** (It., tah'chĕ).

**Tacit** (Latin).

or vocal part so marked is omitted during the movement or passage in question.

**Tail.** Same as STEM.

**Takt** (Ger., tĕhkt). A beat; a measure; time... *Ein Takt wie vorher zwei*, one measure like two before (same as DOPPIO MOVIMENTO)... *Streng im Takt*, strictly in time.

**Tambourine** (-rĕn'). A small, shallow drum with one head of parchment; played by striking it with the right hand. Around the hoop are several pairs of loose metallic plates called *jingles*.

**Tam'-tam.** 1. A gong.—2. The Hindoo drum. (Also *Tom-tom*).

**Tĕndelnd** (Ger., ten'delnt). In a toying, bantering style.

**Tantino** (It., tĕhn-tĕ'nĕh). A little; very little.

**Tanto** (It., tĕhn'tĕh). As much, so much; too (much)... *Allegro non tanto*, not too fast... *A tanto possibile*, as much as possible.

**Tanz** (Ger., tĕhnts). A dance.

**Tarantella** (It., tĕh-rĕhn-tel'lĕh).

**Tarantelle** (Ger., tĕh-rĕhn-tel'lĕ). } A dance of southern Italy, in 6-8 time, the rate of speed gradually increasing, and the mode alternating between major and minor.—Also, an instrumental piece in 3-8 or 6-8 time, very rapid tempo, and bold and brilliant style.

[geringly.

**Tardamente** (It., tĕr-dĕh-men'tĕh). Slowly, lin-

**Tardando** (It., tar-dĕhn'dĕh). Delaying, retarding.

**Tardato** (It., tĕr-dah'tĕh). Delayed, slower; retarded.

**Tardo** (It., tar'dĕh). Slow, lingering.

**Tarentelle** (Fr., tĕh-rĕhn-tel'). TARANTELLA.

**Tastiera** (It., tĕh-stĕ-ĕ'rĕh). Keyboard; finger-board... *Sulla tastiera*, on (near) the fingerboard.

**Tasto** (It., tǎh'stǒh). Key; fret; touch; finger-board; *sul tasto*, on (near) the fingerboard... *Tasto solo* means, that the bass part is to be played, either as written or in octaves, without chords.

**Te** stands for *Si*, in Tonic Sol-fa.

**Technic** (tek'nik), **Technique** (Fr., tek-nĕk'). All that relates to the purely mechanical part of instrumental or vocal performance; mechanical training, skill, dexterity.

**Tedesco**, -a (It., tĕh-dĕh'skǒh, -skǎh). German... *Alla tedesca*, in the German style (in waltz-rhythms, with changing tempo).

**Tema** (It., tǎ'mǎh). Theme.

**Tem'perament**. A system of tuning in which tones of very nearly the same pitch, like *C* sharp and *D* flat, are made to sound alike by slightly "tempering" them (that is, slightly raising or lowering them). When applied to all the tones of an instrument (as the piano), this system is called "equal temperament"; when only the keys most used are tuned (as was done formerly), the temperament is "unequal."

**Tempestosamente** (It., tem-pĕh-stǒh-sǎh-men'tĕh). } Stormily,  
**Tempestoso** (It., tem-pĕh-stoh'sǒh). }  
 passionately, impetuously.

**Tempo** (It., tem'pǒh). 1. Rate of speed, movement.—2. Time, measure... *A tempo*, return to the preceding pace... *In tempo*, same as A TEMPO; *sempre in tempo*, always at the same pace; *in tempo misurato*, in strict time (after "a piacere"). ... *Tempo com(m)odo*, at a convenient pace... *Tempo di Ballo*, *Bolero*, *Minuetto*, etc., in the movement of a Ballo, Bolero, etc... *Tempo giusto*, at a proper, appropriate pace... *Tempo rubato*, see RUBATO... *L'istesso tempo*, or *Lo stesso tempo*, the same tempo; indicates, at a change of rhythm, that the pace remains the same... *Senza tempo*, same as A PIACERE... *Tempo primo*, at the original pace.

**Tempo-mark**. A word or phrase indicating the rate of speed at which a piece should be performed. Thus "Adagio, M.M. ♩ = 56," signifies a tranquil movement in which a quarter-note has the time-value of one beat of the metronome set at 56. (See page xvi.)

**Tenendo** (It., tĕh-nen'dòh). Sustaining.


**Teneramente** (It., tĕh-nĕh-rĕh-men'tĕh).

**Tenerezza, con** (kòhn tĕh-nĕh-ret'sĕh).

**Tenero** (It., tâ'nĕh-ròh).

ly, with tender emotion ; delicately, softly.

**Tenor.** The high natural male voice ; the *dramatic tenor*, of full and powerful quality, has a range from *c* to *b*<sup>1</sup><sub>2</sub> ; the *lyric tenor*, sweeter and less powerful, from *d* to *c*<sup>2</sup> (or *c*<sup>2</sup><sub>2</sub>).—2. The viola.—3. A prefix to the names of instruments of similar compass ; as *tenor trombone*.

**Tenor C.** Small *c* : 

**Tenor-clef.** The *C*-clef on the 4th line.

**Tenore** (It., tĕh-noh'rĕh). Tenor.

**Tenor violin.** The viola.

**Tenth.** 1. The diatonic interval of an octave plus 2 degrees.—2. Same as DECIMA 2.

**Tenute** (It., tĕh-noo'tĕh). Sustain the notes.

**Tenuto** (It., tĕh-noo'tòh). "Held"; means (*a*) generally, that a tone so marked is to be sustained for its full time-value ; (*b*) occasionally, *legato*... *Forte tenuto* (*f ten.*), *forte* throughout... *Tenuto-mark*, a short stroke over a note.

**Tepidamente** (It., tĕh-pĕ-dĕh-men'tĕh). Luke-warmly ; in an even, unimpassioned style.

**Ternary.** Composed of, or progressing by, threes. ... *Ternary form*, Rondo-form... *Ternary measure*, simple triple time. [a larigot combined.

**Tertian.** An organ-stop consisting of a tierce and

**Terz** (Ger., târts).

**Terza** (It., târ'tsĕh).

} The interval of a Third.

**Terzett** (Ger., târ-tset').

**Terzetto** (It., târ-tset'tòh).

(seldom an instrumental one).

} Properly, a vocal trio

**Tessitura** (It., tes-sĕ-too'rĕh). The range covered by the main body of the tones of a given part, not including infrequent high or low tones. In English we say that the part "lies" high or low.

**Tet'rachord.** The interval of a perfect Fourth ; the four scale-tones contained in a perfect Fourth.

**Tetral'ogy.** A connected series of 4 stage-works or oratorios.

**Text.** Words to which music is set.

**Thematic composition.** A style based on the contrapuntal treatment or development of one or more themes. (Invention, Fugue, Canon.)

**Theme.** A Subject.—Specifically, a theme is an extended and rounded-off subject with accompaniment, in period-form, proposed as a groundwork for elaborate variations (*Tema con variazioni*). [lute.]

**Theor'bo.** A kind of large, double-necked bass

**Thesis.** Down-beat, strong beat.

**Third.** An interval embracing 3 degrees. Also, the third degree of the scale, the Mediant.

**Thirteenth.** An interval embracing an octave and a Sixth; a compound Sixth. [iii.]

**Thirty-second-note.** See ELEM. OF NOTATION, p.

**Thorough-bass.** A kind of musical shorthand in which chords are indicated by figures written over a bass part.

**Three-lined octave.** See ELEM. OF NOTATION, p. v.

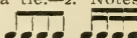
**Three-step.** The ordinary (Vienna) waltz.

**Three-time, 3-time.** Triple time. [p. v.]

**Thrice-accented octave.** See ELEM. OF NOTATION,

**Thumb-position.** The high positions in 'cello-playing, where the thumb quits the neck of the instrument.

**Tie.** A curved line joining 2 notes of like pitch which are to be sounded as one note equal to their united time-value.

**Tied notes.** 1. Notes joined by a tie.—2. Notes whose hooks are run together in one or more thick strokes: 

**Tierce.** 1. A Third.—2. In the organ, a mutation-stop pitched  $2\frac{1}{3}$  octaves above the Diapason.—3. One of the Canonical Hours.

**Timbale** (Fr., tãn-bãhl'). } Kettledrum.

**Timballo** (It., tin-bãhl'löh). }

**Timbre** (Fr., tãn'br). Quality of tone.

**Timbrel** (Hebrew). A tambourine or tabor.

**Time.** 1. The division of the measure into equal fractional parts of a whole note ( $\oslash$ ), thus regulating the accents and rhythmic flow of music. The sign for time is the *Time-signature* (see below). There are 2 classes of time, *Duple* and *Triple*. In *Duple time* the number of beats to the measure is divisible by 2; in *Triple time*, by 3.



There are also 2 sub-classes, *Compound Duple time* and *Compound Triple time*; in the former *each beat* contains a dotted note (or its equivalent in other notes or rests) divisible by 3; in the latter, not only the number of beats in each measure is divisible by 3, but also each beat, as above.

- Timidamente** (It., tē-mē-dāh-men'tēh).  
**Timidezza, con** (kōhn tē-mē-det'sāh).  
**Timido** (It., tē'mē-dōh).  
**Timore, con** (It., kōhn tē-moh'rēh).  
**Timorosamente** (It., tē-mōh-rōh-sāh-men'tēh).  
**Timoroso** (It., tē-mōh-roh'sōh).  
 a style expressive of timidity, hesitation, or fear.
- Timpani** (It., *plural*; tim'pāh-nē). Kettledrums...  
*Timpani coperti*, muffled drums. [pressively.]
- Tinto, con** (It., kōhn tin'tōh). With shading; ex-
- Toccata** (It., tōhk-kah'tāh). A composition for organ or harpsichord (piano), free and bold in style, consisting of runs and passages alternating with fugued or contrapuntal work, generally in equal notes, with a flowing, animated, and rapid movement. [tave-scale.]
- Ton** (Ger., tohn). A tone; key; mode; pitch; oc-
- To'nal**. Pertaining to tones, or to a tone, mode, or key... *Tonal fugue*, see FUGUE.. *Tonal imitation*, imitation within the key of a composition; non-modulating imitation.
- Tonal'ity**. The term Tonality has a broader meaning and wider scope than Key. Key denotes simply the mode of a piece, and the pitch of that mode; strictly speaking, it refers only to harmonies constructed from the tones of its own diatonic scale, based on the tonic chord as the starting-point and point to which they return; whereas Tonality includes any and every harmony related to this tonic chord, so long as no actual change of tonic (modulation) occurs. [ous.]
- Tonante** (It., tōh-nāhn'tēh). Thundering, thunder-
- Tonart** (Ger., tohn'art). Key (tonality).
- Tone**. See ACOUSTICS... Half-tone, a minor, or chromatic, Second... Whole tone, a major Second.
- Tone'-color**. Quality of tone.
- Tongue** (*noun*). A reed; (*verb*) to employ the tongue in producing, modifying, or interrupting the tones of certain wind-instruments.

**Tonguing.** The production of tone-effects on wind-instruments by the aid of the tongue... *Single-tonguing*, the effect obtained by the repeated tongue-thrust to the nearly inaudible consonant *t* or *d*; *Double-tonguing*, that obtained by the repetition of *t k*; *Triple-tonguing*, by *t k t*; etc.

**Ton'ic.** 1. The keynote of a scale.—2. The triad on the keynote (tonic chord)... *Tonic pedal*, organ-point on the keynote... *Tonic section*, a section or sentence in the key in which the composition began, with a cadence to the tonic of that key.

**Ton'ic Sol-fa'.** A method of teaching vocal music, invented by Miss Sarah Ann Glover of Norwich, England, about 1812. Pupils are taught to recognize the tones of the scale by observing the mental impressions peculiar to each tone. It is based on the Movable-Do system, and uses the syllables *doh, ray, me, fah, soh, lah, te.*

**Tornando** (It., tohr-nähn'döh). Returning; *tornando al primo tempo*, or *ternando come prima*, returning to (resuming) the original tempo.

**Tostamente** (It., töh-stäh-meu'téh). Rapidly and boldly.

**Tostissimamente** (It., töh-stis-sē-mäh-men'téh). }  
**Tostissimo** (It., toh-stis'sē-möh). }  
 Extremely fast.

**Tosto** (It., tö'stöh). Swift bold; soon... *Allegro molto, più tosto presto*, very fast, nearly *presto*.

**Touch.** 1. The method and manner of applying the fingers to the keys of keyboard instruments.—2. The amount and kind of resistance overcome by the fingers in depressing the keys of an organ or piano; as a *heavy* or *light touch*, an *elastic touch*.

**Tragicamente** (It., träh-jē-käh-men'téh). Tragically.

**Tranquillamente** (It., träh-n-kwil-läh-men'téh). }  
**Tranquillezza, con** (köhn träh-n-kwil-let'säh). }  
**Tranquillità, con** (köhn träh-n-kwil-lē-tah'). }  
**Tranquillo** (It., träh-n-kwil'löh). }  
 Tranquilly, quietly, calmly.

**Transcendental.** The piano-style of Liszt and his followers; so-called because *surpassing* the playing of former pianists, and *overpassing* the limits of the piano by imitating the orchestra.

**Transcription.** The arrangement or adaptation of a piece for some voice or instrument other than that for which it was originally intended.

**Transient.** Passing; not principal; intermediate. ... *Transient chord*, an intermediate chord foreign both to the key left and that reached... *Transient modulation*, a temporary modulation, soon followed by a return to the key left.

**Transition.** 1. Modulation, especially a transient one.—2. In Tonic Sol-fa, a modulation without change of mode. [in a different key.]

**Transpose.** To perform or write out a composition

**Transposing instruments.** 1. Instruments whose natural scale is always written in C major, regardless of the actual pitch.—2. Instruments having some device by which the action or strings can be shifted so that higher or lower tones are produced than when they are in the normal position.

**Transverse flute.** Cross-flute. (See FLUTE.)

**Trascinando** (It., tráh-shē-náhn'döh). Dragging, delaying.


**Trasporto, con** (It., köhn tráh-spôr'töh). With transport, ecstatically. [tarded.]


**Trattenuto** (It., tráht-téh-noo'töh). Held back, re-

**Traurig** (Ger., trow'riyh). Sad, melancholy.

**Traversflöte** (Ger., tráh-vârs'flö'tě). The cross-flute; or, a 4-foot organ-stop resembling it in timbre.

**Tre** (It., trā). Three... *A tre*, for three voices or instruments; *a tre voci*, for (in) three parts... *Tre corde*, see UNA CORDA.

**Treble.** Soprano... *Treble clef*, the G-clef: 

**Treibend** (Ger., trī'bent). Urging, hastening. 

**Tremando** (It., tréh-máhn'döh).

**Tremante** (It., tréh-máhn'téh).

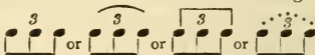

**Tremolando** (tréh-möh-láhn'döh).

} With a tremolo-effect.

**Tremolo** (It., trâ'möh-löh). A quivering, fluttering. 1. In singing, a tremulous, unsteady tone.—2. On bow-instruments, an effect produced by the very rapid alternation of down-bow and up-bow, written:



3. On the piano, the rapid alternation of the tones of a chord.—4. The effect produced by the

- tremolo-stop*, or *tremulant* (organ).—5. The Tremulant. [lous, fluttering effect.]
- Tremoloso** (It., trĕh-mōh-loh'sōh). With a tremulant.
- Tremulant**. The tremolo-stop in an organ.
- Très** (Fr., trā). Very; *molto*.
- Triad**. A "three-tone" chord composed of a given tone (the Root) with its Third and Fifth in ascending order in the scale.
- Triangle**. A steel rod bent into triangular shape, with one corner left slightly open; it is struck with a metal wand.
- Trichord piano**. One having 3 strings (unisons) to each tone throughout the greater part of its compass.
- Trill**. The even and rapid alternation of two tones a major or minor Second apart; the lower tone is the *principal note*, the higher tone the *auxiliary*. Sign *tr* or *tr* ~~~~~.
- Triller** (Ger., tril'ler). } A trill.
- Trillo** (It., tril'lōh). }
- Trio** (It., trĕ'ōh). 1. A piece for 3 voices or in 3 parts.—2. In minuets, marches, etc., the *trio* or *alternativo* is a division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and *cantabile* style.
- Triole** (Ger., trĕ-oh'lĕ). } Triplet.
- Triolet** (Fr., trĕ-ōh-lā'). }
- Trionfale** (It., trĕ-ōhn-fah'lĕh). Triumphant.
- Trionfante** (It., trĕ-ōhn-fāhn'tĕh). Triumphant.
- Triple counterpoint, time, tonguing**. See the nouns.
- Triplet**. A group of 3 equal notes to be performed in the time of 2 of like value in the regular rhythm;
- written: 
- Tristezza, con** (It., kōhn trī-stet'sāh). } In a style
- Tristo, -a** (It., trī'stōh). } expressive of sadness, melancholy.
- Tritone**. The interval of 3 whole tones, or the augmented Fourth: 
- Trochee** (tro'kĕ). A metrical foot of two syllables, long and short, accent on the first: — ◡.

- Tromba** (It., trõhm'bãh). A trumpet... *Tromba marina* (mãh-rẽ'nãh), the Marine trumpet, Sea-trumpet, an ancient single-stringed bow-instrument the tone being so powerful that it was formerly used in the English navy for signalling.
- Trombone**. A metal wind-instrument of the trumpet family, whose distinguishing feature is the U-shaped slide, by which the tones are modified in pitch. Its ordinary compass is  $2\frac{1}{2}$  octaves.
- Tronco, -a** (It., trõhn'kõh, -kãh). Cut off short; stopped abruptly.
- Troppo** (It., trõp'põh). Too, too much... *Allegro, ma non troppo*, rapid, but not too fast.
- Troubadours**. A class of poets and musicians originating in Provence, and flourishing in France, Spain and Italy from the 11th century till toward the close of the 13th.
- Trüb(e)** (Ger., trüp, trü'bě). Gloomy, dismal; sad, melancholy.
- Trumpet**. A metal wind-instrument with cupped mouth-piece and small bell; the tone is brilliant, penetrating, and of great carrying power. It is a transposing instrument; the ordinary compass is about 2 octaves.—In the organ the Trumpet is an 8-foot reed-stop of powerful tone.
- Tuba**. 1. The straight trumpet of the Romans.—2. A name applied to the 3 lowest members of the Saxhorn family; they are metal wind-instruments of ponderous tone, with a compass of some 4 octaves.—3. In the organ, a reed-stop (*tuba mirabilis*) on a heavy pressure of wind, of very powerful and thrilling tone.
- Tumultuoso** (It., too-mõõl-too-oh'sõh). Vehement, impetuous; agitated.
- Tune**. An air, melody; a term chiefly applied to short, simple pieces or familiar melodies.
- Tuning**. 1. The process of bringing an instrument into tune.—2. The *accordatura* of a stringed instrument... *Tuning-cone*, a hollow cone of metal, for tuning metal flue-pipes in the organ... *Tuning-crook*, a CROOK 3... *Tuning-fork*, a two-pronged instrument of metal, yielding one fixed tone (usually  $a^1$  or  $c^2$ )... *Tuning-hammer*, a hand-wrench for tuning pianos... *Tuning-horn*, a Tuning-cone... *Tuning-key*, a Tuning-hammer... *Tuning-slide*, a sliding U-shaped section of the tube in certain brass instruments, used to adjust their pitch to that of other instruments.

**Turco, -a** (It., toor'kõh, -käh). Turkish... *Alla turca*, in Turkish style, with a noisy and somewhat monotonous harmonic accompaniment.

**Turn.** A melodic grace consisting (usually) of 4 notes, a principal note (twice struck) with its higher and lower auxiliary. Sign  $\approx$ .

**Tutto, -a** (It., tōöt'tõh, -täh). All, whole; *con tutta la forza*, or *tutta forza*, with full power or strength... *Tutti* (tōöt'tē), in scores, indicates the entrance of the whole body of instrumentalists or vocalists after a Solo... *Tutto arco*, whole bow.

**Twelfth.** 1. The interval of an octave plus a Fifth; a compound Fifth.—2. A mutation-stop in the organ, pitched a Twelfth higher than the Diapason.

**Twenty-second.** A triple octave.

**Twice-accented.** See TWO-LINED.

**Two-lined octave.** See ELEM. OF NOTATION, p. v.

**Two-time, 2-time.** Duple time.

**Tym'pano.** Same as TIMPANO.

**Tyrolienne** (Fr., tē-rõh-l'yen'). A Tyrolese dance or dance-song, a peculiar feature of the latter being the yodel, especially as a refrain.—Hence, a modern round dance in 3-4 time and easy movement.

## U

**Üben** (Ger., ü'ben). To practise.

**Über** (Ger., ü'ber). Over, above.

**Übermässig** (Ger., ü'ber-mä'siyh). Augmented.

**Übung** (Ger., ü'bõngk). Exercise; practice.

**Uguale** (It., oo-gwah'lěh). Equal, like, similar.

**Ugualità, con** (It., kõhn oo-gwäh-lē-tah'). } Equal-  
**Ugualmente** (It., oo-gwähl-měn'těh). }  
 ly, similarly; evenly, smoothly, tranquilly.

**Umano, -a** (It., oo-mah'nõh, -näh). Human...  
*Voce umana, Vox humana; Cor anglais.*

**Umore, con** (It., kõhn oo-moh'rěh). With humor.

**Un** (Fr., õn). } One; a or an... *Un peu plus lent, a*

**Une** (Fr., ün). } little slower.

**Un** (It., oon). }  
**Uno, -a** (oo'nõh, -näh). } One; a or an... *Una corda,*  
 with the soft pedal; *Tre corde* then means, re-  
 lease the soft pedal.

**Unaccented octave.** The small octave.

**Un'da ma'ris** (Latin, "Wave of the sea"). In the organ, an 8-foot flue-stop pitched a trifle lower than the surrounding foundation-stops, the interference of its tone with theirs producing beats and a wavy, undulatory effect of tone.

**Undec'uplet.** A group of 11 equal notes to be performed in the time of 8 (or 6) notes of like value in the regular rhythm.

**Undulazione** (It., ōdn-doo-lăh-tsē-oh'něh). On bow-instruments, the *vibrato* effect (VIBRATO 1).

**Unequal temperament.** See TEMPERAMENT.

**Unequal voices.** Voices different in compass and quality; mixed voices.

**Ungebunden** (Ger., ōdn'gě-bōdn'den). Unconstrained; *mit ungebundenem Humor*, with unconstrained humor, *burlando*.

**Ungeduldig** (Ger., ōdn'gě-dōöl'dīyh). Impatient(ly).

**Ungestüm** (Ger., ōdn'gě-shtüm'). Impetuous(ly).

**Ungherese** (It., ōdn-gā-rā'sěh). Hungarian.

**Unison.** A tone of the same pitch as a given tone; also, a higher or lower octave of the given tone.—In the piano, a group of 2 or 3 strings tuned to the same pitch and struck by one hammer, is called a *unison*; a string in such a group is called a *unison-string*.

**Unisono** (It., oo-nē'sōh-nōh). Unison...*All'unisono*, progressing in unison with or in octaves with.

**Unitamente** (It., oo-nē-tăh-měn'těh). Unitedly, [together.

**Uniti** (It., oo-nē'tē). This signifies, after "*divisi*," that the instruments or voices again perform their parts in unison.

**Unito, -a** (It., oo-nē'tōh, -tăh). United, joined.

**Uno** (It.). See UN.

**Unruhig** (Ger., ōdn'roo'īyh). Restless(ly), unquiet(ly).

**Unschuldig** (Ger., ōdn'shōöl'dīyh). Innocent(ly).

**Unter** (Ger., ōdn'ter). Under, below, sub-.

**Untersatz** (Ger., ōdn'ter-zăhts'). Subbass.

**Unvo'cal.** 1. Not suitable for singing.—2. Not vibrating with tone; *unvocal air* is breath escaping with a more or less audible sigh or hiss, due to unskilful management of the voice.

**Up'-beat.** 1. The raising of the hand in beating time.—2. An unaccented part of a measure (see AUFTAKT).

**Up'-bow.** The stroke of the bow in the direction from point to nut; the *Up-bow mark* is V or Λ.

**Ut.** 1. The first of the solmisation syllables.—2. Name of the note C in France (pronounced üt).

## V

**V** stands for *Vide, Violino, Volti, and Voce; Vv.,* for *Violini.*

**Va** (It., vah). Go on, continue... *Va crescendo*, go on increasing (in loudness).

**Vacillando** (It., vāh-chē-lāhn'dōh). } Vacillating;  
**Vacillante** (It., vāh-chē-lāhn'tēh). }  
 means that the passage is to be performed in a wavering, hesitating style.

**Vago** (It., vah'gōh). Vague, dreamy.

**Valse** (Fr., vāhls). Waltz... *Valse chantée*, waltz-song... *Valse de salon*, a *salon-piece* in waltz-time for the piano.

**Value.** The value (better *time-value*) of a note or rest is its length or duration as compared (a) with other notes in the same movement, or (b) with the standard whole note  $\text{C}$  or any fractional note.

**Valve.** In brass wind-instruments, a device for diverting the air-current from the main tube into an additional side-tube, thus lengthening the air-column and lowering the pitch of the instrument's entire scale. There are *Piston-valves* and *Rotary valves*.

**Valzer** (It., vāhl'tser). Waltz.

**Variamente** (It., vāh-rē-āh-men'tēh). Variously, differently.

**Variante** (It., vāh-rē-āhn'tēh). } A variant; a differ-  
**Variante** (Fr., vāh-rē-āhn't'). }  
 ent (optional) reading. (See OSSIA.)

**Variation.** One of a set or series of transformations of a theme (see THEME) by means of harmonic, rhythmic, and melodic changes and embellishments.

**Variazioni** (It., vāh-rē-āh-tsē-oh'nē). Variations.

**Varié** (Fr., vāh-rē-ā'). Varied... *Air* or *thème varié*, same as *Tema con variazioni*.



**Varsoviana** (It., var-sōh-vē-ah'năh). } A dance in  
**Varsovienne** (Fr., var-sōh-v'yen'). }  
 moderate tempo and 3-4 time, with an *aufтакт* of  
 a quarter-note, the down-beat of every second  
 measure being strongly marked.

**Vaudeville** (Fr., voh-d'vêl'). A light comedy,  
 often a parody, in which dialogue and pantomime  
 alternate with witty and satirical couplets gen-  
 erally set to well-known popular airs.

**Veemente** (It., vĕh-ĕh-men'tĕh). }  
**Veemenza, con** (kōhn vĕh-ĕh-men'tsăh). } **Vehe-**  
 mently, passionately.

**Veil.** A voice the tone of which is not quite clear  
 and bell-like, but somewhat obscured, is said to  
 have a "veil," or to be "veiled."

**Velato, -a** (It., vĕh-lah'tōh, -tăh). Veiled.

**Vellutato** (It., vel-loo-tah'tōh). Velvety.

**Veloce** (It., vĕh-loh'chĕh). Rapid, swift; often  
 means that a passage is to be performed faster  
 than those before and after, then being the oppo-  
 site of *ritenuto*.

**Velocemente** (It., vĕh-lōh-chĕh-men'tĕh). }  
**Velocità, con** (kōhn vĕh-lōh-chĕ-tah'). } **Rapid-**  
 ly, swiftly. [men'tĕh].

**Velocissimamente** (It., vĕh-lōh-chis-sĕ-măh- ) }  
**Velocissimo** (It., vĕh-lōh-chis'sĕ-mōh). } **Very**  
 fast, with extreme rapidity.

**Ven'til.** A valve.

**Venusto** (It., vĕh-nōō'stōh). Graceful, elegant.

**Vergnügt** (Ger., fār-gnūyht'). Cheerful(ly), cheery  
 (cheerily).

**Verhallend** (Ger., fār-hăhl'lent). Dying away.

**Verlöschend** (Ger., fār-lō'shent). Dying away.

**Verschiebung, mit** (Ger., mit fār-shĕ'bōōngk').  
 With shifting (soft) pedal, UNA CORDA; *ohne*  
*Verschiebung*, TRE CORDE. [dying away.]

**Verschwindend** (Ger., fār-shvin'dent). Vanishing,

**Verse.** 1. In sacred vocal music, a portion of an  
 anthem or service for a solo voice or solo voices.  
 —2. A stanza.

**Verse-anthem.** One in which the verses (soli, du-  
 ets, trios, quartets) predominate over the cho-  
 ruses... *Verse-service*, a choral service for solo  
 voices.

**Ver'set.** 1. A short verse, usually forming but one sentence with its response; for example:

*Vers.* O Lord, save Thy people,  
*Resp.* And bless Thine inheritance.

—2. A short prelude or interlude for organ.

**Ver'sicle.** A VERSET 1. [humor, depressed.

**Verstimmt** (Ger., *fâr-shtimt'*). Out of tune; out of


**Verweilend** (Ger., *fâr-vî'lent*). Delaying; *ritenuto*.

**Vespers.** Even-song; the 6th of the Canonical Hours.

**Vezzosamente** (It., *vet-tsöh-säh-men'tëh*). } In a

**Vezzoso** (It., *vet-tsoh'söh*).  
graceful, elegant style.

**Vibrante** (It., *vē-brähn'tëh*). With a vibrating, agitated effect of tone.

**Vibrato** (It., *vē-brah'töh*). 1. On bow-instruments, the wavering effect of tone obtained by rapidly shaking the finger on the string which it is stopping.—2. In singing, (a) a tremulous effect caused by very rapid partial interruptions of the tone; (b) strongly accented, and diminishing in intensity:  (also instrumental effect).

**Vicendevole** (It., *vē-chen-dā'vöhh-lëh*). Changeably, inconstantly.

**Vicino** (It., *vē-chë'nöhh*). Near; *più vicino*, nearer (as of sounds coming nearer and growing louder).

**Vide** (Latin). } See...Vi - - de, written in scores,  
**Vidi** (It., *vē'dë*). }

means that a "cut" is to be made, and directs the performers to skip from *Vi-* over to *de*.

**Viel** (Ger., *fël*). Much, great...*Mit vielem Nachdruck*, with strong emphasis.

**Vigore, con** (It., *vē-goh'rëh*).

**Vigorosamente** (*vē-göhh-röhh-säh-men'tëh*). } With

**Vigoroso** (It., *vē-göhh-roh'söh*).  
vigor, energy.

**Viol.** A very ancient type of bow-instrument, differing from the violin family by having a *fretted* fingerboard, a variable number of strings (usually 6), and in the shape of the body. It was made in 4 sizes, like the violin, by which it was superseded in the orchestra, etc.

**Viola** (It., *vē-ô'lah*). 1. The tenor violin.—2. A viol...*Viola da gamba*, "leg-viol," a large viol

held, like the 'cello, between the knees. — *Viola d'amore*, a kind of tenor viol.

**Viola** (Fr., v'yohl'). A viol; a viola.

**Violentamente** (It., vĕ-ōh-len-tāh-men'těh) } In a  
**Violento** (It., vĕ-ōh-len'tōh). } violent, impetuous style.

**Violin'**. The familiar 4-stringed bow-instrument, the leading orchestral instrument; constructed in 4 sizes (the so-called string-quartet of the orchestra), tuned as follows:

Violin. Viola. Violoncello.

Double-bass. (Written.)

The ordinary compass of the violin is from *g* to *a*<sup>3</sup>; soloists go several notes higher.

**Violina**. A metal flue-stop in the organ, of stringy *timbre*, usually of 4-foot pitch.

**Violinata** (It., vĕ-ōh-lĕ-nah'tāh). 1. A piece for violin.—2. A piece for another instrument, imitating the violin-style.

**Violin-clef**. The *G*-clef .—*French violin-clef*,

the *G*-clef set on the lowest line of the staff.

**Violin-diapason**. A diapason-stop of stringy tone.

**Violino** (It., vĕ-ōh-lĕ'nōh). Violin. [diapason.

**Violon** (Fr., v'yōh-lōhn'). 1. Violin.—2. Violin-

**Violoncello** (It., vĕ-ōh-lōhn-chel'lōh). A 4-stringed bow-instrument of violin-type (see VIOLIN), held, while playing, between the knees; familiarly called the 'cello.

**Violone** (It., vĕ-ōh-loh'nĕh). 1. The bass-viol.—2. An organ-stop on the pedal, of 16-foot pitch and violoncello-like *timbre*.

**Virginal**. A small kind of harpsichord.

**Virtuoso, -a** (It., vĕr-too-oh'sōh, -sāh). A finished instrumentalist or vocalist. [(first) sight.

**Vista** (It., vl'stāh). Sight...*A (prima) vista*, at

**Vistamente** (It., ví-stáh-men'těh). } Briskly, ani-  
**Visto, -a** (It., ví'stōh, -stáh). } matedly.

**Vivace** (It., vē-vah'chěh). Lively, animated, brisk.  
 As a tempo-mark standing by itself, *Vivace* calls  
 for a movement equalling or exceeding *Allegro*  
 in rapidity. [*Vivace*, about *Allegretto*.]

**Vivacetto** (It., vē-váh-chet'tōh). Less lively than

**Vivacamente** (It., vē-váh-chěh-men'těh).

**Vivacezza, con** (köhn vē-váh-chet'sáh). } Lively,

**Vivacità, con** (köhn vē-váh-chě-tah').

spirited, animated, brisk; *vivace*. [ly, *presto*.]

**Vivacissimo** (It., vē-váh-chis'sě-mōh). Very live-

**Vivente** (It., vē-ven'těh).

**Vivido** (It., vē'vē-dōh). } Lively, spiritedly, brisk-  
 ly.

**Vivo** (It., vē'vōh).

**Vo'cal**. Pertaining to the voice; suitable for the  
 singing-voice... *Vocal cords*, the 2 opposed liga-  
 ments set in the larynx, whose vibration, caused  
 by expelling air from the lungs, produces vocal  
 tones... *Vocal glottis*, the aperture between the  
 vocal cords while singing... *Vocal score*, see  
 SCORE.

**Vocalise** (Fr., vōh-cáh-lěz'). A vocal exercise or  
 étude, sung to the vowels or solmisation-syllables.

**Voce** (It., voh'chěh; plural **Voci** [voh'chě]). Voice;  
 part... *A due (tre) voci*, for 2 (3) parts or voices; in  
 2 (3) parts... *Mezza voce*, *Sotto voce*, see MEZZA,  
 SOTTO.

**Voice**. 1. The singing-voice, divided into six prin-  
 cipal classes: Soprano, Mezzo-soprano, Contralto  
 (Alto), Tenor, Baritone, and Bass.—2. The word  
*voice* is often used instead of "part," in imitation  
 of foreign usage; the practice cannot be recom-  
 mended.

**Voice-part**. 1. A vocal part.—2. A Part [improper  
 usage].

**Voicing**. Tuning (said of organ-pipes).

**Voix** (Fr., v'wäh). Voice; part... *À deux (trois)*  
*voix*, for 2 (3) voices; in 2 (3) parts.

**Volante** (It., vōh-lähn'těh). Flying; light, swift.

**Volata** (It., vōh-lah'täh).

**Volate** (Ger., vōh-lah'tě). } A short vocal run or

**Volatine** (Fr., vōh-läh-těh').

trill; a run or division; a light, rapid series of  
 notes.

- Volatina** (It., vŏh-lăh-tē'năh). A short *Volata*.
- Volkslied** (Ger., fŏhlks'lēt). Folksong.
- Volkst(h)ümlich** (Ger., fŏhlks'tüm'lŏyh). Like a German folksong, or popular music.
- Volkston, im** (Ger., im fŏhlks'tohn). In the style of a folksong, or popular music.
- Voll** (Ger., fŏhl). Full...*Volles Orchester*, full orchestra...*Volles Werk*, full organ...*Mit vollem Chöre*, with full chorus.
- Volta** (It., vŏhl'tăh). A turn or time...*Prima volta* (or *Ima volta*, *Ima*, *la*, *I*, *1*), first time; *Secunda volta* (or *Ilda volta*, etc.), second time; *una volta*, once; *due volte*, twice.
- Volteggiando** (It., vŏhl-ted-jăhn'đŏh). Crossing hands on a keyboard. [instantly.]
- Volti subito** (It., vŏhl'tē soo'bē-tŏh). Turn over
- Volubilmente** (It., vŏh-loo-bēl-men'těh). Fluently, flowingly.
- Voluntary**. An organ-solŏ before, during, or after divine service; or, a choral piece opening service.
- Voluttuoso** (It., vŏhl-lŏŏt-too-oh'sŏh). Voluptuous.
- Vom** (Ger., fŏhm). From the...*Vom Anfang*, DA CAPO.
- Vorher** (Ger., fohr-hăr'). Before, previous(ly).
- Vorig** (Ger., fohr'ŏyh). Preceding, previous; as *voriges Zeitmass*, tempo precedente.
- Vorspiel** (Ger., fohr'shpēl). Prelude, introduction; overture.
- Vortrag** (Ger., fohr'trah). Rendering, interpretation, performance, style, delivery, execution.
- Vorwärts** (Ger., fohr'vărts). Forwards; *etwas vorwärts gehend*, somewhat faster, *poco più mosso*.
- Vox** (Latin). Voice...*Vox angelica* (angelic voice), a 4-foot stop corresponding to the 8-foot *Vox humana*...*Vox humana* (human voice), an 8-foot reed-stop in the organ, the tone of which has a (fancied) resemblance to the human voice.

## W

- Waits** (also *Waytes*, *Wayghtes*, etc.). Originally, English street watchmen, who gave notice of their coming by sounding horns, etc.; later, town-musicians; and, still later, various irregular bands of indifferent music-makers.

**Waldflöte** (Ger., vählt'flö'tě). An open metal flue-stop in the organ, of 2- or 4-foot pitch and suave, full tone.

[without valves.

**Waldhorn** (Ger. vählt'horn). The French horn

**Waltz**. A round dance in 3-4 time, varying in tempo from slow to moderately fast... *Waltz-song*, a song in waltz-rhythm.

**Walzer** (Ger., vähl'tser). Waltz.

**Warble**. See JODLER.

**Wärme, mit** (Ger., mit vâ'r'mě). With warmth, warmly; *mit grosser Wärme*, with great warmth.

**Wehmut(h), mit** (Ger., mit vâ'moot). } In a style expressive of sadness or melancholy.

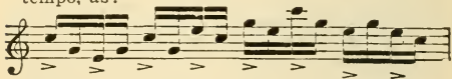
**Wehmüt(h)ig** (Ger., vâ'mü'tiyh).



**Weich** (Ger., viyh). Soft, tender; mellow, suave.

**Well-tempered**. In equal, and therefore satisfactory, temperament.

**Wenig** (Ger., vâ'niiyh). Little; *ein klein wenig langsamer*, a very little slower.

**Whipping bow**. A form of violin-technic in which the bow is made to fall with a certain vehemence on the strings. Chiefly employed when one wishes to mark sharply single tones in rapid tempo, as:



**White note**. One with an open head: (   ).

**Whole note**. The note .

**Whole shift**. See SHIFT.

**Whole step**. 1. The step of a whole tone.—2. A whole tone.

**Whole tone**. A major Second.

**Wie** (Ger., vĕ). As.—*Wie oben*, as above; *wie vorher*, as before, as at first; *wie aus der Ferne*, as from a distance.

**Wiegend**. (Ger., vĕ'ghent). Swaying, rocking.

**Wind'-band**. 1. A company of performers on wind-instruments.—2. The wind-instruments in the orchestra; also, the players on, or parts written for, the same.

**Wind'-instruments**. Instruments whose tones are produced by wind (that is, compressed air).

**Wolf.** 1. The discord produced when playing, in certain keys, on an organ tuned in unequal temperament. — 2. In bow-instruments, an imperfect or jarring vibration caused by sounding some particular tone or tones.

**Wood'-wind.** The group of wooden wind-instruments in an orchestra; or the players on them.

**Working-out.** See DEVELOPMENT.

**Wuchtig** (Ger., vŏŏh'tiyh). Weighty, weightily, ponderous(ly), with strong emphasis.

**Würde, mit** (Ger., mit vür'dě). { With dignity;

**Würdevoll** (Ger., vür'dě-fŏhl'). } loftily.

**Wüt(h)end** (Ger., vü'tent). Furious(ly), frantic(ally).

## X

**Xyl'ophone.** A very ancient instrument, consisting of a row of flat wooden bars fastened horizontally to two stretched cords, tuned to the tones of the scale, and struck (played on) with two mallets; a wooden dulcimer.

## Y

**Yodel, Yodler.** See JODLER.

## Z

**Zart** (Ger., tsährt). Tender, soft, delicate, *dolce*; slender... *Mit zarten Stimmen*, with soft-toned stops. [flute-stop of very delicate tone.

**Zartflöte** (Ger., tsährt'flŏ'tě). In the organ, a 4-foot

**Zärtlich** (Ger., tsährt'liyh). Tender(ly), caressing(ly).

**Zeffiroso** (It., dzef-fē-roh'sŏh). Zephyr-like.

**Zelo, con** (It., kŏhn dzâ'lŏh).

**Zelosamente** (It., dzěh-lŏh-sáh-men'těh). } Zealous-

**Zeloso** (It., dzěh-loh'sŏh).

ly, enthusiastically, with energy and fire.

**Ziemlich** (Ger., tsēm'liyh). Somewhat, rather... *Ziemlich bewegt und frei in Vortrag*, quite animated and free in delivery (style).

**Zierlich** (Ger., tsēr'liyh). Neat(ly), delicate(ly); graceful(ly).

- Zimbalon.** An improved dulcimer much employed in Hungarian music, provided with dampers, and having a chromatic scale of 4 octaves: *E* to *e*<sup>3</sup>.
- Zingara, alla** (It., ähl'läh tsin'gäh-räh). } In Gypsy  
**Zingarese, alla** (ähl'läh tsin-gäh-rä'zäh). } style.
- Zither** (Ger., tsit'ter). The modern zither has 32 or more strings stretched over a shallow wooden resonance-box, which has a fretted fingerboard on the side next the player; above the fingerboard are 5 melody-strings, plucked with a metal "ring" worn on the right thumb.
- Zitternd** (Ger., tsit'ternt). Trembling, tremulous.
- Zögernd** (Ger., tsö'gernt). Hesitating, retarding.
- Zu** (Ger., tsoo). Too; to. [*crescendo*.]
- Zunehmend** (Ger., tsoo'nä'ment). Increasing.
- Zurückgehend** (Ger., tsoo-rük'gä'ent). Recurring (to a preceding slower tempo).
- Zurückhaltend** (Ger., tsoo-rük'häh'tent). Holding back, *ritardando*.
- Zwei** (Ger., tsvī). Two.
- Zweihändig** (Ger., tsvī'hen'diyh). For 2 hands.
- Zweistimmig** (Ger., tsvī'shtim'miyh). For 2 voices; in or for 2 parts.
- Zwischensatz** (Ger., tsvish'en-zähts'). Episode.
- Zwischenspiel** (Ger., tsvish'en-shpēl'). Interlude, intermezzo.



## Brief Biographies of Prominent Musicians

- Abt** (ăhpt), **Franz**, song-writer ; b. Eilenburg, 1819 ; d. 1885. [poser ; b. Paris, 1802 ; d. 1856.]
- Adam** (ăh-dăhn'), **Adolphe-Charles**, opera-composer ; b. Bayonne, 1815 ; d. 1888. [Glasgow, 1864.]
- Alard** (ăh-lar'), **Jean-Delphin**, violinist ; b. Bayonne, 1815 ; d. 1888. [Glasgow, 1864.]
- d'Albert** (dăhl-băr'), **Eugen**, pianist, composer ; b. [Glasgow, 1864.]
- Arditi** (ar-dē'tē), **Luigi**, composer ; b. Crescentino, 1822 ; d. 1903. [b. Novgorod, 1861.]
- Arensky** (ăh-ren'ske), **Anton**, pianist, composer ; [b. Novgorod, 1861.]
- Arne**, **Thos. Augustine**, composer ; b. London, 1710 ; d. 1778. [linist, b. Brussels, 1815 ; d. 1845.]
- Artôt** (ar-toh), **Alexandre-Joseph Montagney**, violinist, b. Brussels, 1815 ; d. 1845.
- Auber** (ăh-băr'), **Daniel-François-Esprit**, opera-composer ; b. Caen, 1782 ; d. 1871.
- Audran** (oh-drăhn), **Edmond**, operetta-composer ; b. Lyons, 1842 ; d. 1901.
- Bach** (băh), **Johann Sebastian**, organist, composer ; b. Eisenach, 1685 ; d. 1750.
- Bach**, **Karl Philipp Emanuel**, organist, composer ; b. Weimar, 1714 ; d. 1788.
- Baillot** (băh-yoh'), **Pierre**, violinist ; b. Passy, France, 1771 ; d. 1842. [Dublin, 1808 ; d. 1870.]
- Balfe** (bălf), **Michael Wm.**, opera-composer ; b. [Dublin, 1808 ; d. 1870.]
- Bargiel** (bar'ghē-el), **Woldemar**, composer ; b. Berlin, 1828 ; d. 1897. [Engl., 1838 ; d. 1896.]
- Barnby**, **Sir Joseph**, composer, organist ; b. York, [Engl., 1838 ; d. 1896.]
- Beach**, **Mrs. H. H. A.**, composer ; b. Henniker, N. H., 1867. [b. Bonn, 1770 ; d. 1827.]
- Beethoven** (bāt'hoh'fn), **Ludwig van**, composer ; [b. Bonn, 1770 ; d. 1827.]
- Bellini** (bel-lē'nē), **Vincenzo**, opera-composer ; b. Catania, Sicily, 1801 ; d. 1835.
- Ben'del**, **Franz**, pianist ; b. Schönlinde, Bohemia, 1833 ; d. 1874. [d. 1885.]
- Ben'edict**, **Sir Julius**, composer ; b. Stuttgart, 1804 ; [d. 1885.]
- Ben'nett**, **Sir Wm. Sterndale**, composer ; b. Sheffield, 1816 ; d. 1875. [1802 ; d. 1870.]
- Bériot** (bă-rē-oh'), **Charles de**, violinist ; b. Louvain, [1802 ; d. 1870.]
- Berlioz** (bâr-le-ăhz), **Hector**, composer ; b. Côte-Saint-André, 1803 ; d. 1869. [d. 1876.]
- Bertini** (băr-tē'nē), **Henri**, pianist ; b. London, 1798 ; [d. 1876.]

- Best, Wm. Thomas**, organist; b. Carlisle, 1826; d. 1897. [1786; d. 1855.
- Bishop, Sir Henry Rowley**, composer; b. London,
- Bizet (bē-zā')**, **Georges**, opera-composer; b. Paris, 1838; d. 1875.
- Boieldieu (bwäh-el-d'yö')**, **François-Adrien**, opera-composer; b. Rouen, 1775; d. 1834.
- Boito (böh-ē'töh)**, **Arrigo**, opera-composer; b. Padua, 1842.
- Bononcini (böh-nöhn-chē'nē)**, **Giovanni**, opera-composer; b. Modena, 1660; d. 1750(?).
- Borodin (böh-röh-dēn')** **Alexander**, composer; b. St. Petersburg, 1834; d. 1887.
- Brahms (brahmss)**, **Johannes**, composer; b. Hamburg, 1833; d. 1897. [ter, 1844.
- Bridge, Sir John F.**, composer; b. Oldbury, Worces-
- Brockway, Howard A.**, composer; b. Brooklyn, N. Y., 1870.
- Bruch (brööh)**, **Max**, composer; b. Cologne, 1838.
- Bruckner (bröök'ner)**, **Anton**, composer; b. Ansfelden, 1824; d. 1896. [ravia, 1846.
- Brüll (brül)**, **Ignaz**, composer; b. Prossnitz, Mo-
- Buck, Dudley**, composer; b. Hartford, Conn., 1839.
- Bull, John**, organist, composer; b. Somersetshire, Engl., 1563; d. 1628.
- Bull, Ole**, violinist; b. Bergen, Norw., 1810; d. 1880.
- Bülow (bü'loh)**, **Hans Guido von**, pianist; b. Dresden, 1830; d. 1894.
- Bungert (bööng'ert)**, **August**, opera-composer; b. Mülheim-on-Ruhr, 1846.
- Busoni (boo-soh'nē)**, **Ferruccio Benvenuto**, pianist, composer; b. Empoli, 1866.
- Byrd, Wm.**, composer; b. London, 1538(?); d. 1623.
- Cal'dicott, Alfred James**, composer; b. Worcester, Engl., 1842; d. 1897.
- Carissimi (käh-ris'sē-mē)**, **Giacomo**, composer; b. Marino, 1604(?); d. 1674.
- Chadwick, George Whitfield**, composer; b. Lowell, Mass., 1854.
- Chaminade (shäh-me-nähd')**, **Cécile**, composer; b. Paris, 1861.
- Cherubini, Luigi (kā-roo-bē'nē)**, composer; b. Florence, 1760; d. 1842.

- Chopin** (shōh-păn), **Frédéric**, composer; b. Zelazowa Wola, Poland, 1810; d. 1849.
- Cimarosa** (chē-măh-roh'săh), **Domenico**, composer; b. Aversa, 1749; d. 1801. [1752; d. 1832.]
- Clementi** (clă-men'tē), **Muzio**, pianist; b. Rome, 1752; d. 1832.
- Concone** (kōhn-koh'nēh), **Giuseppe**, vocal teacher; b. Turin, 1810(?); d. 1861. [1653; d. 1713.]
- Corelli** (kōh-rel'lē), **Arcangelo**, violinist; b. Imola, 1653; d. 1713.
- Costa**, **Sir Michael**, opera-composer; b. Naples, 1810(?); d. 1884. [is, 1668; d. 1733.]
- Couperin** (koo-p'-răn), **François**, composer; b. Paris, 1733; d. 1800. [Mannheim, 1771; d. 1858.]
- Cowen**, **Frederic Hymen**, composer; b. Kingston, Jamaica, 1852. [Mannheim, 1771; d. 1858.]
- Cramer** (krah'mer), **Johann Baptist**, pianist; b. Altona, 1731; d. 1800.
- Cui** (kwē), **César**, composer; b. Vilna, Russia, 1835.
- Czerny** (tchăr'nē), **Karl**, pianist; b. Vienna, 1791; d. 1857. [sen, 1832; d. 1885.]
- Damrosch**, **Leopold**, conductor, composer; b. Posen, 1809; d. 1885.
- Damrosch**, **Frank**, conductor; b. Breslau, 1859.
- Damrosch**, **Walter**, conductor, composer; b. Breslau, 1862. [poser; b. Bagnères, 1818.]
- Dancla** (dăhn-clăh), **Jean-Bapt.-Ch.**, violinist, composer; b. Paris, 1818; d. 1891.
- Dargomyzsky** (dar-gōh-mŭsh'ke), **Alex.**, pianist, composer; b. Toula, Russia, 1813; d. 1869.
- David** (dah'vid), **Ferdinand**, violinist; b. Hamburg, 1810; d. 1873. [Cadenet, 1810; d. 1876.]
- David** (dah-vid'), **Félicien-César**, composer; b. Paris, 1810; d. 1891.
- De Koven**, **Reginald**, operetta-composer; b. Middletown, Conn., 1859.
- Delibes** (dŭ-lēb'), **Léo**, opera-composer; b. St. Germain-du-Val, 1836; d. 1891.
- Diabelli** (dē-ăh-bel'lē), **Antonio**, composer; b. Mattsee, 1781; d. 1858. [d. 1856.]
- Döhler** (dō'ler), **Theodor**, pianist; b. Naples, 1814; d. 1891.
- Donizetti** (dōh-nē-tset'tē), **Gaetano**, opera-composer; b. Bergamo, 1797; d. 1848. [1835.]
- Draeseke** (dră'zě-ké), **Felix**, composer; b. Koburg, 1835; d. 1906.
- Dreyschock** (drī'shōhk), **Alexander**, pianist; b. Zuck, Boh., 1818; d. 1869. [nay, France, 1834.]
- Dubois** (dŭ-bwăh'), **Théodore**, composer; b. Rosny, France, 1818; d. 1891.
- Dusseck** (doo'shek), **Johann Ladislaus**, pianist; b. Tschaslau, Boh., 1761; d. 1812.

- Dvořák** (dvor'shahk), **Antonin**, composer; b. Mühlhausen, Boh., 1841; d. 1904. [1813; d. 1893.]
- Dwight, John Sullivan**, writer; b. Boston, Mass., [1813; d. 1893.]
- Ehlert** (ā'lert), **Louis**, writer, composer; b. Königsberg, 1825; d. 1884.
- Ehrlich** (ār'līyh), **Alfred Heinrich**, pianist, writer; b. Vienna, 1822; d. 1899.
- Ernst** (ārnst), **Heinrich Wilhelm**, violinist; b. Brünn, 1814; d. 1865. [Belg., 1784; d. 1871.]
- Fétis** (fā-tēss), **François-Jos.**, writer; b. Mons, [1813; d. 1893.]
- Field, John**, pianist, composer; b. Dublin, 1782; d. 1837. [1860.]
- Fielitz** (fē'lits), **Alex. von**, composer; b. Leipzig, [1813; d. 1893.]
- Fiorillo** (f'yōh-ril'lōh), **Federigo**, violinist; b. Brunswick, 1743; d. 1812.
- Flotow** (floh'toh), **Friedrich von**, opera-composer; b. Teutendorf, 1812; d. 1883. [1854.]
- Foerster, Adolph Martin**, composer; b. Pittsburg, [1813; d. 1893.]
- Foote, Arthur Wm.**, composer; b. Salem, Mass., 1853. [1826; d. 1864.]
- Foster, Stephen Collins**, composer; b. Pittsburg, [1813; d. 1893.]
- Franck** (frāhnk), **César-Auguste**, composer; b. Liége, 1822; d. 1890. [1815; d. 1892.]
- Franz** (frāhnts), **Robert**, song-composer; b. Halle, [1813; d. 1893.]
- Frescobaldi** (frēh-skōh-bāhl'dē), **Girolamo**, organist; b. Ferrara, 1583; d. 1644.
- Gade** (gah'dēh), **Niels Wilhelm**, composer; b. Copenhagen, 1817; d. 1890. [drid, 1805.]
- Garcia** (gar'shāh), **Manuel**, vocal teacher; b. Ma-
- Garrett, George Mursell**, organist; b. Winchester, Engl., 1834; d. 1897. [b. Huysse, Belg., 1828.]
- Gevaert** (gū'-vahrt), **François-Auguste**, composer; [b. Nancy, 1844.]
- Gibbons, Orlando**, composer; b. Cambridge, Engl., 1583; d. 1625. [b. Nancy, 1844.]
- Gigout** (zhē-goo'), **Eugène**, organist, composer; [b. Nancy, 1844.]
- Glazounow** (glāh-tsoo'nōhv), **Alex.**, composer; b. St. Petersburg, 1865.
- Glinka** (glin'kāh), **Michael**, opera-composer; b. near Smolensk, 1804; d. 1857.
- Gluck** (glōök), **Christoph Wilibald von**, opera-composer; b. Weidenwang, 1714; d. 1787.
- Godard** (gōh-dar'), **Benjamin**, opera-composer; b. Paris, 1849; d. 1895.

- Goetschius** (göt'she-ööss), Percy, theorist ; b. Paterson, N. J., 1853.
- Goetz** (göts), Hermann, composer ; b. Königsberg, 1840 ; d. 1876. [thely, Hungary, 1830.]
- Goldmark** (göhl't/mark), Karl, composer ; b. Kesz-Gomes (goh'mess), Antonio Carlos, opera-composer ; b. Campinas, Brazil, 1839 ; d. 1896.
- Gottschalk**, Louis Moreau, pianist ; b. New Orleans, 1829 ; d. 1869. [Paris, 1818 ; d. 1893.]
- Gounod** (goo-nöhh), Charles, opera-composer ; b. Gouvy (goo-vē), Louis-Théodore, composer ; b. Goffontaine, 1819 ; d. 1898.
- Graun** (grawn), Karl Heinrich, composer ; b. Wahrenbrück, 1701 ; d. 1759. [1741 ; d. 1813.]
- Grétry** (grā-trē), André, opera-composer ; b. Liège, Grieg (grēg), Edvard Hagerup, composer ; b. Bergen, 1843. [1820 ; d. 1900.]
- Grove**, Sir George, writer ; b. Clapham, Surrey, Guilmant (gēl-mähn), Alex., organist, composer ; b. Boulogne, 1837. [Paris, 1799 ; d. 1862.]
- Halévy** (häh-lā-vē), Jacques, opera-composer ; b. Hallé, Sir Charles, pianist, conductor ; b. Hagen, Westph., 1819 ; d. 1895. [Halle, 1685 ; d. 1759.]
- Händel** (hen'del), Georg Friedrich, composer ; b. Hanslick (hähnss'lick), Eduard, writer ; b. Prague, 1825 ; d. 1904.
- d'Hardelot** (dar-d'-löhh), Guy, song-composer ; b. near Boulogne (contemporary).
- Hauptmann** (howpt'mähn), Moritz, theorist, composer ; b. Dresden, 1792 ; d. 1868. [1732 ; d. 1809.]
- Haydn** (hī'dn), Josef, composer ; b. Rohrau, Austria, Heller, Stephen, pianist, composer ; b. Pesth, 1815 ; d. 1888. [Breslau, 1850.]
- Henschel** (hen'shel), Georg, composer, singer ; b. Henselt (hen'selt), Adolf von, pianist, composer ; b. Schwabach, Bav., 1814 ; d. 1889.
- Herbert**, Victor, composer ; b. Dublin, 1859.
- Hérold** (hā-röhl'd), Louis, opera-composer ; b. Paris, 1791 ; d. 1833. [1888.]
- Herz** (härts), Henri, pianist ; b. Vienna, 1806 ; d. Hiller, Ferdinand von, composer ; b. Frankfort, 1811 ; d. 1885. [1831.]
- Hoffman**, Richard, pianist ; b. Manchester, Engl.,

- Hofmann, Heinrich**, opera-composer; b. Berlin, 1842; d. 1902. [1847; d. 1903.]
- Holmès, Augusta Mary Anne**, composer; b. Paris, 1812; d. 1884.
- Hullah, John Pyke**, writer, vocal teacher; b. Worcester, Engl., 1812; d. 1884.
- Hummel** (hööm'mel), **Johann Nepomuk**, pianist; b. Pressburg, 1778; d. 1837.
- Humperdinck** (hööm'per-dink), **Engelbert**, composer; b. Siegburg, near Bonn, 1854.
- Hüntten** (hün'ten), **Franz**, composer; b. Koblenz, 1793; d. 1878. [b. Newark, N. J., 1862.]
- Huss** (hööss), **Henry Holden**, pianist, composer; d'Indy (dän-dē), **Paul Vincent**, pianist, composer; b. Paris, 1851. [b. Breslau, 1831; d. 1902.]
- Jadassohn** (yah'dähs-zohn), **Salomon**, composer; Jaëll (yah'el), **Alfred**, pianist; b. Trieste, 1832; d. 1882. [berg, 1837; d. 1879.]
- Jensen** (yen'sen), **Adolf**, song-composer; b. Königs-Joachim (yoh'äh-kim), **Joseph**, violinist; b. Kittsee, near Pressburg, 1831.
- Jomelli** (yöh-mel'lē), **Nicola**, opera-composer; b. Aversa, 1714; d. 1774.
- Joncières** (zhöhn-s'yâr), **Félix de**, opera-composer; b. Paris, 1839; d. 1903. [Conn., 1850.]
- Jordan, Jules**, tenor, composer; b. Willimantic, Josef'fy (yöh-zef'fē), **Rafael**, pianist; b. Hunfalu, Hungary, 1853.
- Kalkbrenner** (kählk'bren-ner), **Friedrich**, pianist, composer; b. Germany, 1788; d. 1849.
- Kalliwoda** (käh-lē-voh'däh), **Johann W.**, violinist; b. Prague, 1801; d. 1866.
- Kéler-Béla** (kâ'ler bâ'läh), **Albert**, dance-composer; b. Bartfeld, Hungary, 1820; d. 1882.
- Kelley, Edgar Stillman**, writer, composer; b. Sparta, Wis., 1857. [1821; d. 1885.]
- Kiel** (kēl), **Friedrich**, composer; b. Puderbach, Kienzl (kēn'tsl), **Wilhelm**, opera-composer; b. Waizenkirchen, Austria, 1857.
- Kirchner** (kēryh'ner), **Theodor**, composer; b. Chemnitz, 1824; d. 1903. [1818; d. 1868.]
- Kjerulf** (chē'röölf), **Halfdan**, composer; b. Norway, Klein (klīn), **Bruno Oscar**, organist, composer; b. Osnabrück, 1858.

- Klindworth** (kling'tvöhr't), **Karl**, pianist; b. Hanover, 1830.
- Klughardt** (kloog'hart), **August**; b. Köthen, 1847; d. 1902. [wick, 1820; d. 1886.
- Köhler** (kö'ler), **Louis**, pianist, composer; b. Bruns-
- Kontski** (köhnt'skē), **Apollinaire de**, violinist; b. Warsaw, 1825; d. 1879.
- Koschat** (köh'shäht), **Thomas**, composer; b. Viktring, near Klagenfurt, 1825.
- Kreutzer** (krähü'tser), **Conradin**, opera-composer; b. Mösskirch, 1780; d. 1849. [d. 1831.
- Kreutzer**, **Rodolphe**, violinist; b. Versailles, 1766;
- Kücken** (kük'en), **Friedrich Wilhelm**, song-composer; b. Bleckede, Han., 1810; d. 1882.
- Kuhlau** (koo'low), **Friedrich**, composer; b. Uelzen, 1786; d. 1832.
- Kullak** (kööl'lähk), **Theodor**, pianist; b. Krotoschin, Posen, 1818; d. 1882. [1804; d. 1890.
- Lachner** (läh'ner), **Franz**, composer; b. Rain, Bav.,
- Lachner**, **Ignaz**, composer; b. Rain, 1807; d. 1895.
- Lachner**, **Vincenz**, composer; b. Rain, 1811; d. 1893.
- Lalo** (läh-löh), **Édouard**, composer; b. Lille, 1823; d. 1892. [1837.
- Lang**, **Benj. Johnson**, pianist; b. Salem, Mass.,
- Lanner** (läh'n'ner), **Joseph**, dance-composer; b. Oberdöbling, 1801; d. 1843.
- Lassen** (lähs'sen), **Eduard**, composer; b. Copenhagen, 1830; d. 1904. [1520; d. 1594.
- Lasso** (lähs'söh), **Orlando di**, composer; b. Mons,
- Lecocq** (lū-köhk'), **Charles**, operetta-composer; b. Paris, 1832.
- Leoncavallo** (lä - öhn - käh - vähl'löh), **Ruggiero**, opera-composer; b. Naples, 1858.
- Leschetizky** (lē-shě-tit'skē), **Theodor**, pianist; b. Lancut, Poland, 1830. [Petersburg, 1855.
- Liadow** (l'yah'döhf), **Anatole**, composer; b. St.
- Liebling** (lēp'lingk), **Emil**, pianist; b. Pless, Silesia, 1851.
- Lind**, **Jenny**, soprano; b. Stockholm, 1820; d. 1887.
- Liszt** (list), **Franz**, pianist, composer; b. Raiding, Hungary, 1811; d. 1886.
- Lortzing** (lohr'tsingk), **Albert**, opera-composer; b. Berlin, 1801; d. 1851.

- Löschhorn** (lösh'horn), **Albert**, pianist; b. Berlin, 1819.
- Löwe** (lö've), **Carl**, composer; b. Löbejün, near Halle, 1796; d. 1869.
- Lully** (lül-lē), **Jean-Baptiste**, opera-composer; b. Florence, 1633; d. 1687.
- MacCunn**, **Hamish**, composer; b. Greenock, 1868.
- MacDowell**, **Edward Alex.**, composer; b. New York, 1861. [don, 1813; d. 1887.]
- Macfarren**, **Sir George Alex.**, composer; b. London.
- Mackenzie**, **Sir Alex. Campbell**, composer; b. Edinburgh, 1847. [b. Palermo, 1822.]
- Marchesi** (mar-kā'zē), **Salvatore**, baritone, teacher;
- Marmontel** (mar-möhn-tel'), **Antoine-François**, pianist; b. Clermont-Ferrand, 1816; d. 1898.
- Marschner** (marsh'ner), **Heinrich**, opera-composer; b. Zittau, 1795; d. 1861. [Capua, 1856.]
- Martucci** (mar-tööt'chē), **Giuseppe**, composer; b. Naples.
- Marzo** (mar'tsö'h), **Eduardo**, composer; b. Naples (contemporary). [Leghorn, 1863.]
- Mascagni** (mäh'skähn'yē), **Pietro**, composer; b. Bologna.
- Mason**, **Dr. Wm.**, pianist, composer; b. Boston, Mass., 1829. [Monteaux, 1842.]
- Massenet** (mäh-s'nā'), **Jules**, opera-composer; b. Marseilles.
- Méhul** (mä-ül), **Étienne-Nicolas**, opera-composer; b. Givet, 1763; d. 1817. [Australia, 1865.]
- Melba** (mel'bäh), **Nellie**, soprano; b. Melbourne, Victoria.
- Mendelssohn**, **Felix**, composer; b. Hamburg, 1809; d. 1847.
- Mercadante** (mâr-cäh-dähn'tēh), **Saverio**, opera-composer; b. Altamura, 1795; d. 1870.
- Meyerbeer** (mī'er-bär), **Giacomo**, opera-composer; b. Berlin, 1791; d. 1864.
- Meyer-Helmund** (hel'möönt), **Erik**, composer; b. St. Petersburg, 1861.
- Meyer-Olbersleben** (öhl'bers-lä'ben), **Max**, composer; b. Olbersleben, 1850.
- Millöcker** (mil'lök-ker), **Karl**, operetta-composer; b. Vienna, 1842; d. 1899.
- Molique** (möh-lēk'), **Wilhelm Bernhard**, violinist; b. Nuremberg, 1803; d. 1869.
- Monteverde** (möhn-tēh-vâr'dēh), **Claudio**, composer; b. Cremona, 1567; d. 1643.



- Morley, Thomas**, contrapuntist; b. England, 1557(?); d. 1604.
- Moscheles** (mōh'shē-less), Ignaz, pianist, composer; b. Prague, 1794; d. 1870.
- Moszkowski** (mōhsh-kōhv'skē), **Moritz**, pianist, composer; b. Breslau, 1854.
- Mozart** (moh'tsart), **Wolfgang Amadeus**, composer; b. Salzburg, 1756; d. 1791.
- Ness'ler, Victor E.**, opera-composer; b. Baldenheim, Alsatia, 1841; d. 1890.
- Neva'da, Emma**, soprano; b. Nevada, U. S., 1860(i).
- Nev'in, Ethelbert Woodbridge**, pianist, composer; b. Edgeworth, Pa., 1862; d. 1902.
- Nicolai** (nē'cōh-lī), **Otto**, opera-composer; b. Königsberg, 1810; d. 1849.
- Offenbach** (ōhf'fn-bāh), **Jacques**, operetta-composer; b. Cologne, 1819; d. 1880.
- Pacini** (pāh-chē'nē), **Giovanni**, opera-composer; b. Catania, 1796; d. 1867.
- Paderewski** (pāh-dē-reff'skē), **Ignace Jan**, pianist; b. Podolia, Polanā, 1859. [Genoa, 1782; d. 1840.]
- Paganini** (pāh-gāh-nē'nē), **Niccolò**, violinist; b. Paine, John Knowles, composer; b. Portland, Me., 1839. [poser; b. Taranto, 1741; d. 1816.]
- Paisiello** (pāh-ē-zē-el'lōh), **Giovanni**, opera-composer; b. Taranto, 1781; d. 1840.
- Palestrina** (pāh-lē-strē'nāh), composer; b. Palestrina, 1515(?); d. 1594. [Breslau, 1807; d. 1887.]
- Panofka** (pāh-nōhf'kāh), **Heinrich**, violinist; b. Breslau, 1807; d. 1887.
- Panseron** (pāhn-s'rōhn'), **Auguste-Mathieu**, vocal teacher; b. Paris, 1796; d. 1859. [Mass., 1863.]
- Parker, Horatio Wm.**, composer; b. Auburndale, Mass., 1863.
- Patti, Adelina**, soprano; b. Madrid, 1843.
- Parry, Sir Charles H. H.**, composer; b. Bournemouth, 1848. [Wiesbaden, 1845.]
- Perabo** (pēr'āh-bo), **Ernst**, pianist, composer; b. Wiesbaden, 1845.
- Pergolesi** (pār-gōh-lā'zē), **Giovanni Battista**, composer; b. Jesi, 1710; d. 1736.
- Philipp** (fē-lēp), **Isidor**, pianist; b. Pesth, 1863.
- Piccinni** (pit-chin'nē), **Nicola**, opera-composer; b. Corsica, 1781; d. 1846. [Bari, 1728; d. 1800.] [burg, 1810; d. 1874.]
- Plaidy** (plā'dē), **Louis**, piano-teacher; b. Hubertusburg, 1810; d. 1874.
- Pleyel** (plā-el'), **Ignace-Joseph**, composer, piano-mfr.; b. Ruppertsthal (Vienna), 1757; d. 1831.

- Ponchielli** (pöhn-k'yel'lē), **Amilcare**, opera-composer; b. near Cremona, 1834; d. 1886. [1845.]
- Popper** (pöhp'per), **David**, violoncellist; b. Prague,
- Prout**, **Ebenezer**, composer, theorist; b. Oundle, Northamptonshire, 1835. [b. Lucca, 1858.]
- Puccini** (pööt-chē'nē), **Giacomo**, opera-composer;
- Pugno** (pün-yö'h), **Raoul**, pianist; b. Montrouge, 1852.
- Pur'cell**, **Henry**, composer; b. London, 1658; d. 1695.
- Raff**, **Joachim**, composer; b. Lachen, Switz., 1822; d. 1882.
- Rameau** (räh-moh'), **Jean-Philippe**, opera-composer; b. Dijon, 1683; d. 1764.
- Rand'egger**, **Alberto**, composer; b. Trieste, 1832.
- Reinecke** (rī'ně-kě), **Carl**, pianist, composer; b. Altona, 1824. [seilles, 1823.]
- Reyer** (rā-yār), **Louis**, opera-composer; b. Mar-
- Rheinberger** (rīn'bār-ger), **Joseph**, composer; b. Vaduz, 1837; d. 1901.
- Richter** (rīyh'ter), **Ernst Fr.**, theorist; b. Gross-Schönau, 1808; d. 1879.
- Richter**, **Hans**, conductor; b. Raab, Hungary, 1843.
- Riemann** (rē'mähn), **Hugo**, writer; b. Grossmehlra, 1849. [1784; d. 1838.]
- Ries** (rēss), **Ferdinand**, pianist, composer; b. Bonn,
- Rimbault**, **Edward Francis**, writer; b. London, 1816; d. 1876. [vin, Russia. 1844.]
- Rimsky-Kor'sakov**, **Nicolas**, composer; b. Tikh-
- Rinck**, **Johann**, organist; b. Elgersburg, Thuringia, 1770; d. 1846. [d. 1830.]
- Rode** (röhd), **Pierre**, violinist; b. Bordeaux, 1774;
- Rossini** (röhs-sē'nē), **Gioachino**, opera-composer; b. Pesaro, 1794; d. 1868.
- Rubinstein** (roo'bin-stīn), **Anton**, pianist, composer; b. Wechwotyecz, 1830; d. 1894.
- Rückauf** (rük'owf), **Anton**, song-composer; b. Prague, 1855; d. 1903.
- Sacchini** (sähk-kē'nē), **Antonio M. G.**, opera-composer; b. Pozzuoli, 1734; d. 1786. [Paris, 1835.]
- Saint-Saëns** (sän-sä-ähn'), **Camille**, composer; b.
- Sarasate** (säh-räh-sah'těh), **Pablo de**, violinist; b. Pamplona, Spain, 1844. [France, 1852.]
- Sauret** (soh-rā'), **Émile**, violinist; b. Dun-le-Roi,

- Scarlatti** (skar-lăht'tē), **Alessandro**, composer ; b. Trapani, 1659 ; d. 1725.
- Scarlatti**, **Domenico**, harpsichordist, composer ; b. Naples, 1683(?) ; d. 1757.
- Scharwenka** (shar-veng'kăh), **Philipp**, composer ; b. Samter, Posen, 1847. [1850.
- Scharwenka**, **Xaver**, pianist, composer ; b. Samter,
- Schubert** (shoo'bert), **Franz Peter**, composer ; b. Lichtenthal, 1797 ; d. 1828.
- Schumann** (shoo'măhn), **Robert**, composer ; b. Zwickau, 1810 ; d. 1856.
- Schumann**, **Clara**, pianist ; b. Leipzig, 1819 ; d. 1896.
- Schytte** (shÿt'tě), **Ludvig**, pianist, composer ; b. Aarhus, Jutland, 1850. [cow, 1872.
- Scriabine** (skrē-ah'bēn), **Alex.**, composer ; b. Mos-
- Seiss** (zïss), **Isidor**, pianist ; b. Dresden, 1840.
- Sgambati** (zgăhm-bah'tē), **Giovanni**, pianist ; b. Rome, 1843. [Conn., 1858.
- Shelley**, **Harry Rowe**, composer ; b. New Haven,
- Sherwood**, **William Hall**, pianist ; b. Lyons, N. Y., 1854.
- Sieber** (zee'ber), **Ferdinand**, vocal teacher ; b. Vienna, 1822 ; d. 1895.
- Sinding**, **Christian**, composer ; b. Kongberg, Norway, 1856.
- Sitt** (zit), **Hans**, violinist ; b. Prague, 1850.
- Sivori** (sē-voh'rē), **Ernesto Camillo**, violinist ; b. Genoa, 1815 ; d. 1894.
- Smetana** (smă'tăh-năh), **Friedrich**, opera-composer ; b. Leitomischl, Boh., 1824 ; d. 1884.
- Sousa** (soo'zăh), **John Philip**, band-master, composer ; b. Washington, D. C., 1856. [1817.
- Spindler**, **Fritz**, pianist, composer ; b. Würzbach,
- Spohr**, **Ludwig**, violinist, composer ; b. Brunswick, 1784 ; d. 1859.
- Spontini** (spŏhn-tē'nē), **Gasparo**, opera-composer ; b. Majolati, 1774 ; d. 1851.
- Stainer**, **Sir John**, organist, composer ; b. London, 1840 ; d. 1901. [1852.
- Stanford**, **Charles Villiers**, composer ; b. Dublin,
- Steibelt** (stī'belt), **Daniel**, pianist ; b. Berlin, 1765 ; d. 1823. [d. 1849.
- Strauss**, **Johann (Sr.)**, composer ; b. Vienna, 1804 ;

- Strauss, Johann (Jr.)**, composer; b. Vienna, 1825; d. 1899.
- Strauss, Richard**, composer; b. Munich, 1864.
- Sullivan, Sir Arthur**, operetta-composer; b. London, 1842; d. 1900. [b. Spalato, 1820; d. 1895.]
- Suppé (sööp-pā')**, Franz von, operetta-composer;
- Svendsen, Johan**, violinist, composer; b. Christiania, 1840. [1862; d. 1770.]
- Tartini (tar-tē'nē)**, Giuseppe, violinist; b. Pirano,
- Tausig (tow'zīyh)**, Carl, pianist; b. Warsaw, 1841; d. 1871. [Kamsko-Wotkinsk, 1840; d. 1893.]
- Tchaikovsky (chī-köhv'skē)**, Peter, composer; b.
- Thalberg (tahl'bārg)**, Sigismund, pianist, composer; b. Geneva, 1812; d. 1871.
- Thomas (töhh-mäh')**, Ambroise, opera-composer; b. Metz, 1811; d. 1896. [land, 1835; d. 1905.]
- Thomas, Theodore**, conductor; b. Esens, E. Fries-
- Thomas, Arthur Goring**, composer; b. near Eastbourne, Sussex, 1851.
- Vaccai (vähk-kah'e)**, Niccolò, vocal teacher, composer; b. Tolentino, 1790; d. 1848.
- Van der Stucken, Frank**, composer; b. Fredericksburg, Tex., 1858. [Roncole, 1813; d. 1901.]
- Verdi (vār'dē)**, Giuseppe, opera-composer; b. Le
- Vieuxtemps (v'yö-tähn)**, Henri, violinist; b. Verviers, Belg., 1820; d. 1881.
- Viotti (vē-öht'tē)**, Giovanni Battista, violinist, composer; b. Fontaneto da Po, 1753; d. 1824.
- Vogrich (voh'gritch)**, Max, pianist, composer; b. Szeben, Transylv., 1852.
- Volkman (föhlk'mähn)**, Robert, composer; b. Lommatzsch, 1815; d. 1883.
- Wagner (vahg'ner)**, Richard, dramatic composer; b. Leipzig, 1813; d. 1883.
- Weber (vā'ber)**, Carl Maria von, opera-composer; b. Eutin, 1786; d. 1826. [Zara, Dalm., 1863.]
- Weingartner (vīn'gart'ner)**, Felix, composer; b.
- Weitzmann (vīts'mähn)**, Carl Friedrich, theorist; b. Berlin, 1808; d. 1880. [Mass., 1842.]
- Whiting, Geo. Elbridge**, composer; b. Holliston,
- Widor (vē-dohr')**, Charles, organist, composer; b. Lyons, 1845. [Lublin, Poland, 1835; d. 1880.]
- Wieniawski (v'yā-nē-āhv'skē)**, Henri, violinist; b.

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- Strauss, Johann (Jr.)**, composer; b. Vienna, 1825; d. 1899.
- Strauss, Richard**, composer; b. Munich, 1864.
- Sullivan, Sir Arthur**, operetta-composer; b. London, 1842; d. 1900. [b. Spalato, 1820; d. 1895.]
- Suppé (sööp-pā')**, **Franz von**, operetta-composer;
- Svendsen, Johan**, violinist, composer; b. Christiania, 1840. [1892; d. 1770.]
- Tartini (tar-tē'nē)**, **Giuseppe**, violinist; b. Pirano,
- Tausig (tow'zīyh)**, **Carl**, pianist; b. Warsaw, 1841; d. 1871. [Kamsko-Wotkinsk, 1840; d. 1893.]
- Tchaikovsky (chī-köhv'skē)**, **Peter**, composer; b.
- Thalberg (tahl'bārg)**, **Sigismund**, pianist, composer; b. Geneva, 1812; d. 1871.
- Thomas (töhh-mäh')**, **Ambroise**, opera-composer; b. Metz, 1811; d. 1896. [land, 1835; d. 1905.]
- Thomas, Theodore**, conductor; b. Esens, E. Fries-
- Thomas, Arthur Goring**, composer; b. near Eastbourne, Sussex, 1851.
- Vaccai (văhk-kah'e)**, **Niccolò**, vocal teacher, composer; b. Tolentino, 1790; d. 1848.
- Van der Stucken, Frank**, composer; b. Fredericksburg, Tex., 1858. [Roncole, 1813; d. 1901.]
- Verdi (vār'dē)**, **Giuseppe**, opera-composer; b. Le
- Vieuxtemps (v'yö-tähn)**, **Henri**, violinist; b. Verviers, Belg., 1820; d. 1881.
- Viotti (vē-öht'tē)**, **Giovanni Battista**, violinist, composer; b. Fontaneto da Po, 1753; d. 1824.
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