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The LITTLE DICTIONARY OF MUSICAL TERMS

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*The invaluable guide for every music lover
and radio listener*

Helen L. Kaufmann

THE LITTLE
 DICTIONARY OF
Musical Terms

by HELEN L. KAUFMANN
 Author of

"The Story of 100 Great Composers"

This useful little book is intended for busy people—for students, performers, radio announcers and the ever expanding listening public. Its purpose is to define at a glance the words and phrases in common use in the field of music. The format of the book is such that it may be carried conveniently in the pocket or the handbag. The definitions are
(Continued on back flap)

Madeline St John.

To Chris
 from Madeline
 October, 1960

THE LITTLE DICTIONARY OF
Musical Terms

July 2006
for Madeleine's obituary and my memories
wavehands.net/ephemeraDark.htm

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THE LITTLE DICTIONARY
OF
Musical Terms

HELEN L. KAUFMANN

Author of *Minute Sketches of Great Composers,*
and *The Home Book of Music Appreciation*

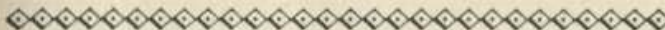


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FOREWORD

THIS DICTIONARY is designed for busy people, for students, performers, radio announcers, and the listening public. Its purpose is to define, informally and at a glance, the words and phrases in common use today in printed music and in the study of music. Special attention is given to directions for performance, of which there are a great variety, particularly in vocal music. Obsolete words and names of rare instruments, and terms of interest only to the intensive research student, have no place here. Biographies of outstanding composers have already been treated in other volumes of this series: *The Story of One Hundred Great Composers*, *The Story of One Hundred Operas*, *The Story of One Hundred Symphonic Favorites*.

The definitions are as brief as possible. Only meanings in common use are included. There are no special articles or cross-references, few tables or lists. The reader does not find a word only to be referred elsewhere for its meaning; each word or phrase, with its definition, is in its own alphabetical place.

Since Italian is the preferred language of

Foreword

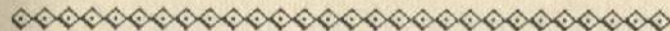
music, and since German and French editions are also in general use, a musical dictionary becomes, unavoidably, a foreign language dictionary. Therefore, equivalents in all three languages are given whenever it seems advisable, English being marked (E), Italian (I), German (G), and French (F). For occasional Latin words (L) is used, (Gr) for Greek, (Sp) for Spanish, and (Heb) for Hebrew. In foreign adjectives the masculine form is given. In defining foreign terms, we have deliberately used words whose sound is as close as possible to that of the original, since we have always found this an aid to memory.

The description of sound by means of words presents a challenging problem. When the number of words is limited, as it must be in a Little Dictionary, the difficulty becomes greater. We have tried to avoid the use of technical terms in the body of the definitions, but in some instances found that this was not possible.

The task of selection and compression has been absorbing and rewarding for the author. May the result be helpful to those who will use her little book.

HELEN L. KAUFMANN

*August, 1947
Mackenzie Farms
Hampton, New Jersey.*



ACKNOWLEDGMENT

WE WISH TO ACKNOWLEDGE with gratitude our indebtedness to the writers of previous musical dictionaries: George Grove, Waldo Selden Pratt, Oscar Thompson, Percy A. Scholes, Theodore Baker, Louis C. Elson, and others, as well as to various foreign language dictionaries and technical works.

We are indebted also to Harry Cumpson, William Kroll, Wanda and Chalmers Clifton, Lorraine Finley, Theodore Fitch, Ruth Ames, Mrs. Theodore Norton, and other good friends for their valuable musical and editorial advice, of which we are deeply appreciative.


A

A. The name of the sixth step in the typical diatonic scale of C.

Ab (G). Off.

A ballata (I). In ballad style.

A battuta (I). According to the beat; in strict time.

Abandon (F), **Abbandono** (I). Abandon; unrestrained expression.

Abbandonare (I). To leave. *Senza abbandonare la corda*—without leaving the string.

Abbassamento di mano (I). Lowering the hand for a down-beat.

Abbassamento di voce (I). Lowering the voice.

A-b-c-dieren (G). To use letter names instead of do, re, mi in singing the scale.

Abbellimento (I). Ornament, embellishment.

Abendlied (G). Evening song.

Abendständchen (G). Serenade.

A bene placito (I). At the performer's pleasure.

Aber (G). But.

Abgebrochen (G). Broken off.

Abgemessen (G). Measured, slow, formal.

Abgestossen (G). Detached, staccato.

Abkürzung (G). Literally "shortening"; abridgment.

Abnehmend (G). Diminishing.

Abrégé (F). 1. Abridged. 2. Tracker in an organ.

Absatz (G). Pause.

Abschwellend (G). Decreasing in volume.

Absolute music. Music which makes its appeal through its material, form, and structure, as opposed to narrative or descriptive music.

Absolute pitch. 1. The ability to name a tone accurately on hearing it. 2. The ability to produce a tone of a given pitch.

Abstand (G). Interval.

Abwechselnd (G). Alternating.

A capp. (Abbr.). A cappella.

A cappella (I). Literally "as in a chapel"; applied to choral singing without accompaniment.

A capriccio (I). As the performer wishes.

Accarezzevole, accarezzevolmente (I). Caressingly, persuasively.

Accel. (Abbr.). Accelerando.

Accelerando, accelerato (I), **accel.** (Abbr.). Getting faster.

Accent. Emphasis on a tone, chord, or beat.

Accentuare (I), **Accentuer** (F), **Accentuieren** (G). To accentuate.

Accentus (L). The part of the Roman Catholic ritual chanted by the priest at the altar.

Accessory note. 1. The note one degree above or below the principal note of a turn. 2. The upper note of a trill.

Accessory tones, overtones, partials. Tones which vibrate with and in ratio to a tone as it is sounded, giving it its quality and color.

Acciaccato (I). Literally "crushed"; describes the notes of a chord sounded not quite simultaneously.

Acciacatura (I). A single grace note, played as quickly as possible. Written with a light diagonal line through its stem, ♯

Accidental. A sharp, flat, double-sharp, double-flat, or natural which appears in a piece, although not in its key-signature; affects only that note in that octave to which it is attached; and is cancelled in the following measure, unless the note to which it is attached is slurred or tied to a similar note in the following measure.

Accomodare (I). To tune.


Accomp. (Abbr.). Accompaniment.

Accompagnamento (I), **Accompagnement** (F), **Begleitung** (G). Accompaniment.

Accompagnato (I), **Accompagné** (F), **Begleitet** (G). Accompanied.

Accompaniment

Accompaniment. A secondary part which supports the principal part.

Accoppiato (I). Literally "coupled"; tied notes; that is, notes written separately and played as one 

Accord (F). 1. Accord. 2. Chord. 3. String.

Accord à l'ouvert (F). Open string; one that is not pressed down (stopped).

Accordamento, accordanza (I). Consonance; an agreeable combination of sounds.

Accordare (I), **Accorder** (F), **Stimmen** (G). To tune.

Accordatura (I). The group of tones to which a stringed instrument is tuned.

Accordion. A portable free-reed wind instrument, the tone of which is produced by bellows, the pitch altered by keys.

Accresc. (Abbr.). *Accrescendo*.

Accrescendo (I). **Accresc.** (Abbr.). Increasing in volume of tone.

Accresciuto (I). Literally "augmented"; describes a major or perfect interval or major chord which has been increased by a semitone.

A cemb. (Abbr.). A cembalo.

A cembalo (I), **a cemb.** (Abbr.). For the harpsichord, for the pianoforte.

Achromatic. Literally "not chromatic"; with few accidentals or modulations.

Acht (G). Eight.

Achtel (G). An eighth.

À demi-jeu

Acoustics (E), **Acoustique** (F), **Akustik** (G).

1. The science of sound; the principles which underlie its production, transmission, and modification. 2. The suitability of a building for the hearing of sound.

Action. The mechanism which connects a keyboard with strings or pipes.

Acuta (I). 1. Sharp, high. 2. A shrill mixture stop in the organ.

Acute (E), **Aigu** (F). High-pitched, shrill.

Adagietto (I). 1. A slow pace, somewhat faster than *Adagio*. 2. A short *Adagio* composition.

Adagio (I). Literally "at ease." 1. A slow pace, faster than *Lento*, slower than *Andante*. 2. The name of a slow movement.

Adagio assai (I). Since the early part of the nineteenth century, "assai," which originally meant "enough," has come to mean "very." Hence *Adagio assai* may mean either "slow enough" or "very slow," according to when the piece was written.

Adagio di molto, adagissimo (I). Extremely slow.

Adagio sostenuto (I). Slow and sustained.

Added lines. The short extra lines for notes above and below the staff to extend its compass, also known as *leger* (*ledger*) lines.

Addolorato (I). Sorrowfully.

À demi-jeu (F). Played at half volume.

À demi-voix

À demi-voix (F), **Mezza voce** (I). Sung at half the voice-power possible.

Adeste fideles (L). "O come, all ye faithful," a well-known hymn.

À deux (F). For two.

À deux cordes (F), **A due corde** (I), **Auf zwei Saiten** (G). On two strings.

À deux mains (F). For two hands.

À deux temps (F). In $\frac{2}{2}$ time.

Adirato, adiratamente (I). Angrily.

Ad lib. (Abbr.). **Ad libitum**.

Ad libitum (L), **Ad lib.** (Abbr.). Literally "as you please"; a passage to be played freely, or omitted, as the performer pleases.

Adornamento (I). Ornament, embellishment.

Adoucir (F). To soften.

A due (I), **À deux** (F). For two.

A due corde (I), **À deux cordes** (F). On two strings.

A dur (G). Key of A Major.

Aeolian harp. A simple stringed instrument which sounds when a current of air causes the strings to vibrate.

Aeolian mode. 1. One of the Greek octave scales (modes). 2. An ecclesiastical mode, named but not derived from the Greek. Its intervals, whatever the pitch, are the same as those of the white keys on the piano from one A to another, the half-steps being between 2 and 3, and 5 and 6.

Agilmente, con agilità

Aeolian piano. An automatic piano, the music supplied by rolls of paper with perforations for the notes.

Aesthetics, musical. The science of beauty and taste in music.

Affabile, affabilmente, con affabilità (I). Affably, with affability.

Affannato, affannoso (I). Literally "panting"; anxious, distressed.

Affett. (Abbr.). **Affettuoso**.

Affettuoso, affettuosamente, con affetto (I). Tenderly, with affection.

Affinity. Close relationship; applied to keys, scales, etc.

Afflitto, con afflizione (I). Sorrowfully, with sadness.

Affrett. (Abbr.). **Affrettando**.

Affrettando, affrettato (I). Hurrying, hurried.

After-beat. 1. The second half of a pulse. 2. An embellishment of two notes at the end of a trill.

After-note (E), **Nachschlag** (G). A small, unaccented, decorative note which follows after the note to which it is appended.

Agevole, agevolmente, con agevolezza (I). Lightly, with agility.

Aggiustatamente (I). In strict time.

Agilmente, con agilità (I), **Agilement, avec agilité** (F). Nimbly, with agility.

Agitato, con agitazione

- Agitato, con agitazione** (I), **Agité, avec agitation** (F). Hurried, with agitation.
- Agnus Dei** (L). "Lamb of God"; the last division of the Roman Catholic Mass.
- Agogic accent.** Extra emphasis secured by dwelling upon a tone rather than playing it more forcefully.
- Agraffe.** A metallic stud through which the piano string passes, which prevents the string from slipping off the bridge.
- À grand chœur** (F). For full chorus or full organ.
- À grand orchestre** (F). For full orchestra.
- Agréments** (F). Grace notes.
- Ähnlich** (G). Similar.
- Ai, agli, al, all', alla, allo** (I). To the, in the manner of.
- Aigu** (F), **Acuta** (I), **Acute** (E). High-pitched, shrill.
- Air.** A flowing, tuneful melody; a tuneful composition.
- Air à boire** (F). Drinking-song.
- Air à reprises** (F). Catch; a sometimes humorous round for several voices, which enter successively and "catch" their parts.
- Air varié** (F). Theme with variations.
- Aïs** (G) A \sharp (A-sharp), **Aïsis** (G) A \times (A double-sharp).
- Aisé, aisément** (F). Easily, freely.
- À l'aise** (F). Literally "at ease"; without hurrying.



Alla cappella, a cappella

- À la, au,** (F), **Aux** (pl). To the, in the manner of.
- À la corde** (F). A direction to keep the bow on the string.
- À la mesure** (F). In strict time.
- À la pointe d'archet** (F). A direction to play at the point of the bow.
- Alberti bass.** An accompaniment consisting of a bass in broken chords.
- Alborada** (Sp.). Morning song.
- Albumblatt** (G), **Feuille d'album** (F). Literally "album-leaf"; a short lyric piece, usually for piano.
- Alcuno** (I). Some.
- Al fine** (I). To the end.
- À livre ouvert** (F). Literally "with open book"; at sight.
- Aliquot tones.** Overtones (partials); tones which vibrate with and in ratio to a tone as it is sounded, giving it its quality and color.
- All' antico** (I). In ancient style.
- Alla ballata** (I). In ballad style.
- Alla breve** (I). Literally "To the breve"; a direction to count in two beats, a half-note to a beat, in a measure of four quarters.
Written $\frac{2}{2}$ or ϕ
- Alla caccia** (I). In the style of hunting music.
- Alla camera** (I). In the style of chamber music.
- Alla cappella, a cappella** (I). Literally "in chapel style"; sung without accompaniment.

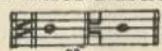
- Alla francese** (I). In French style.
Alla marcia (I). In march style.
Alla misura (I). In strict time.
Alla moderna (I). In modern style.
Alla russa (I). In Russian style.
Alla scozzese (I). In Scotch style.
Alla siciliana (I). Like a Siciliana, or Sicilian dance.
Alla stretta (I). 1. In the style of a stretta.
2. Growing faster and faster.
Alla tedesca (I). In the German style.
Alla zingara (I). In gypsy fashion.
Alla zoppa (I). Literally "limping"; with accent on the second beat.
Allarg. (Abbr.). Allargando.
Allargando (I), **Allarg.** (Abbr.). Becoming slower and broader.
Alle (G). All.
Allegramente, allegrativo (I), **Allègrement** (F). Quickly, gaily.
Allegrettino (I). Somewhat slower than Allegretto.
Allegretto (I). Slower than Allegro, faster than Andante, hence moderately fast.
Allegrissimo (I). Extremely fast.
Allegro (I). Literally "happy"; 1. In animated tempo, not as fast as Presto. 2. Frequently the name of a movement.
Allegro assai (I). Since the early part of the nineteenth century, "assai," which originally meant "enough," has come to mean "very."

- Hence Allegro assai may mean either "fast enough," or "very fast," depending on when the piece was written.
Allegro con brio (I). Fast, with brilliance.
Allegro con fuoco (I). Fast, with fire.
Allegro di bravura. Fast and showy.
Allegro di molto (I). Very animated.
Allegro giusto (I). Moderately fast; at the speed appropriate to the subject.
Allegro grazioso (I). Fast and gracefully.
Allegro moderato, ma risoluto (I). Moderately fast, but with decision.
Allegro non tanto, allegro non troppo (I). Not too fast.
Allegro tanto possibile (I). As fast as possible.
Allein (G). Alone, only.
Alleluia (Heb.). "Praise the Lord."
Allemand (F.). German.
Allemanda (I), **Allemande** (F). 1. A quiet dance, in moderate four-in-a-measure time, originating in Germany. 2. A movement in classical suites.
Allentando, allentato (I). Getting slower.
Alle Saiten (G). 1. On all the strings. 2. Release the una corda pedal on a grand piano.
Allmählich (G). Gradually, little by little.
Al loco (I). 1. Back to place after playing an octave higher or lower as directed by *All' Ottava*. 2. Back to position after a shift on the violin, etc.

Allonger

- Allonger** (F). To prolong.
- Allontandosi** (I). Dying away, disappearing in the distance.
- Allora** (I), **Alors** (F). Then.
- All 'ott.** (Abbr.). All 'ottava.
- All 'ottava** (I), **All 'ott.** 8va , 8 . (abbr.). To be played an octave higher than written.
- All 'ottava bassa** (I). To be played an octave lower than written.
- All' unisono** (I). In unison, in octaves.
- Alpenhorn.** Swiss herdsman's trumpet.
- Alphabet.** The letters A to G in music, which name the notes, including H (B) in German.
- Al riverso, al rovescio** (I). Literally "in reverse"; applied to a theme which may be sung in reverse, backward as well as forward.
- Al segno** (I). A direction to play "to the sign."
- Al solito** (I). As usual.
- Alt.** High. G in alt is G on the first octave above the treble staff. In German, alt is 1. The alto voice. 2. A prefix for alto instruments, e.g. Altgeige, Altklarinette, etc. 3. Old.
- Alterato** (I), **Altéré** (F). Altered; applied to chords which are changed by half-steps.
- Alternamente, alternante** (I). Alternately, alternating.
- Alternativo** (I). 1. The trio, or contrasting section between a theme and its repetition.

Amateur

2. A passage which may be played in two ways.
- Altgeige** (G). 1. Viola. 2. Viola alta, an old-time instrument.
- Altieramente** (I). Haughtily.
- Altissimo** (I). Literally "highest"; the second octave above the treble staff.
- Alto** (I). Literally "high." 1. Abbreviation of contralto. Formerly the highest man's part, now the lowest woman's or boy's in part singing, with a range from about low G to D in the treble clef. 2. The instruments between the tenor and soprano in certain groups, e.g. the alto clarinet, alto flute, alto trombone.
- Alto clef.** The C clef which fixes Middle C on the third line of the staff. 
- Alt 'ottava** (I). An octave higher.
- Altra volta** (I). Literally "another time"; encore.
- Altro** (I). Other.
- Alzamento di mano** (I). Literally "raising the hand"; up-beat.
- Alzato** (I). Raised, lifted.
- Amabile, con amabilità** (I). Lovably, with tenderness.
- Amaramente, amarevole, con amarezza** (I). Bitterly, with bitterness.
- Amateur** (F). One who pursues an art for the love of it, not as a profession.

Ambrosian chant. Plainsong religious chants attributed to St. Ambrose, Bishop of Milan, about 374 A.D.

Âme (F), **Anima** (I). Literally "soul"; the soundpost of the violin.

Amen (Heb.). "So be it."

American or English fingering. A system of piano fingering in which the mark X, instead of 1, designates the thumb.

American organ, cabinet organ, melodeon. An American reed organ, like a harmonium except that the air is blown in, not forced out, the reeds are smaller, and the tone more uniform in power and softer.

A mezza di voce, a mezza voce (I). At half voice.

Amorevole, amorevolmente, amorosamente, con amore (I). Lovingly, with love.

Amour (F), **Amore** (I), **Liebe** (G). Love.

Amplifiers. Appliances which enlarge and intensify sound vibrations.

Anacrusis (Gr.). 1. The first note or notes of a piece which begins on a weak accent. 2. Up-beat.

Anche (F), **Ancia** (I). Reed.

Anche (I). Also.

Ancora (I). 1. Again, repeat. 2. Still.

Ancora più forte (I). Still louder.

Andächtig, mit Andacht (G). Devoutly, with devotion.

Andamento (I). 1. An unusually long fugue subject. 2. An episode in a fugue. 3. Rate of speed.

Andante (I). Literally "walking"; 1. Moderately slow but flowing tempo. 2. Frequently the name of a movement.

Andante cantabile (I). Flowing tempo, in singing style.

Andante più tosto allegretto (I). Flowing tempo, more nearly Allegretto.

Andante, sempre poco rubato (I). In flowing tempo, always dwelling a little on a note or notes without losing the basic rhythm.

Andantino (I). Literally "a little Andante"; today somewhat faster, formerly often meaning somewhat slower than Andante.

Andare (I). To go, to move.

Andare a diritto (I). To go straight ahead.

Andare a tempo (I). To go in strict time.

Anfang (G). Beginning. Vom Anfang = From the beginning.

Angenehm (G). Agreeable, pleasing.

Anglaise (F). An English country dance.

Angosciosamente, angoscioso, con angoscia (I). Anguished, with anguish.

Ängstlich, mit Angst (G). Fearfully, with fear.

Anhaltend (G). Continuous.

Anhang (G). Coda; a section added to the end of a composition.

- Anima** (I), **Âme** (F). Literally "soul"; the sound-post of a violin.
- Animando, animato, con anima** (I), **Animé** (F). Growing lively, animated, with animation.
- Animoso, animosamente, con animo** (I). Boldly, with spirit.
- Anklang** (G). Harmony.
- Anlage** (G). Outline.
- Anlaufen** (G). To increase, to swell.
- Anleitung** (G). Introduction; method.
- Anmutig, mit Anmut** (G). Pleasantly, with suavity.
- Ansatz** (G). 1. Embouchure; the adjustment of the player's lips to the mouthpiece of a wind instrument. 2. Attack, the method of beginning a tone, phrase, or piece, in singing.
- Anschwellend** (G). Literally "swelling"; getting louder.
- Ansioso, ansiosamente, con ansietà** (I). Anxiously, with anxiety.
- Anstimmen** (G). 1. To give a keynote. 2. To tune. 3. To strike up a tune.
- Anstimmung** (G). Intonation; tuning.
- Answer**. The repetition, often with modifications, of the theme or subject of a fugue, at a different pitch, usually a fifth above or a fourth below the theme.
- Antecedent**. 1. The first theme (subject) of a fugue, followed by the consequent (answer). 2. Any theme which is later imitated.


- Anthem**. A sacred choral composition, on a text from the Bible or the Book of Common Prayer, sung by the choir with or without organ accompaniment.
- Anticipation** (E), **Anticipazione** (I). The sounding in advance of a tone or tones in a coming chord, or a beat in a coming pulse.
- Antico** (I). Ancient.
- Antiphon** (Gr.). Response sung by one choir to another in choral singing.
- Antiphonal**. Book containing traditional plainsong for ordinary church services.
- Antwort** (G). Answer.
- Anwachsend** (G). Literally "growing"; increasing in volume.
- A parte eguale** (I). With two or more voices of equal importance.
- À peine** (F). Barely.
- À peine entendu** (F). Barely audible.
- Aperto** (I). Literally "open"; 1. Clear, broad. 2. A direction to press down the "open" or damper pedal.
- A piacere** (I). As the performer pleases.
- A piena orchestra** (I). For full orchestra.
- A poco** (I). Gradually, little by little.
- Apostrophe**. 1. Usual mark for "take a breath" in vocal music. 2. A barely perceptible pause between phrases. 3. Address, invocation.
- Appassionata, appassionatamente** (I). Impassioned, passionately.

Appena (I), **À peine** (F). Hardly, a very little.

Appenato (I). Distressed, pained.

Application (F), **Applicatura** (I), **Applikatur** (G). Fingering.

Appoggiando, appoggiato (I). Leaning against.

Appoggiatura (I), **Vorschlag** (G). Literally "leaning note"; a grace note, a small decorative note which takes its time value from the note to which it is appended. Written 

Âpre, âprement (F). Harshly.

Après (F). After.

A prima vista (I), **À première vue** (F). At first sight, at sight.

A punta d'arco (I). With the point of the bow.

À quatre mains (F), **A quattro mani** (I), **Vierhändig** (G). For four hands.

À quatre voix (F), **A quattro voci** (I), **Vierstimmig** (G). For four voices.

Arabesque (F), **Arabeske** (G). 1. Ornament. 2. A highly ornamented composition.


Aragonesa (Sp.), **Aragonaise** (F). A Spanish dance originating in Aragon.


Arbitrio (I). Pleasure. A suo arbitrio—at the performer's pleasure, ad lib.

Arc. (Abbr.). Arcato.

Arcato (I). Literally "bowed"; a direction to use the bow after playing pizzicato.

Archet (F), **Arco** (I). Bow. *Arco* written after *Pizz.* directs the player to use the bow, instead of plucking with the fingers.

Arco in giù (I). Down-bow. Written 

Arco in su (I). Up-bow. Written 

Ardemment, avec ardeur (F), **Ardente, ardentement, con ardore** (I). Ardently, with ardour.

Ardito, con ardimento (I). Boldly, with hardihood.

Aretinian syllables. The syllables of the scale—ut, re, mi, fa, sol, la, introduced by Guido Aretinus (Guido d'Arezzo) in the 11th century.

Aria (I). Literally "air"; 1. A vocal melody. 2. An important solo song in an opera or oratorio.

Aria all' unisono (I). Vocal solo with accompaniment in octaves or in unison with the voice.

Aria buffa (I). Vocal solo that is humorous.

Aria cantabile (I). Vocal solo that is lyrical, smooth, slow.

Aria concertata (I). Vocal solo, with an elaborate instrumental accompaniment.

Aria da chiesa (I). Vocal solo for the church.

Aria di bravura (I). Florid vocal solo with many ornaments.

Aria d'entrata, di sortita (I). Vocal solo sung in an opera to mark the singer's first entrance on the stage.

Aria fugata

Aria fugata (I). Vocal solo with an accompaniment which sounds somewhat like a fugue.

Aria parlante (I). Vocal solo that is spoken rather than sung.

Aria senza accompagnamento (I). Vocal solo without accompaniment.

Arietta (I), **Ariette** (F). A short, simple aria.

A rigore del tempo (I). In strict time.

Arioso. 1. A song that is a combination of ambitious vocal solo and partial recitation (aria and recitative). 2. A short strain of melody at the beginning or end of a recitative. 3. Sustained singing suitable for arias. 4. Any short air in an opera.

Armonizzare (I). To harmonize.

Armure (F). 1. Key signature. 2. The action of a piano, etc.

Arp. (Abbr.). Arpeggio.

Arpa (I). Harp.

Arpeggio (I), **Arpège** (F), **Arp.** (Abbr.). Literally "in harp style"; a chord the notes of which are played successively instead of together.

Arrangement. Transcription; the translation of a work written for one musical medium, into another, e.g., a piano arrangement of a symphony, etc.

Asperges me

Ars antiqua (L). Literally "old art"; the music of a school of French composers of the twelfth and thirteenth centuries.

Arsis (Gr.). Up-beat.

Ars nova (L). Literally "new art"; the music of a school of Florentine composers of the fourteenth century, which came to its full flowering in the madrigal.

Articolato (I), **Articulé** (F), **Artikuliert** (G). Articulated; clearly brought forth.

Articulation. Clear enunciation in singing and playing.

Artificial harmonics. Flute-like tones, produced by pressing down the string of a violin or other stringed instrument with one finger, and touching the same string lightly with another finger at intervals of a third, a fourth, or a fifth.



Art songs. Songs in which the music is composed to fit words already written, each stanza being different.

As (G). A \flat (A flat).

Asas, Ases (G). A $\flat\flat$ (A double flat).

As dur (G). Key of A \flat (A flat) Major.

As moll (G). Key of A \flat (A flat) Minor.

Asperges me (L). "Purify me"; an antiphon intoned before Sunday High Mass, during the purification of the altar.

- Aspro, con asprezza** (I). Harshly, with asperity.
- Assai** (I). Since the early part of the nineteenth century, "assai," which originally meant "enough," has come to mean "very." Hence the meaning depends upon when the piece was written.
- Assez** (F). Enough, somewhat, fairly.
- Assez vite** (F). Fairly fast.
- Assoluto** (I). Absolute. *Prima donna assoluta* (I)—unquestionably the prima donna.
- Assonant** (E & F), **Assonante** (I). Similar-sounding, in concord.
- Assottigliando** (I). Softening, diminishing.
- Assourdir** (F). 1. To deafen. 2. To muffle.
- A-string**. The second string from the player's right on a violin, the first on a viola, the first from the player's left on a cello, etc. The other strings are tuned in relation to the A-string.
- A suo arbitrio** (I). At the performer's pleasure, freely.
- À table sec** (F). Without accompaniment.
- A tanto possibile** (I). As much as possible.
- A tem.** (Abbr.). A tempo.
- A tempo** (I), **À la mesure** (F). In time; resume the tempo previously indicated.
- Athemlos** (G). Breathlessly.
- Atonality**. A form of writing outside the frame of classic tonality and of the traditional

- concepts of harmony founded on the major triad.
- A tre** (I), **À trois** (F). For three parts or people.
- Attacca** (I). A direction to "attack" a note, passage or composition. It sometimes implies "attacca subito."
- Attacca subito** (I). A direction to "attack" a note, passage or composition without pause.
- Attacco** (I). A short theme used as a fugue subject or as material for imitation.
- Attack** (E), **Attacca** (I), **Attaque** (F). The prompt, decisive way a note, passage or composition is begun.
- Attendant keys, related keys**. Tonality having tones in common, used in modulation.
- Atto** (I). Act of a drama.
- Au, à la** (F). To the, at the.
- Aubade** (F). Literally "dawn music"; morning music.
- Auch** (G). Also.
- Audace, con audacia** (I). Audaciously, with audacity.
- Auf dem Oberwerk** (G). On the highest row of keys of the organ.
- Aufführung** (G). Performance.
- Aufgeregt** (G). Excitedly.
- Aufgeweckt** (G). Briskly, wide-awake.
- Aufhalten** (G). To retard.
- Auflage** (G). Edition.

Auflösung (G). 1. Resolution; the act of passing from a dissonance to a consonance. 2. Solution of a problem.

Auflösungszeichen (G). Natural sign, written ♯

Aufschlag (G). Up-beat.

Aufschwingend, mit Aufschwung (G). Soaringly, with rapture.


Aufstrich (G). Up-bow, written ♯

Auftakt (G). Up-beat.

Aufzug (G). Literally "pulling up" (the curtain); act of a drama.

Augmentation. Restatement of a theme or thematic pattern in notes of longer time value.

Augmented interval. An interval a semitone larger than a major or perfect interval.

Augmented triad. A chord of three notes, consisting of a root tone, the major third and augmented fifth above it. 

Aulos (Gr.). Flute.

Au même temps (F). In the same (original) tempo.

A una corda (I), **U. C.** (Abbr.). 1. On one string. 2. A direction to press down the left pedal on a grand piano.

Aus (G). Out of, from.

Ausdehnung (G). Development.

Ausdrucksvoll, mit Ausdruck (G). Expressively, with expression.

Ausgabe (G). Edition.

Ausgehalten (G). Sustained.

Ausgelassen (G). Ungovernable, wild.

Aussi (F). Also, as, therefore.

Ausweichung (G). Modulation; change of key.

Aüßerst (G). Extremely.

Authentic. The part of a scale between the first note (tonic) and the fifth (dominant) above.

Authentic cadence. A cadence in which the harmony passes from the dominant (fifth) to the tonic (first).

Auxiliary notes. Notes not essential to the harmony; grace notes.

Auxiliary scales. Those which belong to related keys.

Avec (F). With.

Avec désinvolture (F). Freely, easily.

Avec élan (F). With dash and brilliance.

Avec emportement (F). With passion.

Avec empressement (F). With alacrity.

Avec le bois de l'archet (F), **Col legno** (I). Literally "with the wood"; a direction to tap the strings with the stick of the bow instead of stroking them with its hairs.

Avec le bout de l'archet (F), **Col punto del arco** (I). With the point of the bow.

Avec tendresse (F). With tenderness.

Ave Maria (L). "Hail, Mary"; a hymn to the Virgin.

Ave Maris Stella

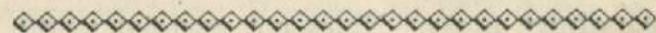
Ave Maris Stella (L). "Hail, Star of the Sea"; a Roman Catholic hymn.

Ave Regina (L). "Hail, Queen"; a Roman Catholic vesper hymn.

A vista (I). At sight.

Avoided chord or cadence. One that is prepared for but not played; implicit in the music, though not expressed.

À volonté (F). At will.



B

B. The name of the seventh step in the typical diatonic scale of C. In German, B = B flat. Abbr. B = Basso; C.B. = Contra-Basso; Mus. B. = Bachelor of Music, B.C. = Basso continuo.

Bacchanale. Drinking song; music of revelry.

Bachelor of Music (Mus. B.). First of the two music degrees granted by universities.

Bach trumpet. 1. In Bach's time, a natural (valveless) trumpet of low pitch, upon which

Ballabile

the high tones were played by obtaining the upper harmonics. 2. A slide trumpet. 3. A high-pitched trumpet with valves of modern manufacture, to facilitate the performance of Bach's music.

Badinage, badinerie (F). A playful, trifling composition.

Bagatelle (F & G). A light, trifling piece.

Bagpipes. An antique reed instrument still widely used. It has a windbag attached to a set of pipes, and is much used in folk-music, especially Scotch. The chanter-pipe carries the melody, the drone-pipes the accompaniment. It is variously known as cornemuse, musette (F), cornamusa, piffero (I), Sackpfeife, Dudelsack (G), etc.

Baguette (F). Drumstick.

Baiser (F). Kiss.

Baisser (F). To lower.

Baisser le ton (F). To lower the pitch.

Balalaika. A Russian stringed instrument, with a triangular body, having a long fretted neck and two or three strings, played by plucking. It is made in several sizes.

Balancement (F), **Bebung** (G). A wavering of tone (vibrato), produced by rocking the finger on the key of the clavichord, or the string of the violin.

Baldamente (I). Boldly.

Ballabile (I). Dance-like.


- Ballad** (E), **Ballade** (F & G), **Ballata** (I). Dramatic narrative song, each stanza sung to the same melody, and having a chorus or refrain. "Ballare" means "to dance," hence the ballad originally was a dance tune. Chopin's Piano Ballades have the quality of the heroic ballad. Brahms, Liszt and others have also composed Piano Ballades.
- Ballad-opera.** A type of English musical play of the seventeenth and early eighteenth centuries, consisting chiefly of existing ballads or folk-songs with new words, and much dialogue, e.g. *The Beggar's Opera*.
- Ballerina, ballerino** (I). Ballet-dancer.
- Ballet** (F & E), **Balletto** (I), **Ballett** (G). Dance spectacle set to music.
- Ballo** (I). Ball, dance.
- Band.** Any group of instruments, often consisting largely or entirely of woodwinds and brasses.
- Bandola** (Sp). A kind of lute, played with a pick (plectrum). Used in folk-music.
- Banjo.** A popular stringed instrument, probably brought from Africa to America by the Negroes. It has five to six strings, a drum-like body, and a long neck.
- Bar.** 1. The vertical line on the staff which separates one measure from another. 2. The measure itself.

- Barbaro** (I). Barbarously.
- Barcarolle** (F), **Barcarola** (I). A type of boat song, supposedly originating with the Venetian gondoliers.
- Bards.** Old-time Celtic minstrels.
- Bariolage** (F). Medley.
- Bariton** (F & G), **Baritono** (I). Baritone; 1. The male voice that lies between tenor and bass, its range approximately from low G in the bass clef to G in the treble. 2. Certain instruments such as the baritone horn, baritone oboe, etc.
- Barocco** (I), **Baroque** (F). Literally "uncouth"; yet applied to a musical style characterized by splendid color and ornament, and vast expressiveness.
- Barré** (F). In guitar playing, the stopping of several or all strings at a time with the forefinger.
- Barre de mesure** (F). Bar, measure.
- Barrel-organ.** A street organ with a barrel-like cylinder which, when revolved, produces tones.
- Bas-dessus** (F). Mezzo-soprano.
- Bass** (E & G), **Basse** (F), **Basso** (I). 1. The lowest male voice, its range approximately from low E in the bass clef to low E in the treble clef. 2. The lowest part of the harmony. 3. Certain instruments like the bass viol, bass tuba, bass clarinet.

Bass-bar. A strip of wood glued into a violin, designed to strengthen the belly and equalize vibrations.

Bass baritone. Male voice with a baritone range and bass quality.

Bass clarinet. A clarinet an octave lower in pitch than the ordinary clarinet in B \flat or A.

Bass clef. F clef, written  indicating that the F below Middle C is on the fourth line of the staff.

Bass drum. Largest and deepest-sounding drum in the modern orchestra. It is played with a single stick, and cannot be tuned.

Basse chiffrée (F). Figured bass; a bass part so written that numbers, instead of notes, indicate the harmonies to be played.

Basset-horn (E), Corno di bassetto (I). Rarely used alto clarinet, replaced today by the E flat alto clarinet.

Basso buffo (I). Comic bass singer.

Basso cantante (I). Bass voice of normal register.

Basso continuo (I), B.C. (Abbr.). Figured bass; written with numerals instead of notes to indicate the harmony. Much used in the eighteenth century. Used today in teaching the science of chords.

Bassoon. A double-reed woodwind, the bass of the oboes. Used for very deep, and occasionally for comic effects in the orchestra. Its normal range is from B \flat in the Bass Clef to

B \flat in the Treble Clef. Its place in the woodwind choir is similar to that of the cello in the string choir.

Basso ostinato (I). Literally "obstinate bass"; a bass phrase, constantly repeated, with changing harmonies above it.

Basso profondo (I). Heavy male voice of unusually low register.

Bassposaune (G). Bass trombone.

Bass-Saite (G). Literally "bass string"; the lowest string on any stringed instrument.

Bass viol, contrabass. Largest and lowest-pitched of the viol family. It generally has four strings, occasionally five, and is tuned E-A-D-G, E being the lowest, with sometimes the low C added.

Basta (I). Enough!

Bâton (F). Literally "stick"; the stick used by the conductor of an orchestra, chorus, or band to beat time.

Battement (F), Battimento (I). Ornament.

Battery (E), Batterie (F). 1. The percussion instruments of an orchestra. 2. Special instrumental effects such as broken chords, repeated chords, drum-rolls.

Battre à deux temps (F). To beat two in a measure.

Battuta (I). 1. Beat. 2. Measure.

Bauernleier (G). Hurdy-gurdy.



Bauernlied (G). Peasant song.

B.C. (Abbr.). Basso continuo.

- B dur** (G). Key of B \flat (B flat) Major.
Bearbeitung (G). Adaptation, arrangement.
Beat. 1. The pulse of music. 2. The action of the conductor who indicates it. 3. One of the units that make up a measure. 4. In acoustics, the throb produced by the sounding together of two tones of slightly different pitch.
Beating reed. A reed on a wind instrument, that strikes the edges of the aperture containing it when the instrument is blown.
Bebung (G), **Balancement** (F). A wavering tone (vibrato) produced by rocking the finger on the key of the clavichord or the string of the violin.
Bec (F), **Becco** (I). Literally "beak"; mouth-piece.
Bécarre, **béquarre** (F), **Bequadro** (I). The sign for natural, written \natural
Becken (G). Cymbals.
Bedeckt (G). Literally "covered"; applied to "stopped" strings, strings pressed down with the fingers.
Bedeutend (G). Literally "important"; considerably.
Bedeutend schneller (G). Considerably faster.
Bedeutungsvoll (G). Full of meaning, significant.
Begleitung (G). Accompaniment.
Behaglich (G). Comfortably.
Beide (G). Both.

- Beide Hände** (G), **B.H.** (Abbr.). Both hands.
Beinahe (G). Almost.
Beispiel (G). Example.
Beizeichen (G). Accidentals; sharps, flats, naturals.
Beklemmt (G). Literally "constricted"; heavy-hearted.
Bel canto (I). Literally "beautiful song"; a style of pure, smooth, flowing singing associated with an Italian school of the seventeenth and eighteenth centuries.
Belebt (G). Brisk, lively.
Belegt (G). Veiled, hoarse.
Bell diapason. An organ-stop with bell-mouthed pipes.
Bell gamba. An organ-stop with conical pipes, producing a delicate tone.
Bellicoso, bellicosamente (I). War-like.
Bellows. A pneumatic apparatus which supplies organ pipes with air.
Bells (E), **Carillon** (F), **Glockenspiel** (G).
 1. Percussion instrument of the orchestra, consisting of steel bars of graduated size, tuned in half-steps, and played by striking with a mallet. 2. Chime.
Belly. 1. Top of a stringed instrument, over which the strings are stretched. 2. On a keyboard instrument, the curved shape of the sounding-board.
Bémol (F), **Bémolle** (I). The sign for flat, written \flat .

- Ben, bene** (I), **Bien** (F). Well.
- Benedictus qui venit** (L). "Blessed is he that cometh"; the section of the Roman Catholic Mass following the Sanctus.
- Ben marcato** (I). With well-marked rhythm.
- Ben sostenuto** (I). Well sustained.
- Bequadro** (I), **Béquarre** (F), **Auflösungszeichen** (G). The sign for natural, written \natural
- Bequem** (G). Comfortable.
- Berceuse** (F). Cradle-song.
- Bergamasca** (I), **Bergomask** (E), **Bergamasque** (F). Peasant dance originating in Bergamo, Italy.
- Bergerette** (F). Pastoral song or dance.
- Bes** (G). $B\flat\flat$ (B double-flat).
- Beschleunigend** (G). Accelerating.
- Bestimmt** (G). With decision, definitely.
- Betend** (G). Praying.
- Betonend, betont** (G). Accented.
- Betrübt** (G). Saddened, troubled.
- Bewegt, mit Bewegung** (G). With motion, with emotion.
- Beziffert** (G). Figured, as in figured bass, where the harmonies to be used are indicated by numerals instead of notes.
- B.H.** (Abbr.). Both hands.
- Bianca** (I), **Blanche** (F). Literally "white"; \natural or \flat , a half-note.
- Bien** (F), **Bene** (I). Well.
- Binary**. Consisting of two parts.

- Binary form**. A form divided into two distinct sections or founded on two principal themes.
- Binary measure**. A measure with two beats.
- Bind, Tie**. A curved line above two or more tones of the same pitch, indicating that they are to be played as one tone with the combined duration of all. 
- Bis** (G). Until.
- Bis** (L). Literally "twice"; 1. A request to repeat a performance (encore). 2. A direction in a score indicating that a passage is to be repeated.
- Biscroma** (I), **Double croche** (F). A sixteenth note, written , or rest, written thusly γ .
- Bisogna** (I). Literally "must"; it is necessary.
- Bitonality**. The use of two tonalities at the same time.
- Bittend** (G). Entreating.
- Bizzarro, bizzarramente, con bizzarrìa** (I). Oddly, in an eccentric manner.
- Blanche** (F), **Bianca** (I). Literally "white"; \natural or \flat , a half note.
- Blasmusik** (G). Literally "blow-music"; music for wind instruments.
- Blechinstrumente** (G). Brass instruments.
- Bleiben** (G). To remain.
- Blockflöte** (G). 1. An end-blown flute, called variously recorder, fipple-flute, flageolet, flûte à bec. 2. An organ-stop with

pyramid-shaped pipes, producing a full, broad tone.

Blues. A type of American Negro song using a flatted third or seventh ("blue") note.

Bluette (F). Literally "spark"; a short, sparkling piece.

B moll (G). The key of B \flat (B-flat) Minor.

B. Mus. (Abbr.). The degree of Bachelor of Music.

Bob. A term in bell ringing, applied to the changes that can be rung on six bells.

Bocca (I). Mouth, mouthpiece.

Bocca chiusa (I), **Bouche fermée** (F), **Brummstimmend** (G). Humming.

Body. 1. Resonance of tone. 2. The main portion of the structure of a musical instrument.

Boehm flute. Improved keyed flute invented in 1834 by Theodore Boehm.

Bogen (G). 1. Bow of a stringed instrument. 2. Slur, tie.

Bogenstrich (G). Stroke of the bow.

Bois (F). Wood. Les bois = the woodwinds.

Boîte (F). Literally "box"; the swell-box of an organ, a set of organ-pipes enclosed in a box with movable shutters.

Bolero (Sp.). Lively Spanish dance of Moroccan origin, in three-in-a-measure time, danced by one or more couples.

Bombard (E). Early oboe.

Bombardon (E & G). 1. Bass saxhorn, bass trumpet. 2. An organ-stop.

Bon (F). Good.

Bones. Strips of bone or hard wood clicked like castanets in Negro minstrel music.

Bon temps de la mesure (F). The accented portion of a measure.

Bouché (F). Muted; with muffled tone on wind instruments and the organ.

Bouche fermée (F). With closed mouth; humming.

Bouffe (F). Comic.

Bourdon (F), **Bordone** (I). Literally "bumble bee"; 1. Drone bass. 2. The lowest string of violin, cello, or double-bass. 3. A dull-toned organ-stop.

Bourrée (F). A stately old French dance, in two-in-a-measure or four-in-a-measure time. Its phrases begin on the last quarter of the measure. It resembles the Gavotte, and is much used in classical suites.

Boutade (F). Impromptu ballet or composition.

Bow. A flexible stick which has hair from horses' tails stretched from end to end. The friction of the hairs on the strings of the violin and other stringed instruments causes them to vibrate, producing tone.

Bowling. 1. The technique of using the bow. 2. The marks which indicate how a piece

should be bowed; $\text{♩} \text{♩}$ down-bow; ♩ up-bow.

Br. (Abbr.). Bratsche.

Braccio (I). Arm.

Brace. 1. Mark } coupling two or more staves of music. 2. Slides regulating the tension of a drum-head.

Branle (F), **Brawl** (E). A lively round dance of French origin, a species of "Follow the leader," usually in two-in-a-measure or four-in-a-measure time.

Brass band. A band consisting chiefly of brasses, woodwinds, and percussion, suitable for open-air performances and military use.

Brasses. 1. The horns, trumpets, trombones, and tubas of an orchestra. 2. Their players.

Bratsche (G), **Br.** (Abbr.). Viola.

Brautlied (G). Song for a bride.

Bravo, bravissimo (I). Well done! Excellently done!

Bravura (I). Daring, dash, brilliancy.

Break. 1. A place in the compass of a voice or instrument, where the quality of tone changes noticeably. 2. Any poorly produced tone. 3. In jazz, a pause in the music, which is often filled in by a single instrument. This is called "taking a break."

Breakdown. Negro clog-dance.

Breathing-mark. A sign written in a vocal part to indicate that the singer should take a breath at that point; $\text{'} \checkmark \vee \text{'}$, ' , '

Breit (G). Broad.

Breve (I). Literally "short"; in ancient times the shortest, but now the longest note, equal to two whole notes, eight quarter beats.

Bridge. The support across which the strings are stretched on stringed instruments, including the piano, harpsichord and clavichord. It transmits the vibrations to the sounding-board, and partly defines the pitch.

Brill. (Abbr.). Brillante.

Brillante (I). Brilliant.

Brindisi (I). Literally "toast"; drinking song.

Brio (I). Brilliance.

Brisé (F). Literally "broken"; applied to chords played with notes in sequence instead of together (broken chords, arpeggios).

Broadcast. Distribution of sound by radio.

Broadsides. Single sheets on which words of ballads were printed for broadside distribution from the age of Shakespeare through the eighteenth century.

Broderies (F). Literally "embroidery"; ornaments, embellishments.

Broken chords. Chords whose notes are played successively instead of together (arpeggios).

Bruit (F). Noise.

Brummeisen

Brummeisen (G). Jews-harp, possibly originally jaws-harp.

Brummstimmen (G). Humming voices.

Brusco, bruscamente (I), **Brusquement** (F). Harshly, brusquely, suddenly.

Bruststimme (G). Chest voice.

Buffo, buffa (I). Comic, grotesque.

Bugle. Small kind of trumpet with cupped mouthpiece, used almost entirely for military signals.

Bühne (G). Stage.

Buona nota (I). Accented note.

Burden. 1. The repeated refrain of a song.
2. Drone-bass of a bag-pipe.

Burla (I). Jest.

Burlesco (I). Burlesque.

Burletta (I). Musical farce.

Burrasca (I). A composition that describes a storm.



C

Note: Many German words are spelled with either C or K. If not found under C, refer to K.

C. 1. A tone of 256 vibrations per second, known as Middle C. 2. The first note in the typical diatonic scale of C. 3. Do (Ut) in the fixed-do system in use in France and Italy.

C.A. (Abbr.). Coll' arco.

Cabaletta (I). Literally "little horse"; a simple melody with accompaniment in triplets, like hoof-beats. 2. The final section of an elaborate operatic aria or duet of the nineteenth century.

Cabinet organ. A portable reed organ; a melodeon.

Caccia (I), **Chasse** (F), **Jagd** (G). The chase, the hunt.

Cachuca. A Spanish dance in three-in-a-measure time, somewhat like the Bolero.

Cacophony. Extremely discordant noise.

Cad. (Abbr.). Cadenza.

Cadence. Literally "fall"; two or more chords which bring a line or melody to a point of rest.

Cadence, amen, church, plagal. A cadence in which the harmony passes from the subdominant (4th) to the tonic (1st).

Cadence, authentic, perfect, complete. A cadence in which the harmony passes from the dominant (5th) to the tonic (1st).

Cadence, avoided, broken, false, interrupted. A cadence in which the final tone or chord is not the tonic.

Cadence, half, imperfect. A cadence in which the tonic chord (1st) is followed by the dominant chord (5th), giving the sense of a temporary close.

Cadence, mixed. A cadence which contains in the last three or four chords dominant, subdominant, and tonic harmonies.

Cadenza (I), Kadenz (G), Cad. (Abbr.). A brilliant passage in a concerto or aria, performed without accompaniment. In earlier music, it was often extemporized by the composer-performer.

Caesura, cesura. A rhythmic pause within a musical period; the point where two phrases in a period are divided. Called masculine if it occurs after a strong beat, feminine if after a weak beat.

Caisse (F), Cassa (I), Trommel (G). Literally "box"; drum.

Caisse claire (F). Snare-drum.

Caisse grosse (F). Bass drum.

Caisse roulante (F). Tenor drum, side drum.

Cal. (Abbr.). Calando.

Calando (I), Cal. (Abbr.). Growing softer and slower.

Calcando (I). Literally "pressing"; gradually quickening the tempo.

Calliope. 1. An organ possessing a strong harsh tone, which is produced by the forcing of steam through the pipes. 2. The Greek muse of heroic verse.

Calm. (Abbr.). Calmato.

Calmato, calmandosi, con calma (I). Calmly, with calm.

Caloroso, con calore (I). Warmly, with passion.

Cambiare (I). To change or alter.

Camera (I). Literally "chamber"; small room. *Musica di camera* is chamber music.

Camminando (I). Walking (Andante).

Campagnuolo (I). Pastoral.

Campana, campanella (I). Bell, little bell.

Campanology. The art of making and of playing bells.

Campestre (I), Champêtre (F). Pastoral.

Canaries. An old-time dance, usually lively, in three-in-a-measure or six-in-a-measure time. It originated in the Canary Islands and resembled a gigue.

Cancan (F). A boisterous French dance verging on the vulgar.

Cancel. The Natural sign ♮ which cancels a sharp or flat.

Canciòn (Sp.). Song.

Cancrizans (L), **Cancrizzante** (I). Literally "crab-like"; moving backwards. Describes a theme played backwards, sometimes found in contrapuntal writing.

Canon. Literally "rule"; a strict form of contrapuntal writing, in which the subject, (antecedent) announced by one voice, is exactly imitated by the answer (consequent) in the same or a harmonizing key. The answer starts before the subject finishes, so subject and answer overlap.

Canon, infinite, perpetual. A canon which has no definite ending, e.g. "Scotland's burning"; a round.

Canonical hours. Times set for daily prayers by the Catholic Church; *Matins* (including Lauds and Nocturns), *Prime*, *Tierce*, *Sext*, *Nones*, *Vespers*, *Compline*.

Canonic imitation. Strict imitation of one voice by another.

Cantab. (Abbr). Cantabile.

Cantabile (I), **Cantab.** (Abbr.). Song-like, singable.

Cantando (I). Singing.

Cantante (I). Singer.

Cantata (I), **Cantate** (F and G). Literally "sung"; today it describes a work for solo, chorus and orchestra in several movements, in the style of an opera without scenery or costumes, or of a short oratorio.

Cantatore, cantatrice (I). Singer.

Canticae (I), **Cantici** (L). Lauds; ancient sacred songs of the Roman Catholic Church.

Canticle. A non-metrical hymn with a Biblical text, used in the liturgy.

Cantilena (I). Literally "little song"; 1. A song-like instrumental piece. 2. Term used in describing a smooth, connected style of performance.

Cantillation. Declamatory singing.

Cantino (I), **Chanterelle** (F). 1. The highest string of a stringed instrument. 2. The violin E-string.

Canto (I). 1. Song. 2. Soprano, the highest part. 3. A part of a poem.

Canto fermo (I), **Cantus firmus** (L). 1. The unaccompanied, unison singing of the early Christian Church. 2. In counterpoint, a given melody around which melodic and harmonic figures are woven.

Canto primo (I). First soprano.

Canto secondo (I). Second soprano.

Cantor. In Christian churches, the choir-master; in synagogues, the soloist who intones the sung part of the services.

Cantoris (L). The north side of the church, or cantor's side, opposite the decani, or dean's side.

Cantus firmus (L), **Canto fermo** (I). 1. The unaccompanied, unison singing of the early Christian Church. 2. In counterpoint, a given melody around which melodic and harmonic figures are woven.

Cantus Gregorianus (L). Literally "Gregorian chant"; Plainsong—unmeasured, unison, unaccompanied chant based on the eight modes introduced into Roman Catholic ritual in the sixth century by Pope Gregory.

Cantus mensurabilis (L). Literally "measured song"; music divided into measures, as practiced from the twelfth century on.

Canzone (I), **Chanson** (F). 1. Any song. 2. A part-song similar to the madrigal. 3. A song-like instrumental piece.

Canzone sacra (I). Sacred song.

Canzonet, canzonetta (I). Little song.

Capelle, Kapelle (G), **Cappella** (I), **Chapelle** (F). 1. Chapel. 2. Band, orchestra.

Capellmeister, Kapellmeister (G), **Maestro di cappella** (I), **Maître de chapelle** (F). Choir-master, orchestra conductor.

Capo (I). Literally "head"; beginning. *Da capo*—from the beginning.

Capolavoro (I). Masterpiece.

Capotasto (I). 1. The upper end of the fingerboard of a stringed instrument. 2. A movable

piece placed across the fingerboard of a guitar, which raises or lowers the pitch of all the strings at once.

Capriccio (I), **Caprice** (F). A composition in free, fanciful style, like a fantasia.

Capriccioso, capricciosamente (I), **Capricieusement** (F). Capriciously, freely, fancifully.

Carezzant (F), **Carezzando, carezzevole** (I). Caressingly.

Caricato (I). Overloaded, exaggerated.

Carillon (F). 1. Chime. 2. A set of fixed bells sounded by hammers. 3. The tune they play. 4. An organ-stop.

Carmagnole (F). Literally "short coat"; a dance-song of the French Revolution.

Carol. A joyous song, especially one pertaining to Christmas.

Carrée (F). Literally "square"; a double whole note (breve), eight quarter beats.

Cassa (I), **Caisse** (F). Literally "box"; drum.

Cassa grande (I). Bass drum.

Cassa rullante (I). Tenor drum.

Cassation (E and F), **Cassazione** (I). An eighteenth-century instrumental piece for outdoor performance.

Castanets (E), **Castagnette** (I & F). Literally "chestnuts"; clappers used in Spanish music and dance to accentuate the rhythm.

Castrato, evirato (I). A eunuch singer whose adult voice retains the range of a boy's.

Castrati were much in demand as leading singers in the opera up to and during the eighteenth century.

Catch. A round, sometimes humorous, for three or four voices, each "catching" his entrance at the indicated moment.

Catgut. Strings for violin, etc., made of sheep's or horses' intestines.

Cavalletto (I). 1. A break between registers of the voice. 2. A small bridge. 3. A cabaletta, or simple melody with hoof-beat accompaniment.

Cavatina (I), **Cavatine** (F). 1. A short aria in one section. 2. A song-like instrumental movement.

C.B. (Abbr.). Contrabass.

C-clef. The clef which fixes the position of middle C on the staff. There are 3 C-clefs in use today—the Soprano, the Alto, and the Tenor. In the Soprano, middle C is on the first line, in the Alto on the third line, in the Tenor, on the fourth line. Written



C.D. (Abbr.). Colla destra.

C dur (G). Key of C Major.

Cebell. An early dance-form in four-in-a-measure time, known today as the gavotte.

Cedendo (I), **Cédant** (F). Slowing gradually, giving way.

Cédez (F). Literally "give way"; a direction to retard the speed.

Celere, con celerità (I), **Avec célérité** (F). Rapidly, with celerity.

Celesta (I), **Céleste** (F). A small keyboard instrument that produces a pure, bell-like sound, used in the orchestra for special effects, e.g. in Tchaikowsky's *Nutcracker Suite*.

Céleste (F). Literally "celestial"; an organ-stop.

Cello, celli (pl.). Abbreviation for violoncello, a member of the violin family. It is held between the knees in playing. Its four strings are tuned C, G, D, A,—C being the lowest. In the orchestra, it is the baritone member of the string choir; in the string quartet it is the bass; as a solo instrument it has sonorous beauty.

Cemb. (Abbr.). Cembalo.

Cembalo (I), **Cemb.** (Abbr.). Harpsichord.

Ces (G), **C \flat** (C-flat), **Ceses** (G). **C $\flat\flat$** (C double-flat).

Ch. (Abbr.). Choir-organ.

Chaconne (F), **Ciacona** (I). Literally "pretty"; probably originally a slow Spanish dance. In classical suites, generally a series of variations above a ground bass.

Chalumeau (F). 1. Shawm; an obsolete wind instrument, which preceded the oboe and clarinet. 2. The lowest register of the clarinet. 3. The chanter of the bagpipe.

Chamber music. Music suitable for performance in a room; string quartets, small ensemble groups of from two to as many as twenty instruments, voices, or both together.

Champêtre (F). Literally "of the fields"; rustic.

Changes. The passages and variations produced by ringing a chime of bells of different pitch in different order.

Changing note (E), **Nota cambiata** (I), **Wechselnote** (G). A note foreign to the immediate harmony, which enters on the strong beat with the chord, and later passes into the chord.

Chanson (F). 1. Song, ballad. 2. The type of part-song, and the solo song with accompaniment, introduced by the trouvères and troubadours, which flourished from the fourteenth through the sixteenth centuries.

Chanson d'amour (F). Love song.

Chanson bachique (F). Drinking song.

Chanson de la rue (F). Street song.

Chanson de travail (F). Work song.

Chansonette (F). Little song.

Chansons sans paroles (F), **Lieder ohne Worte** (G). Songs without words.

Chant, chaunt (E). 1. Short sacred song, a melody to which the Psalms or canticles are sung in certain church services. 2. Chanted recitation.

Chant (F). Song, tune.

Chant sur le livre (F). Literally "song on the book"; vocal extemporizing on a given theme.

Chanter, chaunter (E). The melody pipe of the bagpipe.

Chanter (F). To sing.

Chanter à livre ouvert (F). Literally "to sing with open book"; to sing at sight.

Chanterelle (F), **Cantino** (I). 1. The highest string of a stringed instrument. 2. The violin E-string.

Chanteur (masc.), **Chanteuse** (fem.) (F). Singer.

Chanty, shanty (E). A rhythmical work-song, usually of the sea or mountains. Found in all maritime countries, especially in North America.

Chapelle (F), **Cappella** (I), **Kapelle** (G). Literally "chapel"; choir, orchestra.

Characteristic piece. A short piece expressive of a mood or sentiment, emphasizing character rather than form.

Charfreitag (G). Good Friday.

Charivari (F). A mock serenade; violent extemporized music using household utensils.

Che (I). Than, that, which.

Check. That part of the action in pianos, etc. which holds the hammers in check till they are released by the raising of the key.

Chef d'œuvre (F). Masterpiece.

Chest of viols. A set of six viols,—two basses; two tenors, two trebles,—fitted into a case;

Chest register

formerly made by English makers and used for chamber music.

Chest register, tones, voice. The lowest register of the voice.

Chevalet (F), **Ponticello** (I), **Steg** (G).
Bridge of a stringed instrument.

Cheville (F). Peg of a stringed instrument.

Chiaro, chiaramente, con chiarezza (I).
Clearly, with clarity.

Chiaroscuro (I). Light and shade in pictures;
loud and soft in music.

Chiave (I). Literally "key"; clef.

Chiesa (I). Church.

Chime. 1. A set of bells tuned to the scale.
2. The tunes they play. 3. An organ-stop
giving a bell sound.

Chin-rest. Oval ebony plate on a violin or
viola, on which the player's chin rests.

Chitarra (I). Guitar.

Chiudendo, chiuso (I). Closing, closed.

Choir (E), **Chœur** (F), **Chor** (G), **Coro** (I).
1. Any group of singers, but especially church
singers. 2. Their loft in the church. 3. The
groups of instruments in the modern or-
chestra.

Choir-organ. The manual below the Great
Manual. The pipes are so placed as to sup-
port the choir-singing.

Choral. Pertaining to a choir or chorus.

Choral, chorale. Psalm-tune, hymn.

Chord of the eleventh

Chord. Several tones of different pitch bear-
ing a recognized relation to one another,
sounded together. The simplest chord is the
triad, on which the chordal system is based.
Triads are major or minor according to
whether the lower chord is major or minor;
augmented or diminished according to the
kind of fifth.

Chord, altered, chromatic. A chord con-
taining tones other than those of the diatonic
scale to which it belongs.

Chord, common. A chord made up of a root,
the third and the fifth above, and called a
triad.

Chord, dominant. A chord built on the fifth
(dominant) of a key.

Chord, inverted. A chord in which a tone of
the chord other than the root is used as the
lowest tone. A triad has two inversions. If
the third of the triad is in the bass, it is said
to be in the first inversion, also called the 6/3
chord (chord of the sixth). If the fifth of the
triad is in the bass, it is said to be in the
second inversion, also called the 6/4 chord
(chord of the six-four). A four-note chord
has three inversions, a five-note chord four,
etc.

Chord of the dominant seventh. A chord
built upon the dominant (fifth) as its root,
adding the third, fifth, and seventh above.

Chord of the eleventh. A chord built upon a

root, with the third, fifth, seventh, ninth, and eleventh above.

Chord of the ninth. A chord built upon a root, with the third, fifth, seventh, and ninth above.

Chord of the seventh. A chord built upon a root, with the third, fifth, and seventh above.

Chord of the thirteenth. A chord built upon a root, with the third, fifth, seventh, ninth, eleventh, and thirteenth above.

Choreography. 1. System of describing dance-steps and movements by signs, written beside the melody to which they will be danced. 2. A word generally applied to the pattern or design of a dance composition.

Chorister. 1. Singer in a choir. 2. Choir-leader.

Chorus. 1. A group of singers. 2. The music composed for them, usually in three or more parts. 3. Refrain of a song.

Christe eleison (Gr.). "Christ, have mercy!" from the Kyrie of the Roman Catholic Mass.

Chromatic (E), **Chromatique** (F), **Chromatisch** (G). Literally "colored"; describes intervals, passages, chords, etc. in a composition containing semitones (sharps, flats, naturals) not in the scale prevailing in the composition.

Chromatic alteration. The process of modifying an interval, passage, chord, etc. by means of a chromatic sign.

Chromatic instrument. An instrument that plays semitones.

Chromatic modulation. Transition from one tonality to another, effected by altering a note in a chord a half-step.

Chromatic scale. A scale composed entirely of half-steps. It may be built upon any one of the twelve semitones in the octave.

Chromatic signs. Sharp #, flat b, natural ♮

Church modes. The fourteen scales used in medieval church music, named but not derived from the early Greek scales.

Ciacona (I), **Chaconne** (F). Literally "pretty"; probably originally a slow Spanish dance. In classical music, generally a series of variations above a ground bass.

Ciaramella (I). Bagpipe.

Cimbalom (Hung.). Dulcimer.

Cinelli (I). Cymbals.

Cinq (F), **Cinque** (I). Five.

Cinque-pas (F). Literally "five-step"; a stately old French dance.

Cipher. The irregular sounding of an organ-pipe when the keys are not touched, caused by a mechanical defect.

Circa (L & I). Approximately, about.

Circle of fifths. A method of modulating through successive fifths, passing through all the keys and so back to the starting point.

Cis (G), **C#** (C sharp), **Cis-cis** (G). **C**※ (C double-sharp).

Cis dur (G). Key of C# (C sharp) Major.

Cis moll (G). Key of C# (C sharp) Minor.

Cither, cithern, cittern, cithara. A wire-stringed instrument of great antiquity, resembling a lute or guitar, in favor through the eighteenth century, and still played.

Cl., Clar. (Abbr.). Clarinet.

Clairon (F). 1. Bugle. 2. Organ-stop.

Claque (F). A group paid to applaud.

Claquebois (F). Xylophone.

Clarabella (L). An organ-stop with soft velvety tone.

Clarinet (E), **Clarinette** (F), **Clarinetto** (I), **Cl., Clar.** (Abbr.). 1. A single-reed woodwind with a cylindrical tube, played vertically. It has a range of more than three octaves, and is the alto of the woodwind choir. 2. An organ-stop with a clarinet quality.

Clarinet, alto. A clarinet pitched in E \flat (E flat) or F.

Clarinet, bass. A clarinet the tones of which are an octave lower than those of the normal treble clarinet, which is pitched in C, B \flat (B flat), or A.

Clarinet, large soprano. A clarinet pitched in C, B \flat (B flat) or A, the normal treble instrument.

Clarinet, small soprano. A clarinet pitched in D, E, F, or A \flat (A flat), used for the most part in military bands.

Clarion. 1. An obsolete English word for trumpet. 2. An organ-stop an octave above the trumpet-stop.

Classical music. Composed music which has stood the test of time. Specifically, the music of certain composers of the 16th-18th centuries, distinguished for perfection of form and purity of style and content.

Clave (L). Literally "key"; clef.

Clavecin (F), **Clavicembalo** (I). Harpsichord.

Clavichord. An early keyboard instrument, still used. The strings are struck by a metal tangent which also determines the pitch. The tone is extremely delicate.


Clavier (G & F). 1. Keyboard. 2. Any keyboard instrument. 3. Piano.

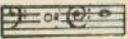



Clavierauszug (G). Arrangement for piano of a full score.

Clavier de récit (F). Keyboard of the swell-organ.

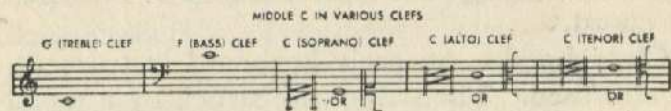
Clavierübung (G). 1. An exercise written for the piano. 2. Piano practice.

Clef. Literally "key." The Clef sign fixes the pitch attaching to one of the lines of the staff, and provides a basis of reckoning that fixes also the pitch attaching to all the other lines and spaces of the staff. There are two fixed clefs, G and F. The G-clef (treble), written

 places G on the second line up of the

staff. The F-clef (bass), written  places F on the fourth line up of the staff. The movable clef, C, fixes middle C (1) on the bottom line of the staff (soprano), written , (2) on the third line up (alto), written , (3) on the fourth line up (tenor), written .

MIDDLE C IN VARIOUS CLEFS



Close. Cadence.

Close harmony. Harmony in which the upper three voices stay as close together as possible, usually within the compass of an octave.

C moll (G). Key of C Minor.

Coda. Literally "tail." A section added to the end of a composition.

Codetta (I). A short coda.

Cogli, col, colla, coll', colle (I). With the.

Cogli stromenti (I). With the instruments.

Coll' arco (I). With the bow.

Colla destra (I). With the right hand.

Colla parte (I). With the soloist.

Colla punta del arco (I). With the point of the bow.

Colla voce (I). With the voice.

Col legno (I). Literally "with the wood"; a direction to tap the strings with the stick of

the bow instead of stroking them with the hairs.

Coll' ott., c.8^{va} (Abbr.). Coll' ottava.

Coll' ottava. A direction to sound an octave higher or lower, with the tones indicated.

Colofonia (I), **Colophane** (F). Rosin.

Color. Tone-quality (timbre), which is determined in general by the particular combination of overtones.

Coloratura (I). Florid ornamental music, usually vocal.

Coloratura soprano. An extremely flexible high voice able to perform florid music.

Colpo d'arco (I). Stroke of the bow.

Combination pedal. A small knob attached to the pedal-board of an organ, which mechanically controls certain combinations of stops.

Combination tone. The additional tone resulting from the combined vibrations of two tones sounded at the same time.

Come (I). Like, as, the same as.

Come da lontano (I). As if from a distance.

Come prima (I). As at first.

Come retro (I). As farther back.

Comes (L). Literally "companion"; the answer to the subject (dux) in a fugue.

Come sopra (I). As above.

Come stà (I). As it stands, as it is written.

Comma. 1. Breathing mark. 2. A tiny difference in pitch, found in comparing the

number of vibrations of two enharmonic tones, such as A \sharp (A sharp) and B \flat (B flat).

Comodo, comodamente (I). Comfortably, leisurely.

Common chord. Triad.

Common time. $\frac{4}{4}$ time,—four quarter notes to the measure, also written as a broken circle, C . In medieval music, "perfect time" was three-in-a-measure, indicated by a perfect circle. "Imperfect time" was four-in-a-measure, indicated by a broken circle.

Compass. Range in pitch of a voice or instrument.

Compiacevole, compiacevolmente (I). Pleasingly.

Complement. The interval which makes up the difference between an interval and the octave,—e.g. a fourth complements a fifth, and vice versa.

Compline. One of the Canonical Hours of the Roman Catholic service.

Composition. Literally "putting together"; 1. The art of writing music. 2. The music itself.

Composition pedal. Combination pedal; a small knob attached to the pedal-board of an organ, which mechanically controls certain combinations of stops.

Compound intervals. Intervals greater than an octave.

Compound measure. One having more than one principal accent; e.g. $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$.

Compound stop. An organ-stop which controls more than one rank of pipes.

Compter (F). To count.

Con (I). With.

Con abbandono (I). With abandonment.

Con affabilità (I). With affability.

Con affetto (I). With affection.

Con afflizione (I). With regret, with sorrow.

Con agevolezza (I). With ease.

Con agilità (I). With agility.

Con agitazione (I). With agitation.

Con alcuna licenza (I). With some freedom.

Con amarezza (I). With bitterness.

Con amore (I). With love.

Con angoscia (I). With anguish.

Con anima (I). With animation.

Con animo (I). With daring.

Con ansietà (I). With anxiety.

Con ardimento (I). With hardihood.

Con ardore (I). With fire.

Con asprezza (I). With asperity.

Con audacia (I). With audacity.

Con bellezza (I). With beauty.

Con bizzarria (I). With eccentricity.

Con bocca chiusa (I). With closed mouth, humming.

Con bravura (I). With boldness.

Con brio (I). With brilliance.

Con calma (I). With calm.

Con calore

- Con calore** (I). With heat.
Con celerità (I). With celerity.
Con chiarezza (I). With clarity.
Con civetteria (I). With coquetry.
Con decisione (I). With decision.
Con delicatezza (I). With delicacy.
Con delirio (I). With frenzy.
Con desiderio (I). With desire.
Con devozione (I). With devotion.
Con diletto (I). With delight.
Con discrezione (I). With discretion.
Con disinvoltura (I). With impudence.
Con disperazione (I). With despair.
Con dolcezza (I). With sweetness, softness.
Con dolore (I). With sorrow.
Con duolo (I). With grief.
Con durezza (I). With harshness.
Con ebollizione (I). With enthusiasm.
Con elevazione (I). With exaltation.
Con emozione (I). With emotion.
Con energia (I). With energy.
Con enfasi (I). With emphasis.
Con espr. (Abbr.). Con espressione.
Con espressione (I). With expression.
Con facilità (I). With ease.
Con fermezza (I). With firmness.
Con festività (I). With festive spirit.
Con flessibilità (I). With flexibility.
Con forza (I). With emphasis, force.
Con frase larga (I). With broad phrasing.
Con freddezza (I). With coldness.

Con rabbia

- Con fretta** (I). With increasing speed.
Con fuoco (I). With fire.
Con furia (I). With fury.
Con furore (I). With fury, rage.
Con gentilezza (I). With politeness.
Con gioia (I). With joy.
Con giovalità (I). With joviality.
Con giustezza (I). With precision.
Con grandezza (I). With dignity.
Con gravità (I). With gravity.
Con grazia (I). With grace.
Con gusto (I). With taste.
Con impetuosità (I). With impetuosity.
Con indifferenza (I). With indifference.
Con intrepidezza (I). With intrepidity.
Con ira (I). With anger.
Con irresolutezza (I). With irresolution.
Con languidezza (I). With languor, languidly.
Con larghezza (I). With breadth.
Con maestà (I). With majesty.
Con malinconia (I). With melancholy.
Con morbidezza (I). With tenderness.
Con moto (I). With motion.
Con nobilità (I). With nobility.
Con osservanza (I). With precision, respect.
Con paura (I). With fear.
Con pietà (I). With pity.
Con precipitazione (I). With haste.
Con precisione (I). With precision.
Con prestezza (I). With rapidity.
Con rabbia (I). With rage.

Con rapidità

- Con rapidità** (I). With rapidity.
Con risoluzione (I). With resolution.
Con scioltezza (I). With ease, impudence.
Con sdegno (I). With disdain.
Con semplicità (I). With simplicity.
Con sensibilità (I). With sensitivity.
Con sentimento (I). With sentiment.
Con serenità (I). With serenity.
Con severità (I). With severity.
Con slancio (I). With vehemence.
Con solennità (I). With solemnity.
Con sonorità (I). With sonority.
Con sordino (I). With mute or damper.
Con spirito (I). With spirit.
Con stanchezza (I). With weariness.
Con suavità (I). With suavity.
Con tenerezza (I). With tenderness.
Con timidità, con timidezza (I). With timidity.
Con timore (I). With fear.
Con tranquillità (I). With tranquillity.
Con tristezza (I). With sadness.
Con umore (I). With humor.
Con variazioni (I). With variations.
Con veemenza (I). With vehemence.
Con velocità (I). With speed.
Con vigore (I). With vigor.
Con violenza (I). With violence.
Con vivacità (I). With vivacity.
Con vivezza (I). With liveliness.

Concertmaster

- Con zelo** (I). With zeal.
Concentus (L). Literally "the sounding together of several parts"; that part of the Gregorian service which is sung by the choir, as opposed to *Accentus*, which is chanted by the priest.
Concert. Literally "a performing together"; a public musical performance.
Concertante (I). A composition for several solo instruments with orchestral accompaniment, in the style of a concerto.
Concertato (I). Literally "concerted"; music for several parts.
Concert grand. The largest size grand piano, built for concert use. Its length is approximately 8 feet, 11 $\frac{1}{4}$ inches, varying in different makes.
Concertina. A free-reed wind instrument having hexagonal ends, and studs instead of keys. It resembles the accordion.
Concertino (I). 1. Small concerto. 2. The solo group as opposed to the orchestra (*ripieno*) in early music.
Concertmaster (E), **Konzertmeister** (G). As late as the early nineteenth century, leader of the orchestra. Today, he not only leads the first violin section in the orchestra, but is entrusted, to some extent, with the leadership of all the strings. To him are assigned solo violin passages.

Concerto (I). A sonata for solo instrument or instruments with orchestra, usually in three movements.

Concerto da camera (I). In the nineteenth century, a vocal concerto, which soon developed into chamber music for small groups of instruments.

Concerto doppio (I). Literally "double concerto"; a concerto for two instruments with orchestral accompaniment.

Concerto grosso. Literally "big concerto"; a concerto for several soloists with full orchestra.

Concert pitch. The pitch which fixes A at 440 vibrations per second at a temperature of 68° F. Somewhat higher than International pitch.

Concertstück (G). Literally "concert-piece"; a short, one-movement concerto.

Concitato (I). Disturbed, excited.

Concord. A pleasing combination of sounds.

Conductor. Leader of an orchestra, chorus, or band. He indicates the pulse, the lights and shades and accents, and is responsible for realizing the composer's intention as set forth in the printed score. He may or may not use a bâton, as he prefers.

Conductus (L). Polyphonic (many-voiced) writing of the twelfth and thirteenth centuries, based on secular subjects instead of on the religious Gregorian chant.

Conjunct degrees. Adjoining steps in the scale.

Conjunct succession. A succession of tones which follow one another upward or downward without skipping.

Consecutive intervals. Intervals of the same kind which follow immediately upon one another, e.g. consecutive thirds, etc.

Consequent. The answer to the antecedent (subject) in a fugue or canon.

Conservatoire (F), **Conservatorio** (I), **Conservatorium** (G), **Conservatory** (E). Music school.

Consolante, consolatamente (I). Consolingly.

Console. Case containing an organ's keyboards and their mechanism.

Consonance (E), **Consonanza** (I). 1. In acoustics, certain definite vibrational ratios. 2. An agreeable combination of sounds. 3. The opposite of dissonance.

Consonance, imperfect. Major and minor thirds and sixths.

Consonance, perfect. The unison, octave, fourths and fifths.

Consort (Old English). 1. Concert. 2. A set of six viols.

Cont. (Abbr.). Contano.

Contano (I), **Cont.** (Abbr.). Literally "They count"; one part counts, or rests, while others play.

Conte (F), **Märchen** (G). Fairy-tale, legend.

- Continuato** (I). Sustained.
- Continuo** (I). Often used for Basso continuo (figured bass); a bass written with numerals instead of notes to indicate the harmony.
- Contra** (I). 1. Against. 2. An octave lower.
- Contrabass** (E & G); **Contrabasso** (I), **Contrebasse** (F). Bass viol (double-bass), largest and lowest-pitched of the viol family. It generally has four strings, occasionally five, and is tuned E-A-D-G, E being the lowest. Sometimes the low C is added. Seldom used as a solo instrument, it is important in the symphony orchestra.
- Contrabassoon** (E), **Contrebasson** (F), **Contrafagotto** (I). Double bassoon.
- Contraddanza** (I), **Contredanse** (F), **Country dance** (E). A lively English dance, in which pairs dance opposite (*contre*) one another.
- Contralto** (I), **alto** (Abbr.). 1. Formerly the highest part for a man, today the lowest for a woman or boy in part-singing. 2. The instruments with a range below the soprano instrument of a given group; e.g., alto clarinet, alto oboe.
- Contrapuntal**. Relating to counterpoint.
- Contrapunto a la mente** (I). Improvised counterpoint.
- Contrary motion**. Motion in which one part moves up, while the other moves down.

- Contrasoggetto** (I), **Contre-sujet** (F). Counter-subject. In a fugue, as the consequent enters, the antecedent, continuing, forms a companion voice known as the counter-subject, which is usually heard thereafter with each entrance of the main theme, and occupies an important part in the development.
- Contrattempo** (I), **Contretemps** (F). Literally "against the time"; syncopated.
- Contrepoint** (F), **Contrapunctus** (L), **Counterpoint** (E). Literally "point against point," point meaning note. The combination of two or more voices in such fashion that they have beauty individually and together.
- Coperto** (I). Covered, muffled.
- Copula** (I), **Copule** (F). 1. Coupler in an organ. 2. Connecting phrase in a fugue.
- Copyright**. Legal protection of author, composer, or publisher against unauthorized reproduction of his work.
- Cor.** (Abbr.). Cornet, Corno.
- Cor** (F), **Corno** (I). Horn.
- Cor anglais** (F), **Corno inglese** (I). Originally *cor anglé* (angled horn), it became *cor anglais* (English horn). It is the alto oboe, tuned a fifth lower than the treble oboe.
- Coranto, corrente** (I), **Courante** (F). Literally "running"; a running dance, usually in three-in-a-measure time, occasionally followed, in classical suites, by variations (Double).

Cor à pistons

Cor à pistons (F). Literally "horn with valves"; French horn.

Corda (I). String.

Cordatura (I). The series of notes to which the strings of an instrument are tuned.

Corda vuota (I), **Corde à vide** (F). Open string; a string not pressed down with the finger.

Corista (I). 1. Chorister. 2. Tuning-fork, pitch-pipe.

Cornamusa (I), **Cornemuse** (F). Bagpipe.

Cornet (E), **Cornet à pistons** (F), **Cornett** (G). Literally "little trumpet"; a metal wind-instrument, identical in pitch with the modern trumpet. It is used in bands, and occasionally in orchestras for exceptionally florid passages.

Corno (I), **Cor** (F). Horn.

Corno inglese (I), **Cor anglais** (F). Originally *cor anglé* (angled horn), it became *cor anglais* (English horn). It is the alto oboe, tuned a fifth lower than the treble oboe.

Cornopean. 1. An early form of cornet. 2. A reed organ-stop.

Coro (I). 1. Chorus, choir. 2. The music they sing.

Corona (I), **Couronne** (F). Literally "crown"; a hold, a pause, written \frown above a note or rest.

Coronach. Celtic dirge.

Corps (F). 1. Body. 2. Troupe.

Counterpoint

Corps de ballet (F). Troupe of ballet dancers.

Corrente, coranto (I), **Courante** (F). Literally "running"; a running dance, usually in three-in-a-measure time, occasionally followed, in classical suites, by variations (Double).

Cortège (F). Procession.

Corto (I). Short.

Coryphée (F). Ballet-dancer, usually the leader.

Cotillion (E), **Cotillon** (F). Literally "petticoat"; a lively dance, like a quadrille, often used to close a ball.

Couac (F). The quack of a clarinet when the reed is out of order.

Coulé (F). Slurred.

Coulisse (F). The slide on a trombone or slide trumpet.

Count. 1. A beat. 2. A way of measuring beats.

Counterpoint. Literally "point against point," point meaning note. The combination of two or more voices in such fashion that they have beauty individually and together.

Counterpoint, double. Two-part, invertible counterpoint.

Counterpoint, invertible. Counterpoint in which upper and lower voices may change places without marring the effect.

Counterpoint, triple. Three-part, invertible counterpoint.

Counter-subject. In a fugue, as the consequent enters, the antecedent, continuing, forms a companion voice known as the counter-subject, which is usually heard thereafter with each entrance of the main theme, and occupies an important part in the development.

Country-dance (E), **Contraddanza** (I), **Contre-danse** (F). A lively English dance, in which pairs dance opposite (contre) one another.

Coup d'archet (F). Stroke of the bow.

Coupler. An organ mechanism which connects the manuals with one another or with the pedals.

Courante (F), **Corrente** (I). Literally "running"; a running dance, usually in three-in-a-measure time, occasionally followed, in classical suites, by variations (Double).

Couronne (F), **Corona** (I). Literally "crown"; a hold, a pause, written \frown above a note or rest.

C.P. (Abbr.). Colla parte.

Cracovienne, krakoviak. Literally "from Cracow"; a Polish dance in two-in-a-measure time.

Credo (L). "I believe"; one of the principal sections of the Roman Catholic Mass.

Cremona. An Italian city which gave its name to the stringed instruments made there

by the famous Amati, Guarneri, and Stradivari.

Cresc. (Abbr.). Crescendo.

Crescendo (I), **Cresc.** (Abbr.). Literally "growing"; increasing in volume, becoming gradually louder, written \llcorner

Croche (F). Written ♪ Literally "hook"; eighth-note.

Croisant les mains (F). Crossing the hands.

Croma (I). Written ♪ An eighth note.

Crook. 1. A small movable curved tube inserted in a brass instrument, by means of which the pitch is changed. 2. Mouth-piece of a bassoon.

Cross-flute. Horizontal flute.

Crotchet. ♪ English name for quarter-note.

Crotchet rest. ┌ English name for quarter-rest.

Crucifixus (L). "Crucified"; part of the Credo in the Roman Catholic Mass.

Cruth, crwth, crowth, crowd. An ancient Welsh bowed stringed instrument.

Csardas, czardas (Hung.). A Hungarian dance, with slow and fast sections alternating at the dancers' pleasure.

C^{to}. (Abbr.). Concerto.

Cue. A phrase or passage from another part, written in small notes on a player's music, to indicate when he is to make his entrance.

Cuivré (F). Literally "brassy"; describes "stopped" notes on a horn.

Cuivres (F). Brasses.

Cum Sancto Spiritu (L). "With the Holy Ghost"; part of the Gloria in the Roman Catholic Mass.

Cupo (I). Dark, reserved.

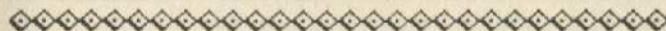
Cycle of fifths. The sequence of twelve perfect fifths, starting from C and returning to C.

Cycle of songs, song-cycle. A set of songs on texts with similar or related subjects.

Cyclical form. A suite, sonata, string quartet, or symphony in which the movements contain the same theme or themes, giving them a certain interrelation.

Cymbals. Circular brass plates struck together to produce various effects in an orchestra.

Czardas, csardas (Hung.). A Hungarian dance, with slow and fast movements alternating at the dancers' pleasure.



D

D. The name of the second step in the typical diatonic scale of C. Abbr. Discantus—early polyphony; Dessus—over; Destra or Droit—right; De, Da, Del—from, from the.

Da (I). By, from, for, through, in the style of.

Da ballo (I). In dance style.

Da camera (I). For a room.

Da capo (I). **D. C.** (Abbr.): Literally "from the head"; from the beginning.

Da capo al fine, da capo sin' al fine (I). A direction to return to the beginning, and play to the word Fine.

Da capo, e poi la coda (I). A direction to return to the beginning, then play to the Coda.

Da capo senza replica (I). A direction to play from the beginning without repeats.

Da capo sin al segno (I). A direction to return to the beginning and play to the sign, written \oplus , then play the Coda.

D'accord (F), **D'accordo** (I). In tune, in harmony.

Dach (G). Literally "roof"; sounding-board.

- Da chiesa** (I). In church style.
- Dal, dall', dalla, dalle, dallo, dagli, dai** (I).
By the, for the, from the.
- Da lontano** (I). From a distance.
- Dal S.** (Abbr.). Dal Segno.
- Dal segno** (I). Literally "from the sign"; a direction to return to the sign ⊕ and repeat to the word Fine, or to a double-bar with a pause sign.
- Damp.** To silence vibrations, to muffle tone.
- Damper pedal, Ped.** (Abbr.). The right-hand pedal in a piano which raises all the dampers at once from the strings.
- Dampers.** 1. Felted blocks which check the vibration of piano strings by resting on them.
2. Mutes of brass instruments.
- Dämpfen** (G). To muffle.
- Danse** (F), **Danza** (I), **Tanz** (G). Dance, dance-tune.
- Danse de matelot** (F). Sailor's dance, horn-pipe.
- Danse macabre** (F). Dance of death.
- Da prima** (I). From the beginning.
- Dar la voce** (I). To give the key-note.
- Darstellung** (G). Presentation, performance.
- Dash.** A staccato mark over or under a note. $\overset{\cdot}{\uparrow} \downarrow$
- Dasselbe** (G). The same.
- Dauer** (G). Duration.
- Dauernd** (G). Enduring, lasting.

- Daum, Daumen** (G). Thumb.
- Dazu** (G). Literally "thereto"; in addition.
- D.C.** (Abbr.). Da Capo.
- D dur** (G). Key of D Major.
- De, du, de la, des** (F). Of, of the, from the, by, etc.
- Debile, debole** (I). Weak.
- Début** (F). Literally "beginning"; first professional appearance.
- Decani** (L). Literally "of the Dean"; song-passages so marked are taken by the singers on the right, the Dean's side of the church choir, as opposed to the cantoris,—the left or Precentor's side.
- Deceptive cadence.** A cadence the last chord of which is not the key-note (tonic).
- Décidé, décidément** (F). Decisively.
- Decima** (L). 1. Interval of a tenth. 2. An organ-stop that sounds a tenth.
- Decimole, decuplet.** A group of ten equal notes, played in the time allotted to eight of the same denomination.
- Deciso, con decisione** (I). Decisively, with decision.
- Decke** (G). Literally "cover"; 1. Sound-board of a violin etc. 2. Cover of a stopped organ-pipe.
- Déclamation** (F), **Declamazione** (I). Declamatory singing.
- Déclaver** (F). To change the key.
- Decr., decresc.** (Abbr.). Decrescendo.

Decrescendo

Decrescendo (I), **Decr.**, **decresc.** (Abbr.).

Literally "decreasing"; growing gradually softer, written \rightrightarrows

Degli, dei, del, della, delle, dello (I). Of the, than the.

Degree (E), **Degré** (F). 1. The step between two consecutive notes in the scale. 2. A line or space on the staff.

Delicato, delicatamente, con delicatezza (I). Delicately, with delicacy.

Delirante, con delirio (I). Frenzied, with frenzy.

Deliziosamente (I), **Délicieusement** (F). Deliciously.

Démancher (F). To shift position on stringed instruments.

Demi (F). Half.

Demi-jeu (F), **Mezzo forte** (I). At half strength.

Demi-quaver, semiquaver. $\text{♪} \text{ } \frac{7}{8}$ English term for a sixteenth note or rest.

Demisemiquaver. $\text{♪} \text{ } \frac{3}{8}$ English term for a thirty-second note or rest.

Demi-soupir (F). $\text{ } \frac{7}{8}$ Eighth rest.

Demi-ton (F). Semitone.

Demi-voix (F), **Mezza voce** (I). Literally "half-voice"; with half the vocal power possible.

Demüthig, mit Demut (G). Meekly, with humility.

Destra mano

Dependent chord. A chord which requires resolution.

De Profundis (L). "From the depths"; penitential psalm from the Roman Catholic Office for the Dead.

Derivative chord. One derived by inverting a chord from its fundamental position.

Dernière fois (F). Last time.

Des (G). D^{\flat} (D flat).

Des (F). Of the.

Descant, discant. 1. Twelfth century polyphonic writing which allowed contrary motion in the parts, in contrast with organum, which preceded it. 2. Extemporized singing as an accompaniment to, and above, plain-song, from the early days of harmonization through the sixteenth century. 3. The modern, unextemporized version of this practice.

Descant, double, triple, etc. That which has two, three, etc. parts.

Des-des, deses (G). $\text{D}^{\flat\flat}$ (D double-flat).

Des dur (G). Key of D^{\flat} (D flat) Major.

Des moll (G). Key of D^{\flat} (D flat) Minor.

Dessous (F). Literally "under"; the lower part, the alto.

Dessus (F). Literally "over"; the upper part, the treble or soprano.

Desto (I). Brisk.

Destra (I), **Droit** (F). Right.

Destra mano (I). Right hand.

Détaché (F). Literally "detached"; applied to notes played on any bowed instrument, detached but not necessarily sharply disconnected.

Détonner (F), **Detonieren** (G). To sing or play off key.

Deutlich (G). Distinctly.

Deux (F), **Duo** (I), **Zwei** (G). Two.

Deuxième (F), **Seconda** (I), **Zweite** (G). Second.

Development (E), **Développement** (F), **Durchführung** (G). Literally "through-leading"; 1. The working out of thematic material by rhythmic, melodic, harmonic or contrapuntal variation or expansion. 2. The second section in sonata-form or fugue, where this is done.

Diap. (Abbr.). Diapason.

Diapason (Gr.), **Diap.** (Abbr.). Literally "through all notes"; 1. Compass, total range. 2. The chief foundation stops of the organ. 3. Standard pitch, called Diapason Normal in France.

Diatonic (E), **Diatónico** (I), **Diatonique** (F), **Diatonisch** (G). In Greek music, a tetrachord. Today, a scale built of tetrachords, including major and minor scales. Describes any step, interval, melody, progression, harmony or modulation that uses only the tones of any one of such scales.

Diatonic modulation. A change of key which is effected by using related diatonic intervals.

Diatonic scale. A series of eight tones, which proceed from one tonic to the next, an octave higher or lower. It may be major or minor, according to the location of whole-steps and half-steps in it.

Diatonic scale, major. That scale in which the half-steps occur between the third and fourth, seventh and eighth degrees.

Diatonic scale, minor. That scale in which half-steps occur between the second and third, fifth and sixth, and seventh and eighth degrees. The Harmonic minor has half-steps between the second and third, fifth and sixth, and seventh and eighth, and an augmented second between the sixth and seventh degrees, ascending and descending. The Melodic minor, ascending, has half-steps between the second and third, seventh and eighth degrees only; descending, between the sixth and fifth, third and second degrees only.

Dichtung (G). Poem.

Di colpo (I). Suddenly.

Dieci (I). Ten.

Dies Irae (L). Day of Wrath; the second part of the Requiem Mass.

Dièsis (I), **Dièse** (F). # Sign for "sharp."

Dietro (I). Behind.

Digital. Finger-lever on a keyboard.

Di grado

Di grado (I). By degrees of the scale, by conjunct intervals.

Dilettante (I). One who practices music solely for enjoyment.

Diluendo (I). Literally "dissolving"; fading away.

Dim. (Abbr.). Diminuendo.

Diminished. Describes intervals or chords which are a semitone less than perfect or minor.

Diminished seventh. 1. An interval a semitone less than a minor seventh. 2. A chord included within this interval, and containing three superimposed minor thirds.

Diminished triad. A chord consisting of a root tone, the minor third and diminished fifth above.



Diminuendo (I), **Dim.** (Abbr.). Diminishing, growing softer, written >

Diminution. Restatement of a theme or thematic pattern in notes of shorter time value.

Di molto (I). Extremely, very much.

Di nuovo (I). Literally "anew"; again.

Direct. 1. A mark \checkmark at the end of a line or page, which indicates the note to follow on the next line or page. 2. To conduct.

Dirge. Funeral music, memorial music.

Diriger (F), **Dirigieren** (G), **Dirigere** (I). To conduct, to direct.

Disposition

Diritta (I), **Droit** (F). Right, right-hand.

Diritto (I). Literally "direct"; straight ahead, in ascending or descending intervals.

Dis (G). D# (D sharp).

Di salto (I). Literally "by a jump."

Discant, descant. 1. Twelfth century polyphonic writing which allowed contrary motion in the parts, in contrast with organum, which preceded it. 2. Extemporized singing as an accompaniment to, and above plain-song, from the early days of harmonization through the sixteenth century. 3. The modern, unextemporized version of this practice.

Discord (E), **Discorde** (F), **Discordanza** (I). A disagreeable combination of sounds. Technically, a dissonance.

Discordante, discordantemente (I). Discordantly.

Dis-dis, disis (G). D \times (D double-sharp).

Disinvolto, disinvolturato, con disinvoltura (I). Freely, with ease, with impudence.

Disjunct succession. Progressing by skips of intervals greater than a whole step.

Di sopra (I). Above.

Disperato, con disperazione (I). Despairingly, with despair.

Dispersed harmony. Harmony in which there are wide intervals between the notes of the chords.

Disposition. Arrangement, as applied to organ-stops, to the parts of a score, chorus,

Dissonance

orchestra, etc., to the tones of a chord, the valves or keys of a wind instrument, etc.

Dissonance (E & F), **Dissonanz** (G), **Dissonanza** (I). 1. In acoustics, two tones which produce "beats" when sounded together. 2. The opposite of consonance.

Dissonant chords. Chords which contain the dissonant intervals.

Dissonant intervals. Seconds, sevenths, and all diminished or augmented intervals.

Distinto, distintamente (I). Distinctly.

Dithyramb. A hilarious composition in honor of Bacchus, god of wine.

Dito (I). Finger.

Div. (Abbr.). Divisi.

Diva (I). Literally "goddess"; leading lady in the opera.

Divertimento (I), **Divertissement** (F). 1. Light, amusing piece. 2. Diversion in the form of airs or dances inserted into a play or opera. 3. Instrumental suite containing several short movements, often light and pleasing in character.

Divisi (I), **Div.** (Abbr.). Literally "divided"; directs that two or more notes written as a chord are to be played separately by a group of stringed instruments, divided for that purpose.

Dix (F). Ten.

Dixième (F). Tenth.

D. M. (Abbr.). Destra Mano.

Dominant triad

D moll (G). Key of D Minor.

Do (I), **Ut** (F). 1. The syllable used in singing the first note of the diatonic scale. 2. C in the fixed-do system used in France and Italy.

Doch (G). Still, nevertheless.

Doctor of Music. The higher of the two degrees in music granted by universities.

Dodecuplet. Group of twelve notes occupying the time of eight of the same value.

Doigt (F). Finger.

Dol. (Abbr.). Dolce.

Dolce, con dolcezza, dolcissimo (I), **Dolciss.** (Abbr.). 1. Sweetly, with sweetness, very sweetly. 2. Dolce—a sweet-toned organ-stop.

Dolciano. A soft-voiced organ-stop.

Dolciss. (Abbr.). Dolcissimo.

Dolent (F), **Dolente** (I). Sorrowfully.

Doloroso, dolorosamente, con dolore (I). Sorrowfully, with sorrow.

Dominant. Fifth tone of the ascending diatonic scale.

Dominant chord. A chord built on the fifth tone of the ascending diatonic scale.


Dominant seventh. The dominant, (fifth) with the third, fifth, and seventh above. In the key of C, the dominant seventh chord is G-B-D-F.

Dominant triad. A triad built on the fifth tone of the ascending diatonic scale.

- Dona nobis pacem** (L). "Grant us Thy peace"; part of the Roman Catholic Mass.
- Dopo** (I). After.
- Dop. Ped.** (Abbr.). Doppio Pedale.
- Doppel** (G), **Doppio** (I). Double.
- Doppel-B** (G). Double-flat, written bb.
- Doppelgriff** (G), **Double corde** (F). Double-stop; pressing down (stopping) two strings on the finger-board of a stringed instrument at the same time, to produce two tones together.
- Doppelkreuz** (G), **Double-dièse** (F). Double-sharp, written ✖.
- Doppelschlag** (G). Literally "double beat"; a turn.
- Doppelt so schnell** (G). Twice as fast.
- Doppio** (I), **Doppel** (G). Double.
- Doppio movimento** (I). Literally "double movement"; twice as fast.
- Doppio pedale** (I). Literally "double pedal"; a direction to play the organ-pedals in octaves.
- Dorian mode**. 1. One of the Greek octave scales (Modes). 2. An ecclesiastical mode, named but not derived from the Greek. Its intervals, whatever the pitch, are the same as those of the white keys of the piano from one D to another, the half steps occurring between second and third, sixth and seventh steps.
- Dot**. 1. A mark placed after a written note or rest, which increases its duration by half its

value. 2. A mark placed over or under a written note to indicate it is to be played staccato.

Double. 1. A series of variations often following movements in early suites. 2. A tone played with its octave. 3. An instrument which produces a tone an octave higher or lower than standard, e.g. double bassoon.


Double bar. Vertical double lines on the staff indicating the end of a section, movement, or piece. 

Double-bass, contrabass, bass viol. Largest and lowest pitched of the viol family. It generally has four strings, occasionally five. It is tuned E-A-D-G, E being the lowest, with sometimes the low C added. Seldom used as a solo instrument, it is very important in the symphony orchestra.

Double bassoon. Woodwind pitched an octave lower than the bassoon.

Double concerto. Concerto for two solo instruments with orchestra.

Double counterpoint. A type of counterpoint consisting of two voices which can be inverted at specified intervals so that the voices are interchanged.

Double croche (F).  Literally "double hook"; sixteenth note.

Double dièse (F). ✖ Sign for "double sharp." Written before a note, it indicates

that the note is to be played two half steps (one whole step) higher than written.

Double-flat. *bb* Sign for "double-flat." Before a note, indicates that it is to be played two half steps (one whole step) lower than written.

Double fugue. A fugue with two subjects.

Double note. A medieval note, twice the length of a whole note.

Double octave. An interval of two octaves (a fifteenth).

Double quartet. 1. A composition for two quartets. 2. A group of eight players (two quartets).

Double reed. Two flattish pieces of cane, tied together at the narrow end, which, when inserted in the mouthpiece of a double reed instrument, such as the oboe, English horn, or bassoon, vibrate freely and produce tones.

Double-sharp (E), Doppelkreuz (G), Double dièse (F), Doppio dièsis (I). The sign ✱ before a note, indicating that it is to be played two half-steps higher than written.

Double stopping. Pressing down (stopping) two strings at the same time on the finger-board of a stringed instrument, to produce two tones together.

Doublet. An irregular note group, in which two notes are performed in the time ordinarily allowed for three of the same value.


Double-tonguing. Method of playing on a wind instrument, effected by applying the tongue alternately to the upper front teeth and the palate, in rapid passages.

Doucement, doux (F). Sweetly, sweet, soft.
Douloureux, douloureusement, avec douleur (F). Sorrowfully, with sorrow.

Douze (F). Twelve.

Douzième (F). Twelfth.

Down-beat. 1. First or accented beat in a measure. 2. Downstroke of the hand in beating time.

Down-bow. Downward stroke of the bow from nut to point. Indicated by  written above the note.

Doxology. Hymn of praise.

Dramatic soprano. Large soprano voice with dramatic power.

Dramatic tenor. Large tenor voice with dramatic power.

Dramma lirica, dramma per musica (I). Opera, music-drama.

Drammatico, drammaticamente (I). Drammatically.

Drängend, dringend (G), Stringendo (I). Pressing, hurrying.

Dreiklang (G). Triad.

Dreistimmig (G). Literally "three-voiced"; having three parts, or voices.

Dritte (G). Third.

Drittel (G). A third.

- Drohend** (G). Threatening.
- Drone.** One or more pipes in a bagpipe, each sounding a single note that serves as accompaniment to the melody in the chanter.
- Drone-bass.** Persistent accompaniment, in the bass, of one or two tones, tonic and dominant.
- Drum.** Percussion instrument consisting of a wood or metal cylinder over whose two ends are stretched vellum heads, played by striking with sticks.
- Drum, bass.** Large drum struck with a ball-end stick.
- Drum, kettle** (E), **Timpani** (I). Metal, usually copper half-sphere over whose edge is stretched a skin held by a hoop. Timpani are tuned to different pitches by changing the tension of the skin. They were played in pairs, up to and including Beethoven's time. The modern orchestra normally has three, played by one player.
- Drum, side or snare.** Small drum beneath the head of which are stretched catgut or metal cords (snares).
- Drum, tenor.** Military or field drum without snares.
- Drum, trap.** Bass drum with cymbals attached and a foot-pedal for playing both drum and cymbals, leaving the player's hands free for other instruments. Used mostly in dance bands.
- D.S.** (Abbr.). *Dal Segno*.

- Due corde** (I). Literally "two strings"; 1. Release the una corda pedal on a grand piano. 2. Play the same note on two strings on a stringed instrument.
- Due cori** (I). Two choirs or choruses.
- Due pedali** (I). Use both pedals.
- Duet** (E), **Duo** (I), **Duett** (G), **Duetto** (I). Any combination for two performers.
- Due volte** (I). Literally "two times"; twice.
- Dulciana.** A soft-voiced organ-stop.
- Dulcimer** (E), **Hackbrett** (G), **Cimbalom** (Hung.), **Tympanon** (F). Species of stringed instrument, a shallow box with wire strings over a soundboard, which are struck by padded hammers.
- Dumka.** A Slavic folk-ballad, alternately grave and gay.
- Duo** (I). 1. Two. 2. Duet.
- Duo concertante** (I). 1. Duet in which two instruments and orchestra take turns at the principal part. 2. Concerto for two instruments with orchestra.
- Duodecimo** (I), **Douzième** (F). Twelfth.
- Duodrama.** 1. Spoken dialogue with musical accompaniment. 2. Drama for two performers.
- Duple.** Double.
- Duple time.** Two or a multiple of two beats to the measure.
- Dur** (F). Hard, harsh.
- Dur** (G). Major.

Duramente

Duramente, duro, con durezza (I). Harshly, with harshness.

Duration. Length of time a tone, rest or composition continues.

Durchdringend (G). Piercing.

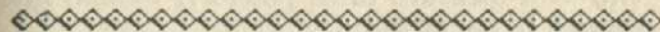
Durchführung (G), **Développement** (F). Development; 1. The working out of thematic material by rhythmic, melodic, harmonic or contrapuntal variation or expansion. 2. The second section in sonata-form, where this is done, known as the development section.

Durchkomponiert (G). Literally "composed through"; applied to art-song, in which the music is composed to fit words already written, each stanza being different.

Durement (F), **Duramente** (I). Harshly.

Dux (L). Literally "leader"; the subject of a fugue. The answer is called Comes (companion).

Dynamics. Gradations in volume of sound.



E

E. The name of the third step in the typical diatonic scale of C.

E, ed (I), **Et** (F). And.

Ebollimente, con ebollizione (I). With ebullience.

Ecclesiastical modes. Scales used in medieval church music, named but not derived from the Greek modes which preceded them.

Échelle (F). Literally "ladder"; scale.

Échelon (F). Literally "step of a ladder"; degree of a scale.

Echo (E), **Eco** (I). 1. Repetition of a passage with less intensity. 2. An organ-stop.

Éclatant (F). Brilliant, piercing.

Eclogue. A short pastoral poem or piece of music.

École (F). Literally "school"; may be applied to composition, to style, to courses of study.

Écossais, écossaise (F). Literally "Scotch"; a lively country dance in two sections, in fast

two-in-a-measure time, possibly, though not proven to be, of Scottish origin.

Edel (G). Noble.

E dur (G). Key of E Major.

Également (F), **Egualmente** (I). Equally, evenly.

Eguale (I), **Eguali** (pl.). Literally "equal"; a special name applied since the eighteenth century to short pieces, usually for trombone quartet, played before, during, or after a funeral.

Eifrig (G). Zealous, eager.

Eighth. Interval of an octave.

Eighth note. ♪ One eighth of a whole note.

Eighth rest. 7 One eighth of a whole rest.

Eilend, eilig (G). Hurrying, hurried.

Ein (G). One.

Einfach (G). Simple.

Eingang (G). Literally "entrance"; introduction.

Einhalt (G). Pause.

Einige (G). Some, several.

Einklang (G). Harmony, unison.

Einleitung, Eingang (G). Introduction, prelude.

Einmal (G). Once.

Einsang (G). Solo.

Einsatz (G). The entrance or attack of a voice.

Einstimmig (G). Literally "one-voiced"; for one part.

Eintretend, Eintritt (G). Entering, entrance.

Eis (G). E♯ (E sharp).

Eisis (G). E✕ (E double-sharp).

Eisteddfod (Welsh). Annual Welsh festival of poetry and music, first held in 1078, and still celebrated.

Electric action organ. An organ in which electricity takes the place of direct mechanical action.

Electronic, electrotonic. Describes the production of tone purely by electricity, without the use of pipes, strings, etc.

Élégamment (F), **Elegantemente, con eleganza** (I). Gracefully, with elegance.

Elegia (I), **Élégie** (F), **Elegie** (G). Dirge, lament.

Elegiac (E), **Elegiaco** (I), **Élégiaque** (F). Mournfully, like a dirge.

Elevation. Part of the Roman Catholic Mass performed during the Elevation of the Host.


Eleventh. Interval of an octave plus a fourth.

Embellishments. Ornaments, such as trills, turns, and grace notes.

Embouchure (F), **Ansatz** (G). 1. The adjustment of the player's lips to the mouth-piece on a wind instrument. 2. The mouth-piece itself.

E moll (G). Key of E Minor.

- Empfindungsvoll, mit Empfindung** (G). Sensitive, with feeling.
- Emphasis** (E), **Emphase** (F & G), **Ènfasi** (I). Stress, accent.
- Emporté, avec emportement** (F). Literally "carried away"; excited, with excitement.
- Empressé, avec empressement** (F). Hurriedly, with eagerness.
- En** (F). 1. In. 2. While.
- En accélérant** (F). In speeding the pace.
- En augmentant** (F). Literally "in augmenting" the sound; getting louder.
- En badinant** (F). Literally "in joking"; scherzando.
- Encore** (F), **Ancora** (I). 1. Again, yet, still. 2. A demand for a repetition of a piece, or for additional pieces, at a performance.
- Encore plus fort** (F), **Ancora più forte** (I). Still louder.
- Encore une fois** (F). Once again.
- Energ.** (Abbr.). **Energico**.
- Energico, energicamente, con energia** (I). Energetically, with energy.
- Énergiquement** (F), **Energisch** (G). Energetically.
- Enfatico, enfaticamente, con ènfasi** (I). Emphatically, with emphasis.
- Engführung** (G), **Stretto** (I). Literally "narrowing"; the overlapping of subject with answer, in a fugue.

- English fingering, American fingering.** The use of the sign X to designate the thumb on the piano, as opposed to the numeral 1 used in Continental fingering.
- English horn** (E), **Cor anglais** (F). Alto oboe, pitched a fifth lower than the treble oboe.
- Enharmonic** (E), **Enarmonica** (I). Describes tones separated by a microscopic interval, e.g. G# and Ab . On stringed instruments, there is a very slight difference in pitch; on the piano, etc., this is disregarded.
- Enharmonic instruments.** Instruments which are capable of realizing the distinction between enharmonic tones such as G# and Ab.
- Ensemble** (F). Literally "together"; 1. A combination of voices or instruments. 2. The integration of their performance. 3. The music written for them.
- Entendu** (F). 1. Heard. 2. Understood.
- Entfernt** (G), **Da lontano** (I). From a distance.
- Entr' acte** (F). Between-the-acts music.
- Entrata** (I), **Entrée** (F). 1. Entrance. 2. Prelude, introduction.
- Entrechat** (F). Ballet term, signifying a jump during which the dancer's feet are rapidly crossed several times while in the air.
- Entschieden** (G). Decidedly.

- Entschlafen** (G). Literally "to fall asleep"; to die away.
- Entschlossen, mit Entschlossenheit** (G). Resolutely, with resolution.
- Entwurf** (G). Outline, sketch.
- Enunciation**. Correct pronunciation of vocal sounds.
- Epilogue**. Concluding piece, as opposed to Prologue.
- Episode**. In a fugue, a section based on motives taken from the subject or counter-subject. In the sonata or symphony, it may be based on new material which digresses to some extent from the main material, in the interest of greater variety.
- Epithalamium** (Gr). Wedding song.
- Epode**. Conclusion of a chorus.
- E poi** (I). And then.
- Equabile, equabilmente** (I). Equably, smoothly.
- Equal temperament**. A system of tuning which divides the octave into twelve equal semitones. In 1722, J. S. Bach wrote Part I. of *Das Wohltemperierte Clavier*, containing twenty-four preludes and fugues, twelve in the Major and twelve in the Minor mode, to demonstrate the feasibility of this system.
- Equal voices**. Not mixed; 1. All male or all female. 2. Of the same kind—all soprano, all tenor, etc.

- Erhaben, mit Erhabenheit** (G). Exaltedly, with exaltation.
- Erhöhungszeichen** (G). Literally "signs which raise the pitch"; sharps ♯, double sharps ✕, and naturals ♮ following flats.
- Erleichterung** (G). Simplified version.
- Erniedrigungszeichen** (G). Literally "signs which lower the pitch"; flats ♭, double flats ♭♭, and naturals ♮ following sharps.
- Ernst, ernsthaft** (G). Earnestly.
- Erntelied** (G). Harvest song.
- Eroica** (I). Literally "heroic"; name applied to Beethoven's Third Symphony.
- Erotica** (I), **Érotique** (F). Literally "erotic"; love-songs.
- Erschüttert** (G). Shaken.
- Erst** (G). First. Erste Mal—first time.
- Erzähler** (G). Narrator.
- Es** (G). E♭ (E flat).
- Esaltato, con esaltazione** (I). Exalted, with exaltation.
- Esatto** (I). Exact.
- Escapement**. Part of the action of the piano, which causes the hammer to recoil immediately after striking the string.
- Es dur** (G). Key of E♭ (E flat) Major.
- Esempio** (I). Example.
- Esercizio** (I), **Exercice** (F). Exercise.
- Eses** (G). E♭♭ (E double-flat).
- Es moll** (G). Key of E♭ (E flat) Minor.
- Espagnol** (F), **Spagnolo** (I). Spanish.

Espirando

Espirando (I). Literally "expiring"; dying away.

espr. (Abbr.). *espressivo*.

Espressivo, con espressione (I), **espr.** (Abbr.). Expressively.

Esquisse (F). Sketch.

Essential harmonies. 1. Tonic, dominant, and subdominant triads. 2. The harmonic skeleton of a piece.

Estinguendo (I). Dying away.

Estinto (I). Literally "extinguished"; almost inaudible.

Estremamente (I). Extremely.

Étendue (F). Compass, range.

Et incarnatus est (L). "And He was born"; part of the Credo in the Roman Catholic Mass.

Et in Spiritum Sanctum (L). "And (I believe) in the Holy Spirit"; part of the Credo in the Roman Catholic Mass.

Étouffé (F). Smothered, muffled.

Et resurrexit (L). "And He rose again"; part of the Credo in the Roman Catholic Mass.

Étude (F). Literally "study"; an exercise, a piece written for study.

Étude de concert (F). An étude for concert performance.

Et vitam (L). "And Life everlasting"; part of the Credo in the Roman Catholic Mass.

Etwas (G). Somewhat, some.

Extraneous

Etwas stärker (G). Literally "somewhat stronger"; somewhat louder.

Euphonium. Baritone tuba.

Euphony. Concord.

Eurhythmics. A technique which correlates bodily movement with music or poetry.

Euterpe. Mythological Greek muse of music and lyric poetry.

Evensong. Evening prayer of the Anglican Church; Roman Catholic Vespers.

Evirato, castrato (I). A eunuch singer whose adult voice retains the range of a boy's. Evirati were much in demand as leading singers in the opera up to and during the eighteenth century.

Execution. The technique of performance.

Exposition. 1. Initial statement of a theme or themes in a piece. 2. First section in sonata-form. 3. Initial statement of a fugue theme in all voices.

Expression. Act of conveying the aesthetic and emotional content of music through its performance.

Expressionism. A term borrowed from painting and applied to music, to indicate that it expresses inner experiences.

Expression marks. Signs indicating the interpretation of music.

Extemporaneous (E), **Extempore** (L). On the spur of the moment, improvised.

Extraneous. Outside, foreign.

Extravaganza (I). 1. A musical burlesque.
2. An ornament so exaggerated as to be in bad taste.

Extreme interval. Augmented interval.

Extreme keys. Keys not closely related.

Extreme parts. Highest and lowest parts in part-music.



F

F. The name of the fourth step in the typical diatonic scale of C. Abbr. *f* = forte, *ff*, *fff* = fortissimo; *F.* = Fine (I).

Fa. 1. Fourth syllable in any typical diatonic scale as sung in syllables do, re, mi, fa. 2. F in the fixed-do system in use in France and Italy.

Fa bémol (F). *F \flat* (F flat).

Facile, facilmente, con facilità (I), **Facilement, avec facilité** (F). Easily, with ease.

Fackeltanz (G). Literally "torch dance"; a torch-light procession with music.

Fa dièse (F). *F \sharp* (F sharp).

Fag. (Abbr.). Fagotti.

Fagott (G), **Fagotto** (I), **Fagotti** (pl.), **Fag.** (Abbr.). Bassoon.

Faible (F). Weak. *Temps faible*—weak beat.

Faire (F). To make, to do.

Faire des fredons (F). To trill.

Fa-la. A part-song of the sixteenth-seventeenth centuries, with refrain of fa-la.

Fall. Closing strain of a melody; cadence.

False (E), **Falsa** (I), **Falsch** (G), **Faux** (F).
1. Wrong. 2. Inaccurate in pitch.

False cadence. Interrupted (imperfect) cadence.

Falsetto (I & E), **Falsett** (G), **Fausset** (F).
1. An unnatural method of singing which forces the adult man's voice high into the upper register. 2. A singer possessing such a voice.

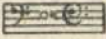
Fa majeur (F). Key of F Major.

Fa mineur (F). Key of F Minor.

Fancy. Fantasia.

Fandango (Sp.). A lively Spanish dance for two dancers, accompanied by guitar and castanets. It is in three-in-a-measure or six-in-a-measure time.

Fanfare (E & F), **Fanfara** (I), **Tusch** (G).
Flourish of trumpets.

- Fantaisie** (F), **Fantasia** (I), **Fantasia** (G). 1. Freely conceived instrumental composition, not strict as to form. 2. String of airs from an opera.
- Fantastico, fantasticamente, con fantasia** (I), **Fantastique** (F), **Fantastisch** (G). With free play of fancy.
- Farandole** (F). Lively Provençal dance, in six-in-a-measure time, in which a line of dancers led by musicians dance through the streets.
- Fast** (G). Almost.
- Fastoso, fastosamente** (I). Pompously.
- Fauxbourdon** (F), **Falso bordone** (I). Literally "false bass"; a form of medieval music, consisting of the three-part harmonization of a melody in parallel thirds and sixths above it.
- F clef.** The bass clef, the sign  indicating that the fourth line up on the staff, between the two dots, stands for F.
- F dur** (G). Key of F Major.
- Feierlich** (G). 1. Festive. 2. Solemn.
- Feis ceoil.** Annual Irish music festival.
- Ferial.** Liturgy for a week-day, not a festival nor a fast-day.
- Fermare il tuono** (I). To sustain the tone in the central part of the "messa di voce," before diminishing.
- Fermata** (I). 1. Pause, hold. 2. The symbol

- above or below a note, rest, or bar-line, indicating that it is to be held. \frown \smile
- Fermo, con fermezza** (I), **Fermement** (F). Firmly, with firmness.
- Fern** (G). Distant.
- Feroce, ferocemente, con ferocità** (I), **Férocement** (F). Fiercely.
- Fervemment** (F), **Fervente, ferventemente** (I). Fervently.
- Fes** (G). F \flat (F flat).
- Feses** (G). F $\flat\flat$ (F double-flat).
- Fest** (G). Festival.
- Festal.** Liturgy for a feast day.
- Festivo, festivamente, con festività** (I). Gaily, with festive spirit.
- Festoso** (I), **Festlich** (G). Joyously, in festive mood.
- Festouvertüre** (G). Festival overture.
- Festspiel** (G). Festival play.
- Feuerig, mit Feuer** (G). Ardently, with fire.
- Feuille d'album** (F), **Albumblatt** (G). Literally "album-leaf"; a short lyric piece, usually for the piano.
- ff, fff** (Abbr.). Fortissimo.
- F-holes.** Sound-holes, shaped like F, in instruments of the violin family.
- Fiacco** (I). Flaccid, weak.
- Fiasco** (I). Literally "flask"; a failure.
- Fiato** (I). Breath, voice.
- Fiddle** (E), **Fiedel** (G). Any instrument of the violin family, especially the violin itself.

- Fier, fièrement, avec fierté** (F). Proudly, with pride.
- Fiero, fieramente, con fierezza** (I). Fiercely.
- Fife**. A high flute like the piccolo, but without keys, used mostly in military bands.
- Fifteenth**. 1. Interval of two octaves. 2. An organ-stop.
- Fifth**. 1. The interval between any five diatonic degrees of the typical diatonic scale. 2. The fifth step itself (dominant). 3. The second overtone in the harmonic series.
- Figuration**. 1. Decoration of a melody with ornamental passages. 2. The writing of figured bass.
- Figurato** (I), **Figuré** (F), **Figuriert** (G). 1. Figured; with numerals, as in figured bass. 2. Florid, free.
- Figure**. The smallest element (two or more notes), into which a musical phrase can be divided.
- Figured bass, thoroughbass** (E), **Basse chiffrée** (F), **Basso continuo** (I), **Bezifferte Bass** (G). A bass part in which numerals over a line of bass notes indicate the chords to be played. A custom in vogue in the seventeenth and early eighteenth centuries, when a thorough knowledge of harmony was required of an accompanist. Now used in music theory to teach the science of chords.
- Filare il tuono** (I), **Filer la voix** (F). To prolong a tone, slowly swelling and diminishing

- to a thread (fil) of sound. Also called "messa di voce," employed by Italian vocal teachers as an exercise.
- Filo di voce** (I). Thread of tone.
- Fin** (F), **Fine** (I). End.
- Fin al, fino al** (I). As far as.
- Final**. In ecclesiastical modes, the equivalent of the keynote (tonic).
- Finale** (I). Conclusion of a composition.
- Fine** (I). End.
- Fingerbrett** (G), **Clavier** (F), **Tastiera** (I). Fingerboard; 1. The flat piece of wood over which the strings are stretched on stringed instruments. 2. The keyboard on the piano etc.
- Fingering**. 1. Method of applying the fingers to musical instruments. 2. Figures written to indicate to the performer which fingers to use.
- Finire il tuono** (I). To diminish a sustained note in singing, at the end of the "messa di voce."
- Finite**. Applied to canons which come to a definite end.
- Fino** (I). To, as far as, until.
- Fioritura** (I). Literally "flowering"; embellishment of melody, as practiced in the 16th to 18th centuries, when decorations were often extemporized by the performer.
- Fipple flute**. Recorder.

First. 1. Unison or prime. 2. The highest part.

First inversion. A triad, so rearranged that the third of the triad becomes the bass, is said to be in the first inversion. Chords of the seventh, ninth, etc. can also be inverted.

Fis (G). F# (F sharp).

Fis dur (G). F# (F sharp) Major.

Fisis (G). F× (F double sharp).

Fis moll (G) F# (F sharp) Minor.

Fixed-do. A system used mostly in France, Italy, and Spain, where do in any typical diatonic scale is always C.

Fixed pitch. The pitch of instruments like the piano, organ etc. in which the pitch of individual notes cannot be changed by the performer.

Fl. (Abbr.). Flauto, flute.

Flag. (Abbr.). Flageolet.

Flageolet (E & F), **Flag.** (Abbr.), **Flageolett** (G), **Flagioletta** (I). 1. Six-hole wooden flute, blown from the end, a form of recorder. 2. An organ-stop. 3. A flageolet tone.

Flageolet tones. Flute-like tones produced on a stringed instrument by touching a string lightly. Also called harmonics.

Flat. 1. The term indicating a pitch a half-step lower than the original. 2. The sign ♭. 3. Too low in intonation.

Flat, double. 1. A tone lowered by two semi-tones. 2. The sign ♭♭.

Flautando, flautato (I). Producing flute-like tones on instruments of the violin family by drawing the bow lightly across the strings at a greater distance from the bridge than normally used, or by playing harmonics.

Flauto (I), **Flöte** (G), **Flûte** (F), **Fl.** (Abbr.). 1. Flute. 2. An organ-stop.

Flauto tedesco, flauto traverso (I), **Querflöte** (G). Transverse flute; a flute blown from the side, the modern flute.

Flebile, flebilmente (I). Sadly, mournfully.

Flessibile, con flessibilità (I). Flexibly, with flexibility.

Fliessend (G). Flowing.

Fling. Dance of the Scotch highlands.

Florid. Ornamented; with rapid passages.

Flöte (G). Flute.

Flourish. 1. Fanfare of trumpets. 2. Embellishment.

Flüchtig, mit Flüchtigkeit (G). Nimble, with fleetness.

Flue pipes. Labial pipes; organ pipes with lips.

Flügel (G). Literally "wing"; the grand piano.

Flügelhorn (G). Literally "winged horn"; bugle.

Flute (E), **Flöte** (G), **Flûte** (F), **Flauto** (I). 1. Wind instrument of wood or metal, made in six sizes, part of the woodwind choir in the orchestra. It is sounded by blowing through

a hole in the side. As perfected by Theodore Boehm, the modern concert flute has enlarged finger-holes to increase the volume and expressiveness, and a system of keys to control the pitch. Besides the concert flute (flute in C), the most commonly used are the piccolo, an octave higher, and the alto flute, a fourth lower, than the concert flute. 2.

An organ-stop.

Flûtez (F). A direction to play harmonics.

F moll (G). Key of F Minor.

F.O. (Abbr.). Full Organ.

Foglietto (I). Conductor's small score.

Fois (F). Time. *Première fois*—first time.
Dernière fois—last time.

Folgend (G). Following.

Folia (Sp), **Follía** (I). Literally "folly"; 1. An ancient Portuguese dance, like a fandango. 2. The air to which it was danced, used by numerous composers as a basis for variations.

Folio. Music printed on pages which are the result of folding a large sheet into two leaves.

Folk-music. Traditional music of a people, expressed in song and dance.

Foot. 1. A unit of measure as applied to poetry. 2. A rhythmic unit of two or more syllables. 3. A unit of measure to designate the pitch of organ-pipes.

Forlana (I), **Forlane** (F). Gigue-like Venetian dance, in six-in-a-measure time.

Form. The architecture of music. Six forms are basic; 1. Two-section form (simple binary). 2. Three-section form (simple ternary). 3. A derivative of 1 and 2 (sonata-form). 4. A derivative of 2 (rondo). 5. Air with variations. 6. Fugue.

Formare il tuono (I). To attack and swell in singing.

Forte (I), *f*. (Abbr.). Loud.

Forte piano (I), *fp*. (Abbr.). A strong attack, followed by soft.

Forte possibile (I). As loud as possible.

Fortissimo (I), *ff*, *fff* (Abbr.). Very loud, extremely loud.

Fortsetzung (G). Continuation, development.

Forzando, forzato, con forza (I), *fz* (Abbr.). Literally "forced"; accented, with force.

Foundation stops. Eight-foot stops of the organ.

Fourth. 1. Interval between any four diatonic degrees of the typical diatonic scale. 2. The note at that interval (subdominant).

fp. (Abbr.). forte piano.

Française (F). Literally "French"; a country dance, in three-in-a-measure time.

Francese (I), **Französisch** (G). French.

Frapper (F). To strike.

Frase larga (I). Broad phrasing.

Frauenchor (G). Women's choir.

Freddamente, freddo, con freddezza (I).
Coldly, with coolness.

Fredon (F). Trill.

Fredonner (F). To hum.

Free canon, free fugue. One written not according to established rules.

Free part. A voice which is added, in strict contrapuntal writing, to fill in and enrich the harmony.

Free pitch. Describes instruments like those of the violin family, in which the pitch is not fixed, but is altered at will by the performer.

Free reed. One that vibrates within an aperture without striking the edges, as in the mouth-organ, accordion, reed organ and pipe organ.

French Horn. A brass instrument of the orchestra, descended from the hunting horn. It has circular coiled tubing, a flaring bell at one end, and a cupped mouthpiece at the other. The natural horn has no valves, but a crook, which increases or decreases the range; in the modern valve horn, the pitch is controlled by valves and by the adjustment of the player's lips.

Frescamente, fresco (I). Freshly.

Frets. Ridges across the fingerboard of the guitar; mandolin, banjo, zither, lute, etc., to indicate where the strings should be pressed down. In the time of Bach, viols also had frets.

Freudig, mit Freudigkeit (G). Joyfully, with joy.

Frisch (G). Vigorous.

Frog (E), **Frosch** (G). The lower part (nut) of the bow.

Fröhlich (G). Gaily, cheerily.

Froid, froidement (F). Cold, coldly.

Frottola (I). A late fifteenth, early sixteenth century Italian popular ballad, usually amorous. The same music was used for several verses, in which it resembled a certain type of madrigal.

Fuga (I). Literally "flight"; fugue.

Fugato (I). A passage or movement which sounds like a fugue, but does not develop its material as a fugue does.

Fughetta (I). Small fugue.

Fugue. A form of many-voiced (polyphonic) writing in which a theme or subject is announced, followed by an "answer" in another voice, then imitated by one or more other voices, in the manner of a flight (fuga) and pursuit. Other names for subject and answer are antecedent and consequent, dux and comes (L), guida and risposta (I), Führer and Gefährte (G). In addition to the subject and answer, a fugue may contain one or more counter-subjects, episodes, stretti, organ-points, and a coda.

Fugue, double. A fugue with two subjects.

Fugue

- Fugue, free.** A fugue that does not follow the rules of strict fugue form.
- Fugue, manifold.** A fugue on more than one subject,—double, triple, etc.
- Fugue, perpetual.** A canon.
- Fugue, simple.** A fugue containing only one subject.
- Fugue, strict.** A fugue constructed regularly, according to rule.
- Führer (G).** Literally "leader"; the subject of a fugue, followed by *Gefährte*, the answer.
- Full.** Complete; applied to chords, cadences, orchestras, organs, scores, etc.
- Fundamental.** 1. Root of a triad or chord.
2. Basic tone which generates overtones.
- Fundamental position.** The position of a chord in which the root is at the bottom.
- Funèbre (F), Funerale (I).** Funereal, funeral.
- Fünf (G).** Five.
- Fuocoso, con fuoco (I).** Fiery, with fire.
- Furiant.** Rapid Bohemian dance, with alternating rhythms, and sharp accents.
- Furioso, furiosamente, con furia (I), Furieusement (F).** Furiously, with fury.
- Furore (I).** Literally "rage"; a success.
- fz. (Abbr.).** Forzando, Forzato.




G

- G.** The name of the fifth step in the typical diatonic scale of C. Abbr. *Gauche*—left. Grand-organ—full organ.
- Gagliarda (I), Gaillarde (F), Galliard (E).** Gay and spirited French dance in three-in-a-measure time.
- Gaiamente, gàiò (I).** Gaily, gay.
- Galant, galamment (F).** Gallantly.
- Galop (E), Galopp (G), Galoppo (I).** A hopping round-dance in two-in-a-measure time.
- Gamba (I).** Literally "leg"; 1. Viola da gamba—a viola held between the knees. 2. An organ-stop.
- Gamut.** 1. Range, compass. 2. Staff. 3. Scale. 4. The entire range of musical sounds from highest to lowest, from "gamma" to "ut."
- Ganz (G).** Literally "whole"; entirely.
- Gassenhauer, Gassenlieder (G).** Street songs.

Gathering-note. In the Anglican Church service, a signal note indicating that the singers should "gather their voices" to begin singing. In chanting, an irregular pause on the last syllable of the recitation, to enable the singers to catch up and begin the cadence together.

Gauche (F), **G.** (Abbr.). Left.

Gavotte. A 16th-18th century French court dance in two-in-a-measure time, beginning on the second half of the measure. Found in the operas of Lully, Rameau and Gluck, and in many classical suites.

G clef. The treble clef. The symbol, representing the letter G, turns on the second line of the staff, where G is written. 

G dur (G). Key of G Major.

Gebet (G). Prayer.

Gebrauchsmusik (G). Literally "utility music," as produced by some twentieth century composers, notably Paul Hindemith, Krenek, and Weill, who employed everyday subjects and idioms in their writing.

Gebrochen (G). Broken.

Gebrochene Akkorde (G). Broken chords, (arpeggios), in which the notes of the chords are played successively instead of together.

Gebunden (G). Tied, connected.

Ged. (Abbr.). Gedämpft.

Gedackt (G). Covered organ-pipes, which have a flute-like tone quality.

Gedämpft (G), **Ged.** (Abbr.). Damped, muted.

Gedehnt (G). Prolonged, sustained.

Gefährte (G). The answer in a fugue, following the Führer (subject).

Gefällig, nach Gefallen (G). As the performer pleases, freely.

Gefühlvoll, mit Gefühl (G). Feelingly, with feeling.

Gegen (G). Contrary, against, toward, near.

Gegenbewegung (G). Contrary motion.

Gegengesang (G). Antiphony.

Gegenpunkt (G). Counterpoint.

Gegenstimme (G). 1. Counter-subject. 2. Counter-voice. 3. Any contrapuntal part.

Gehalten (G). Held, sustained.

Geheimnisvoll (G). Literally "secretly"; mysteriously.

Gehend (G). Walking (Andante).

Geige (G). Violin.

Geistlich, geistvoll (G). Soulful, spiritual.

Gelassen (G). Calm, relaxed.

Gelaüfig (G). Fluent.

Gemächlich (G). Comfortably, with ease.

Gemässigt (G). In moderate tempo.

Gemendo (I). Moaning.

Gemessen (G). 1. In precise time. 2. A measured, moderate speed. 3. Somewhat heavy.

- Gemshorn** (G). 1. A pipe made of the horn of a chamois. 2. An organ-stop with a horn-like tone.
- Generalbass** (G). Figured bass.
- Generalpause** (G). A rest or pause for all parts at once.
- Genouillère** (F). Knee lever.
- Genre** (F). Style, manner, kind.
- Gentile, gentilmente, con gentilezza** (I), **Gentil, gentiment** (F). Kindly, with politeness.
- German**. Dance resembling the cotillion, often used to close a ball.
- German fingering**. Method of piano fingering which uses the thumb as the first finger, and marks it 1.
- German flute**. Modern transverse flute.
- Ges** (G). G \flat (G flat).
- Gesamtausgabe** (G). Collected works.
- Gesang** (G). Song.
- Geschlagen** (G). Struck.
- Geschleift** (G). Slurred.
- Ges dur** (G). Key of G \flat (G flat) Major.
- Gesellschaft** (G). Association, club.
- Geses** (G). G $\flat\flat$ (G double-flat).
- Ges moll** (G). Key of G \flat (G flat) Minor.
- Gesteigert** (G). Literally "increased"; getting louder.
- Gestossen** (G). Detached, staccato.
- Geteilt** (G), **Divisi** (I). Divided.
- Getragen** (G). Literally "carried"; sustained.

- Gewidmet** (G). Dedicated.
- Gewöhnlich** (G). Usual.
- Gezogen** (G). Drawn out.
- Giga** (I), **Gigue** (F). Jig; a jolly rapid dance for one dancer, in three-in-a-measure or six-in-a-measure time, often found at the end in classic suites.
- Gigelira** (I). Xylophone.
- Giocondo, giocondamente** (I). Literally "jocund"; cheerfully, with mirth.
- Giocoso, giocosamente, con gioco** (I). Literally "jocose"; playfully, with merriment.
- Gioioso, gioiosamente, con giòia** (I). Joyfully, with joy.
- Gioviale, con giovialità** (I). Jovially, with joviality.
- Giraffe**. Early upright piano; harpsichord.
- Gis, gisis** (G). G \sharp (G sharp), G \times (G double-sharp).
- Gis dur** (G). Key of G \sharp (G sharp) Major.
- Gis moll** (G). Key of G \sharp (G sharp) Minor.
- Gitano** (Sp). Gypsy.
- Giù** (I). Down.
- Giubiloso, con giubilazione** (I). Jubilantly, with jubilation.
- Giucoso, giuocolare** (I). Playfully, waggishly.
- Giusto, giustamente, con giustezza** (I). With precision, with exactness.
- Given bass**. Figured bass.
- Glänzend** (G). Sparkling.

Glasses, musical. A set of graduated, tuned glass bowls, played by rotating the fingers against their moistened edges. Also called harmonica, armonica.

Glee. Part-song, not necessarily cheerful, for a group of solo, unaccompanied voices, usually male. Popular in England.

Gleich (G). Equal, alike, consonant.

Gli (pl) (I). The.

Glissando (I), **Gleitend** (G), **Glissant** (F). Literally "gliding"; a scale passage played by sliding along keys or strings.

Glocken (G). Bells.

Glockenspiel (G), **Jeu de clochettes** (F). 1. A set of graduated steel bars, played by striking with hammers, used in orchestras. 2. An organ-stop. 3. A chime.

Gloria in excelsis Deo (L). "Glory to God in the Highest"; a part of the Roman Catholic Mass, (Great Doxology).

Gloria Patri (L). "Glory to the Father . . . the Son, and the Holy Ghost"; a part of the Roman Catholic Mass (Lesser Doxology).

Glühend (G). Glowing.

G Moll (G). Key of G Minor.

Gnàcchere (I). Castanets.

G.O. (Abbr.). Great Organ.

Gola (I). Throat.

Gondellied (G), **Gondoliera** (I). 1. Boat-song, of the type sung by Venetian gondoliers

as they rowed. 2. Instrumental piece of a similar order.

Goose (E), **Couac** (F). Quack, a harsh break in the tone of a woodwind.

G.P. (Abbr.). General pause.

Grace notes. Notes which are written very small and played as ornaments.

Graces. Ornaments in music; decorative additions supplied by composers and performers of all times, but most especially of the 16th to 18th centuries.

Grad (G), **Grado** (I). Step, degree.

Gradèvole, gradevolmente (I). Literally "pleasing"; agreeable, agreeably.

Gradual (E), **Graduale** (L). 1. An antiphonal response in the Roman Catholic Mass, sung from the step (gradus) of the reading chancel. 2. Service-book containing all the plainsong of the Roman Catholic Mass.

Gradualmente (I), **Graduellement** (F). Gradually, by degrees.

Gramophone. British word for phonograph, an instrument which records and reproduces sounds.

Gran cassa (I). Literally "big box"; bass drum.

Grand-barré (F). Stopping all six strings of the guitar at once with the first finger.

Grand bourdon. Thirty-two foot organ-stop.

Grand chœur (F), **Grand choir** (E). Full organ, bringing all stops into play.

Grand détaché (F). A type of bowing on stringed instruments. Every note is taken with a very broad stroke, and separated by a slight pause from the note which precedes and follows it.

Grandioso, con grandezza (I). Nobly, with grandeur.

Grand' messe (F). "High Mass"; Mass with music.

Grand opera. Opera without spoken dialogue, usually serious or tragic.

Grand-orgue (F), **G. O.** (Abbr.). 1. Great Organ. 2. Full Organ.

Gran tamburo (I). Bass drum.

Grave (E & I). Literally "heavy"; 1. Low in pitch. 2. Slow.

Gravicembalo (I). Harpsichord.

Graz. (Abbr.). Grazioso.

Grazioso, graziosamente, con grazia (I). Gracefully, with grace.

Great octave. The octave which begins two octaves below Middle C.

Great staff. Eleven-line staff, consisting of Bass and Treble Clef, with Middle C between.



Greek modes. Scales of the ancient Greeks.

Gregorian chant. Plainsong unaccompanied chants of the Roman Catholic Church,

adopted in the sixth century under Pope Gregory I.

Gregorian modes. Fourteen systems of octave scales, adapted by the medieval Church.

Gregorian music. Plainsong, the official liturgical music of the Roman Catholic Church, originally collected and edited by Pope Gregory the Great, 540-604 A.D.

Griffbrett (G). Fingerboard.

Gross (G), **Gros** (F), **Grosso** (I). Big, great, major.

Grosse caisse (F), **Gran cassa** (I). Bass drum.

Grosses Orchester (G). Full orchestra.

Ground bass, ground (E), **Basso ostinato** (I).

A bass phrase, repeated over and over again, with varied upper parts. Extemporizing on a ground bass was a favorite pastime of the sixteenth and early seventeenth centuries.

Gruppetto (I). Embellishment, consisting of several short, rapid notes; a turn.

G-Schlüssel (G). G clef.

Guida (I), **Guide** (E), **Guidon** (F). 1. A

direct which indicates the note following.

2. The subject of a fugue, followed by "risposta," the answer.

Guidonian syllables. The syllables ut, re, mi, fa, sol, la, in use today, taken by Guido d'Arezzo, a learned 11th century teacher and theorist, from the first syllables of a hymn to St. John (Latin).

Ut queant laxis

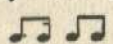
Resonare fibris
Mira gestorum
Famuli tuorum
Solve polluti
Labii reatum,
Sancte Johannes.

Guitar (E), **Guitare** (F). Popular stringed instrument, with fretted fingerboard, played by plucking the strings with the fingers. The modern Spanish guitar has six strings, tuned E, A, D, G, B, E.



H

H. German for B natural. Abbr. for Hand, Heel, Horn.

Habanera (Sp). Slow Cuban dance, supposedly originally brought from Africa to Havana (Habana) by the Negroes. The rhythm is usually  in two-in-a-measure time.

Hackbrett (G). Literally "chopping-board"; dulcimer.

Halb (G). Half.

Half-cadence, half-close. A cadence in which the tonic chord (on the first note of the scale as bass) is followed by the dominant chord (on the fifth note of the scale as bass), giving the sense of a temporary close.

Half-note. ♩ Half of a whole note, held for two quarter beats.

Half-rest. ♭ Rest or pause equal in duration to a half-note.

Half-step. Semitone.

Halten (G). To hold, to sustain.

Hammer. Felt-covered part of the action in a piano, which strikes the strings and sets them in vibration.

Hammerklavier (G). Early name for the piano.

Hanacca. Moravian dance, in rapid, three-in-a-measure time.

Harfe (G). Harp.

Harmonic. 1. Pertaining to harmony. 2. Overtone or partial tone. 3. The tone made by laying the finger lightly on a string.

Harmonica. 1. Mouth-organ. 2. Musical glasses.

Harmonic, artificial. Flute-like tone, produced by pressing down the string of a violin or other stringed instrument with one finger, and touching the same string lightly with an-

other finger at intervals of a third, a fourth, or a fifth.

Harmonic figuration. Arpeggios, broken chords; the notes of a chord played successively instead of together.

Harmonic minor. The minor scale which has half-steps between the second and third, fifth and sixth, seventh and eighth, and an augmented second between the sixth and seventh degrees, both ascending and descending.

A-MINOR SCALE (HARMONIC)

A	BC	D	EF	G#A
1	23	4	56	78

Harmonic, natural. Flute-like tone produced by laying the finger lightly on an untouched (open) string, indicated by the mark J or the abbreviation *fl.* (flauto) over the note.

Harmonic series. When a tone is produced, it is accompanied by overtones (harmonics) which sound in a definite order, known as the harmonic series. Heard simultaneously with the fundamental note, they give the note color and quality.

Harmonic triad. Three-tone chord consisting of a root tone, the third and the fifth above.

Harmonium. Free-reed keyboard instrument, resembling the organ.

Harmonize. To add chords as accompaniment to a melody.

Harmony. 1. The science dealing with chords.

2. The sounding of two or more tones in combination, the "clothing of melody."

Harp. Triangular stringed instrument, played by plucking the strings. The modern harp has forty-six strings, and seven pedals, each of which raises the pitch of a note a whole or a semi-tone. It is used as a solo instrument, in ensemble, and in the symphony orchestra.

Harpichord (E), Clavecin (F), Clavicembalo (I). Keyboard stringed instrument of the fifteenth to eighteenth centuries, which preceded the piano and is still in use. The strings are plucked by quills or tips of leather, fastened to small pieces of wood (jacks), which are manipulated from the keyboards. Often there are two keyboards, occasionally three. The upper keyboard plays the normal octave, plus an octave higher; the lower the normal octave, plus an octave lower, in some instruments.

Haupt (G). Literally "head"; principal.

Hauptsatz (G). Principal theme.






Hauptstimme (G). Principal voice.

Hauptwerk (G). 1. Major work. 2. Great Organ.

Haut (F), Hoch (G). High, shrill.

Hautb. (Abbr.). Hautbois.

Hautbois (F), Hautboy (E), Hautb. (Abbr.). Literally "high wood"; 1. Oboe. 2. An organ-stop.

- H Dur** (G). Key of B Major.
- Head.** 1. That part of the neck of the violin family on which are the pegs, peg-box, and scroll. 2. The skin stretched across a drum. 3. The oval part of a note.
- Head-voice.** The high tones which vibrate in the head in singing.
- Heckelphone.** Baritone oboe, occasionally used in the orchestra.
- Hefig, mit Hefigkeit** (G). Vehemently, with vehemence.
- Heiss** (G). Literally "hot"; ardent.
- Heiter, mit Heiterkeit** (G). Serenely, cheerfully, with serenity.
- Helicon.** Bass tuba which encircles the body and rests on the shoulders. Used in military bands.
- Hemidemisemiquaver.** English name for a sixty-fourth note  or rest .
- Heptachord** (Gr). 1. Interval of a seventh. 2. Seven-stringed instrument. 3. Seven-toned octave.
- Herabstrich, Herunterstrich** (G).  
Downbow.
- Heraufstrich, Hinaufstrich** (G).  Upbow.
- Herbstlied** (G). Harvest song.
- Hervortretend** (G). Standing out.
- Herz** (G). Heart.
- Hes** (G). B \flat (B flat). The Germans usually call this note B, pronounced bay.

- Heses** (G). B $\flat\flat$ (B double-flat).
- Hexachord** (Gr). 1. Interval of a sixth. 2. Six-stringed instrument. 3. Scale of six notes, —ut, re, mi, fa, sol, la.
- Hidden notes, hidden intervals.** Notes or intervals that are implicit in the music, but are not actually written or sounded.
- Highland Fling.** A Scotch dance with a kicking step (fling), a species of reel.
- High Mass** (E), **Hochamt** (G), **Grand' messe** (F), **Messa grande** (I). Mass which is sung throughout.
- Hirtenflöte** (G). Shepherd's pipe.
- His, hisis** (G). B \sharp (B sharp), B \times (B double sharp).
- H Moll** (G). Key of B Minor.
- Hochamt** (G). High Mass.
- Hochzeitsmarsch** (G). Wedding march.
- Höflich, mit Höflichkeit** (G). Politely, with politeness.
- Hohlflöte** (G). Literally "hollow flute"; an organ-stop which produces a hollow tone.
- Hold** (E), **Fermata** (I). Prolonged note or rest, indicated by \frown or \smile over or under the note or rest.
- Holzbläser** (G), **Hzbl.** (Abbr.). Woodwind players.
- Holzblasinstrumente** (G). Woodwinds.
- Homophonic, monophonic.** Literally "same-voiced." 1. In old music, describes a composition or performance in unison throughout.

2. In modern music, it consists of a prevailing melody with the accompaniment of chords.

Hook. Pennant on the stem of notes less than quarter-notes, indicating their value. ♪ ♪ etc.

Hopak, Gopak. Lively Russian dance in two-in-a-measure time.

Horn (E & G), Cor (F), Corno (I). A metal wind instrument with a long tube, ending in a large bell. The horn family consists of 1. The hunting horn. 2. The French horn without valves and 3. The valve horn (French horn). The modern valve horn is used as a solo instrument, in ensemble, and in the symphony orchestra.

Hornpipe. Lively English dance, popular with sailors, so called because of the accompaniment supplied by a horn pipe.

Hosanna (Heb). Literally "Save now"; part of the Sanctus in the Roman Catholic Mass.

Hr., Hrn. (Abbr.). Horns.

Huit (F). Eight.

Huitième (F). Eighth.

Humoreske (G), Humoresque (F). Short instrumental caprice, not necessarily humorous, despite its name.

Hunting horn (E), Cor de chasse (F), Corno di caccia (I), Jagdhorn (G). Horn of coiled tubing, carried over the player's shoulder, used in the hunt, presumably introduced into the orchestra by Lully in the seventeenth century.

Hurdy-gurdy. A popular, lute-like stringed instrument, sounded by the friction of a revolving wheel upon the strings. Today usually applied to a street organ.

Hürtig (G). Fast.

Hydraulic organ. Ancient organ, which used water to create the wind pressure.

Hymn. Religious song, usually a metrical poem, to be sung by the congregation.

Hymnal. Collection of hymns.

Hyper (Gr). Above.

Hypo (Gr). Below.

Hzbl. (Abbr.). Holzbläser.



I

I (I) (pl). The.

Idea. A structural unit in music, known also as theme, subject, figure, strain, motive.

Idyl. Pastoral composition.

Il faut (F), **Bisogna** (I). 1. It is necessary.
2. There are needed.

Il più forte possibile (I). Literally "the most loud possible."

Il più piano possibile (I). Literally "the most soft possible."

Imbroglia (I). Literally "confusion"; a passage where the intention is to sound confused.

Imitation. Repetition of a theme or subject, more or less literally, by another voice.

Immer (G). Always, continually.

Immer langsam (G). Always slowly.

Imperfect cadence. A cadence in which a tonic chord (based on the first degree of the scale) is followed by a dominant chord (based on the fifth degree of the scale).

Imperfect consonance. Major and minor thirds and sixths.

Imperfect time. Two-or-four-in-a-measure time. Called imperfect in contrast with "perfect" time (three-in-a-measure), in medieval music, and indicated by a broken circle, in contrast with the perfect circle of medieval three-in-a-measure time.

Impétueux (F), **Impetuoso**, **impetuosamente**, **con impeto**, **con impetuosità** (I). Impetuously, with impetuosity.

Impresario. Manager of an opera or concert company.

Impressionism. A type of music initiated by Claude Debussy, which suggests in tone elusive emotional or mental impressions.

Impromptu. 1. Music composed on the spur of the moment, or sounding as though it were. 2. Title of a composition.

Impropria (L). Literally "reproaches"; musical responses sung before the Roman Catholic service on Good Friday.

Improvisation. 1. The art of extemporizing. 2. Compositions so extemporized, or sounding as though they were.

In (I & G). In, into, in the.

In alt (I). First octave above the treble staff.

In altissimo (I). Notes above the *in alt* octave; notes more than an octave above the treble staff.

Incalcando (I). Getting faster and louder.

Incalzando (I). Pressing on, pursuing.

Incarnatus est (L). "He was born"; part of the Credo of the Roman Catholic Mass.

Incidental music. Music incidental to plays.

Incordare (I). To string.

Indeciso (I). Undecided, uncertain.

Independent chord. A consonant chord that requires no resolution.

Indifferente, **indifferentemente**, **con indifferenza** (I). Indifferently, with indifference.

Infinite canon. A canon which has no definite ending, e.g. "Scotland's burning."

Inflection. Variation in the pitch of the voice.

In modo di (I). In the manner of.

Inner parts, inner voices. Parts that lie between the highest and the lowest; alto and tenor in vocal quartets, second violin and viola in string quartets.

Innig, inniglich, mit Innigkeit (G). Heartfelt, with deep emotion.

Inquiet (F), Inquieto (I), Unruhig (G). Restlessly.

Insensibile, insensibilmente (I). Imperceptibly, little by little.

Insieme (I), Ensemble (F), Zusammen (G). Together.

Instrument à cordes (F). Stringed instrument.

Instrument à l'archet (F). Bowed instrument.

Instrumentation (E & F), Istrumentazione (I), Instrumentierung (G). The art of writing for an instrumental ensemble, with an eye to the characteristics of each instrument.

Instrument à vent (F), Istrumento da fiato (I). Wind instrument.

Instruments. The tools which produce musical sounds. Those of the modern orchestra are of four classes. I. Strings:—violin, viola, violoncello, double-bass, harp, piano. II. Woodwinds:—piccolo, flute, oboe, clarinet, bassoon. III. Brasses:—trumpet, horn,

trombone, tuba, saxophone. IV. Percussion:—drums, cymbal, triangle, gong. The organ, a keyboard wind instrument, also appears in the orchestra. And there are miscellaneous instruments such as the accordion, banjo, guitar, mandolin etc. which do not appear in the symphony orchestra, but are musical instruments none the less.

In tempo, a tempo (I). In time.

Interlude. 1. Music played between the acts of a play or opera, between the stanzas of a hymn, or the parts of a church service. 2. A short play inserted into an entertainment.

Intermezzo (I). 1. Interlude. 2. Name of a composition.

International pitch (E), Diapason normal (F). A pitch which fixes A at 435 vibrations per second at a temperature of 68° F.

Interrupted cadence. A cadence in which the final chord is not the tonic.

Interval. The distance between two tones, including them both. The simple intervals,—i.e. those of less than an octave,—using C as a starting point, are as follows:

C-C Unison or prime

C-C# Augmented unison

C-D \flat Minor second

C-D Major second

C-D# Augmented second

C-E $\flat\flat$, C#-E \flat , Diminished third

C-E \flat Minor third

- C-E Major third
- C-E# Augmented third
- C-Fb Diminished fourth
- C-F Perfect fourth
- C-F# Augmented fourth
- C-Gb Diminished fifth
- C-G Perfect fifth
- C-G# Augmented fifth
- C-Ab Minor sixth
- C-A Major sixth
- C-A# Augmented sixth
- C-Bbb, C#-Bb, Diminished seventh
- C-Bb Minor seventh
- C-B Major seventh
- C-B# Augmented seventh
- C-Cb Diminished octave
- C-C Octave

Intervals, compound. Intervals of more than an octave,—9th, 10th, etc.

Intervals, perfect. The unison, fourth, fifth and octave, called perfect because they remain perfect when inverted.

Intime (F), Intimo (I), Intimate.

Intonation. 1. Pitch, as related to an exact standard. 2. The singing of the opening phrase of a plainsong melody by the precentor, which sets the pitch for the choir.

Intrada (I). Literally "entrance"; prelude, introduction.

Intrepido, intrepidamente, con intrepidezza (I). Boldly, with intrepidity.

Introd. (Abbr.). Introduction.

Introduction (E & F), Introduzione (I), Vorspiel (G). 1. Preparatory section leading to the main body of a composition. 2. Overture.

Introit (L). Literally "entrance"; hymn sung at the beginning of the Roman Catholic Mass.

Invention (E & F), Invenzione (I). Term adopted by J. S. Bach, to describe a short contrapuntal composition, in the nature of an improvisation.

Inverted chord. A chord which has as its bass a tone of the chord other than the root.



Inverted intervals. Intervals turned upside down. When inverted, major intervals become minor and vice-versa. All augmented intervals become diminished and vice-versa, while perfect intervals remain perfect.

Inverted melody. A melody which appears with its intervals reversed, an ascending second becoming a descending second, etc.

Invertible counterpoint. Counterpoint in which two or more voices may change places effectively.

Ionian mode. 1. One of the Greek octave scales (modes). 2. One of the ecclesiastical modes, named but not derived from the Greek. Its intervals, whatever the pitch, are

the same as those of the white keys on the piano from one C to another.

Irato, iratamente, con ira (I). Irately, with ire.

Irlandais (F). In Irish style.

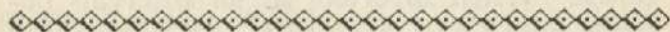
Irresoluto, irrisolutamente, con irrisoluzione (I). Irresolutely, with irresolution.

Istesso (I). Same.

Italiano (I), **Italienisch** (G), **Italienne** (F). Italian.

Italian sixth. Name applied to a chord consisting of a major third and augmented sixth.

Ite, missa est (L). "Go, ye are dismissed"; the end of the Roman Catholic Mass. The name "Mass" is taken from "missa."



J

Jack. 1. Upright piece attached to the key-lever of the harpsichord, carrying a plectrum of quill, leather or wood that plucks the strings. 2. Upright lever in the piano action.

Jagdhorn (G). Hunting horn.

Jam session. Meeting of performers of jazz music, at which they improvise together, as a group.

Janissary, Janizary band. Military band, with percussion instruments predominating.

Jazz. A type of American folk-music, originally Negro. It is usually syncopated, has characteristic harmonies, and depends for its effectiveness largely upon the manner of playing.

Jedoch (G). Still, however.

Jeu (F). 1. Play, style of playing. 2. Organ-stop; e.g. jeu d'échos—echo stop, jeu de flûtes—flute-stop, etc. 3. Organ-power; e.g. Grand jeu, Plein jeu—full power.

Jeu de clochettes (F), **Glockenspiel** (G). 1. Set of graduated steel bars, played by striking with hammers, used in orchestras. 2. An organ-stop. 3. A chime.

Jew's harp (E), **Guimbarde** (F), **Maultrommel** (G). Small metal lyre, held between the teeth. It has a flexible tongue that is twanged with the fingers. Possibly originally jaw's harp.

Jig (E), **Giga** (I), **Gigue** (F). Brisk, jolly dance in three-in-a-measure or six-in-a-measure time, found in classical suites.

Jodel (G). Style of singing practised in the Swiss Alps, in which falsetto and chest tones are used alternately.

Jongleur

Jongleur (F). Literally "juggler"; the wandering musician and juggler of the early Middle Ages.

Jota (Sp). Fast Spanish dance for one or more couples, in three-in-a-measure time. The dancers sing and also play the castanets.

Jouer (F). To play.

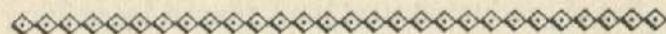
Juba. American Negro dance.

Jubellied (G). Song of jubilation.

Jubilate (L). "Be joyful"; beginning of the 100th Psalm in the Anglican service.

Juste (F), **Giusto** (I). Literally "just"; exact in time and pitch.

Just intonation. 1. A system of so-called pure-tuning. 2. Precisely true as to pitch.



K

K. Followed by a number, **K**. means Köchel Edition, and is usually applied to Mozart's works, which Dr. Köchel catalogued chronologically. **K.V.** = Köchel Verzeichnis Köchel (catalog).

Key

Kalevala. Finnish national epic, which inspired several tone poems.

Kammer (G). Chamber, room.

Kammerkonzert (G). 1. Chamber concert. 2. Chamber concerto.

Kammermusik (G). Chamber music; music written for from two to as many as twenty instruments, voices, or both together.

Kammermusiker (G). Member of a prince's private orchestra.

Kapelle (G). 1. Chapel. 2. Choir, orchestra.

Kapellmeister (G). Choir-master, conductor.

Kaum (G). Barely.

Kazoo (E), **Mirliton** (F). Toy musical instrument, played by humming into it.

Keck, mit Keckheit (G). Boldly, with impudence.

Kettle-drums (E), **Timpani** (I), **timp.** (Abbr.). Percussion instruments of the orchestra, consisting of metal half-spheres with sheepskin stretched over the open end, played with padded drumsticks. The pitch is controlled by changing the tension of the sheepskin. They were played in pairs up to and including Beethoven's time. The modern orchestra normally has three, played by one player.

Key (Mechanical). 1. The device which controls the pitch in many instruments. 2. The digital on a keyboard instrument.

Key (Tonal). 1. Clef. 2. The foundation of a harmony. 3. Scale. "Key" and "scale" are used interchangeably, and both take their name from the first note (tonic). Following are the keys (scales) in common use today.

MAJOR AND MINOR SCALES

<i>Major</i>	<i>Relative Minor (same signature)</i>
Key of C . . . No sharps or flats	A Minor
Key of G . . . F sharp	E Minor
Key of D . . . F, C sharp	B Minor
Key of A . . . F, C, G sharp	F# (F sharp) Minor
Key of E . . . F, C, G, D sharp	C# (C sharp) Minor
Key of B . . . F, C, G, D, A sharp	G# (G sharp) Minor
Key of F# (F sharp) . . . F, C, G, D, A, E sharp	D# (D sharp) Minor
Key of C# (C sharp) . . . F, C, G, D, A, E, B sharp	A# (A sharp) Minor
Key of F . . . B flat	D Minor
Key of Bb (B flat) . . . B, E flat	G Minor
Key of Eb (E flat) . . . B, E, A flat	C Minor
Key of Ab (A flat) . . . B, E, A, D flat	F Minor
Key of Db (D flat) . . . B, E, A, D, G flat	Bb (B flat) Minor
Key of Gb (G flat) . . . B, E, A, D, G, C flat	Eb (E flat) Minor
Key of Cb (C flat) . . . B, E, A, D, G, C, F flat	Ab (A flat) Minor

MAJOR AND RELATIVE MINOR KEY SIGNATURES, IN NOTATION



Keyboard. Set of keys on organ, piano, etc. A manual is a keyboard for the hands; a pedal-keyboard is for the feet.

Key-note. The first note of a scale (tonic), which gives it its name.

Key signature. The sharp or flat signs written on the staff at the beginning of a composition. The signs direct that every note of that letter in all registers is to be altered wherever it occurs in the piece, unless an accidental directs otherwise.

Kindermusik (G). Music for children.

Kirche (G). Church.

Kirchenmusik (G). Church music.

Kit (E), **Pochette** (F). Pocket-size violin used by dancing masters of the 18th and early 19th centuries.

Klagend (G). Lamenting, bewailing.

Klang (G). Literally "sound"; tone, timbre.

Klangfarbe (G). Tone color.

Klar, klärlich, mit Klarheit (G). Clearly, distinctly, with clarity.

Klarinette (G). Clarinet.

Klavier, Clavier (G). 1. Piano. 2. Any keyboard instrument. 3. Keyboard.

Klein (G). 1. Small. 2. Minor (of intervals).

Klingend (G). Ringing, resonant.

Knabenstimme (G). Literally "boy's voice"; counter-tenor.

Knee-stop. Knee-lever under the manual of the reed organ.

Köchel edition, K., K.V. (Abbr.). Term applied to a chronological edition of Mozart's works assembled by Dr. Ludwig Köchel in 1862, the first authoritative edition.

Komponiert (G). Composed.

Kontrapunkt (G). Counterpoint.

Konzert (G). 1. Concert. 2. Concerto.

Konzertmeister (G). Concert-master. As late as the nineteenth century, the leader of the orchestra. Today, he not only leads the first violin section in the orchestra, but is entrusted to some extent with the leadership of all the strings. To him are assigned solo violin passages.

Konzertstück (G). Literally "concert piece"; a short, one-movement concerto.

Kräftig, mit Kraft (G). Forcefully, with power.

Krakoviak, Crakovienne. Polish dance, originating in Cracow, in two-in-a-measure time.

Kreuz (G). Literally "cross"; # the sign for sharp.

Kriegerisch (G). Martial.

Kriegslied, Kriegsgesang (G). War song.

Krummhorn (G); **Crémorne** (F). Literally "crooked horn"; 1. Double-reed woodwind of the fourteenth to sixteenth centuries. 2. An organ-stop.

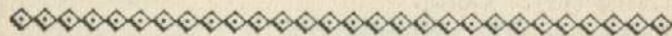
Kunstlied (G). Art-song, in which the music

follows the words, and is composed for them, every stanza being different.

Kurz (G). Short.

K.V. (Abbr.). Köchel Verzeichnis (G). Köchel catalog.

Kyrie eleison (Gr.). "Lord, have mercy upon us"; the first section of the Roman Catholic Mass.



L

L (Abbr.). Left hand.

La. 1. The sixth step in any typical diatonic scale, as sung in syllables do, re, mi, fa, sol, la.

2. A in the fixed-do system used in France and Italy. 3. The (I & F).

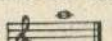
La bémol (F). A \flat (A flat).

Labial. Literally "lipped." Labial pipes (flue pipes) are organ pipes with lips.

Lacrimosa (L). Literally "tearfully"; a division of the Requiem Mass.


- La dièse** (F). A \sharp (A sharp).
- Lage** (G). Position of a chord, or of the hand in playing.
- Lagenwechsel** (G). Shifting of position.
- Lamentando, lamentoso** (I). Mournfully.
- Lamentations**. Texts from the *Lamentations of Jeremiah*, sung at Vespers in the Roman Catholic Church during Holy Week.
- Lancers** (E), **Lanciers** (F). Quadrilles.
- Ländler** (G). Popular Styrian peasant dance, in moderate, three-in-a-measure time.
- Lang** (G). Long.
- Langsam** (G). Slowly.
- Languente** (I). Languishingly.
- Languido, con languidezza** (I). Languidly.
- Largamente, con larghezza** (I), **Largement** (F). Broadly, with breadth.
- Largando** (I). Growing broader and slower.
- Large** (E), **Maxima** (L). In ancient measured music, eight whole notes.
- Larghetto** (I). Less slow than Largo, but still slow and broad.
- Larghissimo** (I). Even slower than Largo.
- Largo** (I). Broadly, with dignity, and at an extremely slow tempo.
- Largo assai** (I). Since the early part of the nineteenth century, "assai," which originally meant "enough," has come to mean "very." Hence Largo assai may mean either "slow enough" or "very slow," depending on when the piece was written.


- Largo di molto** (I). Very slow and broad.
- Largo ma non troppo** (I). Slow and broad but not too much so.
- Larynx**. The upper part of the trachea, composed of cartilage which contracts and dilates. Across it are stretched the vocal cords, the vibrations of which produce sound.
- Laudamus Te** (L). "We praise Thee"; part of the Gloria of the Roman Catholic Mass.
- Laudi**. Popular devotional songs of the thirteenth century in Italy. Also called laudi spirituali.
- Lauds**. Part of Matins, one of the seven Canonical Hours of the Roman Catholic Church.
- Läufer** (G). Runs, rapid passages.
- Launig** (G). Moody, capriciously, whimsically.
- Laut** (G). Loud.
- Laute** (G). Lute.
- Lead**. 1. Leading part, taken by voice or instrument. 2. Announcement of the subject or theme.
- Leading chord**. One that leads toward the tonic.
- Leading note**. The semitone below the keynote of a typical diatonic scale; the seventh.
- Leaning note**. An appoggiatura.
- Lebhaft, mit Lebhaftigkeit** (G). Lively, with liveliness.
- Leçon** (F). Lesson, étude, exercise.

Ledger-line, leger-line. Short line used for notes written above or below the staff, to extend its compass. 

Leere Saiten (G). Open strings; not pressed down by the fingers ("stopped").

Leg. (Abbr.). Legato.

Legato (I), **Leg.** (Abbr.). Literally "bound"; applied to notes played smoothly, with no pause between, indicated .

Legatura (I). Bind, brace, slur, indicated .

Legend (E), **Légende** (F), **Legende** (G), **Leggenda** (I). A narrative composition.

Léger, légère, légèrement, avec légèreté (F), **Leggeramente, leggermente, con leggerezza** (I), **Legg.** (Abbr.). Lightly, with lightness.

Legg. (Abbr.). Leggiero.

Leggiero, leggieramente, con leggierezza (I). Delicately, with delicacy.

Legni (I). Literally "woods"; woodwinds.

Legno (I). Wood.

Legno, col (I). Literally "with the wood"; a direction to tap the strings with the stick of the bow, instead of stroking them with its hairs.

Leichenmusik (G). Funeral music.

Leicht (G). 1. Easy. 2. Somewhat. 3. Light.

Leicht bewegt (G). Somewhat emotionally.

Leid (G). Sorrow.

Leidenschaftlich, mit Leidenschaft (G). Passionately, with passion.

Leidvoll (G). Mournfully.

Leierkasten. Hurdy-gurdy.

Leise (G). Soft.

Leiter (G). Literally "ladder"; 1. Scale. 2. Leader.

Leitmotif (G). Literally "leading motive"; a musical idea characterizing a person or episode which recurs in the music whenever that person or episode is recalled.

Lent, lentement (F), **Lento, lentamente, con lentezza** (I). Slowly.

Lentando (I). Getting slower.

Lentissimo (I). Extremely slow.

Lento (I). Slow; direction for a tempo between adagio and largo.

Lento assai (I). Since the early part of the nineteenth century, "assai," which originally meant "enough," has come to mean "very." Hence "Lento assai" may mean either "slow enough" or "very slow," according to when the piece was written.

Lento di molto (I). Very slow.

Lesser. Minor.

Lesson. 1. English name for a 17th-18th century instrumental suite. 2. Exercise, study.

Lesto, lestamente, con lestezza (I). Lively, with agility.

Letzt (G). Last.

- Leva** (I). Lift.
Leva il sordino (I). Lift the mute.
L. H. (Abbr.). Left hand.
Liaison (F). Tie, bind.
Libero, liberamente (I), **Librement** (F). Freely.
Libitum (L). Literally "pleasure." Ad libitum—at the performer's pleasure.
Libretto. Literally "little book"; the literary text of music, especially opera and oratorio.
Licenza (I). Freedom.
Liceo (I). Conservatory, music school.
Lié (F). Tied, "legato."
Liebesleid (G). Love's pain.
Liebeslied (G). Love song.
Lieblich (G). Lovable, charming.
Lied (G), **Lieder** (pl.). Song, songs. Specifically, art song, also known as *Durchkomponiertes Lied*, in which the music follows the words and is composed for them, every stanza being different.
Liedchen, Liedlein (G). Little song.
Liederbuch (G). Song book.
Liederkrantz (G). 1. Choral society. 2. Collection of songs.
Liederkreis (G). Song-cycle.
Lieder ohne Worte (G). Songs without words.
Lieto (I). Joyous, happy.
Ligature. 1. Slur written over several notes in vocal music, denoting that they are to be sung

- to the same syllable. 2. Adjustable metal band in a clarinet which secures the reed to the mouthpiece.
Line (E), **Linea** (I), **Ligne** (F), **Linie** (G). 1. The continuity of a piece, its pattern of movement. 2. A line of the staff.
Lingua (I). Tongue.
Lining-out. The reading aloud by the precentor of one or two lines of a hymn before singing it.
Linke Hand (G), **L. H.** (Abbr.). Left hand.
Lip (E), **Ansatz** (G), **Embouchure** (F). 1. Adjustment of the player's lips to the mouthpiece on a wind instrument. 2. The mouthpiece itself.
Lira (I). Literally "lyre"; an early bowed instrument used until the sixteenth century.
Lira da braccio (I). A lira played resting on the arm.
Lira da gamba (I). A lira played between the knees.
Lirico (I). Lyric, song-like.
Liscio (I). Smooth.
L'istesso, lo stesso (I). The same.
Litany. Prayer for Divine mercy.
Liturgy. Any prescribed form of public worship, usually applied to the Greek and Roman Catholic Mass.
Livre (F). Book.
Livret (F). Libretto.

- Lo** (I). The.
- Loco, luogo** (I). Place; *al loco*, a direction to return to the original place after playing in another register.
- Loin, lointain** (F), **Lontano** (I). Distant, remote.
- Long** (E), **Longa** (L). In ancient measured notation, four whole notes.
- Lontano** (I), **Loin, lointain** (F). Distant, remote.
- Lo stesso tempo** (I). At the same pace.
- Lösung** (G). Resolution.
- Lourd, lourdement** (F). Heavily.
- Loure**. An old French dance, in slow, three-in-a-measure time, found in early suites.
- Luftpause** (G). Breathing space.
- Lugubre** (I, F). Lugubriously.
- Lullaby**. Cradle-song.
- Lunga** (I). Prolonged, long.
- Lunga pausa**. Long rest, long hold.
- Lusing**. (Abbr.). Lusingando.
- Lusingando, lusinghevole, lusinghiero** (I), **Lusing**. (Abbr.). Coaxingly, flatteringly, soothingly, insinuatingly.
- Lustig** (G). Gaily.
- Lute**. A stringed instrument of great antiquity, its body like a pear cut in half lengthwise. It has a varying number of strings, no bridge, and is played by plucking with the fingers.

- Luthier** (F). Formerly a maker of lutes, today a maker of instruments of the violin family.
- Luttuoso, luttuosamente** (I). Mournfully.
- Lydian mode**. 1. One of the Greek octave scales (modes). 2. One of the ecclesiastical modes, named but not derived from the Greek. Its intervals, whatever the pitch, are the same as those of the white keys of the piano from one F to another, the half-steps occurring between the fourth and fifth, seventh and eighth steps.
- Lyre**. The chief instrument of ancient Greece, stringed, played with a plectrum.
- Lyric, lyrical**. Song-like, melodious.
- Lyric drama**. Opera.
- Lyric opera**. Ballad opera.
- Lyric soprano** (E), **Soprano leggiero** (I). Light, delicate female voice.
- Lyric tenor** (E), **Tenore leggiero** (I). Sweet, not very powerful male tenor voice.



M

M. (Abbr.). **Main** (F), **Mano** (I)—Hand; Manual; **Mezzo forte** (mf)—moderately loud; **Mezzo piano** (mp)—moderately soft; **M.M.**—Maelzel's metronome; **Mezza Voce** (M. V.)—half voice.

Ma (I), **Mais** (F), **Aber** (G). But.

Mächtig (G). Mighty.

Madrigal. Polyphonic musical setting of a secular poem, using two or more voices to a part, unaccompanied. Popular from the fifteenth to the first part of the eighteenth century.

Maestevole, maestevolmente, maestoso, maestosamente, con maestà (I). Majestically.

Maestro (I). Literally "master"; director, teacher.

Maestro del coro (I). Choral conductor.

Maestro di canto (I). Singing teacher.

Maestro di cappella (I), **Kapellmeister** (G),

Maître de chapelle (F). Choirmaster, conductor.

Major scale

Magg. (Abbr.). Maggiore.

Maggiore (I), **Majeur** (F), **Dur** (G). Major.

Magnificat anima mea Dominum (L). "My soul doth magnify the Lord"; part of the Vespers of the Roman Catholic Church.

Main (F), **Mano** (I). Hand.

Main droite (F), **M. D.** (Abbr.). Right hand.

Main gauche (F), **M. G.** (Abbr.). Left hand.

Maître (F). Master, teacher.

Maître de chapelle (F). Choirmaster, conductor.

Maître de musique (F). Music teacher.

Maîtrises (F). Music schools connected with French churches, for training choir-singers, organists, etc.

Majeur (F), **Maggiore** (I), **Dur** (G). Major.

Major. Literally "greater"; used to describe intervals, chords and scales.

Major cadence. A cadence ending on a major triad.

Major scale. A diatonic scale with half-steps between the 3rd and 4th, 7th and 8th degrees, the other steps being whole steps.

MAJOR SCALES

C—no sharps

G—one sharp, f#

D—two sharps, f# and c#

A—three sharps, f#, c#, g#

E—four sharps, f#, c#, g#, d#

B—five sharps, f#, c#, g#, d#, a#

Major triad

- F \sharp —six sharps, f \sharp , c \sharp , g \sharp , d \sharp , a \sharp , e \sharp
C \sharp —seven sharps, f \sharp , c \sharp , g \sharp , d \sharp , a \sharp , e \sharp , b \sharp
F—one flat, b b
B b —two flats, b b , e b
E b —three flats, b b , e b , a b
A b —four flats, b b , e b , a b , d b
D b —five flats, b b , e b , a b , d b , g b
G b —six flats, b b , e b , a b , d b , g b , c b
C b —seven flats, b b , e b , a b , d b , g b , c b , f b

Major triad. A three-tone chord consisting of a root, the major third and perfect fifth above.



Mal (F). Bad.

Mal (G). Time. Einmal—once; Zweimal—twice, etc.

Malagueña (Sp). Popular Spanish dance originating in Malaga.

Malinconia (I). Melancholy.

Maelzel Metronome, M. M. (Abbr.). An instrument which can be set to tick beats at various speeds. Patented by Beethoven's friend, Johann Maelzel, in 1816.

Manc. (Abbr.). Mancando.

Mancando (I). Dying away.

Manche (F), **Manico** (I). Neck of an instrument of the violin family.

Mandolin (E), **Mandolino** (I). Pear-shaped instrument which has a fretted finger-board, is played with a plectrum, and usually has

Marimba

eight strings, tuned in pairs, G, D, A, E, like the violin.

Manier (G), **Manieren** (Pl.). Ornaments, graces.

Maniera (I), **Manière** (F). Literally "manner"; style of playing or writing.

Manifold fugue. A fugue with two or more subjects.

Männerchor (G). Men's chorus.

Männergesangverein (G). Men's singing society.

Mano (I), **Main** (F). Hand.

Mano destra, mano diritta (I), **Main droite** (F), **Rechte Hand** (G). Right hand.

Mano sinistra (I), **Main gauche** (F), **Linke Hand** (G). Left hand.

Manual. Finger keyboard of an organ or harpsichord.

Marc. (Abbr.). **Marcato**.

Marcando, marcato (I). Marking, markedly.

March (E), **Marche** (F), **Marcia** (I), **Marsch** (G). A piece, in strongly accented rhythm, usually with four beats to the measure, to promote orderly marching and lift the morale.

Marche funèbre (F). Funeral march.

Marche militaire (F). Military march.

Märchen (G). Literally "little story"; legend.

Marimba. Percussion instrument, consisting of graduated blocks of wood, which are struck with mallets in the player's hands.

Markieren (G), **Marquer** (F). To mark, to emphasize.

Martellato (I), **Martelé** (F). Literally "hammered"; so played. Indicated $\dot{\text{f}}$

Masque, mask, maske. Pantomime or pageant of the sixteenth to eighteenth centuries. It combined poetry, music, dancing, scenery and costumes lavishly, and was the ceremonial social entertainment of the aristocracy.

Mass. Roman Catholic High Mass consists of the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. High Mass is always sung, Low Mass spoken.

Mässig (G). 1. Moderate. 2. Appropriate to, in the style of. *Stimmemässig*—appropriate to the voice; *Marschmässig*—in the style of a march.

Massima (I), **Maxima** (L). The greatest.

Matinée (F), **Mattinata** (I). Morning song, often in the open air.

Matins. 1. The first of the Roman Catholic Canonical Hours. 2. An early morning service.

Mazurka. Polish national dance for several couples, in three-in-a-measure time, the third beat of the measure usually accented.

M. D. (Abbr.). *Mano destra*, *Main droite*.

Me (E), **Mi** (F & I). 1. Third step in the typical diatonic scale, as sung in syllables do,

re, mi, etc. 2. E in the fixed-do scale in use in France and Italy.

Measure. 1. A unit of time in music, separated by bar-lines from other similar units, the strong accent being (except in syncopation) on the first beat after the bar-line. 2. Old English for a dance-tune with well-defined rhythm.

Measure, compound. A measure having more than one accent, though the main accent is on the first beat.

Measure, simple. A measure having only one strong accent, which occurs on the first beat.

Medesimo (I), **Même** (F). Same.

Mediant. Third step of the typical diatonic scale, midway between tonic and dominant, hence "mediant."

Medley (E), **Mélange** (F), **Mescolanza** (I). An assortment of unrelated tunes.

Mehr (G). More.

Mehrere (G). Several.

Mehrstimmig (G). Polyphonic.

Meistersinger (G). Literally "master-singers"; guilds of poets and singers who flourished in Germany from the fourteenth to the sixteenth centuries.

Melisma (Gr.). Literally "song"; 1. Vocal embellishment or ornamentation. 2. A vocal cadenza. 3. The ornamentation of a principal note by graces, the whole sung on one syllable.

Melodeon, melodium, cabinet-organ. An American reed-organ, like the harmonium except that the air is blown in, not forced out, the reeds are smaller, and the tone more uniform in power and softer.

Melodic. Concerned with melody.

Melodic minor scale. A minor scale which, ascending, has half-steps between the second and third, seventh and eighth degrees, with the additional characteristic of the raised sixth. Descending, the melodic minor has half-steps between the sixth and fifth, third and second degrees.

ASCENDING SCALE OF A MINOR (MELODIC)

A	BC	D	E	F#	G#A
I	23	4	5	6	78

DESCENDING SCALE OF A MINOR (MELODIC)

A	G	FE	D	CB	A
8	7	65	4	32	1

Melodrama. 1. A dramatic recitation to music. 2. A highly sensational spoken play.

Melody. An indispensable element of music. It consists of a succession of musical sounds which have been organized into some kind of coherent shape or pattern. Melody, rhythm, and harmony are closely allied, each complementing and contributing to the effectiveness of the other.

Même (F), Medesimo (I). Same.

Men, meno (I). Less.

Meno mosso (I). Literally "less moved"; slower.

Mensural music. Music divided into measures, as written from the twelfth century on.

Mensural notes. Notation of the thirteenth century, in which all notes and rests were given a definite time value. They were named maxima, longa, brevis and semibrevis, minima and semiminima.

Menuet (F), Menuetto (I). Minuet; 1. A French court dance in triple time, slow and stately. 2. A movement in suites, sonatas, chamber music, etc.

Messa (I), Messe (F), Missa (L). Mass; the Roman Catholic service, the name taken from the last line "Ite, missa est." High Mass is sung, Low Mass spoken.

Messa di voce (I), Mise de voix (F). Literally "placing of the voice"; the gradual swelling and diminishing of a sustained tone in singing, <>, an exercise in breath control used by Italian vocal teachers.

Mesto, mesto, mestamente (I). Sadly.

Measure (F). 1. Measure. 2. Time.

Metà (I). Half.

Meter, metre. The symmetrical arrangement of rhythmic units (measures), and of the accents within them.

Metronome

Metronome. A ticking pendulum which can be set to mark regular beats at various rates of speed. Patented by Johann Maelzel, Beethoven's friend, in 1816.

Metronome marks. Directions in written music for setting the metronome. "M.M. 60" signifies "60 beats per minute" (one beat per second) by Maelzel's Metronome.

Mettre d'accord (F). To tune.

Mettre en musique (F). To set to music.

Mettre en répétition (F). To put in rehearsal.

Mettre la sourdine (F). To put on the mute.

Mez. (Abbr.). Mezzo.

Mezza voce (I), **Demi voix** (F). At half the volume possible.

Mezzo (I), **Mez.** (Abbr.). Half.

Mezzo forte (I), **mf.** (Abbr.). Literally "half loud."

Mezzo piano (I), **mp.** (Abbr.). Literally "half soft."

Mezzo soprano (I), **Bas-dessus** (F). Literally "half soprano"; the woman's voice that lies between soprano and alto.

Mezzo tenore (I). Literally "half tenor"; a low tenor, almost a baritone.

mf. (Abbr.). Mezzo forte.

M. G. (Abbr.). Main gauche.

Mi (I & F). 1. The third tone of any typical diatonic major scale, as sung in syllables do,

Mineur

re, mi, etc. 2. E in the fixed-do scale in use in France and Italy.

Mi bémol (F). E \flat (E flat).

Mi bémol majeur (F). Key of E \flat (E flat) Major.

Mi bémol mineur (F). Key of E \flat (E flat) Minor.

Microphone. An instrument which transmits and magnifies sound by converting sound waves into electrical impulses.

Middle C. The C of 256 vibrations, which lies in the middle of the piano keyboard, and is written midway between the bass and treble staves in the eleven-line notation. It can also be written in all the other clefs.



Middle Voices. Inner voices; tenor and alto in a vocal quartet, second violin and viola in a string quartet.

Mi dièse (F). E \sharp (E sharp).

Military band. An aggregation of players consisting of wind and percussion, as distinguished from an orchestra containing strings as well.

Minacciando, minaccèvole, minaccioso, minaccèvolmente (I). Menacingly.

Mineur (F). Minor.

Minim

Minim, minima (L). ♩ Half note.

Minnesinger (G). German troubadours of the twelfth and thirteenth centuries, who specialized in love songs.

Minor (E), **Mineur** (F), **Minore** (I), **Moll** (G). Literally "smaller." Used to describe intervals, chords, and scales.

Minor interval. An interval a half-step smaller than a major or perfect interval.

Minor scale. A diatonic scale presenting certain characteristics of the Greek and medieval modes. In the Harmonic minor, half steps occur between the second and third, fifth and sixth, and seventh and eighth degrees, and an augmented second between the sixth and seventh degrees ascending and descending. The Melodic minor has half-steps between the second and third, seventh and eighth degrees, and has the additional characteristic of the raised sixth, ascending; descending, it has half-steps between the sixth and fifth, third and second degrees only.


MINOR SCALES, WITH RELATIVE MAJOR

<i>Minor</i>	<i>Signature</i>	<i>Relative Major</i>
A	No sharps or flats	C
E	f sharp	G
B	f, c sharp	D
F# (F sharp)	f, c, g sharp	A
C# (C sharp)	f, c, g, d sharp	E
G# (G sharp)	f, c, g, d, a sharp	B
D# (D sharp)	f, c, g, d, a, c sharp	F# (F sharp)

Miserere mei Deus

MINOR SCALES, WITH RELATIVE MAJOR

<i>Minor</i>	<i>Signature</i>	<i>Relative Major</i>
A# (A sharp)	f, c, g, d, a, e, b sharp	C# (C sharp)
D	b flat	F
G	b, e flat	Bb (B flat)
C	b, e, a flat	Eb (E flat)
F	b, e, a, d flat	Ab (A flat)
Bb (B flat)	b, e, a, d, g flat	Db (D flat)
Eb (E flat)	b, e, a, d, g, c flat	Gb (G flat)
Ab (A flat)	b, e, a, d, g, a, f flat	Cb (C flat)

Minor triad. A three-tone chord consisting of a root tone, the minor third and perfect fifth above. 

Minstrels. 1. Wandering musicians of the Early Middle Ages. 2. Black-face comedy troupes of nineteenth and twentieth century America.

Minuet (E), **Menuet** (F), **Minuetto** (I). 1. French court dance in three-in-a-measure time, slow and stately. 2. A movement in suites, sonatas, chamber music, etc.

Miracle plays, moralities, mysteries. Ancient Bible plays, often with music, also plays dealing with the lives of saints, and with personified characteristics. They were the forerunners of oratorio and opera.

Mirliton (F). Kazoo.

Mise-en-scène (F). Stage setting.

Miserere mei Deus (L). "Have mercy upon me, O Lord"; a psalm of supplication, sung

during Holy Week and at the Roman Catholic service for the dead.

Missa (L). Mass; from "Ite, missa est" ("Go, ye are dismissed"), the closing words of the Roman Catholic Mass.

Missal. Book containing the text of the Roman Catholic Mass.

Misterioso, misteriosamente (I). Mysteriously.

Misura (I). Measure.

Misurato, alla misura (I). Measured, in exact time.

Mit (G). With.

Mit Aufschwung (G). Soaringly.

Mit Ausdruck (G). With expression.

Mit Begeisterung (G). With rapture.

Mit Bewegung (G). With motion, agitation.

Mit Bitterkeit (G). With bitterness.

Mit breitem Strich (G). With broad bowing.

Mit Dämpfern (G). With mutes, dampers.

Mit Demut (G). With meekness.

Mit Empfindung (G). With emotion.

Mit Entschlossenheit (G). With decision.

Mit Erhabenheit (G). With exaltation.

Mit Freudigkeit (G). With joyousness.

Mit Gefühl (G). With feeling.

Mit Geläufigkeit (G). With fluency.

Mit Gewissheit (G). With firmness.

Mit Heftigkeit (G). With vehemence.

Mit Heiterkeit (G). With gladness.

Mit Höflichkeit (G). With politeness.

Mit Hurtigkeit (G). With agility.

Mit Innigkeit (G). With deep feeling.

Mit Keckheit (G). With impudence.

Mit Lebhaftigkeit (G). With liveliness.

Mit Leidenschaft (G). With sentiment.

Mit Munterheit (G). With vivacity.

Mit Nachdruck (G). With emphasis.

Mit Sehnsucht (G). With yearning.

Mit Ungeduld (G). With impatience.

Mit Unschuld (G). With innocence.

Mit Verschiebung (G), **Una corda** (I), **Petite pédale** (F), **U. C.** (Abbr.). A direction to use the una corda pedal of a grand piano, which shifts the action sideways so that only one or two strings are struck instead of the usual three.

Mit Wärme (G). With warmth.

Mit Würde (G). With dignity.

Mixed cadence. A cadence which contains in the last three or four chords dominant, subdominant, and tonic harmonies.

Mixed chorus, quartet, voices. Men's and women's voices used together.

Mixolydian mode. 1. One of the Greek octave scales (modes). 2. One of the ecclesiastical modes, named but not derived from the Greek. Its intervals, whatever the pitch, are the same as those of the white keys of the piano from G to G. The half-steps occur between the third and fourth, sixth and seventh steps.

Mixture stop

Mixture stop. An organ-stop with two to six ranks of pipes which sound the harmonics of any note played.

M. M. (Abbr.). Maelzel's Metronome.

Mobile (I). Changeable.

Mod. (Abbr.). Moderato.

Modal. Based on or pertaining to modes.

Mode. In ancient times, the Greek scales; in medieval times, the fourteen ecclesiastical scales. The Major and Minor scales, which evolved from the Greek through the ecclesiastical modes, are in common use today.

Moderato (I), **Modéré** (F). At a moderate pace.

Modulation. Change of mode (key); a transition from one key to another.

Modulation, chromatic. A change of mode (key) effected by means of chromatic intervals.

Modulation, diatonic. A change of mode (key) effected by means of related diatonic intervals.

Modulation, enharmonic. A change of mode (key) which uses chords, altering the notation but not the sound.

Möglich (G). Possible.

Moins (F). Less.

Moins vite (F). Less fast; slower.

Moitié (F). Half.

Moll (G). Minor.

Molto (I). Much, very.

Mordent

Molto adagio (I). Very slow.

Molto allegro (I). Very fast.

Molto espressivo (I). Very expressively.

Monochord. 1. An ancient single-stringed instrument, more scientific than musical, sometimes used by modern scientists for acoustical experiments. Also called a sonometer. 2. The clavichord, which evolved from the monochord by the addition of strings as needed. 3. A one-stringed zither.

Monody, monophony. Music in which a single voice or melody predominates.

Monotone. 1. Unvarying tone. 2. A person unable to distinguish the pitch of tones.

Monter (F). 1. To ascend. 2. To tune. 3. To string. 4. To assemble an instrument.

Mor. (Abbr.). Morendo.

Moralities. Late medieval plays, often with music, generally dealing with personified characteristics.

Morbido, con morbidezza (I). Softly, with tenderness.

Morceau (F). Piece.

Mordent (I). Literally "biting"; a three-note ornament which consists of a principal note, the note next below it in the scale, and the note again, indicated by the sign \wedge above the note.

Mordent, inverted (E), **Pralltriller** (G). A three-note ornament which consists of a principal note, the note next above it in the

Morendo

scale, and the note again, indicated by the sign \sim above the note. This sign is also used in music up to Bach to indicate a trill.

Morendo (I), **Mor.** (Abbr.). Dying.

Moresca, morisco (I). Literally "Moorish"; a Moorish dance, a morris dance.

Mormorando, mormoroso, mormorevole (I). Murmuringly.

Morris-dance. English country dance, supposedly Moorish in origin, in duple time.

Mosso (I). Moved. *Meno mosso*—less moved, slower. *Più mosso*—more moved, faster.

Motet (E), **Motetto** (I). A sacred work, usually contrapuntal, for unaccompanied voices, counterpart of the secular madrigal. Later applied to the anthem.

Motif (F), **Motiv** (G), **Motive** (E), **Motivo** (I). A short melodic pattern; a musical idea of two or more notes.

Motion. Progression of notes in a melody.

Motion, conjunct. Stepwise motion of a voice.

Motion, contrary. Motion in which one of two voices ascends while the other descends.

Motion, disjunct. Skipwise motion of a voice, using intervals of more than a second.

Motion, oblique. Motion in which, while one voice moves, the other remains stationary.

Motion, parallel. Motion in which two voices

Mus. D.

move in the same direction, keeping at the same interval.

Motion, similar. Motion in which two voices move in the same direction.

Moto (I). Motion.

Moto perpetuo (I), **Perpetuum mobile** (L), **Mouvement perpétuel** (F). Literally "perpetual motion"; a very rapid piece which contains no pauses.

Mouthpiece. The part of a wind instrument that is held in the player's mouth or lips.

Mouvementé (F). Animated.

Mouvement modéré (F). Moderately fast.

Movable do. A system in which the first note of every typical diatonic scale is do, as opposed to the fixed-do in use in Italy and France, where do is always C.

Movement (E), **Mouvement** (F), **Movimento** (I). 1. One of the principal divisions of a large composition, complete in itself. 2. Rate of speed.

mp. (Abbr.). *Mezzo piano*.

M. S. (Abbr.). *Mano sinistra*.

Munter, mit Munterkeit (G). Lively, with liveliness.

Murmelnd (G), **Mormorando** (I). Murmuring.

Mus. B., Mus. Bac. (Abbr.). Bachelor of Music.

Mus. D., Mus. Doc. (Abbr.). Doctor of Music.

Musetta (I), **Musette** (F & E). 1. A kind of bagpipe (cornemuse). 2. A composition used as alternative to a gavotte in classical suites. 3. An organ-stop.

Music (E), **Musica** (I), **Musik** (G), **Musique** (F). The art and the science of expression in sound.

Musica di camera (I). Literally "chamber music"; music suitable for performance in a room, written for from two to as many as twenty instruments, voices, or both together.

Music-drama. Opera in the Wagnerian sense, in which the music is based on text and dramatic action, avoiding set arias and recitatives.

Musicology. The science of musical research.

Muta (I). A direction to change the key, frequently found in horn parts.

Mutation. Change of voice at adolescence.

Mutation stops. Organ-stops which give no unisons or octaves of the foundation stop.

Mute (E), **Sordino** (I), **Sourdine** (F), **Dämpfer** (G). A device for muffling instrumental tone.

Mutig (G). Spirited.

M. V. (Abbr.). *Mezza voce*.

Mystery plays, miracle plays. Late medieval plays, usually with music, dealing mostly with Biblical subjects or events.

Mystic chord. A chord built with fourths instead of thirds; C, F#, Bb, E, A, D. Such chords are characteristic of the Russian composer Scriabin.



N

Nacchere (I). Castanets.

Nach (G). After, according to.

Nach Belieben (G). As the performer wishes.

Nachdrücklich, nachdrucksvoll, mit Nachdruck (G). Emphatically, with emphasis.

Nachfolge (G). Imitation.

Nachlassend (G). Getting slower.

Nachlässig (G). Carelessly.

Nachschlag (G). Literally "after-note"; an unaccented ornament following a principal note.

Nachspiel (G). Postlude.

Nachtmusik (G). Literally "night-music"; serenade.

- Nach und nach** (G). Little by little.
- Nänien** (G). Dirges.
- Narrator**. The character who tells the story in a musical composition.
- Nationalistic music**. Music with peculiarities of style that arise from the cultural heritage and express the spirit of its own country, differentiating it from that of other countries.
- Natural**. 1. A note that is neither sharpened nor flattened. 2. The sign \natural which cancels a sharp or flat.
- Natural harmonic**. Flute-like tone produced by laying the finger lightly on an untouched (open) string of a stringed instrument. Indicated by the mark \natural or the abbreviation fl. (flauto) above the note.
- Natural horn**. A horn without valves or keys.
- Naturalmente** (I). Naturally.
- Neapolitan sixth**. A chord constructed on the fourth of any key, the minor third and minor sixth above. (F, A \flat , D \flat in the key of C.)
- Neck**. The slender portion of an instrument of the violin family, of which the fingerboard is a part.
- Negli, nel, nell', nello, nella, etc.** (I). In the, at the.
- Negro spirituals**. Religious songs of the Negro in slavery, which have become an important element in American folksong.

- Neo-classicism**. New classicism; a modern imitation of the classic tradition of the eighteenth century.
- Nero** (I), **Noire** (F). Literally "black"; \blackd a quarter-note.
- Neuf** (F). Nine.
- Neumes, neumae**. Musical notation of the early Middle Ages, resembling modern shorthand in appearance.
- Neuvième** (F), **Neunte** (G), **Nona** (I). Ninth.
- Nexus** (L). Tie.
- Nicht** (G). Not.
- Niederschlag** (G). Literally "down-beat"; the accented part of a measure.
- Niederstrich** (G). Down-bow, indicated by \blackd or \blackd above the note.
- Niente** (I). Nothing.
- Nineteenth**. 1. Interval of two octaves plus a fifth. 2. The organ-stop at that interval from the diapason.
- Ninth** (E), **Neunte** (G), **Neuvième** (F), **Nona** (I). Interval of an octave plus one.
- Nobile, nobilmente, con nobilità** (I). Nobly, with nobility.
- Noch** (G). Still, yet.
- Nocturne** (F), **Notturmo** (I). 1. Evening music. 2. The name of a type of impressionistic piece.
- Node**. In acoustics, those points on vibrating strings or bodies which vibrate least.

Noire

Noël. Literally "Christmas"; Christmas carol.

Noire (F), **Nero** (I). Literally "black"; ♩ a quarter-note.

Noise. The tone produced by irregular, spasmodic vibrations.

Non (I & F). Not, no.

Nones (L). One of the Canonical Hours of the Roman Catholic Church.

Nonet (E), **Nonetto** (I). 1. Piece for nine performers. 2. The performers themselves.

Non troppo (I). Not too much.

Normal pitch, normal tone. A tone, used as a standard of reference in acoustics, which has a fixed number of vibrations per second.

Nota cambiata (I), **Wechselnote** (G). Literally "changing note"; a note foreign to the immediate harmony, which enters on the strong beat with the chord, and later passes into the chord.

Notation. The symbols of music in writing.

Note. 1. The written symbol of a musical tone. 2. The tone itself.


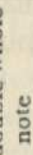

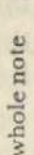

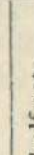

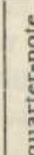

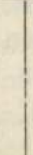

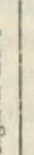

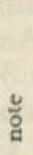

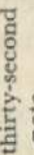
Notes de passage (F). Grace notes,—notes which are written very small, and played as ornaments.

Nourrir le son (F). Literally "to nourish the sound"; to sustain a tone.

Novelette. A free, romantic instrumental piece, christened Novelette by Schumann.

Nuance (F). Subtle variation of tempo, intensity, or tone-color in performance.

NAMES OF THE NOTES AND RESTS

Note	Rest.	American	English	Italian	French	German
		double whole note	breve	breve	carrée	Doppeltaktnote
		whole note	semibreve	semibreve	ronde	Ganze Takt-note
		half note	minim	minima; bianca	blanche	Halbe
		quarter-note	crotchet	semiminima; nera	noire	Viertel
		eighth-note	quaver	croma	croche	Achtel
		sixteenth-note	semi-quaver	semi-croma; biscroma	double-croche	Sechzehntel
		thirty-second note	demi-semi-quaver	semi-biscroma	triple-croche	Zweihund-dreissigstel
		sixty-fourth note	hemidemisemi-quaver	quattri-croma	quadruple-croche	Vierundsech-zigstel

Nunc dimittis (L). "Now dismiss your servant, Lord, in peace"; canticle of the Roman Catholic Church.

Nuovo, di nuovo (I). New, again.

Nut. 1. On instruments of the violin family, a small ridge at the upper end of the fingerboard, over which the strings pass. 2. On the bow, the movable piece at the lower end which controls the tension of the hairs.



O

O (Abbr.). 1. Open string on a bowed or plucked instrument. 2. Sign for harmonic tone. 3. A direction to use the thumb on the cello. 4. Sign for triple (Perfect) time in medieval notation.

O, od (I). Or.

Ob. (Abbr.). Oboes.

Obb. (Abbr.). Obbligato.

Obbligato (I), **Obligé** (F), **Obligat** (G), **Obb.** (Abbr.). Originally, an obligatory part of

the composition. Now sometimes incorrectly applied to a solo part that may be omitted if the performer wishes.

Ober (G). Over, upper.

Oberstimme (G). Overtone, harmonic, treble.

Oberwerk (G). Swell-organ; the manual above the great manual in a pipe organ.

Oblique motion. Composition in which one voice moves while the other remains stationary.

Oboe (E, I, G), **Hautboy** (E), **Hautbois** (F). A double-reed woodwind with a conical tube. It is played vertically, and has a range of nearly three octaves upward from just below middle C. It is the treble of the group consisting of itself, the English horn (alto oboe), and the bassoon (bass oboe), and sets the pitch for the other instruments of the orchestra.

Oboe, alto. The English horn, its range a fifth below that of the treble oboe. It is a transposing instrument, the music being written higher than it is intended to sound.

Oboe, bass. The bassoon; a double-reed woodwind, the bass of the oboes, used for very deep or, occasionally, for comic effects in the orchestra. Its range is from B \flat below the bass clef, to B \flat in the treble clef.

Oboe d'amore (I). Literally "oboe of love"; a transposing woodwind, music for which is written a minor third higher than it sounds.

Its range lies between the treble oboe and the English horn.

Oboe di caccia (I). Literally "hunting oboe"; pitched lower than the treble oboe, today replaced by the English horn (alto oboe).

Obw., Oberw. (Abbr.). Oberwerk.

Ocarina (I). Literally "goose-pipe"; slang "sweet potato"; a small wind instrument of metal or earthenware, with fingerholes and a whistle mouthpiece.

Octave. 1. Interval between the first and eighth steps of any typical diatonic scale. 2. The eighth step itself. 3. An organ-stop. 4. The eight days following a church festival.

Octave flute (E), **Piccolo** (I). Literally "little"; a small flute which has a range an octave higher than the flute.

Octavo music. Music printed on pages which are the result of folding a large sheet into eight leaves.

Octuor (F), **Oktett** (G), **Ottetto** (I). 1. Octet; a piece for eight performers. 2. The performers themselves.

Octuplet. Group of eight equal notes occupying the time of six of the same value.

Ode. A heroic lyric poem.

Oder (G). Or, or else.

Oeuvre (F). Work, composition.

Off beat. Unaccented beat.

Offertory (E), **Offertorium** (L), **Offertoire** (F). In the musical liturgy, the prayer sung

or organ voluntary played while the collection is being taken.

Ohne (G). Without.

Omnes, omnia (L), **Tutti** (I). All.

Omnitonic. Applied to an instrument producing all tones, chromatic and diatonic.

Op. (Abbr.). Opus.

Open. Not stopped (of a string); not closed at the top (of a pipe); with tones spread out (of a chord); produced by an unstopped string or wind instrument (of a tone).

Open diapason. The characteristic and most important organ-stop.

Open notes. 1. Those produced without pressing down (stopping) the strings on stringed instruments. 2. Those produced without using valves, crooks or keys on wind instruments.

Open string. A string that is not pressed down with the fingers.

Oper (G), **Opéra** (F), **Opera** (E). Drama set to music.

Opéra (F), **Opera seria** (I), **Grand opera** (E). A drama set to music, generally with a serious plot, and with no spoken dialogue.

Opera, ballad. A type of English musical play of the eighteenth and early nineteenth centuries, consisting chiefly of existing ballads or folk-songs with new words, and much dialogue, e.g. *The Beggar's Opera*.

Opéra bouffe (F). Very light comic opera.

Opera buffa

Opera buffa (I). Classical Italian comic opera.

Opera, chamber (E), **Kammeroper** (G). Intimate opera, with small chorus and orchestra.

Opéra comique (F). A drama set to music, containing spoken words, not necessarily comic. It may, in fact, be a tragedy.

Operetta. Literally "little opera"; lively light opera, with more or less spoken dialogue.

Ophicleide (Gr). Literally "keyed serpent"; a large brass wind-instrument, today replaced by the bass tuba.

Op. (Abbr.). Opus.

Opp. (Abbr.). Oppure.

Oppure (I), **Opp.** (Abbr.). Or else.

Opus (L), **Op.** (Abbr.). Work, composition. An opus may contain several compositions, each numbered (e.g. Opus 18, Nos. 1, 2, 3, 4, 5, 6, by Beethoven), or only one. The opus number may show either when it was composed, or when it was published, usually the latter.

Oratorio. A large work, usually having a text based on Scriptures, for soloists, chorus, and orchestra, to be performed in concert or church. It resembles grand opera, without action, costumes, or scenery, although in its beginnings it had these.

Orchestra (E & I), **Orchester** (G), **Orchestre** (F). 1. An ensemble of instrumentalists con-

Organum

sisting of various combinations of string, brass, woodwind, and percussion players, led by a conductor. The modern symphony orchestra has rarely less than seventy, often more than one hundred members. A small orchestra may have only eighteen to twenty members.

2. The instruments on which they play.

Orchestration. The art of writing for an instrumental ensemble with an eye to the characteristics of each instrument.

Ordinaire (F), **Ordinario** (I). Ordinary, usual.

Ordres (F). Another name for Suites.

Orecchiante (I). Singing or playing by ear.

Org. (Abbr.). Organ.

Organ, pipe. A keyboard wind instrument, the essential elements of which are the pipes (flue-pipes and reed-pipes). These are arranged in sets, called registers or stops. They are played not only by one or more keyboards (manuals), but also by a pedal keyboard. The sound is produced by pressing the keys and allowing air to blow into the pipes. Tones of many timbres are so produced.

Organ-point, pedal-point. A sustained tone, which is held in one voice, usually the bass, while the other voices move above it.

Organum (L). Literally "organ." 1. The name given to the earliest polyphonic music, in which two parts progressed in parallel fourths and fifths. 2. "Measured music."

Orgel

- Orgel** (G), **Orgue** (F), **Organo** (I). Organ.
Orgelpunkt (G). Organ-point, pedal-point.
Orgue (F). Organ.
Ornaments. Embellishments, graces, melodic decorations.
Ossia (I). Or, or else.
Ostinato (I). Literally "obstinate"; recurring, persistent.
Ôtez (F). Take off, remove.
Ôtez la sourdine (F). Remove the mute.
Ott. (Abbr.). Ottava.
Ottavino (I). Piccolo.
Ottava (I). Octave.
Ottavo (I). Eighth.
Ottetto (I). Octet.
Otto (I). Eight.
Ottoni (I). Brasses.
Ou (F). Or, or else.
Où (F). Where.
Ouvert (F). Open.
Over-blowing. Forcing the wind so strongly into a wind instrument that a tone higher than the natural one is sounded.
Overtones. Upper partial tones (harmonics), which vibrate along with the fundamental, imparting quality and timbre to the tone.
Overture (E), **Ouverture** (F), **Preludio** (I), **Vorspiel** (G). 1. Instrumental prelude to an opera, oratorio, drama, suite, etc. 2. A piece of instrumental music, orchestral or keyboard, intended for independent performance.



P

- P.** (Abbr.). Pedale—pedal; Piano—soft; Piu—more; Poco a Poco—little by little; Pointe—toe.
Padovano, pavan (I), **Pavane** (F). Stately Italian dance in slow tempo. Named either from Padua, or from pavo (peacock).
Paean. 1. Hymn to Apollo. 2. Song of victory.
Pan's pipes. Set of tubes of graduated lengths, stopped at one end, blown across at the other. Also called a syrinx.
Parallel keys. Relative major and minor keys.
Parallel motion. The motion of two voices ascending or descending at the same interval and in the same direction.
Paraphrase. An arrangement of a composition, written for one musical medium, in another.
Parlando, parlante (I). Literally "speaking"; singing as if speaking.
Paroles (F). Words.

Part

- Part.** 1. A division of a large composition. 2. A voice in polyphonic music. 3. A single-line melody, as performed or as written.
- Parte cantante** (I). 1. Vocal part. 2. Leading voice.
- Partials.** Tones which vibrate with and in ratio to a tone, giving it its quality and timbre.
- Parti di ripieno** (I), **Parties de remplissage** (F). Parts that "fill in."
- Partita** (I). 1. Several instrumental dances connected in a suite. 2. Air with variations.
- Partition** (F), **Partitur** (G), **Partitura** (I). Score; a complete draft of a composition, showing all parts at once, as they are to be played.
- Part-song.** Song for two or more harmonizing voices.
- Pas** (F). 1. Not. 2. A step.
- Pas de deux** (F). Dance for two performers.
- Passacaglia** (I), **Passecaille** (F). Slow dance in three-in-a-measure time, with a ground-bass of four measures, probably originating in Italy or Spain.
- Passage** (E), **Passaggio** (I). 1. Short division of a piece. 2. Rapid figure or run.
- Passepied** (F), **Paspy** (E). A lively old Breton dance found in Suites.
- Pas seul** (F). Dance for one performer.
- Passing note.** A note foreign to the immediate harmony, which enters on the weak beat of

Ped.

- the measure, and serves to connect essential tones in the chords that precede and follow it.
- Passionato, con passione** (I). Passionately.
- Passion-music.** Music descriptive of the last days and death of Christ.
- Pasticcio** (I), **Pastiche** (F). Literally "pie"; a medley of songs worked into a species of opera. Also applied to instrumental medleys.
- Pastorale.** A composition which suggests country scenes.
- Patètica** (I), **Pathétique** (F), **Pathetisch** (G). Pathetic, touching.
- Patouille** (F). Xylophone.
- Patter-song.** Very rapid comic song in which the words tumble out almost too fast for utterance.
- Pauken** (G), **Timpani** (I). Kettle-drums.
- Pauroso, con paura** (I). Timidly, with fear.
- Pause** (F & G). 1. Pause. 2. Rest. G.P.—General pause, during which the entire ensemble is silent. 3. Hold.
- Pavan** (E), **Pavana, padovano** (I), **Pavane** (F). A stately dance, named either from Padua, its place of origin, or from pavo (I.), peacock.
- Paventato, paventoso** (I). Timidly.
- Pavillon** (F). Bell of a wind instrument.
- Pavillon chinois** (F). Literally "Chinese bell"; an instrument with many little bells on a staff.
- Ped.** (Abbr.). Pedal.

Pedal, Ped. (Abbr.). 1. Lever operated by the foot. 2. Abbr. of Pedal-point.

Pedal, damper. The right pedal of the piano, which raises the dampers from the strings.

Pedal-point, organ-point. A sustained note which is held in one voice, usually the bass, while the other voices move above it.

Pedal, soft. The left pedal of the piano, which softens the tone. On a grand, it is called the *una corda* pedal, because the entire action shifts when it is used, the hammer striking only one or two strings instead of the usual three. *Una corda* (one string) orders its use, *tre corde* (three strings) orders its release.

Peg. Tuning-pin.

Pentatonic scale. Primitive five-tone whole-tone scale, which can be obtained by playing on the black keys of the piano. Used by Oriental and primitive people, and by some modern composers.

Percussion instruments. Those which produce sound through being struck,—drums, tambourine, bells, xylophone, cymbals, triangle, castanets.

Perd. (Abbr.). *Perdendosi*.

Perdendosi (I). Literally "losing itself"; dying away.

Perfect cadence. A cadence in which the harmony proceeds from dominant (fifth) to tonic (first).

Perfect intervals. The unison, octave, fifth, and fourth.

Perfect time. Triple measure in medieval music, marked with a perfect circle.

Period. A musical sentence, consisting of two or more phrases and a cadence.

Perpetual canon. A canon which has no definite ending, e.g. "Scotland's burning."

Perpetuum mobile (L), **Moto perpetuo** (I). Literally "perpetually in motion"; a very rapid piece which contains no pauses.

Pes. (Abbr.). *Pesante*.

Pesante (I). Heavily.

Petit (F). Small.

Petite flûte (F). Literally "small flute"; piccolo.

Petite pédale (F), **Una corda** (I), **Mit Verschiebung** (G), **U. C.** (Abbr.). A direction to use the *una corda* (left) pedal of the grand piano, which shifts the action sideways so that only one or two strings are struck, instead of the usual three.

Petto (I), **Poitrine** (F). Chest.

Peu (F). Little. *Peu à peu* = little by little.

Pezzo (I), **Pièce** (F), **Stück** (G). Piece.

Pfte. (Abbr.). *Pianoforte*.

Phantasiestück (G). A fantasy, a short romantic piece that follows no set form.

Phonetics. The science dealing with the sounds of spoken or sung language.

Phonofilm

Phonofilm. Film on which sound is photographed for motion pictures.

Phonograph. Apparatus for recording and reproducing sound, usually ascribed to Thomas A. Edison, but also discovered by Charles Cros, a French physicist.

Photoelectric cell. Device which converts light into electric impulses, and which is used in making the sound-track for talking or music in motion pictures.

Phrase. A short musical idea; a part of a musical sentence.

Phrasing. The punctuation of music, an intelligent regard for which, in performance, brings out the structure and meaning of the music.

Phrygian mode. 1. One of the Greek octave scales (modes). 2. An ecclesiastical mode, named but not derived from the Greek. Its intervals, whatever the pitch, are the same as those of the white keys of the piano from one E to another, the half-steps occurring between the second and third, fifth and sixth steps.

Piacevole, piacevolmente, a piacere (I). Gracefully, pleasingly, at pleasure.

Piang. (Abbr.). Piangendo.

Piangevole, piangendo (I). Weeping.

Pianissimo (I), **pp.**, **ppp.** (Abbr.). Most softly.

Picchiettato

Piano (I), **p.** (Abbr.). Softly.

Pianoforte, pfte. (Abbr.). One of the most important modern instruments, for which the largest literature of any single instrument has been composed. It is a keyboard, stringed instrument, the tone produced by felt hammers striking the strings, which are operated from the keyboard. The right-hand pedal raises the dampers from the strings. The left-hand pedal on grand or upright produces a soft effect. On most American grands there is also a sustaining pedal. The range of the piano is seven octaves and three notes, a total of eighty-eight notes. Clavichord and harpsichord were in use when, in 1709, Bartolommeo Cristofori manufactured the first "Gravicembalo col Piano e Forte," (harpsichord with loud and soft), later abbreviated to pianoforte, or, further, to piano.

Pianola. Mechanical player-piano.

Piano score. A reduction for the piano of an orchestral score.

Piano trio. 1. A composition for piano, violin, and cello. 2. The players themselves.

Piatti (I). Cymbals.

Pibroch. A characteristic air with variations for the bagpipe, the highest form of bagpipe music.

Picchiettato (I), **Piqué** (F), **Piquirt** (G). Played with springing bow, "spiccato."

Piccolo (I). Literally "little"; 1. A small flute whose register is an octave higher than the orchestral flute. 2. An organ-stop.

Pick. Plectrum of bone, wood or ivory, with which the player plucks the strings of certain instruments.

Pied (F). Foot.

Pieno (I). Full.

Pietoso, con pietà (I). Pityingly, with pity.

Pincé (F), **Pizzicato** (I), **Pizz.** (Abbr.). Literally "pinched." A direction to pluck the strings of a bowed instrument with the fingers, not play with the bow.

Pipe. Any tube equipped with a device for producing sound vibrations.

Pitch. The height or depth of a tone, either in its relation to others, or in the absolute measurement of the number and rate of its vibrations. Rapid vibrations produce a high pitch, and vice versa.

Pitch, concert. The pitch which fixes A at 440 vibrations per second at a temperature of 68° F. Somewhat higher than international pitch.

Pitch, international (E), **Diapason normal** (F). Pitch adopted in France as a standard, which sets A at 435 vibrations per second at a temperature of 68° F.

Pitch-pipe. A small pipe which sets the pitch for singers.

Più (I). More.

Più allegro (I). Faster.

Più forte (I). Louder.

Più mosso (I). Faster.

Più stretto (I). More hurried.

Più tosto (I). Rather.

Pizz. (Abbr.). Pizzicato.

Pizzicato (I), **Pizz.** (Abbr.), **Pincé** (F).

Literally "pinched"; a direction to pluck the strings of a bowed instrument with the fingers, instead of stroking them with the bow.

Plagal cadence. The Amen cadence, in which a subdominant harmony leads to the tonic.

Plainchant, plainsong. Unison, unaccompanied, unmeasured singing of the early Christian Church, the style being still obligatory in the Roman Catholic ritual.

Plaudernd (G). Babbling.

Playing by ear. Playing from memory what the player has heard, without necessarily having seen the written music.

Plectrum. A pick of bone, wood, or ivory, with which the player plucks the strings of certain instruments.

Plein-jeu (F). Literally "full play"; a mixture-stop on the organ.

Plötzlich (G). Suddenly.

Plus (F). More.

Pneumatic organ. An organ with pneumatic action, in which air pressure takes the place of direct mechanical action.

Pochette

- Pochette** (F), **Kit** (E). Small pocket violin used by dancing masters in the 17th–19th centuries.
- Pochetto, pochino** (I). Just a little.
- Poco** (I). Little. *Poco a poco* = little by little.
- Poi** (I). Then, thereafter.
- Poi a poi** (I). By degrees.
- Poi a poi tutte le corde** (I). A direction to lift the soft pedal gradually.
- Point**. 1. Note. 2. Staccato mark. 3. Dot. 4. Head of the bow.
- Point d'orgue** (F). 1. Organ-point, pedal-point. 2. Cadenza. 3. Pause, indicated by \frown .
- Pointe** (F), **P.** (Abbr.). Toe, in organ-playing. *Pointe d'archet*—point of the bow.
- Poitrine** (F), **Petto** (I), **Brust** (G). Chest.
- Polacca** (I), **Polonaise** (F). Dance in moderate three-in-a-measure time, more like a processional than a dance.
- Polka**. Lively round dance, in two-in-a-measure time, originated by Bohemian peasants.
- Pollice** (I), **Pouce** (F). Thumb.
- Polyphony**. Literally “many voices”; the combination of two or more voices in such fashion that they have beauty individually and together. Also called counterpoint.
- Polytonality**. The use of two or more tonalities at the same time.

Pour

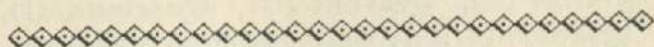
- Ponticello** (I), **Chevalet** (F), **Steg** (G). Bridge of a stringed instrument.
- Portamento** (I). 1. Carrying the tone of the voice, bowed instruments, or trombone very smoothly from one tone to another in such a way that all the tones between the two are heard. 2. On the piano, it indicates the half-staccato.
- Portar la battuta** (I). To follow the beat.
- Portar la voce** (I), **Porter la voix** (F). Literally “to carry the tone”; to use the vocal portamento.
- Portata** (I), **Portée** (F). Staff.
- Pos.** (Abbr.). Posaune.
- Posaune** (G), **Pos.** (Abbr.). 1. Trombone. 2. An organ-stop.
- Position**. 1. The place of the left hand on the fingerboard of stringed instruments. 2. The way the hands are held on the piano. 3. The place of the slide on a slide trombone. 4. The word used in describing a chord and its inversions.
- Possibile** (I). Possible.
- Posthumous work**. Work published after the composer's death.
- Postlude**. Organ piece played at the end of the church service.
- Pot-pourri**. Medley of unconnected bits of music.
- Pouce** (F). Thumb.
- Pour** (F). For, in order to.

- Poussée** (F). Literally "pushed"; up-bow.
pp., ppp. (Abbr.). Pianissimo.
Pralltriller (G). An inverted mordent; a three-tone ornament consisting of a tone, its upper second, and the tone again.
Precentor. Director of a choir.
Precipitato, precipitoso, con precipitazione (I). Hurriedly, with haste.
Preciso, con precisione (I). Precisely, with precision.
Pregheira (I), **Prière** (F), **Gebet** (G). Prayer.
Prelude (E), **Prélude** (F), **Vorspiel** (G), **Preludio** (I), **Praeludium** (L). Introduction. In the opera usually called overture. A name sometimes applied to an independent composition.
Première (F). Literally "first"; first performance. *World première*—first performance anywhere.
Preparation. In harmony, indicates getting ready for a discord by introducing the dissonant note in the same voice ahead of time.
Près (F). Near.
Presque (F). Almost, nearly.
Presser (F). To accelerate, to hurry.
Prestamente, con prestezza (I). Quickly, with rapidity.
Presto, prestissimo (I). Very quickly, with the utmost speed.

- Prick-song**. An early English term for written music, as opposed to improvised.
Prière (F). Prayer.
Prima donna (I). Literally "first lady"; principal singer.
Primary accent. The accent at the beginning of a measure.
Prima vista (I). Literally "first sight"; reading at sight.
Prima volta (I). First time.
Prime. 1. Unison. 2. The first note of a scale. 3. One of the Canonical Hours of the Roman Catholic Service.
Primo (I). First.
Principal. 1. Diapason, or principal organ-stop. 2. Soloist in a concert, first man of a choir, etc.
Principio (I), **Anfang** (G), **Commencement** (F). Beginning.
Prix de Rome. A prize awarded annually by the Institut de France to competing composition students at the Paris Conservatoire.
Prix de Rome, American. A prize awarded annually by the American Academy in Rome to young composers.
Probe (G), **Prova** (I), **Répétition** (F). Rehearsal.
Program music. Music that describes a character or event, or tells a story.
Progression. The advance of one tone or chord to another.

Prologue

- Prologue** (Gr). Introductory piece.
Pronto (I). Promptly, immediately.
Proposta (I). Subject of a fugue.
Prova (I), **Probe** (G), **Répétition** (F). Rehearsal.
Provençales. Troubadours of the 11th–13th centuries, many of whom came from Provence.
Psalm (E), **Psaume** (F). A sacred song.
Psalmody. 1. The singing of psalms. 2. The rules which govern it.
Psaltery. 1. Ancient stringed instrument. 2. Book of psalms.
Pult (G), **Pupitre** (F). Literally “desk”; music-stand.
Punctus (L), **Punkt** (G), **Punto** (I). 1. Dot. 2. Note.
Punta, punto (I). Point.
Punta d’arco (I). Point of the bow.
Puntato (I). Staccato.
Punto d’organo (I). Organ-point.
Pure intonation, just intonation. 1. In tuning, the use of mathematical vibration ratios in adjusting the pitch. 2. Precisely true as to pitch.
Pyramidon. An organ-stop whose top is four times as wide as the mouth.



Q

- Quadratum** (L), **Quadrat** (G), **Quadro** (I), **Bécarre** (F). The sign ♮ for “natural.”
Quadrille (F). Square dance consisting of five movements, popular at the French court and, later, in England, in the 18th–19th centuries.
Quadruple counterpoint. Counterpoint with four voices.
Quality. The characteristic, distinctive color (timbre) of a tone.
Quantity. Duration of tone.
Quanto (I). As much.
Quart (F), **Quarta** (I). Quarter.
Quart de mesure (F). ♪ Quarter rest.
Quart de soupir (F). ♫ Eighth rest.
Quarter-note. ♩ One equal in duration to a quarter of a whole note.
Quarter-rest. ♪ One equal in duration to a quarter of a whole rest.
Quarter-tone. An interval of half a semitone, for which there is no accepted symbol.

Quartet

Quartet (E), **Quartett** (G), **Quartetto** (I), **Quatuor** (F). 1. Music for four performers. 2. The performers themselves.

Quarto. 1. Music printed on pages which are the result of folding a large sheet into four leaves. 2. Fourth.

Quasi (I). As if, somewhat, in the style of.

Quasi niente (I). Literally "almost nothing"; a whisper of sound.

Quasi sonata (I). In the style of a sonata.

Quatre (F), **Quattro** (I). Four.

Quatrième (F). Fourth.

Quatuor (F). Quartet.

Quaver (E), **Croma** (I), **Croche** (F), **Achtel** (G). ♪ Eighth note. 7 Eighth rest.

Quelque (F). Some.

Querflöte (G). Horizontal flute, also called transverse, German, or concert flute.

Quieto, quietamente, con quiete (I). Quietly.

Quill. On the harpsichord, the strings are plucked with plectra of quill, leather or wood. Whatever the material, the plectra are known as quills.

Quint. 1. Organ-stop sounding a fifth above its normal pitch. 2. Interval of a fifth.

Quinte. Tenor viol, pitched a fifth lower than the violin, having five strings.

Quintet (E), **Quintett** (G), **Quintetto** (I), **Quintuor** (F). 1. Music for five performers. 2. The performers themselves.

R.

Quintoyer (F). To overblow on a wind instrument, producing a sound a fifth above the octave.

Quintuor (F). Quintet.

Quintuple time. Five beats to the measure.

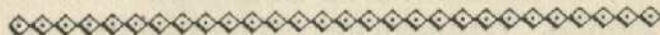
Qui tollis peccata mundi (L). "Who taketh away the sins of the world"; from the Gloria in the Roman Catholic Mass.

Quitter (F). To leave.

Quodlibet (L). Literally "what you please"; a humorous collection of several tunes, played successively or together. Jazz improvisation is a form of quodlibet.

Quoniam Tu solus (L). "For Thou only (art holy)"; part of the Gloria of the Roman Catholic Mass.

Qtte. (Abbr.). Quartet.



R

R. (Abbr.). R.H. = Right Hand; R.G. = Responsorium Graduale; R = Clavier de Récit, Ripieno.

Raccontando

- Raccontando** (I). Literally "recounting"; as if telling a story.
- Raddolcendo** (I). Growing sweeter and gentler.
- Raddoppiato** (I). Doubled.
- Radical**. Root of a chord.
- Radio music**. Music, converted into electric impulses, radiated through space.
- Ragtime**. American popular music of the 1890's.
- Rall.** (Abbr.). *Rallentando*, *rallentato*.
- Rallentando, rallentato** (I), **Rall.** (Abbr.). Getting gradually slower.
- Range**. Compass of a voice or instrument.
- Rank**. Row of organ-pipes belonging to one stop.
- Ranz des vaches** (F). Literally "procession of the cows"; a tune sung or blown on horns by the herdsmen of the Swiss Alps.
- Rapido, rapidamente, con rapidità** (I). Rapidly, with rapidity.
- Rasch** (G). Fast.
- Rattenendo, rattenuto** (I). Literally "held back"; restrained, retarded.
- Rauco** (I), **Rauh** (G), **Rauque** (F). Harsh, raucous.
- Ravvivando** (I). Literally "reviving"; quickening the pace.
- Re**. 1. The second note in any typical diatonic scale, as sung in syllables, do, re, etc. 2. D in the fixed-do scale in use in France and Italy.

Recitativo stromentato

- Real fugue**. One in which the answer matches the subject, interval by interval.
- Re bémol** (F). D \flat (D flat).
- Re bémol majeur** (F). Key of D \flat (D flat) Major.
- Re bémol mineur** (F). Key of D \flat (D flat) Minor.
- Recapitulation**. 1. Final section of the sonata-form. 2. Repetition of a passage, theme or work.
- Recessional**. Hymn sung at the end of the church service while the choir and clergy retire.
- Recht** (G), **R.** (Abbr.). Right.
- Recit.** (Abbr.). Recitative.
- Récit** (F). 1. Recitative. 2. Leading part or solo. 3. Swell-organ.
- Recital**. A performance by one or two artists, or devoted to works of one or two composers.
- Recitative** (E), **Récitatif** (F), **Recitativo** (I). Musical declamation, half-spoken, half-sung, usually with little accompaniment. In operas, oratorios and cantatas, frequently followed by an aria.
- Recitativo secco** (I). Literally "dry recitative"; quick-moving, and with a minimum of accompaniment.
- Recitativo stromentato** (I). Literally "instrumental recitative," so-called because of the comparatively varied and interesting instrumental accompaniment.

Recorder

Recorder. End-blown flute, also known as flûte à bec, flûte douce, Blockflöte, and Fippelflöte.

Recte et retro (L). Literally "forward and backward"; a canon which sounds well whether played forward or backward.

Re dièse (F). D# (D sharp).

Redoubled interval. Compound interval; an interval plus an octave.

Redoute (F & G), **Ridotto** (I). Public ball, masquerade. Redoutentänze were dances written for these occasions, often by distinguished composers.

Redowa. Lively Bohemian dance, polka.

Reduction (E), **Riduzione** (I). A transcription which condenses a composition, or re-arranges it for fewer instruments.

Reed. In a wind instrument, a thin strip of reed, wood or metal which, when set in vibration by a current of air, produces tones.

Reed, beating. A reed that strikes the edges of the aperture containing it, as in the clarinet.

Reed, double. Two flattish pieces of cane, tied together at the narrow end, which, when inserted into the mouthpiece of a double-reed instrument, such as the oboe, English horn, or bassoon, vibrate freely and produce tones.

Reed, free. A reed that vibrates without striking the edges of the aperture containing it, as in the accordion.

Relative major

Reed-organ. A keyboard instrument which produces tone through reeds.

Reel. Lively country dance, in four-in-a-measure time, danced by two or more couples, found in differing forms in England, Ireland, and Scotland. The Highland Fling, Irish Reel, Virginia Reel, and Sir Roger de Coverley are all forms of reel.

Refrain. Repeated chorus (burden), characteristic of ballads, folksong, and strophic song.

Regal. Small portable reed-organ.

Régisseur (F). Director of a production.

Register. 1. Compass, range. 2. A set of organ-pipes, an organ-stop. 3. A series of tones, vocal or instrumental, of the same quality.

Registration. Effective use of the stops in playing an organ or a harpsichord.

Reigen, Reihen (G). A round dance.

Related keys, attendant keys. Tonalities which possess tones in common, useful in modulation.

Relative keys. Keys closely related to one another, and having the same signature; e.g. a major key and its relative minor.

Relative major. The major scale which commences on the third step of a minor scale, and has the same signature. C Major is the relative major to A Minor.

Relative minor

Relative minor. The minor scale which commences on the sixth step of the major scale, and has the same signature.

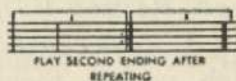
Relative pitch. 1. A person's ability to recognize a note on hearing it, from its relation to another previously heard. 2. The ability to produce a given note, guided by its relation to another previously heard.

Réligieux (F), Religioso, religiosamente (I). Religious, religiously.

Remote keys. Keys whose scales have few tones in common.

Remplissage (F). Literally "filling"; padding, bravura.

Repeat (E), Reprise (F), Wiederholung (G). The sign indicating that certain measures are to be repeated.



Répertoire (F), Repertory (E). The works that a performer, orchestra or opera company is prepared to perform.

Répétiteur (F), Ripetitore (I), Repetitor (G). Director of an opera chorus, sometimes also assistant conductor.

Répétition (F), Ripetizione (I), Probe (G). Rehearsal.

Rest

Replica (I), Réplique (F). 1. A repeat. 2. A reply.

Replicato (I). Repeated.

Reprise (F), Ripresa (I). 1. Repetition. 2. Re-entrance of a theme after a pause. 3. Revival of a work.

Requiem aeternam dona eis (L). "Grant them eternal rest"; the Roman Catholic Mass for the dead.

Resin, rosin. Refined hard gum which is rubbed on the hairs of bows and increases friction when the hairs are in contact with the strings.

Résolument (F), Risolutamente (I). Resolutely.

Resolution. 1. Progression from a dissonant to a consonant harmony. 2. The consonance in which the dissonance is resolved.

Resonance. Sympathetic vibrations of a body or bodies in response to other vibrations, increasing the volume and sonority of tone.

Response. 1. Musical reply of the choir or congregation to the minister. 2. In a fugue, the answer.

Rest. A rhythmic pause of fixed duration.

-	whole rest	∩	16th rest
-	half rest	∩	32nd rest
┘	quarter rest	∩	64th rest
∩	eighth rest		

Restez

Restez (F). Remain on the same string; remain in the same position.

Resultant tone, combination tone. The additional tone resulting from the combined vibrations of two tones sounded together.

Reveille (F). Literally "awakening"; a military trumpet-call that rouses the men in the morning.

Reverberation. Effect produced by the reflection of sound waves.

Reverie. A composition of dream-like character.

Reverse motion. Contrary motion.

Revidiert (G). Revised.

rf., rfz., rinf. (Abbr.). Rinforzando.

R.H. (Abbr.). Right Hand.

Rhapsodie (F & G). Rhapsody; a composition like a fantasia, sometimes based on folk or operatic melodies.

Rhythm. The time side of music; the grouping of notes into beats, beats into measures, measures into phrases, etc.; the recurrence of pulses, patterns, or similar figures, giving a feeling to the listener of onward motion.

Ribs. Upright strips joining the belly and the back of instruments of the violin family.

Ricercare (I). A sixteenth-to-eighteenth-century contrapuntal composition, very elaborately contrived.

Richtig (G). Right, exact.

Rideau (F). Curtain.

Risoluto

Ridevolmente (I). Laughingly.

Ridotto (I), **Redoute** (F). Public ball, masquerade, popular in the 18th century.

Rigaudon (F), **Rigadoon** (E). Ancient French dance from Provence, lively, with a leaping step, in two-in-a-measure time.

Rigorouso, con rigore (I). Strictly, with rigour.

Rilasciando (I). Literally "relaxing"; getting slower.

rinf., rfz. (Abbr.). Rinforzando.

Rinforzando, rinforzato (I), **rinf., rfz.** (Abbr.). Literally "reinforced"; an increase of tone for a few notes.

Rip. (Abbr.). Ripieno.

Ripetizione, ripetitura (I). 1. Repetition. 2. Refrain. 3. Rehearsal.

Ripieno (I), **Rip.** (Abbr.). 1. The part that fills in the harmonies and supports the solos in early and 18th-century classical music. 2. In some scores, a direction for the entrance of the full orchestra. 3. Combination organ-stop.

Ripresa (I), **Reprise** (F). 1. A repeat. 2. A refrain. 3. Re-entrance of a theme after a pause. 4. Revival of a work.

Riscaldano (I). Literally "they warm up," play at a livelier pace.

Risoluto, risolutamente, con risoluzione (I). Resolutely, with decision.

Risposta (I). The answer to the subject (soggetto) in a fugue.

Risvegliato (I). Literally "awakened"; lively.

Rit., Ritard. (Abbr.). Ritardando.

Ritardando, ritardato (I), **Rit.** (Abbr.). Becoming gradually slower.

Riten. (Abbr.). Ritenuto.

Ritenuto (I), **Riten.** (Abbr.). Literally "held back"; played immediately slower.

Ritmo (I). Rhythm.

Ritornando (I). Returning.

Ritornello (I), **Ritournelle** (F). Literally "little return"; 1. A burden, a refrain. 2. Return of the full orchestra after a solo passage in a classical concerto. 3. An instrumental interlude in accompanied vocal music, cp. Sinfonia.

Riverso (I). Reverse. "Al riverso" is applied to a theme which may be sung in reverse, backward as well as forward.

Rococo music, baroque. A florid type of music with many ornaments and embellishments, which flourished in the eighteenth century.

Rohrflöte (G). Literally "reed flute"; an organ-stop.

Roll. Trill on the drum, tambourine, etc.

Romance (E & F), **Romanza** (I). An informal romantic composition.

Romantic music. Music which is primarily subjective, with emphasis on imagination, emotion, and freedom of expression. Specifically, the music of certain composers of the 19th century and later.

Rondo (I & E). 1. A round dance with a recurrent refrain. 2. A musical form in which is found a recurring theme. Rondo is a development of the simple three-part (ternary) form; ABA, ABACA, etc.

Root. The fundamental tone on which a chord is built.

Rosin, resin. Refined hard gum which is rubbed on the hairs of violin bows and increases friction when they are in contact with the strings.

Rotondo (I). Round, rotund, of full quality.

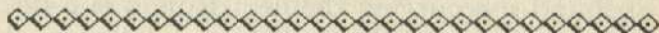
Roulade (F). Florid passage sung on one syllable.

Round. Canon for several voices, unaccompanied, in which the singers enter at intervals, return to the first section after singing through the melody, and continue ad infinitum.

Roundel, roundelay. 1. Round dance. 2. Fourteenth century ballad with a recurring refrain.

Rubato (I). Literally "robbed"; a free method of playing, in which the performer may dwell upon or minimize a tone or tones, without losing the basic rhythm.

- Ruhepunkt, Ruhezeichen** (G). A rest.
Ruhig (G). Quietly.
Rührung (G). Emotion.
Run. A rapid scale-passage.
Rusticano, rustico (I). Rustic.



S

- S** (Abbr.). Segno—sign; Senza—without; Sinistra—left; Solo—alone; Soprano—high; Sordino—mute; Subito—immediately.
Saccadé (F). Literally “jerked”; sharply accented.
Sackbut. Literally “draw-pipe”; an early fourteenth century name for the trombone.
Sackpfeife (G). Bagpipe.
Saite (G), **Saiten** (pl.). String, strings.
Saitenspiel (G). 1. Stringed instrument. 2. The music written for it.
Salicional, salcional (F). An organ-stop with a delicate string tone-quality.
Salon music. A term introduced in the nineteenth century for superficially pleasing

- music, intended for drawing-room entertainment.
Saltando, saltato (I), **Sautillé** (F). Literally “skipping”; with springing bow on the strings of bowed instruments.
Saltarello (I). 1. Skipping Italian dance. 2. Its note-pattern ♪♪ 3. A harpsichord jack.
Salve, Regina (L). “Hail, Queen”; a hymn to the Virgin Mary.
Sammlung (G). Collection.
Sämtlich (G). Collected, complete.
Sanctus (L). “Holy”; one of the principal sections of the Roman Catholic Mass.
Sanft, sanftmütig (G). Soft, gentle in mood.
Sängerbund, Sängerverein (G). Singing society.
Sanglot (F). Sob, sigh.
Sans (F). Without.
Sans sourdine (F), **Senza sordino** (I), **Ohne Dämpfer** (G). Without the mute, on strings and wind instruments; without dampers, on the piano.
Sarabanda (I), **Sarabande** (F). Stately Spanish dance in slow, three-in-a-measure time. In classic Suites, it is used as the slow movement.
Sarrusophone. Family of six double-reed brass instruments, invented by Sarrus.
Satz (G). 1. Theme. 2. Movement, section. 3. Composition.

Sautillé (F), **Saltando**, **saltato** (I). Literally "skipping"; with springing bow on the strings of a bowed instrument.

Saxhorn. Family of brass wind-instruments invented by Adolphe Sax, of which the tuba, the lowest-pitched, is the one usually employed in a symphony orchestra. Soprano, alto, baritone, bass, and contrabass saxhorns are employed in military and dance bands.

Saxophone. Family of twelve brass wind instruments, single-reed, keyed, invented by Adolphe Sax, used chiefly in military and dance bands. It has been effectively introduced in the symphony orchestra by contemporary composers. The compass is about three octaves.

Scala (I), **Scale** (E), **Gamme** (F), **Tonleiter** (G). Literally "ladder of tones"; a series of tones, rising in pitch, proceeding at intervals, and related to one another according to a logical system.

Scale, chromatic. A scale consisting entirely of half-steps.

Scale, diatonic. A series of eight tones which proceed from one tonic to the next, an octave higher or lower. It may be major or minor, according to the arrangement of whole-steps and half-steps in it.

Scale, major. A diatonic scale with half-steps between the third and fourth, seventh and

eighth degrees, the other steps being whole-steps.

Scale, minor. A diatonic scale presenting certain characteristics of the Greek and medieval modes. In the Harmonic minor, half-steps occur between the second and third, fifth and sixth, and seventh and eighth degrees, and an augmented second between the sixth and seventh degrees, ascending and descending. The Melodic minor, ascending, has half-steps between the second and third, seventh and eighth degrees, and has the additional characteristic of the raised sixth. Descending, the Melodic minor has half-steps between the sixth and fifth, third and second degrees only.

Scale, pentatonic. Primitive five-tone, whole-tone scale, which can be obtained by playing on the black keys of the piano. Used by Oriental and primitive people, and by some modern composers.

Scale, whole-tone. A scale consisting entirely of whole steps.

Scemando (I). Diminishing.

Scena (I), **Scène** (F), **Scene** (E). 1. A brilliant dramatic solo, which may be either part of an opera, or an independent composition. 2. Part of an act in a play.

Scenario. Skeleton libretto of an opera or other extended work.

Schäferlied (G). Shepherd's song.

Schallbecken

- Schallbecken** (G). Cymbals.
Scharf (G). Sharply.
Schaurig (G). Gruesome.
Schauspiel (G). Drama.
Schellen (G). 1. Bells. 2. To ring.
Schelmisch (G). Roguish.
Scherz. (Abbr.). Scherzando.
Scherzando, scherzoso (I), **Scherzhaft** (G).
Jestingly, playfully.
Scherzetto, scherzino (I). Little scherzo.
Scherzo (I). Literally "joke, jest." 1. A
rapid playful piece. 2. A form developed
from speeding up the Minuet, which it re-
placed in sonatas, symphonies, etc. Used
by Haydn, Beethoven and their successors.
Schlag (G). 1. Beat. 2. Rhythm. 3. Grace
note.
Schlaginstrumente (G). Percussion instru-
ments.
Schleifen (G). To slide.
Schleifer (G). 1. Ornament. 2. Slur.
Schleppend (G). Dragging.
Schlummerlied (G). Lullaby.
Schluss (G). 1. End. 2. Cadence.
Schlüssel (G). Key, clef.
Schlusszeichen (G). Literally "closing sign";
double bar indicating the end.
Schmachtend (G). Yearningly.
Schmalz (G). Literally "grease"; senti-
mentality.

Scordatura

- Schmeichelnd** (G), **Lusingando** (I). Coax-
ingly, flatteringly.
Schmerzhaft (G). Painfully, sorrowfully.
Schmetternd (G). Blaring.
Schnabel (G). Literally "beak"; mouth-
piece.
Schnell (G). Fast.
Schottisch (G). Literally "Scotch"; a round
dance in two-in-a-measure time, a variety of
polka, but somewhat slower.
Schüchtern (G). Shy.
Schwach (G). Soft, weak.
Schwebung (G). Fluctuation.
Schweige (G). A rest.
Schweigt (G). A direction to be silent.
Schwellwerk (G). Swell-organ.
Schwer (G). 1. Heavy. 2. Difficult.
Schwermütig (G). Heavy-spirited, sad.
Schwindend (G). Diminishing.
Schwung (G). Swing.
Sciolto, scioltamente, con scioltezza (I).
Loosely, freely, with ease.
Scoop. In singing, a rough slur up to a tone
instead of a direct, firm attack.
Scordato (I). Out of tune.
Scordatura (I). Literally "mis-tuning"; a
special tuning for stringed instruments, indi-
cated by the composer, designed to facilitate
the playing of certain passages, or to produce
an unusual tonal effect.

Score (E), **Partitur** (G), **Partitura** (I), **Partition** (F). Complete draft of a composition, showing all parts at once, as they are to be played.

Score, orchestral. Full score of an orchestral work.

Score, piano. Reduction of an orchestral score for the piano.

Score, vocal. Full score of a choral work, showing all voice parts in full, with orchestra reduced to piano.

Scorrendo, scorrévole (I). Fluent, gliding.

Scotch snap or catch. The rhythmic motive of Scotch folksong ♪ accented on the short note. It is used in the strathspey, also in American Negro music.

Scozzese (I). Scottish.

Scroll. In the violin family, the end of the head.

Sdegnosamente, sdegnoso, con sdegno (I). Scornfully, disdainfully, with disdain.

Sec (F), **Secco** (I). Dry, plain.

Sechs (G), **Sei** (I), **Six** (F). Six.

Sechzehntel (G). Sixteenth.

Second (E & F), **Seconda** (I). 1. Interval between two consecutive steps in the typical diatonic scale. 2. Second step (supertonic) in the typical diatonic scale. 3. Alto. 4. Second part in a duet or ensemble.

Second inversion. A triad so rearranged that the fifth of the triad becomes the bass; also

called the six-four chord. Chords of the seventh, ninth, etc., can also be inverted.

Seconda volta (I), **2-da** (Abbr.). Second time.

Secondo (I). 1. Second. 2. According to.

Section. One of the chief divisions of a movement or a composition.

Secular music. Worldly as contrasted with religious music.

Seele (G). Soul.

Seelenvoll (G). Soulful.

Seg. (Abbr.). Segue.

Segno (I). Sign. Al segno—repeat to the sign. Dal segno—repeat from the sign ♠ or §

Segue (I). "Follows."

Segue la finale (I). The finale follows.

Segue senza ritardando (I). Go on without retarding.

Seguidilla (Sp). Ancient dance, possibly derived from the Moorish, in rapid three-in-a-measure time, accompanied by castanets and guitar, and singing by the dancers.

Sehnsüchtig, mit Sehnsucht (G). Yearningly, with yearning.

Sehr (G). Very, extremely.

Sei (I), **Six** (F), **Sechs** (G). Six.

Seite (G). Literally "side"; page.

Seizième (F), **Sedecima** (I), **Sechzehntel** (G). Sixteenth.

Semi (I & L). Half.

Semibreve

Semibreve (E & I), **Ronde** (F), **Ganze Takt-note** (G). \circ Whole note, — whole rest.

Semiminima (I), **Crotchet** (E), **Noire** (F), **Viertel** (G). \downarrow Quarter note, r quarter rest.

Semiquaver (E), **Semicroma** (I), **Double croche** (F), **Sechzehntel** (G). \downarrow Sixteenth note, r sixteenth rest.

Semitone. Half-step.

Semplice, con semplicità (I). Simply, with simplicity.

Sempre (I). Always, continuously.

Sensibile, con sensibilità (I). Feelingly, with sensitivity.

Sentence. A passage of from eight to sixteen measures, ending on a full cadence.

Senza (I). Without.

Senza accompagnamento (I). Without accompaniment.

Senza sordino (I), **Sans sourdine** (F). Without the mute on stringed and wind instruments, without the dampers on the piano.

Séparé (F). Separated.

Sept (F). Seven.

Septet (E), **Septetto** (I), **Septuor** (F). 1. A composition for seven players. 2. The players themselves.

Septième (F). Seventh.

Sequence. The more or less exact repetition of a passage at a higher or lower level.

Severamente

Serenade (E), **Ständchen** (G). Literally "evening song"; commonly applied to the song of a lover beneath his lady's window.

Serenata (I). 1. Dramatic cantata. 2. Instrumental suite, popular since the eighteenth century.

Sereno, con serenità (I). Serenely, with serenity.

Serio, serio (I), **Sérieusement** (F). Gravely, seriously.

Serpent. Ancient brass wind-instrument, today replaced by the tuba.

Serré (F). Literally "squeezed"; growing faster.

Sestetto (I), **Sextet** (E), **Sextett** (G), **Sextuor** (F). 1. Music for six players. 2. The players themselves.

Sesto (I). Sixth.

Sette (I), **Sept** (F), **Sieben** (G). Seven.

Settimo (I), **Septième** (F), **Siebente** (G). Seventh.

Seufzend (G). Sighing.

Seul (F). Alone, only.

Seventh. 1. Interval between any seven steps of the typical diatonic scale. 2. The tone at that interval.

Seventh chord. A chord built upon a tone, the third, the fifth and the seventh above it.

Severamente, con severità (I). Strictly, with severity.

Sextet (E), **Sestetto** (I), **Sextett** (G), **Sextuor** (F). 1. Six performers in an ensemble. 2.

The music written for them.

sf. (Abbr.). Sforzando, sforzato.

Sfogato (I). Literally "exhaled"; light as a breath.

Sforzando, sforzato (I), **sfz.**, **sf.** (Abbr.); indicated by $\overset{\text{f}}{\text{p}}$ or $\overset{\text{f}}{\text{f}}$. Literally "forced"; accented, emphasized.

Sforzando piano (I), **sfp.** (Abbr.). An emphatic tone followed by a softer tone.

sfp. (Abbr.). Sforzando piano.

Sfuggito (I). Avoided.

sfz., **sf.** (Abbr.). Sforzando, sforzato.

Shading. The subtle variation of color and volume in performance.

Shake. Trill.

Shanty, chantey. Rhythmic work-song, usually of the sea. Many originate in America, though most sea-going nations have them.

Sharp (E), **Dièse** (F), **Diësis** (I), **Kreuz** (G). The sign # written before a note, indicating that its pitch is to be raised a half-step. If used as an accidental, it applies only to the note in that measure, on the indicated line of the staff, and is cancelled at the following bar-line, unless the note to which it is attached is slurred or tied to a similar note in the next measure. If used in a key signature, the sign directs that every note of that letter in all

registers is to be raised a half-step wherever it occurs in the piece, unless an accidental within the measure alters it. The sign × or ※ (double sharp), indicates that the pitch is to be raised two half-steps. Sharp also means too high in pitch.

Sharpen. To raise the pitch.

Shawm (E), **Chalumeau** (F). 1. Ancient wind instrument which preceded the oboe and clarinet. 2. Low register of the clarinet. 3. Chanter of the bagpipe.

Si. 1. The seventh step in the typical diatonic scale as sung in syllables. 2. B in the fixed-do scale in use in France and Italy. 3. "Yes" in Italian.

Si bémol (F). B \flat (B flat).

Si dièse (F). B \sharp (B sharp).

Si majeur (F). Key of B Major.

Si mineur (F). Key of B Minor.

Sich (G). Oneself.

Siciliano (I), **Sicilienne** (F). 1. Slow dance, often minor, having six or twelve beats in a measure. 2. Movement found in classical suites.

Side-drum. Small military drum hung at the player's side.

Sieben (G). Seven.

Siebente (G). Seventh.

Signature, key. The presence or absence of sharps or flats written on the staff at the beginning of a composition indicates its key.

Signature

The sharp or flat sign directs that every note of that letter in all registers is to be altered wherever it occurs in the piece, unless an accidental directs otherwise. Below are the key signatures in common use, the upper note indicating the major, the lower note the minor.

C MAJOR G MAJOR D MAJOR A MAJOR E MAJOR B MAJOR F# MAJOR C# MAJOR
A MINOR E MINOR B MINOR F MINOR C# MINOR G# MINOR D# MINOR A# MINOR

C MAJOR F MAJOR Bb MAJOR Eb MAJOR Ab MAJOR Db MAJOR Gb MAJOR Cb MAJOR
A MINOR D MINOR G MINOR C MINOR F MINOR Bb MINOR Eb MINOR Ab MINOR

Signature, time. The figure, generally a fraction, or sign indicating the kind and number of beats to the measure, written on the staff at the beginning of a piece. The denominator of the fraction specifies the kind, the numerator the number of beats to the measure. Thus, the time signature $\frac{4}{4}$ directs that there should be four quarter beats to the measure, the time signature $\frac{3}{4}$ that there should be three quarter beats to the measure, and so on. The time signatures in common use are $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ (C), $\frac{5}{4}$, $\frac{6}{4}$, $\frac{8}{4}$, $\frac{2}{2}$ (C), $\frac{3}{2}$, $\frac{4}{2}$, $\frac{3}{8}$, $\frac{4}{8}$, $\frac{5}{8}$, $\frac{6}{8}$, $\frac{7}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, etc.

Signs. Marks or symbols which depict musical effects. Some of those in common use are:

♩ Alla breve.

M.M.

· Dot. Above or below a note means staccato.

After a note, it prolongs the value by half.

⤵ Slur, bind, tie.

◀ Crescendo.

▶ Decrescendo.

> Forte piano (fp).

Λ or ∨ 1. Rinforzando (rfz). 2. Use toe on pedal of organ. In organ music, when over the notes, use right foot. When under, use left foot.

u or ű Use heel on pedal of organ.

◀▶ 1. Messa di Voce. 2. Swell and diminish.

↗ Up-bow; ↘ Down-bow.

⤵ Hold.

↻ Repeat preceding measure.

↻ Repeat the two preceding measures.

> or < Sforzato (sfz).

§ or ⊕ Sign.

⏏ or ⏏ Repeat.

⏏ Play second ending after repeating.

{ Brace.

⏏ Mordent.

⏏ Inverted mordent.

M.M. ♩ 120. A direction for setting Maelzel's metronome.

⏏ Raise the foot from the pedal.

Silenzio

× or + Thumb on the piano.


∞ Turn.


8^{va} An octave above.


8^{va} basso. An octave below.

♠ Coda.


o 1. Thumb position on cello. 2. Play harmonics.

Tr  Trill.


 Arpeggio.


 Damper pedal on piano.

Ped. Depress pedal.

 Release pedal.


= Pesante.


 Short grace-note (acciaccatura).

 Long grace-note (appoggiatura).

#, b, ♮, ✖, ♭♭ Sharp, flat, natural, double sharp, double flat.

✓ A "direct."

 Play somewhat detached.

 Play almost but not quite legato.

I^m I^{ma} Prima volta.

II^d II^{da} Seconda volta.

Silenzio (I). Silence.

Si leva il sordino (I). A direction to remove the mute.

Si leva i sordini (I). A direction to raise the dampers.

Single-tonguing

Similar motion. Two voices moving in the same direction are said to progress in similar motion.

Simile (I). Same.

Simple. Plain, easy. 1. Intervals of less than an octave. 2. Tubes without valves or pistons. 3. Counterpoint that is not florid.

Simple measure. One having only one accent, e.g. $\frac{2}{4}$, $\frac{3}{8}$

Sin, sino (I). As far as; until.

Sin al fine (I). To the end.

Sin al segno (I). To the sign \oplus or ♯

Sinf. (Abbr.). Sinfonia.

Sinfonia (I), Sinfonie (G). 1. In older music, an overture. 2. Symphony, a large-scale sonata for orchestra, generally in four movements, the first usually in sonata form. 3. An instrumental interlude in accompanied vocal music, cp. ritornello.

Sinfonie concertante (I). A composition written in the form of the symphony, and the style of the old-time concerto grosso, with interplay of a small group against a larger group.

Sinfonie da camera (I). Chamber symphony.

Sinfonietta (I). Little symphony.

Sinfonische Dichtung (G). Symphonic poem.

Singend (G). Singing.

Singhiozzando (I). Sobbing.

Single-tonguing. In playing a wind-instrument, a repeated thrust of the tongue to *t* or *d*.

Singspiel (G). Literally "song-drama"; an opera containing spoken dialogue.

Sinistra (I). Left.



Si replica (I). To be repeated.

Si scriva (I). As written.

Si tace (I). A direction to be silent.


Si volta (I). Turn the page.


Six-four chord. A triad in the second inversion; that is, so rearranged that the fifth of the triad becomes the bass.

Sixteenth.  Half of an eighth note.  Half of an eighth rest.

Sixth. 1. Interval of six degrees in the typical diatonic scale. 2. The tone at that interval.

Sixth, chord of the. A triad in the first inversion; that is, so rearranged that the third of the triad becomes the bass.

Sixty-fourth.  Half of a thirty-second note.

 Half of a thirty-second rest.

Skip. Motion to a tone more than a whole step away, also called disjunct motion.

Skizzen (G). Sketches.


Slanciato, con slancio (I). Impetuously, with vehemence.

Slargando, slargandosi (I). Growing slower and broader.

Slentando (I). Growing slower by degrees.

Slide. 1. A U-shaped sliding piece which alters the pitch on some wind-instruments, principally the slide-trombone. 2. A way of

proceeding from one note to another on a stringed instrument, or vocally.

Slur. A curved line  above or below several notes, connecting them, indicating that they are to be played smoothly (legato). As a phrase mark, it indicates that a group of tones belong together as a musical idea. In vocal music, it indicates that several notes go with one syllable of text, or that they are to be sung in one breath. On bowed instruments, it indicates that they are to be played with one stroke of the bow. Over triplets, etc. it indicates the rhythm. Over a note and its repetition, it indicates that they are to be played as one.

Smaller elements of form. Motif, half-phrase, phrase, sentence, subject, section.

Smaniante, smanioso (I). Furiously.

Smorz. (Abbr.). Smorzando.

Smorzando (I), **Smorz.** (Abbr.). Fading away.

Snare-drum. Small drum with vibrating catgut snares stretched beneath the vellum, which rattle when the head is struck.

Soave, soavemente, con soavità (I). Smoothly, with suavity.

Soggetto (I). Subject, theme.

Sognando (I). Dreaming.

Sol. 1. The fifth note in any typical diatonic scale sung with syllables, do, re, mi, fa, sol.

2. G in the fixed-do scale in use in France and Italy.

Sol bémol (F). G \flat (G flat).

Sol dièse (F). G \sharp (G sharp).

Solennemente, con solennità (I). Solemnly, with solemnity.

Sol-fa (E), **Solfège** (F), **Solfeggio** (I). A type of vocal exercise in which the syllables do, re, mi, fa, sol, la, si are employed; used both for sight-reading and for voice-training.

Solito (I). Usual.

Sollecitando (I). Hurrying.

Sol majeur (F). Key of G Major.

Sol mineur (F). Key of G Minor.

Solmisation. The system of syllables, do, re, mi, fa, sol, la, si, used to designate the degrees of the scale.

Solo (I), **Soli** (pl.). Alone, for one performer.

Solo organ. The manual which controls the solo stops, which are of distinctive quality.

Sommeso (I). Subdued.

Son (F). Sound.

Sonare, suonare (I). To sound, to play.

Sonare alla mente (I). To improvise.

Sonata. Literally "sounded." In old music, a piece to be played, not sung. In general, a classical sonata has from two to four contrasting movements, in different rhythms, at different speeds, in different keys and moods, returning in the last movement to the key of the first. The first movement is generally in

sonata-form. A sonata may be for one or any number of instruments.

Sonata-form. The form generally used in the first movement of sonatas, chamber-music, symphonies and concertos. It has three sections,—Exposition (A), Development (B), and Recapitulation (A).

Sonatina (I). Short sonata with the characteristic sonata-form for the first movement, in which the development section is either very short or entirely omitted.

Song. 1. A vocal composition. 2. A lyrical piece for an instrument.

Song-cycle. A number of songs so related in thought and style as to constitute an entity when sung consecutively.

Song-form. A form of composition with three sections and two contrasting themes. Also called simple ternary form.

Sonner le tambour (F). To beat the drum.

Sonore (F), **Sonoro, sonoramente, con sonorità** (I). Sonorously, with sonority.

Sopra (I). Above, over.

Soprano. 1. Highest woman's or boy's voice. 2. A part for such a voice, or for an instrument of corresponding range. 3. The person singing.

Soprano clef. The C clef, used in singing, which places middle C on the first line of the staff.



So rasch wie möglich (G). As rapidly as possible.

Sordini alzati, sordini levati (I). A direction to take off mutes, raise dampers.

Sordino (I), **Sourdine** (F). Mute, a device used to muffle, deaden, or dampen the sound of an instrument.

Sordo (I), **Sourd** (F). Literally "deaf"; muffled.

Sorgfältig (G). Carefully.

Sortita (I). 1. Postlude, final piece. 2. Prima donna's opening or closing aria in an opera.

Sospirando, sospirante (I). Literally "sighing"; in plaintive style.

Sost., Sosten. (Abbr.). *Sostenuto*.

Sostenuto (I), **Sost.** (Abbr.). Sustained.

Sostenuto pedal. Sustaining pedal; the middle pedal on a grand piano. When keys are struck, the dampers rise. The sustaining pedal holds the dampers off the strings after the keys are released, sustaining the tone.

Sotto (I). Under.

Sotto voce (I). Literally "under the voice"; in an under-tone.

Souffleur (F). Prompter.

Sound. Air vibrations produced by a vibrating body and carried to the ear-drums.

Sound board. A board used in instruments to intensify sound by its sympathetic vibrations. It is also used on platforms to carry the sound to the audience.

Sound holes. The f-holes cut in the belly of the violin and other stringed instruments.

Sound post. The small vertical post inside the body of the violin and some other stringed instruments, which carries vibrations from front to back.

Sound track. A strip of film on which are recorded, in tiny lines, the sound waves for a talking or musical motion picture.

Sound wave. Vibrations, the wavy motion of air particles, by means of which sounds are carried to the ear. The particles travel at the rate of 1165-70 feet per second, at a temperature of 68° F.

Soupir (F). Literally "sigh"; ♮ or ♯ quarter rest.

Soupir de croche, demi-soupir (F). 7 eighth rest.

Sourd (F), **Sordo** (I). Literally "deaf"; muffled.

Sourdine (F), **Sordino** (I). Mute, a device used on instruments to muffle, deaden, or dampen the sound.

Sous (F). Under, below.

Soutenir, soutenu (F). To sustain, sustained.

Souvenir (F). Recollection.

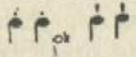

Sp. (Abbr.). Spitze.


Space. The interval between any two lines of a staff.

Spasshaft (G). Playfully.

Später (G). Later.

- Spianato** (I). Smoothly, legato.
Spicc. (Abbr.). Spiccato.
Spiccato (I). Springing bow in playing the violin and other bowed instruments. The bow is handled with a loose wrist, and allowed to drop on and rebound from the string.
Spielen (G). To play.
Spinet (E). A wing-shaped keyboard instrument of the seventeenth and eighteenth centuries, smaller than the harpsichord, its strings plucked by quills or tips of leather. Also known as couched harp.
Spiritoso, con spirito (I). Wittily, with spirit.
Spirituale (I). Spiritual.
Spirituals. Religious songs of the American Negro in slavery.
Spitze (G), **Sp.** (Abbr.). 1. Point of the bow. 2. Toe of the foot on the pedal-board of the organ.
Spöttig (G). Mocking.
Sprechend (G). Speaking.
Springing bow (E), **Spiccato, saltato** (I), **Sautillé** (F). A species of bowing on the violin and other bowed instruments. The bow is handled with a loose wrist, and allowed to drop on and rebound from the string.
Sta (I). As it stands.
Stabat Mater dolorosa (L). "The grieving Mother stood"; a hymn in the Roman Catholic liturgy.

- Stabile** (I). Firm.
Stacc. (Abbr.). Staccato.
Staccato (I), **Stacc.** (Abbr.), **Détaché** (F). Detached, disconnected notes. Indicated:

Staff, stave. The five parallel horizontal lines on, between, above and below which notes are written. 
Stanco, con stanchezza (I). Wearily, with weariness.
Ständchen (G). Serenade.
Stark (G). Strong, loud.
St. Diap. (Abbr.). Stopped Diapason.
Steam-organ. Calliope.
Steg (G). Bridge of a stringed instrument.
Stellung (G). Position.
Stentando (I). Dragging, laboring.
Step. 1. One degree of a scale. 2. The interval between two adjoining tones.
Sterbend (G). Dying.
Stesso (I). Same.
Stets (G). Constantly, continuously.
Stimme (G), **Stimmen** (pl.). 1. Voice. 2. Part.
Stimmen (G). To tune.
Stimmführung (G). Voice leading.
Stimmung (G). 1. Mood. 2. Tuning. 3. Pitch.
Stopping. Pressing down a string on a stringed instrument, or closing an opening on a wind-instrument, to change the pitch.

- Str.** (Abbr.). Strings.
- Strain.** 1. A melody. 2. A short division of a composition.
- Strascinando** (I). Dragging.
- Strathspey.** A slow, jerky Scotch reel, in four-in-a-measure time, in which the Scotch snap, a syncopated rhythmic figure,  is characteristically employed.
- Stravagante** (I). Extravagant.
- Streich** (G). 1. Stroke of the bow. 2. Prank.
- Streichinstrumente** (G). Stringed instruments.
- Streichorchester** (G). String orchestra.
- Streichquartett** (G). String quartet.
- Streng** (G). Strict.
- Strepitoso, strepitosamente** (I). Noisily.
- Stretta** (I). A concluding passage in an opera or instrumental composition, in quickened time.
- Stretto** (I), **Engführung** (G). Literally "narrow"; the overlapping of subject with answer, in a fugue.
- Strich** (G). 1. Stroke of a bow. 2. Bar of music.
- Strichart** (G). Manner of bowing.
- Strict.** According to rule.
- Striking reed.** Beating reed, one which strikes the edge of the aperture containing it, as in the clarinet.
- String.** (Abbr.). Stringendo.

- String.** Vibrating length of gut, silk, wire, etc., which produces musical sounds.
- Stringendo** (I), **String.** (Abbr.). Literally "squeezed"; hurrying.
- String quartet.** 1. An ensemble of four stringed instruments, consisting of two violins, one viola, one cello. 2. The music written for them.
- String trio.** 1. An ensemble of three stringed instruments, usually consisting of violin, viola, and cello. 2. The music written for them.
- Strisciando** (I). Slurring.
- Stromentato** (I). Instrumental.
- Stromenti da corda** (I). Stringed instruments.
- Stromenti da fiato, stromenti di vento** (I). Wind instruments.
- Stromenti da percossa** (I). Percussion instruments.
- Stromenti d'arco** (I). Bowed instruments.
- Stromenti da tasto** (I). Keyboard instruments.
- Stromenti 1. di legno, 2. di metallo** (I). Instruments 1. of wood, 2. of metal.
- Strophic song.** Song in several stanzas, each sung to the same tune.
- Stück** (G). Piece.
- Studie** (G), **Étude** (F). Literally "study"; an exercise, a piece written for study.
- Stufe** (G). Step.
- Stürmisch** (G). Stormily.

Style. 1. Characteristic musical language of an individual, a nation, a school, or a period in history. 2. Manner of performance.

Style galant (F). 1. The light, elegant style of writing of composers for the harpsichord in the late eighteenth century. 2. A style of writing for the harpsichord which was not confined to a fixed number of parts,—as opposed to fugal writing.

Styrienne (F). Slow melody, often minor, with a Yodel after each verse.

Su (I), **Sur** (F). On, upon.

Suavemente, con suavità (I). Suavely, with sweetness.

Sub (L), **Sous** (F), **Sotto** (I). Under.

Subdominant. The fourth tone above the tonic in the typical diatonic scale.

Subito (I). Suddenly, immediately.

Subject (E), **Soggetto** (I), **Sujet** (F). Tune, theme; in some cases a group of themes.

Subordinate chords. Those which are not primary.

Subtonic. Leading tone, the seventh of a typical diatonic scale.

Succession. Sequence, progression; the more or less exact repetition of a passage at a higher or lower level.

Suite (F & E), **Partita** (I & G). A series of loosely connected, short instrumental pieces, usually in the same key, in dance forms with

the exception of the Prelude. The Suite flourished during the 16th–18th centuries.

Suivez (F). 1. Follow; a direction to follow the soloist in a freely rendered passage. 2. Continue.

Sujet (F), **Soggetto** (I). Subject, theme.

Sul, sulla, sullo, sulle. On the.

Sul P. (Abbr.). Sul ponticello.

Sul ponticello (I), **Sur le chevalet** (F). Literally “on the bridge”; a direction to bow close to the bridge on a stringed instrument.

Sul tasto, sulla tastiera (I), **Sur la touche** (F), **Am Fingerbrett** (G). On the fingerboard; a direction to bow on or near the fingerboard of a stringed instrument.

Summen (G). To hum.

Suono (I). Sound; music.

Super (L), **Sopra** (I), **Audessus de** (F). Above.

Superbo (I). Proud.

Superdominant. The sixth tone above the tonic in a typical diatonic scale. Also called submediant.

Supertonic. The second tone above the tonic in a typical diatonic scale.

Supplicando, supplichevole (I). Supplicatingly, pleadingly.

Sur (F), **Su** (I). On.

Sur le chevalet (F). On the bridge.

Sur la touche (F). On the fingerboard.

Surprise cadence. An interrupted cadence.

Sursum corda (L). "Lift up your hearts"; part of the Christian liturgy.

Surtout (F). Especially.

Sur une corde (F), **Su una corda** (I). On one string.

Suspension. Temporary dissonance caused by holding one or more tones in a chord while the others progress.

Süss (G). Sweetly.

Sustain. To hold a note full time; to play very legato.

Sustaining pedal. The middle pedal on a grand piano. When keys are struck, the dampers rise. The sustaining pedal holds the dampers off the strings after the keys are released, sustaining the tone.

Susurrando (I). Whispering.

Svegliato (I). Literally "awakened"; brisk, sprightly.

Sw. (Abbr.). Swell-organ.

Swell. 1. A gradual increase of sound. 2. The mechanism which makes it possible.

Swell-organ. The manual above the Great Manual in the pipe organ. It is enclosed in a box with shutters. The swell pedal opens and closes the shutters.

Swing. Hot music; jazz in which the performers do not necessarily play the piece as written, but improvise effects designed to be exciting and interesting.

Sym. (Abbr.). Symphony.

Sympathetic notes. The sound produced by a string or other resonant body when a nearby vibrating body creates sound waves that set it in motion.

Symphonic poem (E), **Töndichtung** (G), **Poème symphonique** (F), **Poema sinfonica** (I). Large orchestral work in one continuous movement, usually narrative or descriptive.

Symphonic concertante. Large orchestral work with solo passages for two or more instruments.

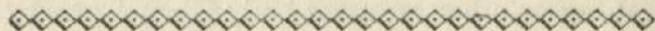
Symphony (E), **Symphonic** (F), **Sinfonia** (I), **Sinfonie** (G). 1. A large-scale sonata for orchestra, generally in four contrasting movements:—I. Allegro, II. Adagio, III. Scherzo, IV. Allegro or Presto,—the first usually being in sonata form. 2. In older music, an overture.

Symphony orchestra. An orchestra comprising as many as a hundred or more players, rarely less than seventy, formerly still fewer,—of string, wind and percussion instruments, in the proper proportion for playing symphonies and other serious orchestral compositions.

Syncopation. Displacement of the pulse or normal accent, a device used by composers of all periods.

Syrinx. Pipes of Pan; graduated pipes, stopped at one end, blown across at the other.

System. The collection of staves braced together for a complete or full score.



T

T (Abbr.). Talon—heel of the bow; Tasto—fingerboard; Tempo—rate of speed; Tenor—the highest adult male voice; Toe in organ-music; Tre—three; Tutti—all.

Tablature. Early musical notation of the fifteenth to eighteenth centuries for the lute, viol, and organ, somewhat different from but influencing the notation in use today.

Table music. Part-songs printed partly upside down, so they could be read by singers at opposite ends of a table.

Tabor. Tambourine without jingles, played with the pipe in Biblical and later times.

Tac. (Abbr.). Tacet.

Tacet (L), **Taci**, **taciasi** (I). A direction to be silent.

Taille (F). 1. Viola. 2. Tenor.

Takt (G). Beat, measure, time.

Taktmesser (G). Literally "beat-measure"; metronome.

Talon (F), **T.** (Abbr.). 1. Heel. 2. The part of the bow nearest the nut.

Tambour (F). Drum.

Tambourin (F). 1. Old Provençal dance, whose rhythm is accented by drum-taps. 2. Tabor. 3. Tambourine.

Tambourine. Small shallow drum with one head, of parchment surrounded by jingles. The player holds and shakes it with one hand, strikes its head with the other.

Tam-tam. Gong.

Tändelnd (G). Banteringly.

Tangent. In the clavichord, a metal upright in the rear end of the key-lever, which both strikes the string and determines the pitch of the tone.

Tango. A dance of Spanish-American origin, like a Habanera, but faster.

Tant (F), **Tanto** (I). As much, so much.

Tantum ergo (L). "Therefore we before him bending"; a hymn of benediction.

Tanz (G), **Tänze** (pl.). Dance, dances.

Taps. Military goodnight bugle-call, used also at military funerals.

Tarantella (I). Wild Italian dance, in which the dancer supposedly derives his frenzy from the bite of a tarantula.

Tardamente, **tardando** (I). Slowly, retarding the time.

Tastatur (G), **Tastiera** (I), **Clavier** (F). Keyboard.

Tasto (I), **Touche** (F). 1. Key of a keyboard instrument. 2. Fingerboard of a stringed instrument.

Tasto solo (I). Literally "key alone"; an instruction to play only the bass, without harmonies, in the figured part of an organ or harpsichord composition.

Tattoo. Roll of drums or bugle-call before taps, calling soldiers to quarters at night.

T. C. (Abbr.). Tre corde.

Technic, technique. Mechanical skill in execution.

Tedesco (I). German.

Te Deum laudamus (L). "We praise Thee, Lord"; a hymn of praise.

Teil (G). Part, section.

Tell-tale. Movable piece on an organ, which indicates how much wind pressure the bellows is supplying.

Tem. I^o. (Abbr.). Tempo Primo.

Tema (I). Theme.

Tema con variazioni (I). Theme with variations.

Temperament. A system of tuning (tempering) an instrument.

Temperament, equal. A system of tuning which divides the scale into twelve equal semitones.

Tempestoso, tempestosamente (I). Tempestuously.

Tempo (I), **Tempi** (pl.). Literally "time"; the pace at which a piece or passage is performed, indicated by such terms as Lento, Largo, Adagio, Andante, Allegro, Presto, Prestissimo, etc.

Tempo alla breve. Literally "to the breve"; a direction to count in two beats instead of the usual four in a measure of four quarters. Written $\frac{2}{2}$ or C .

Tempo a piacere. The pace as the performer pleases.

Tempo comodo (I). At a comfortable pace.

Tempo debole (I), **Temps faible** (F). Weak beat.

Tempo di gavotta, di menuetto, di valse, etc. (I). At the pace of a gavotte, a minuet, a waltz, etc.

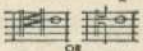
Tempo forte (I), **Temps fort** (F). Strong beat.

Tempo giusto (I). 1. Exact time. 2. A pace suitable to the style of the music.

Tempo-mark. Allegro, Adagio, etc., are general pace indicators. Followed by "M. M. $\downarrow = 60$ ", for example, the pace is further defined according to Maelzel's metronome, so that one quarter note has the time value of one beat of the metronome set at 60, a quarter note every second.

Tempo ordinario. 1. Ordinary pace. 2. The same pace as before. 3. Four beats to a measure (common time).

Tempo primo

- Tempo primo** (I). At the original pace.
- Tempo rubato** (I). Literally "robbed time"; a free method of playing in which the performer may dwell upon or minimize a tone or tones, without losing the basic rhythm.
- Tempo wie vorher** (G). Pace as before.
- Temps faible** (F). Weak beat.
- Temps fort** (F). Strong beat.
- Ten.** (Abbr.). *Tenuto*; *Tenor*.
- Tendrement, avec tendresse** (F), **Tenero, teneramente, con tenerezza** (I). Tenderly, with tenderness.
- Tenebrae factae sunt** (L). "There was Darkness"; a special service of the Roman Catholic Church for Holy Week, during which candles are extinguished one by one.
- Tenendo il canto** (I). Sustaining the melody.
- Tenor** (E), **Tenore** (I). 1. Highest adult male voice, or voice part. 2. Instruments of a similar range, roughly from C in the bass to C in the treble clef.
- Tenor clef.** The C clef which places middle C on the fourth line. 
- Tenore di grazia, tenore leggero** (I). Light tenor.
- Tenore robusto** (I). Heavy tenor.
- Tenth** (E), **Decima** (L). 1. Interval of an octave plus a third. 2. The note at that interval. 3. An organ-stop.

Theme

- Tenu** (F), **Tenuto** (I). Literally "held"; sustained for its full time value.
- Ternary.** Describes anything made up of three.
- Ternary form.** A form of composition with three divisions, each complete in itself. The first and third are alike, the second is contrasting. The rondo form is an extension of ternary form.
- Ternary measure.** Three-beat measure.
- Terpsichore.** Greek muse of dance and song.
- Terzen** (G), **Tierces** (F). Thirds.
- Terzetto** (I). Trio.
- Tessitura** (I). Literally "texture"; 1. Position of the tones in a song. 2. The most usable range of a voice.
- Testa** (I). Head.
- Tetrachord.** 1. Interval of a perfect fourth. 2. The tone-series within the interval of a fourth.
- Tetrad.** Chord of the seventh, consisting of a root, the third, fifth and seventh above.
- Tetralogy.** A series of four stage works on related themes, e.g. Wagner's *Der Ring des Nibelungen*.
- Thematic development.** The working out of thematic material by means of rhythmic, harmonic, melodic, or contrapuntal variation or expansion.
- Theme.** 1. A musical idea which forms the germ of a composition. 2. A complete tune

or air which forms the basis for a set of variations.



Theory of music. The science of composition.

Theremin. Space-controlled electronic musical instrument developed by Leon Thérémín in 1919.

Thesis (Gr). Strong beat of a measure.

Third. 1. Interval of any three diatonic degrees. 2. The note at that interval.

Third inversion. In a chord of the seventh, if the seventh is in the bass, the chord is said to be in the third inversion.

Thirty-second.  Half of a sixteenth note,  half of a sixteenth rest.

Thorough bass (E). A figured bass, written with numerals instead of notes to indicate the harmony. Much used in the 17th and 18th centuries. Used today to teach the science of chords.

Threnody. Dirge, funeral song.

Thumb position. Position of the left hand on the cello in playing very high notes.

Thumb string. Melody string on a banjo.

Ti, si. 1. Seventh tone above the tonic in a typical diatonic scale as sung in syllables. 2. B in the fixed-do scale in use in France and Italy.

Tibia (L). Literally "shin-bone"; an old-time flute made from an animal's shin-bone.

Tie, bind. A curved line above or below two or more tones of the same pitch, indicat-

ing that they are to be played as one tone with the combined duration of all.

Tief (G). Deep, low.

Tierce (F). 1. A third. 2. One of the Canonical Hours. 3. An organ-stop sounding two and one third octaves above the diapason.

Tierce de picardie (F). A major third introduced into the last chord of a composition in the minor key, or in any mode in which the third above the tonic is properly a minor third.

Tierce majeure (F). Major third.

Tierce mineure (F). Minor third.

Timbale (F), Timballo (I). Kettle-drum.

Timbre (F). Tone quality, tone color.

Timbrel. Hebrew tambourine.

Time. Abstractly, the durational background of melody and rhythm. 1. A system of measuring the duration and speed of tones. Duple time has two or a multiple of two beats to the measure, triple time has three or a multiple of three beats to the measure. 2. To keep time is to mark tempo and rhythm by beating or counting; it also means to play in correct tempo and rhythm. Waltz-time and march time characterize the rhythm, speed and movement of waltz and march respectively.

Time signature. The figure (generally a fraction) or sign indicating the kind and number of beats to the measure, written on the

staff at the beginning of a piece. The denominator of the fraction specifies the kind, the numerator the number of beats to the measure. Thus, the time signature $\frac{4}{4}$ directs that there should be four quarter beats to the measure, the time signature $\frac{3}{4}$ that there should be three quarter beats to the measure, and so on. The time signatures in common use are $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ (C), $\frac{5}{4}$, $\frac{6}{4}$, $\frac{3}{2}$, $\frac{2}{2}$ (C), $\frac{3}{8}$, $\frac{4}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{5}{8}$, $\frac{7}{8}$, $\frac{3}{16}$, etc.

Timido, timidamente, con timidità (I).
Timidly, with timidity.

Timoroso, timorosamente, con timore (I).
Timorously, with fear.

Timp., tymp. (Abbr.). Timpani.

Timpani coperti (I). Muffled drums.

Timpano (I), **Timpani** (pl.), **Timp.** (Abbr.).
Kettledrums. Percussion instruments of the orchestra, consisting of metal half-spheres with sheepskin stretched over the open end, played with padded drumsticks. The pitch is controlled by changing the tension of the sheepskin. Timpani were played in pairs up to and including Beethoven's time. The modern orchestra normally has three, played by one player.

Tiré (F), **Tirato** (I). Literally "drawn";
♪♪ down-bow.

Toccata (I). Literally "touched"; describes a "touch-piece" for keyboard instruments.

In the music of Bach and his fore-runners, the toccata often has the character of a fantasia, prelude, or improvisation, but most toccatas are rapid, showy and brilliant.

Todesgesang, Todeslied (G). Dirge, funeral song.

Tombeau (F). Literally "tomb"; name given to musical elegies.

Tom-tom. American Indian, and Chinese drum. Used by modern dance bands.

Ton (F), **Ton** (G). 1. Tone, key, mode. 2. Accent or emphasis. 3. Pitch of a note. 4. Crook of a horn or trumpet. 5. Sound.

Tonabstand (G). Interval.

Tonada (Sp). Spanish folksong with oft-repeated refrain.

Tonal. Pertaining to tones or key.

Tonal fugue. A fugue in which the answer is a modification of the subject, in accordance with definite principles.

Tonal imitation. Imitation within the key of a composition.

Tonality. 1. The key in which a piece is written. 2. The character given to a composition by the relationship of its tones and chords to a keynote.

Tonart (G). Tonality, key, mode.

Tonausweichung, Tonveränderung (G).
Modulation.

Tondichtung (G). Tone-poem.

Tone

Tone. 1. Musical sound,—loud, soft, good, bad. 2. Interval of a major scale (whole-tone, semitone). 3. A sound of a definite pitch.

Tone cluster. A name given by the modern American composer, Henry Cowell, to a succession of seconds played simultaneously, a device he employs freely.

Tone color. Quality (timbre) of tone, determined in general by the particular combination of overtones.

Tone deafness. Inability to distinguish differences in pitch.

Tone placing. The focusing of tone in the head, chest, nose or throat by a singer.

Tone-poem (E), **Tondichtung** (G). Symphonic poem; a large orchestral work in one continuous movement, usually narrative or descriptive in character.

Tone-production. The manner in which a performer produces tone.

Tone-quality. The characteristic sound of a voice or instrument.

Tonfall (G). Cadence.

Tonfarbe (G). Tone color.

Tonfolge (G). Series of tones.

Tonführung (G). Literally "tone-leading"; modulation.

Tongang (G). Melody.

Tongue. 1. Reed. 2. Clapper of a bell.

Touche

Tonguing. A method of articulating on a wind instrument with the aid of the tongue.

Tonhöhe (G). Literally "tone-height"; pitch.

Tonic. 1. The first note of the typical diatonic scale. 2. The key-note of the scale on which a piece is based.

Tonic sol-fa. A method of teaching sight-singing with syllables do, re, mi, etc. Do may be movable,—any note,—or it may be fixed on C, as in the French and Italian systems.

Tonic triad. The triad built on the key-note.

Tonkunst (G). Literally "art of tones"; music.

Tonleiter (G). Literally "ladder of tones"; scale.

Ton majeur (F). Major key.

Tonmass (G). Time, measure.

Ton mineur (F). Minor key.

Tonschluss (G). Cadence.

Tonschlüssel (G). Key, key-note.

Tonstufe (G). Step; degree of a scale.


Tornando (I). Returning.

Tosto, tostamente (I). Quickly, immediately.

Touch. 1. The method of striking the keys of a keyboard instrument. 2. The response of the instrument itself.

Touche (F), **Tasto** (I). Key of a keyboard instrument, fingerboard of a stringed instrument.

- Toujours** (F). Always.
- Tour de force** (F). A brilliant difficult passage or piece, a brilliant performance.
- Tous ensemble** (F). A direction to play all together.
- Tout** (F), **Tous, toutes** (pl.). All.
- Tout ensemble** (F). General effect.
- tr.** (Abbr.). Trill.
- Trackers**. A series of rods which constitute the action in a tracker-action organ.
- Tradotto** (I), **Traduit** (F), **Übersetzt** (G). Translated, arranged, transposed.
- Traîné** (F). Literally "dragged"; lingering.
- Trait** (F). Passage.
- Tranquillo, tranquillamente, con tranquillità** (I). Calmly, with repose.
- Transcription**. Translation of a work written for one musical medium into another; a piano arrangement of a symphony, for example.
- Transient**. Connecting-material of fleeting interest.
- Transition**. An abrupt passage from one key to another; a brief modulation.
- Transposing instruments**. 1. Wind instruments which sound notes in a different key from the one actually written. 2. Keyboard instruments with a movable keyboard, permitting transposition.
- Transposition**. The act of changing the key or pitch of a composition or passage.

- Transverse flute**. The modern flute, which is held horizontally and blown through an opening near the end of the tube.
- Trap drum**. A combination of drums, cymbals, etc. built to be played by one player. Used in modern dance bands.
- Trascinando** (I). Dragging.
- Tratt.** (Abbr.). Trattenuto.
- Trattenuto** (I), **Tratt.** (Abbr.). Retarded, sustained.
- Traum** (G). Dream.
- Traumerei** (G). Reverie.
- Traurig** (G). Sad.
- Tre** (I), **Trois** (F), **Drei** (G). Three.
- Treble**. Highest voice, instrument, or part.
- Treble clef**. The G clef, which places the G above middle C on the second line of the staff, indicated by the sign 
- Tre corde** (I), **T. C.** (Abbr.). 1. Three strings.
2. A direction to release the soft pedal on a grand piano.
- Treibend** (G). Driving, urging.
- Trem.** (Abbr.). Tremolo.
- Tremblement** (F). Shake, trill.
- Tremolante** (I), **Tremulant** (E), **Tremblant** (F). Tremolo organ-stop.
- Tremolo** (I), **Trem.** (Abbr.). Rapid reiteration of a single tone, an effect produced by motion of the bow on a stringed instrument,

by a rapid alternation of tones on the piano. In the voice, a wavy fluctuating effect.

Trepak. Russian dance in two-in-a-measure time.

Très (F). Very.

Très animé (F). Very animated.

Très fort (F). Very loud.

Très lent (F). Very slow.

Très vif (F). Very lively.

Très vite (F). Very fast.

Triad (E), Triade (F), Dreiklang (G). A chord of three tones, consisting of a root tone, the third and fifth above it. A triad may be major or minor, according to whether the lower third is major or minor; augmented or diminished, according to the kind of fifth. It may appear in its fundamental position or in inversion.

Triad, augmented. A triad in which the fifth of a major triad has been raised a semitone.

Triad, diminished. A triad in which the third and fifth of a major triad have been lowered a semitone.

Triad, inverted. A triad which has the third or fifth instead of the root as bass.

Triad, major. A triad consisting of a root tone, a major third and perfect fifth above it.

Triad, minor. A triad consisting of a root tone, a minor third and perfect fifth above it.

Triangle. Percussion instrument of the orchestra, consisting of a small steel triangle

struck with a metal bar. Used for special effects.


Trill, tr. (Abbr.). A shake; the rapid alternation of two adjacent tones. Indicated by \tilde{n} or $\underset{\sim}{n}$. Up to the early nineteenth century, the trill was generally conceived as starting on the upper note. In modern times, it is conceived as starting on the lower note. Trills may or may not end in a turn.




Trilogy. A series of three works on the same theme.

Trio. 1. Three performers in an ensemble. 2. The music written for them. 3. The contrasting section in minuets, marches, etc., which were generally written in three-part harmony, hence the name *trio*.

Triomphale (F), Trionfale (I). Triumphal.

Triple counterpoint. Counterpoint in three voices, which may be used interchangeably as bass, middle or upper voice.

Triple croche (F).  Thirty-second note or rest $\frac{3}{2}$.

Triplet (E), Triole (G), Triolet (F), Terzina (I). A group of three equal notes, which occupies the time of two. Written  or  or .

Triple time (E), Mesure à trois temps (F), Tripeltakt (G). Three beats to the measure.

Triple tonguing. A repeated thrust of the

tongue to *tkl* in playing rapid passages on a wind instrument.

Triste, con tristezza (I), **Tristement, avec tristesse** (F), **Trüb, mit Trübheit** (G). Sadly, with sadness.

Tritone. Interval of three whole tones, an augmented fourth.

Trois (F), **Tre** (I), **Drei** (G). Three.

Troisième (F), **Terzo** (I), **Dritte** (G). Third.

Tromb. (Abbr.). Trombones.

Tromba (I). 1. Trumpet. 2. An organ-stop.

Tromba marina (I). Literally "sea-trumpet"; an oldtime single-stringed bowed instrument with such a powerful tone that it was used in the English navy like a trumpet.

Tromba sorda (I). Muted trumpet.

Trombone (E), **Posaune** (G), **Pos.** (Abbr.). 1. Brass wind instrument with a trumpet mouthpiece, and a U shaped slide by which the pitch is controlled. May be tenor, alto, bass, or contrabass. 2. Similar brass instrument in which the pitch is controlled by valves instead of the slide. 3. An organ-stop.

Trommel (G). Drum.

Trompete (G), **Trompette** (F), **Tromba** (I). Trumpet.

Trompette à clefs (F). Trumpet with keys.

Trompette à coulisses (F). Slide-trumpet.

Trompette à pistons (F). Valve-trumpet.

Tronca (I). A direction to cut the sound short.

Troppo (I). Too much.

Troubadours (E), **Trouvères** (F), **Trovatori** (I), **Minnesinger** (G). Poet-musicians of the twelfth and thirteenth centuries who roamed through France, Spain, Germany and Italy.

Trüb (G). Sad.

Trumpet. Brass wind-instrument with a cup mouthpiece, having valves, keys, or a crook to control the pitch.

T. S. (Abbr.). Tasto Solo.

Tuba. 1. Large brass wind instrument, the bass of the brass choir in the orchestra. It has a range of four octaves, and is made in several sizes. 2. A very powerful organ-stop. 3. The Roman straight trumpet.

Tumultuoso (I). Tumultuously.

Tune. 1. Melody. 2. Correct pitch (singing in tune).

Tuning. 1. Regulating the intonation of an instrument. 2. The intonation itself.

Tuning-fork. U-shaped pair of steel prongs with a stem. If the prongs are struck sharply and the stem set on a resonant surface, the prongs vibrate audibly at a standard pitch, usually A or C.

Tuning-slide. Crook used for tuning all brass instruments.

Tuono (I), **Ton** (F & G). Tone.

Tuono mezzo (I). Semitone.

Turca (I), **Turque** (F). Turkish.

Turn (E), **Groupe** (F), **Gruppetto** (I), **Doppelschlag** (G). A rapid embellishment, usually of four notes, indicated ∞

Turn: common, regular, direct. ∞ A turn which starts on the upper auxiliary.

Turn: inverted, back. ∞ A turn which starts on the lower auxiliary.

Tutta, tutto (I), **Tutte, tutti** (pl.). All, whole.

Tutta forza (I). With all strength.

Tutte corde (I). "Play on all strings"; a direction to release the una corda pedal of the grand piano.

Tutti. In a score, indicates a section or passage to be played by all players.

Tutto arco (I). Whole bow.

Tuyau d'orgue (F). Organ-pipe.

Twelfth. Interval of twelve diatonic degrees; an octave and a fifth.

Twelve-tone system. A new theory of the relationship of the tones of the twelve-tone scale, developed by Arnold Schoenberg during 1900-1920, which resulted in a new conception of tonality that has influenced many twentieth century composers.

Timpani, timpani (I), **Timp.** (Abbr.). Kettledrums. Percussion instruments of the orchestra, consisting of metal half-spheres with sheepskin stretched over the open end, played with padded drumsticks. The pitch is controlled by changing the tension of the sheepskin. They were played in pairs up to and

including Beethoven's time. The modern orchestra normally has three, played by one player.

Tyrolienne (F). Peasant dance from the Tyrol.

Tzigane (F). Gypsy.



U

Üben (G). To practice.

Über (G). Over, above.

Überblasen (G). To overblow on a wind-instrument.

Übergang (G). Change of key, transition.

Übermässig (G). Augmented.

Übersetzt, Übersetzung (G). Translated, translation.

Übung (G), **Étude** (F). Exercise, study.

U. C. (Abbr.). Una corda.


Uguale (I). Equal, similar.

Ultimo (I). Last.

Umano (I). Human.

Umfang (G). Compass.

- Umkehrung** (G). Inversion.
Umöre (I). Humor.
Un. (Abbr.). Unison.
Un (F), **Uno** (I). One, a, an.
Una corda (I), **Petite pédale** (F), **Mit Verschiebung** (G), **U. C.** (Abbr.). A direction to use the una corda pedal of the grand piano, which shifts the action sideways so that only one or two strings are struck instead of the usual three.
Unda maris (L). Literally "Wave of the sea"; an organ-stop with a wavy sound.
Ungar, ungarisch (G). Hungarian.
Ungeduldig, mit Ungeduld (G). Impatiently, with impatience.
Unis (F), **Uniti** (I). Literally "united"; a direction to a group of stringed instruments to play in unison after being divided (*divisi*).
Unison (E), **Unisono** (I), **Un.** (Abbr.). The sounding of the same tone or tones by two or more voices or instruments together.
Uno a uno (I). One by one.
Un pochettino, un pochino (I). A very little.
Un poco (I), **Un peu** (F). A little.
Unruhig (G). Restlessly.
Unschuld, mit Unschuld (G). Innocently, with innocence.
Unter (G). Under.
Unterhaltungs-stück (G). Literally "conversation piece"; a piece of light, entertaining music.

- Unterwerk** (G). Choir-organ.
Upbeat. 1. The unaccented beat of a measure.
2. The raising of the hand in beating time.
Upbow  The stroke of the bow beginning at the point.
Ursprünglich (G). Original.
Ut (L). 1. Do, the first note of the scale as sung in syllables. 2. C, the first note in the fixed-do scale in use in France and Italy.
Ut bémol (F). C \flat (C flat).
Ut dièse (F). C \sharp (C sharp).
Ut queant laxis (L). First words of the Latin hymn from which the syllables *ut, re, mi, fa, sol, la* were taken by Guido d'Arezzo. (*Ut queant laxis, Resonare fibris, Mira gestorum, Famuli tuorum, Solve polluti, Labri reatum, Sancte Iohannes*).



V

- V** (Abbr.). *Vide*—see; *Violino*—violin; *Volti*—Turn the page. *Volte*—Times. Due volte = twice; *Voce*—voice.
- Va!** (I). A direction to “go on.”
- Va., Vla.** (Abbr.). *Viola*.
- Va crescendo, diminuendo, etc.** (I). Go on getting louder, softer, etc.
- Vago** (I). Vague, dreamy.
- Valse** (F), **Walzer** (G). *Waltz*.
- Value** (E), **Valeur** (F), **Valore** (I), **Wert** (G). Duration of a note or rest.
- Valve**. Device which lengthens or shortens the column of vibrating air in a wind instrument, thus enabling it to produce a chromatic scale.
- Vamp**. 1. An improvised accompaniment of simple and repeated pattern. 2. A filling-in until the singer is ready to begin.
- Var.** (Abbr.). *Variations*.
- Variants**. Different versions of the same piece or passage, often marked *Ossia* (or).

Verschiebung

- Variation** (E, F, & G), **Variazione** (I), **Var.** (Abbr.). A form of writing in which a melody is stated, then repeated a number of times with changes which disguise but do not wholly conceal its identity.
- Varsoviana** (I), **Varsoviennne** (F). A Polish dance in slow three-in-a-measure rhythm, resembling a mazurek. Named after Warsaw (*Varsovie*).
- Vc., Vcello.** (Abbr.). *Violoncello*.
- Veemente, con veemenza** (I). Vehemently, with vehemence.
- Velato** (I), **Voilé** (F). Literally “veiled”; applied to a muffled tone.
- Vellutato** (I), **Velouté** (F). *Velvety*.
- Veloce, velocemente, con velocità** (I). Rapidly, with rapidity.
- Veni, Sancte Spiritus** (L). “Come, Holy Spirit”; a sequence sung at Pentecost in the Roman Catholic service.
- Ventil** (G), **Ventile** (I), **Piston** (F). *Valve*.
- Vergnügt, mit Vergnügen** (G). Contentedly, with satisfaction.
- Verhallend** (G). *Dying away*.
- Verism** (E), **Verismo** (I). A twentieth century school of extreme realism in composition.
- Verklärt** (G). *Transfigured*.
- Verlöschend** (G). Gradually being extinguished.
- Verschiebung** (G). Soft pedal on the grand piano.

Verschieden

- Verschieden** (G). Various.
- Verschwindend** (G). Disappearing, dying away.
- Verse** (E), **Verso** (I). 1. Stanza of a song. 2. Solo portion of an anthem or service. 3. Line in poetry.
- Verset** (F & E), **Versetto** (I). A short response during which the choir is silent, while priest and congregation silently repeat the prescribed verse, and the organist plays.
- Versetzung** (G). Transposition.
- Versicle**. A short verse chanted by the priest, responded to by the congregation, in the Christian liturgies.
- Verspätend, verweilend, verzögert** (G). Retarding the tempo, delaying.
- Verstimmt** (G). 1. Out of tune. 2. Depressed.
- Verwandt** (G). Related, relative (of keys etc.).
- Verzierungen** (G). Ornaments, embellishments.
- Verzweiflungsvoll** (G). Despairingly.
- Vespers**. Even-song; one of the Canonical Hours of the Roman Catholic Church.
- Vezzoso, vezzosamente** (I). Tenderly, charmingly.
- Vibr.** (Abbr.). Vibrato.
- Vibration**. Oscillation of a sonorous body, which produces sound-waves. The more oscillations per second, the higher the pitch of the tone produced.

Viola

- Vibrato** (I). Effect obtained on a stringed or keyboard instrument by the rapid pulsation of the finger on the string or key, in wind instruments by breath control, and in the voice by rapid iteration of one tone.
- Vicendevole** (I). Alternately, interchangeably.
- Vide** (F), **Vuoto** (I), **Leer** (G). 1. Empty. 2. Open string.
- Vi—de** (L). A direction to "cut from Vi to De."
- Viel** (G). Much, many.
- Vier** (G). Four.
- Vierhändig** (G). For four hands.
- Vierstimmig** (G). For four voices or instruments.
- Vierte** (G). Fourth.
- Viertel** (G). ♩ Quarter; quarter-note.
- Vif** (F). Lively.
- Vigorouso, vigorosamente, con vigore** (I), **Vigoureux, vigoureusement** (F). Vigorously, with vigor.
- Villanella** (I), **Villanelle** (F). An unaccompanied part song to which people danced in sixteenth century Italy; a rustic Neapolitan madrigal.
- Viol.** Family name of bowed instruments.
- Viola** (I), **Bratsche** (G), **Taille** (F). Modern tenor violin. Larger than the violin, its four strings are tuned, from left to right, C G D A,

a fifth lower than the violin's, an octave higher than the cello's, C being the lowest.

Viola bastarda (I), **Viola di fagotto** (I). Old-time large viol, held between the knees. It has sympathetic strings underneath those that are played with the bow.

Viola da braccio (I). Literally "viol of the arm"; old-time viol held on the arm.

Viola da gamba. Literally "viol of the leg"; old-time viol held between the knees.

Viola d'amore, **viola di bordone** (I). Old-time sweet-toned viol, with five to seven strings, plus other sympathetic strings.

Viola da spalla (I). Literally "shoulder-viol"; viol held against the shoulder.

Viola pomposa. Viol between the violoncello and the viola in size, invented by J. S. Bach.

Violento, **violentemente**, **con violenza** (I). Violently, with violence.

Violin (E), **Violine** (G), **Violino** (I), **Violon** (F). The soprano of the string choir, the viola being the tenor and the violoncello and double-bass the basses. The violin is a bowed instrument. Its four strings are tuned from left to right G D A E, G being the lowest. It is highly expressive in the orchestra and ensemble, and also as a solo instrument.

Violinbogen (G). Violin bow.

Violinsaite (G). Violin-string.

Violinstimme (G). Violin part.

Violoncello (I), **'Cello** (Abbr.). A large, four-stringed bowed instrument held between the knees, the bass-baritone of the string choir. Its four strings are tuned like the viola's, an octave lower,—C G D A,—C being the lowest.

Violone (I). 1. Double-bass. 2. An organ-stop.

Virginal. Small octagonal harpsichord of Elizabethan times.

Virtuoso (I). A performer with masterly command of voice or instrument.

Vista (I), **Vue** (F). Sight.

Vite, **vitement** (F). Quickly.

Vivace, **vivacemente**, **con vivacità** (I). Lively; as fast or faster than Allegro, and with spirit.

Vivo, **vivamente**, **con vivezza** (I), **Vive**, **vivement** (F). Lively, with vivacity.

Vl., **Vno.** (Abbr.). Violino.

Vocal. Pertaining to the voice.

Vocal cords. Two elastic ligaments in the larynx, which vibrate as the breath strikes them, and produce tone.

Vocalise (F). A vocal study sung to vowels instead of words.

Vocal score. The full score of a choral work, showing all the voice parts, with the orchestra reduced to piano.

Voce (I), **Voix** (F), **Stimme** (G). Voice.

Voce di gola (I), **Voix de gorge** (F). Throaty voice.

Voce di petto (I), **Voix de poitrine** (F). Chest voice.

Voce di testa (I), **Voix de tête** (F). Head voice.

Voce umana (I). Literally "human voice"; an organ-stop imitating human quality.

Voice. 1. The sound produced by the vocal organs. In singing, men's voices are classified as Bass, Baritone, Tenor; women's as Contralto, Mezzo-Soprano, Soprano. 2. One part in vocal or instrumental harmony.

Voicing. Adjustment of organ-pipes or piano hammers to give the tone the proper quality.

Voilé (F). Veiled, muffled.

Voix céleste (F), **Vox angelica** (L). Literally "celestial voice"; an organ-stop.

Volante, volata (I). Literally "flying"; a rapid, light run or trill.

Volklied (G). Folksong.

Voll (G). Full, complete.

Volta (I), **Volte** (pl.), **V.** (Abbr.). 1. Time, times. Una Volta—once. Due volte—twice, etc. 2. A quick, three-in-a-measure dance.

Volteggiando (I). Crossing the hands on the keyboard.

Volti subito (I), **V. S.** (Abbr.). A direction to turn the page quickly.

Volume. Quantity and quality of tone.

Voluntary. Short organ piece, sometimes extemporized, played during the church service.

Voluttuoso (I). Voluptuously.

Vom, von (G). From the, from.

Vom Anfang (G). From the beginning.

Vorbereitung (G). Preparation.

Vorher (G). Before. Wie vorher—as before.

Voriger Zeitmass (G). Original tempo.

Vorschlag (G). 1. Beat, 2. Grace note.

Vorspiel (G). Overture.

Vortrag (G). Performance, execution.

Vorwärts (G). Forward, faster.

Vorzeichnung (G). 1. Signature (time, key). 2. Sketch of a composition.

Vox angelica (L). Literally "angel voice"; an organ-stop imitating that quality.

Vox humana (L), **Voce umana** (I). Literally "human voice"; an organ-stop imitating that quality.

V. S. (Abbr.). Volti subito.

Vuoto (I), **Vide** (F). Empty. Corda vuota (I), Corde vide (F). Open string.

Vv., Vni. (Abbr.). Violini.

Wiegenlied

Wiegenlied (G). Literally "cradle song"; lullaby.

Wie oben (G). As above.

Wie vorher (G). As before.

Wind instruments, winds. Those which are sounded by air, either from the lungs or bellows.

Wohlklang (G). Harmony.

Wohltemperiert (G). Well-tempered.

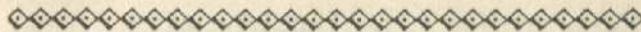
Wolf. 1. A note on a keyboard instrument that does not sound well in all keys, due to its being tuned in unequal temperament. 2. A jarring note on a stringed instrument due to bad adjustment or a false string.

Woodwinds. Wind instruments, so-called because originally made of wood,—the flute, oboe, clarinet, and bassoon.

World première. First performance anywhere.

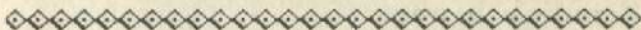
Würdig, mit Würde (G). Worthily, with dignity.

Wütend, mit Wut (G). Raging, with rage.



X

Xylophone. A percussion instrument on which tones of different pitches are produced by striking graduated wooden bars with mallets.



Z

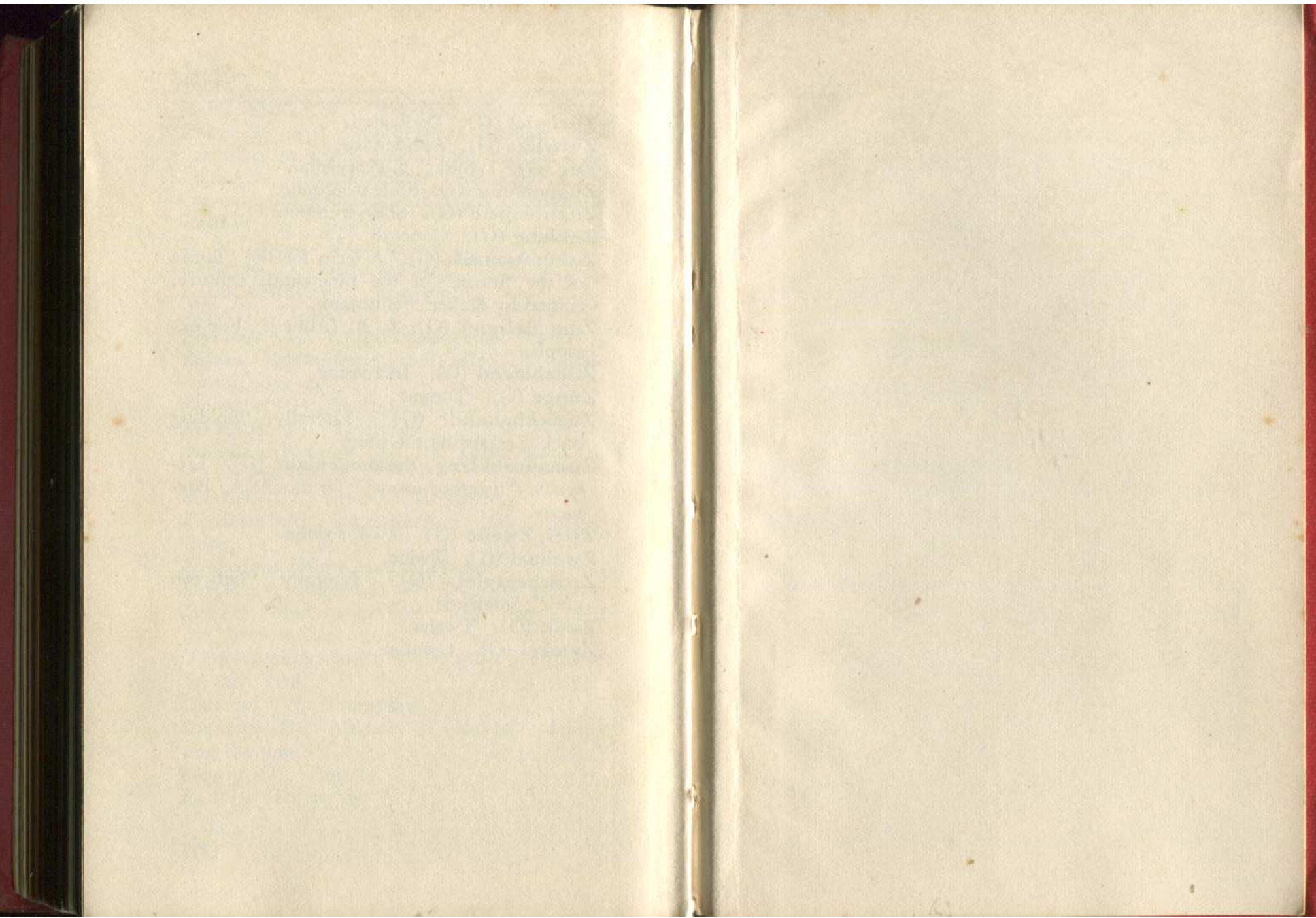
Zahle! (G), **Si conta** (I), **Comptez** (F). A direction to count.

Zapateado. Spanish solo dance in three-in-a-measure time, with stamping of heels in lieu of castanets.

Zapfenstreich (G). 1. Tattoo. 2. Prankishness.

- Zart**, zärtlich (G). Tenderly, softly.
Zarzuela (Sp). Traditional Spanish two-act play in which song is intermingled with dialogue. It presumably originated in the seventeenth century at the Castle of Zarzuela.
Zauber (G). Magic.
Z. B. (Abbr.). Zum Beispiel.
Zeffiroso (I). Like a zephyr.
Zehn, Zehnte (G). Ten, tenth.
Zeit (G). Time.
Zeitmass (G). Time-measurement, tempo.
Zeloso, zelosamente, con zelo (I). Zealously, with zeal.
Zerstreut (G). Scattered, open.
Ziemlich (G). Tolerably.
Ziemlich bewegt (G). 1. Quite fast. 2. Quite emotionally.
Zierlich (G). Graceful, elegant.
Zigäunerlied, Zigeunerlied (G). Gypsy song.
Zimbalon. Hungarian dulcimer.
Zingarese, zingaresca (I). In gypsy fashion.
Zither. Modern psaltery, with twenty-five to forty strings, partly plucked with the fingers, partly with a plectrum. Popular in the Tyrol.
Zitternd (G). Trembling.
Zögernd (G). Literally "hesitating"; delaying the time.
Zornig (G). Angrily.
Zu (G). To, at, by.

- Zueignet** (G). Dedicated.
Zufällige (G). Accidentals.
Zug (G). 1. Slide. 2. Procession.
Zugposaune (G). Slide trombone.
Zugtrompete (G). Slide trumpet.
Zuklang (G). Concord.
Zukunftsmusik (G). A term for the "music of the future" of the nineteenth century, coined by Robert Schumann.
Zum Beispiel (G), **Z. B.** (Abbr.). For example.
Zunehmend (G). Increasing.
Zunge (G). Tongue.
Zurückhaltend (G). Literally "holding back"; retarding the time.
Zusammenklang, Zusammenlaut (G). Literally "together-sound"; consonance, harmony.
Zwei, Zweite (G). Two; second.
Zweimal (G). Twice.
Zwischenspiel (G). Literally "between play"; interlude.
Zwölf (G). Twelve.
Zymbel (G). Cymbal.



(Continued from front flap)

brief and to the point and only meanings in common use are included. In defining foreign phrases Mrs. Kaufmann has used words whose sound is as close as possible to that of the original language. This the reader will find to be of considerable aid to his memory.

Before publication the galleys were read by several musical authorities of note who hailed this handy, compact and amazingly complete little volume with enthusiasm. It is a worthy addition to the enormously popular **LITTLE MUSIC LIBRARY**.

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