Music is Love in search of a word—Sydney Lanier.

Thoroughly Revised, and Augmented by an Appendix of 700 Additional Words and Phrases

A

DICTIONARY

OF

MUSICAL TERMS

Containing upwards of 9,000 English, French, German, Italian, Latin and Greek words and phrases used in the art and science of music, carefully defined, and with the accent of the foreign words marked; preceded by rules for the pronunciation of Italian, German and French.

WITH A

SUPPLEMENT

CONTAINING

An English-Italian Vocabulary for Composers

COMPILED AND EDITED BY DR. TH. BAKER

G. SCHIRMER, INC., NEW YORK
It is the aim of this Dictionary of Musical Terms to furnish an accurate and concise explanation of any technical word or phrase which the student is apt to meet with. The English vocabulary will be found practically exhaustive. Want of space forbade making the foreign vocabulary equally so; but the editor has endeavored to preserve a proper balance by giving any term, appearing in either German, French, or Italian, in each of those languages, thus maintaining a consistent polyglot character so far as necessary limitations permitted.

The scope of the work, which is rather a dictionary than a lexicon, rendered the editor's task more that of a compiler than of an original investigator. Most of the material here presented has been gleaned from numerous standard works of reference, such as those of Grove (Dictionary), Riemann (Musik-Lexikon), Gevaert (Instrumentation), Weitzmann (History of Pianoforte-Playing), Stainer and Barrett, Ambros (Geschichte der Musik), Paul (Handlexikon), Soullier (Dictionnaire), Helmholtz (Tonempfindungen), Niecks, The Century Dictionary, many English, German, French, and Italian periodicals and musical journals, etc., etc. Literal quotations are duly credited to their sources; condensations and adaptations, however, are, for obvious reasons, not so credited, and must, therefore, be included under this general acknowledgment. The information so gathered has been carefully sifted, and supplemented by the personal researches of over ten years.

Due credit should be given to Dr. William Mason for suggesting the Supplement, containing an "English-Italian Vocabulary for Composers", to which Dr. Mason also contributed valued additions.
HINTS ON PRONUNCIATION.

ITALIAN.

Vowels:

General rule: The vowels are very open, and never to be pronounced as impure vowels or diphthongs; they are long in accented syllables which they terminate,—short in unaccented syllables, or in accented ones ending with a consonant.

a like ah or åh (never ð); e.g., amare [pron. åh-mah'-rë].

A like ey in bay (without the vanish i); ð in bed; å in bare (before r).

i like ee in beet; ð in bit; ð before a vowel, like y (consonant).

ò like aw, or oh (without the vanish ñ); ð in opinion.

u like oo in boot; å in bull.

Consonants:

General rule: Even the hard consonants are somewhat softer than in English; the soft consonants are very delicate.

b, d, f, l, m, n, p, qu, s, t, v, as in English.

c like k, before a, o, u, or another consonant except ð, as below.

ch in chair before ð or å; cc like k-ch before e or i.

q like g hard before a, o, u, or another consonant; except before f (pronounce g什 like j-y [consonant], e.g. sughi, [pron. soo'-yë]), and n (pronounce gn like ñ in cañon [kan'-yon]).

glike z in azure (or a very soft f) before e or i.

h is mute.

j like y in you.

r, pronounce with a roll (tip of tongue against hard palate).

Where a doubled consonant occurs, the first syllable is dwelt upon; e.g. in ecco [pronounce ek'-ko, not ek'-o].—Accented syllables take a less explosive stress.

*These hints* are offered as an aid for tyros, and not in the least as an exhaustive set of rules.

than in English, being prolonged and dwelt upon rather than forcibly marked.

sc like åh, before e and i.

z “ å (very soft å).

GERMAN.

Vowels:

The simple vowels as in Italian; ë like German i or å.

Modified vowels:

ä like å in bare, but broader; ð in bed.

ö has no English equivalent; long ð can be pronounced by forming the lips to say oh, and then saying å (as in bay) with the lips in the first position; short å, by saying å (as in bed) instead of å. [N.B.—Long å is the French eu (in jeû)].

ü has no English equivalent; pronounce long å by forming the lips to say oo (as in boot), and then saying ee (beet) with the lips in the first position; short å, by saying å (as in bit) instead of å. [N.B.—Long å is the French u.]

Diphthongs:

ai and ei like long å in bite.

ae like å.

au “ eu in brow.

eu and ëu like åi (more exactly åk'-å, closely drawn together).

Consonants:

f, h, k, l, m, n, p, t, as in English.

b and d, beginning a word or syllable, as in English; ending a word or syllable, like ð and ð respectively.

ç like k before a, o, and u; like å before e, i, and å.

g usually hard, but like z in azure in words from the French and Italian in which g is so sounded:

—ang, eng, ing, ong and ung terminate, at the end of a word, with a k-sound (e.g. Be'-bung).
HINTS ON PRONUNCIATION.

j like y (consonant).
qu " kv.
r either with a roll, or a harsh breathing.
s beginning a word or syllable, and before a vowel, like s (soft); ending a word or syllable, like sharp s; before t and ð, beginning a word, usually like sh (e.g. stumm, pron. shtum [u as in bull]); otherwise as in English.
v like f.
w " w (but softer, between v and w).
x " ð (also when beginning a word).
z " ð.

Compound consonants:

ch is a sibilant without an English equivalent; when beginning a syllable, or after e, ë, ð, ð, ù, ai, ei, ae, eu, and ûu, it is soft (set the tongue as if to pronounce ð, and breathe an h through it; e.g. Strich, pron. shrìch); after a, o, u, and au, it is hard (a guttural h).

chs like x.
sch " sh.
sp and st, see s, above.
th like t.

Accented syllables have a forceful stress, as in English. In compound words there is always a secondary accent(‘), sometimes a tertiary one(’), depending on the number of separate words entering into the composition of the compound word; e.g. Zwi'sckwr, motto, Bo'genham'merkla'vier'. The principal accent is regularly marked (‘) in this work.

FRENCH.

Vowels:
a as in Italian, but shorter, often approaching English ñ.
à like ah.
e " w in but; e-final is almost silent in polysyllabic words.
ei " ay in bay.
et " e in there.
et " German ñ, and always long.

1 or ï like ee in beet; short i as in English.
o as in Italian.
u like the German ù.

Diphthongs:
ai like ai in fair; but before l-final, or ñ, is pronounced as a diphthong (ah-ei, drawn closely together).
ai and ei like é.
eu, eu and eu like German ò.
io like ok-h (drawn closely together).
ou and ou like oo in boot.
eaú like ò long, without the vanish u.

Modified by a following n, m, md, nt or mt at the end of a syllable, the vowels and diphthongs are nasal (exception,—verbal ending of 3rd pers. plural).

Consonants as in English, with the following exceptions:
c like s in song before e, ë, ë, ë, and i.
ch " sh.
g " s in azure before e, ë, ë, and i.
gh as in Italian.
It is mute; the treatment of initial ð cannot be explained here.
j like s in azure.
ll after l is usually sounded like English y (consonant), and frequently prolongs the l (ee); e.g. travailler [traväs-yæ-yæ], tranquille [trængkli].
n nasal, see above; otherwise as in English. [The nasal effect is accurately obtained by sounding n (or m) together with (instead of after) the preceding vowel; but the sound of e is changed to an, i to ò (in bat), and u to eu.]

m, nasal in certain situations.
r with a roll.
s-final is silent.
t-final is silent.
er, et, es, est, ez, as final syllables, are pronounced like ë.

Accentuation. The strong English stress on some one syllable of a polysyllabic word is wanting in French; the general rule is slightly to accent the last syllable.
A

DICTIONARY
OF
MUSICAL TERMS.

A—ABBREVIATIONS.

A.

A. (Ger. A; Fr. and It. la.) The sixth tone in the typical diatonic scale of C-major. "Le tone a" (see Pitch, absolute) is that sounded by the oboe or other fixed-tone instr. (pfte., organ) to give the pitch for the other instr.s of the orchestra or military band.—2. In mus. theory, capital A often designates the A-major triad, small a the a-minor triad.—3. In scores, the capitals, or doubled letters (A a—Z z), are often set at the head of main divisions or at any critical point to facilitate repetition at rehearsal.—4. As an Italian (or French) preposition, a (or d) signifies to, at, for, by, in, etc.—5. A ♯, a ♭, a ♮, see Sharp, Flat, Natural.—6. At the head of Gregorian antiphones, etc., A means that the first mode is to be employed.—7. In this Dictionary, an -a appended to an Italian word signifies, that in the feminine form a is substituted for the masculine termination o.

Ab (Ger.) Off (organ-music).

Ab'acuS har'monic'icuS (Lat.) 1. A diagram of the notes, with their names.—2. The structure and disposition of the digital ways and pedals of a mus. instr.

Abandon (Fr.) Unrestrained abandonment to natural emotion; avec a., same as con abbandono.

A. See A.

Abb. Abbassamento
Acc. Accomp.
Accel. Accompaniment
Accret. Accrescendo
Adag. Adagio
Al. Alibi
Aeol. Alleluia
Affett. Affettuoso
Agit. Agitato
Allegro

Abandonatamen'te (It.) In an im-
Abbando'no, con } passioned style,
as if carried away by emotion;—subordi-
nation of rhythm and tempo to expres-
sion.

Abbassamen'to (It., abbr. abb.) "Low-
ering"; indicates in pfte.-playing that
one hand is to play below the other,
opposite to alzamen'to...A. di med'no, sink-
ing of the hand in beating time; A. di
vo'ce, diminution (in volume) of the
voice.

Abbattimen'to (It.) Falling of the
hand in beating time; the down-beat.

Abbellimen'to (It.) Embellishment,
Abbellitu'ra; ornament, grace;
from abbellir'e, to embellish.

Ab'betont (Ger.) With final accent.

Abbreviation (Ger. Abbreviatu's, Ab'bre-
kürzung; Fr. abrédition; It. abbrevia-
tu'ra.) [In this Dictionary, any key-
word recurring in the article which it
heads will be represented by its initial
letter or letters; for instance, Abbassa-
mento above by A. Also, various other
abbreviations are used, such as abbr.
for abbreviation, instr. for instrument,
mus. for musical, pfte. for pianoforte,
oppos. for opposed, etc.]

The commonest abbreviations of
musical technical terms are the following:

Aug. By augmentation
B. See B.
B.C. Basso continuo
B.G. Basso generale, or Bassus
generalis
Br. Braschen
Brill. Brillanz
C. See C.
C. a. Coll'arco
Cad. Cadenza
Cah. Cahier
Cal. Calando
ABBREVIATIONS.

Abbreviations for Numerals.

1. or I. Prima volta
2. or II. Seconda volta
1 2 etc. See Harmonium-
Max. 1. (a.) Great (Choir-)organ
3 Time 2 Time 3 Time
7 8 9 4 Time

Also compare art. Numerals.

For single figures over groups of notes, compare (a) Couplet, (3) Triplet, (4) Quadruplet, (4) Quintuplet, (6) Sextuplet, (7) Septuplet, (8) Octuplet, (9) Nonuplet, (10) Decuplet, etc.
2. Abbreviations in manuscript or printed music by means of conventional signs.

(A) Of rests:

(B) Of notes:

(a) Of single notes.

(b) Of doubled notes (see Tremolo). [Note to (b). When the abbreviation consists of two consecutive notes, the sum of the notes in the solution is equal to only one of them, unless specially marked.]
(c) Of figures and phrases.

A B C, MUSIKALISCHES—ABGEBROCHENE KADENZ.

(Also compare Arpeggio, Bis, Repeat, Segue, Simile, Ter, Tremolo.)

A B C, musikalischer (Ger., "musical A b c.") See Alphabetical notation...

...A B c-diteren, to use, in singing exercises, the letter-names of the notes.

Abendglocke (Ger.) Evening bell, curfew.—A’bendtied, evening song.

Abenteuerlich (Ger., "Adventurous.") Strange, singular, uncouth; an epithet sometimes applied to music having no

settled or recognized form, especially to that of the neo-German school.

Abfallen (Ger.) To deteriorate; said of any part of the compass of an instr. or voice showing a falling-off, in quality or volume of tone, as compared with other parts.

Abgebrochene Kadenz' (Ger.) See Kadenz.
Ab'geleitet (Ger.) Derived, derivative.
Ab'gesang (Ger.) See Strophe.
Ab'gestossen (Ger.) Detached, staccato.
Ab'gleiten (Ger.) To slip or slide any finger, on the keyboard, from a black digital to the next white one.
Ab'hub, abub. Hebrew wind-instr. resembling the cornet.
Ab ini'tio (Lat.) Same as Da capo.
Ab'kürzung (Ger.) Abbreviation.
Ab'leiten (Ger.) To derive from.
Ab'tösen (Ger.) To change fingers quietly on a digital of the pite, or organ.
Ab'nehmen, Ab'nehmung (Ger.) Diminuendo.
Abrégés (Fr.) Trackers.
Ab'reichen (Ger.) In violin-playing, to take a tone by extending the little finger (see Extension), or by drawing back the forefinger.
Ab'reissung (Ger.) See Abruptio.
Abrup'tio (Lat. "a breaking-off.") The sudden stopping of a melody before reaching the actual close, it being continued after a pause.
Ab'satz (Ger.) 1. A thematically or rhythmically well-defined division of a piece or movement. — 2. A melodic phrase.
Ab'schwellen (Ger.) Decrescendo.
Ab'setzen (Ger., "to lift from"). To strike two digits in succession with the same finger, to lift; e.g. 

Absolute Music. In contradistinction to "program-music," which is supposed or intended to express (depict, portray) something tangible, absolute music subsists in and for itself, without being in any way derived from concrete conditions or objects. Program-music seeks its inspiration in poetry, in art, in living realities; absolute music is itself the inspiration, awakening emotion through emotion without the interposition of or definite interpretation by the intellect, infecting and influencing the soul directly. Absolute Pitch, see Pitch.

Ab'stammen (Ger.) To be derived from.
Ab'stand (Ger.) See Tonabstand.
Ab'stimmen (Ger.) 1. To tune. — 2. To lower the pitch (of instrs.). Ab'stimmend, Ab'stimmig, discordant, dissonant.
Ab'stossen (Ger.) To play staccato, to detach. Ab'stosszeichen, staccato-mark.
Abstrak'ten (Ger.) Trackers.
Ab'stufung (Ger., "graduation." ) The shading of a passage or piece, either emotionally or dynamically.
Abun'dans (Lat.) Superfluous.
Ab'wechseln (Ger.) To alternate; mit ab'wechselnden Manual'en, with alternating manuals.
Ab'weichung (Ger.) A variant; a different reading or notation; specifically, the measure or measures marked secunda volta in a repeat.
Ab'ziehen (Ger.) 1. See Abgleiten. — 2. To unstring (in the sense of taking off worn-out strings) a violin, harp, etc.
Ab'zug (Ger.) 1. See Abgleiten. — 2. The lifting of the fingers in playing wind-instr.s, or of the bow from the strings.
Acathis'tus (Gk.) In the Gk. Church, a long-can or hymn in praise of the Virgin, sung by all standing.
Accareazze'vole { (It.) Caressful-
Accarezzevoltmen'te} ly, caressingly, coaxingly.
Accent. (Ger. Accent', Bel'bung; Fr. accent; It. accento.) 1. The natural stress or emphasis regularly recurring on certain tones in each measure, called the grammatical, metrical, or regular accent; e.g. that on the first beat in every species of time

(An primary accent), and on the third beat in triple or compound dupe time

(sub-accent). — 2. The monotony of the regular accent is varied by the rhyth'mical accent, which brings out more prominently the broader musical divisions of a composition by special emphasis at the entrance or culminating points of motives, themes, phrases, passages, sections, etc.; the rhyth'mical a. is nearly synonymous with the pathetic or poetic a., as an aid in interpreting the meaning and making plain the construction of a work. — 3. An ir-
regular stress laid upon any tone or beat at the composer's pleasure, is the rhetorical or aesthetic accent, indicated either by a special sign (e.g. $f_s$, $\Lambda$), or by an interruption of the natural rhythmic flow (syncopation), whereby the natural accent is thrown back to an otherwise less accent or non-accented beat. — 4. See Accentus. — 5. An obsolete harpsichord-grace resembling the appoggiatura;

written: \[ \begin{pmatrix} \hline & \hline \end{pmatrix} \]
played: \[ \begin{pmatrix} \hline & \hline \end{pmatrix} \]

Accent'or. The leading singer in a choir or vocal performance.

Accentue'ten (Ger.) To accent... Accentuir'ler Durch'gang, a passing-note or chord on a strong beat.

Accent'us (Lat.) In the R. C. Church, that part of the service which is chanted or intoned at the altar by the officiating priest and his assistants; opp. to Concentus, the part taken by the choir.

Accentus ecclesiasticus (Lat.) The musical inflections observed in intoning the gospels, epistles, etc., corresponding to a certain extent with the punctuation. There are 7 accents: (1) accensus immutabilis, the voice neither rising nor falling; (2) a, medius, falling a third; (3) a, gradvis, falling a fourth; (4) a, accensus, first falling a third, then rising to the reciting-note; (5) a, modus, first rising a second, then falling to the reciting-note; (6) a, irregulatus, at a question, first falling a second, then rising to the reciting-note; (7) a, finis, falling at the end of a sentence by a fourth, by a diatonic passage through the intervening tones.

Accessis'ten (Ger.) Unpaid choir-singers, supernumeraries.

Accessory note. In a trill, the higher auxiliary.

Acciacca'to, a (It.) Vehemently.

Acciaccatur' (Ger.) In organ-playing, the doubling by the left hand of the chord on the dominant, its resolution to the dominant chord being effected by the right hand alone.

Acciacatu'ra (It.) 1. (Ger. Zusammendruck; Fr. pincé touffé) A grace on keyboard instr.s, the semitone below a melody-note or chord-note being struck with the latter, but instantly released:

written: \[ \begin{pmatrix} \hline & \hline \end{pmatrix} \] played: \[ \begin{pmatrix} \hline & \hline \end{pmatrix} \]

2. Same as short appoggiatura. — 3 (in Ger. usage). Same as Acciacccatur.

Accident (Fr.) Accidental.

Accidental. (Ger. undfälliges Versetzungszeichen; Fr. accident, or signe accidentel; It. accidente) A chromatic sign not found in the signature, set before a note in the midst of a composition. (See Chromatic Signs.)

Accolade (Fr.) Brace.

Accompaniment (Ger. Begleitung; Fr. accompagnement; It. accompagnamento.) The accessory part or parts attending the voices or instr.s bearing the principal part or parts in a musical composition. Its intention may be to enhance the general effect, or to steady the soloists either as regards rhythm or pitch. Either one or more instr.s, or a vocal chorus, may carry out an acc. — An acc. is ad libitum when the piece can be performed without it, and obbligato when of vital importance to the latter.

Acc. of the scale, the harmonies assigned to the successive tones of the ascending or descending diatonic scale.

Additional accompaniments, parts added to a composition by some other than its original author.

Accompanist. (Ger. Begleiter; Fr. accompagnateur m., -trice f.; It. accompagna'tore m., -trice f.) One who executes an accomp.

Accompany. (Ger. begleiten; Fr. ac'compagner; It. accompagna're.) To perform an accompaniment.

Accoppia'to (It., "coupled.") Tied... Accoppia'men'to, pedale di, see Pedal, sustaining.

Accord (Fr.) 1. A chord. — A. à l'ouvert, chord produced by sweeping only open strings... A. fondamental, or natural, fundamental chord... A. parfait (or triade harmonique), common chord, triad... A. pliqué, a solid chord (not arpeggio'd)... A. renversé, inverted chord. — 2. Tune (i.e. the state of being in tune).... Etre d'accord, to be in tune. — 3. Accords (pl., poetical). Strains, harmonies. — 4. Accordatura.
Accordable (Fr.) Tunable, that may be tuned.

Accordamen'to (It.) Accordance; consonance.

Accord'ance. An English equivalent for Accordatura; used in Grove, vol. IV, p. 187b, l.9-10, and foot-note.

Accordan'do (It.) Accordant, in tune, tuned together; applied also to comic scenes in which the tuning of an instr. or instr.s is imitated by the orchestra.

Accordant (Fr.) Consonant.

Accorda're (It.) To tune, tune together.

Accordo'tio (It.) Tuning-key, tuning-hammer.

Accordatu'ra (It.; see Accordance.) The series of tones according to which a stringed instr. is tuned; thus g-d'-a'-

e' is the a. of the violin.

Accorder (Fr.) To tune... S'accorder, to tune together, get the pitch (as an orchestra).

Accordeur (Fr.) 1. Tuner.—2. The monochord.—3. A small instr. containing 12 steel tuning-forks set on a soundboard and yielding the 12 tones of the equally tempered scale.

Accor'dion. (Ger. Accor'deon, Akkor'dion, Zieh'harmonika; Fr. accordéon; it. accord'one.) A free-reed instr. invented by Damian, of Vienna, in 1829. The elongated body serves as a bellows, which can be drawn out or pushed together at will; the bellows is closed at either end by a keyboard, that for the right hand having a diatonic (or incomplete chromatic) scale, while that for the left has 2 or more keys for harmonic bass tones. There are two sets of reeds, one sounding when the bellows is opening, by suction, the other when it is closing. (Compare Concertina.)

Accor'do (It.) 1. A chord... A con'sono (dis'sono), a consonant (dissonant) chord.—2. An instr. formerly used in Italy, resembling the bass viol, having from 12 to 15 strings, and played with a bow in such a way that several strings were caused to vibrate at once; employed where powerful harmonies were required. (Also called the modern lyre, and Barbary lyre.)

Accordoir (Fr.) Tuning-hammer, tuning-key; (org.) tuning-cone or -horn.

Accoupler (Fr.) To couple... Tirant à

a., coupler... Accouplés, "couple," (i.e. "draw coupler ").

Accrescendi (Fr.) Same as Crescendo.

Accrescimen'to (It.) Augmentation (of a fugal theme)... Pan'tio d'accr., dot of prolongation (').

Accresci'uto (It.) Augmented.

Aceta'bulum. Latin name for an ancient Gk. instr., of percussion. The acetabula were earthen or metallic vessels struck with sticks, like a carillon, or clashed together, like cymbals.

Acht (Ger.) Eight... Acht'fassig, 8-foot... Acht'stimmig, in or for 8 parts, 8-part.

Acht'el, Ach'telnote (Ger.) An eighth-note... Acht'elpause, eighth-rest.

Ac'oocotl. A wind-instr. of the Mexican aborigines, consisting of a thin tube 8 or 10 feet long made of the dried stalk of the plant acocotl, and played by inhaling the air through it. (Also called Clarin.)

Acoustic color. The timbre (character or quality) of a mus. tone.

Acoustics. (Ger. Akoust'ik; Fr. acous-tique; it. acustica.) The science of the properties and relations of sounds. §1. Musical acoustics, the science of mus. tones, distinguishes between tones and noises. A tone of sustained and equal pitch is generated by regular and constant vibrations of the air, these being generated by similar vibrations in the tone-producing body; whereas a noise is caused by irregular and fluctuating vibrations. Briefly, "the sensation caused by a tone is produced by rapid periodic movements; that caused by a noise, by imperiodic movements" (Helmholtz). But a sonorous or tone-producing body vibrates not only as a whole, but in its various fractional parts as well. Take a pfte.-string, for instance; when struck by the hammer it vibrates, not simply as a whole in its entire length, but each half, each 1, 1, 1 etc., of the string vibrates by itself, as it were (comp. Node), and produces a tone of a pitch corresponding to its own length; the C-string thus produces, besides the fundamental tone or generator, C, its octave c (1 of string), its twelfth g (2), fifteenth e (3), seventeenth e (4), nineteenth g (5), etc. The points of rest in the string (or other tone-producing body) where such vibrating portions
The intensity of the harmonics ordinarily decreases rapidly as their pitch becomes higher.

§2. The harmonics are important in many ways. (a) Their presence in varying degrees of intensity produces the timbre peculiar to the several instr.s; thus the tone of the stopped diapason (organ), in which they are weak, is soft and "hollow"; the tone of an old violin, in which the lower harmonics are well-developed and evenly balanced, is mellow, round, and sonorous; that of the trumpet, in which the high dissonant harmonics also make themselves felt, is ringing; "metallic," and brilliant. (Compare Scale.)—(b) On bowed instr.s they yield an additional and highly characteristic register (see Harmonic 2).—(c) On wind-instr.s, from which they are obtained by varying the intensity and direction of the air-current, they are indispensable for extending and completing the natural scale; thus the bugle and French horn, which yield but one fundamental tone (without keys or valves), depend entirely on the harmonics for the production of their scale; the flute depends upon overblowing, which produces the harmonics of its tube, for its upper register; etc., etc. (d) Musical theory owes highly important discoveries to the investigation of the harmonics, of which discoveries practical music in turn reaps the benefit (improved construction of many instr.s). (Comp. Scale.)

§3. By sounding two tones together, various phenomena are produced. (a) 2 tones of nearly the same pitch produce beats. E.g. if the one makes 442 vibrations per second and the other 440, the difference, 2, represents the number of beats per second, a beat being the pulsation or throb caused by the coincidence of, and consequent momentary increase of the intensity in, the sound-waves of the two tones; this coincidence recurring regularly at every 221st vibration of the first tone and 220th vibration of the second.—(b) As soon as the number of beats per second amounts to about 32, the ear no longer distinguishes them as separate throbs, and they unite to form a very low tone (32 v. = C2), called a combinational, summational, or resultant tone; in fact, the various combinations of interfering vibrations produce, in their different combination, a series of harmonics, the lowest and chief among which is always the generator of the series to which the two original tones belong. Thus, according to Tartini, the interval g—d produces the following series of resultant tones:

—(c) In the series of partials given in §1, those belonging to the major scale of the generator C are written as half-notes; the consonance of the major triad is derivable from and based upon the principal partial tones. In like manner, the consonance of the minor triad is derived from a reverse series of lower partials, the existence of which is proved by the phenomena of sympathetic vibration and of the resultant tones. In this series of lower partials (undertones),
the numerals also represent the relative length of the strings necessary to yield the several tones; while in the series of higher partials (overtones) the string-lengths are represented by the simple fractions formed by the numerals. — (2) From the relative number and importance (intensity) of the first 6 partials in either series, it follows, that the only consonant chords are the major and minor triads, and that the only consonant intervals are such as are derived from these chords or their inversions; the addition of any further tone, either found in or foreign to the series of partials, produces a dissonance.

Act. (Ger. Akt, Auftakt; Fr. acte; It. attacco.) One of the principal divisions of a dramatical performance.

Act de cadence (Fr.) A progression in one of the parts, particularly the bass, which forces the others to join either in forming a cadence, or in avoiding one apparently imminent.

Actinophones. An apparatus for the production of sound by actinic rays.

Action. (Ger. Methode; Fr. mécanique; It. meccanica.) In keyboard instr.s, the mechanism directly actuated by the player's finger, or set in motion by the organ-pedals.—In the harp, the action (pedals) does not directly produce the sound, but effects a change of key by shortening the strings, whereby chromatic alterations of a semitone or a whole tone result. (See Pianoforte, Organ.)

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

Acu'ta (Lat., "sharp, shrill.") In the organ, a mixture-stop having 3 to 5 ranks of from 1½ to 1 foot, usually including a Third; its compass is higher than that of the ordinary Mixture.

Acu'tae claves (Lat.; also acuta loca, acuta voces.) Literally, acute keys (pitch, voices); the tones from a to g 3rd inclusive; so termed by Guido d'Arezzo.

Acute. (Ger. scharf, hoch; Fr. aigu; It. acuto.) High in pitch, sharp, shrill; said of tones; opp. to grave.

Acutezza (It.) Acuteness; sharpness (of pitch).

Acu'tus (Lat.) See Accentus ecl., 4.

Adagietto (It.) A movement slightly faster than adagio.—2. A short Adagio.

Ada'gio (It., "slow, leisurely.") A slow movement (comp. Tempo-mark).—A. assai's, A. molto, very slow.—A. non tanto, non molto, not too slow. Adagio adagissimo, very slow. Superlative adagissimo.

Adaptation. Same as Arrangement.

Ada'sio (It.) Same as Adagio.

Added sixth. See Sixth.

Addita'to (It.) Provided with a fingering, fingered.

Addition. Obsolete term for the dot (.).

Additional accompaniments. See Accompagnement. Additional keys, those above f 3

Addolora'to (It.) Plainly; in a style expressive of grief.

Adiaphon. See Gaebelklavier.

Adiaphonon. A keyboard instr. invented by Schuster of Vienna in 1820.

Adira'to (It.) Angry, wrathful.

Adjunct. Closely related, as one key or scale to another. A. note, an auxiliary note, unaccented, and unessential to the harmony.

Adjuvant. The cantor's assistant, as assistant teacher.

A'dler (Ger.) An obsolete organ-stop.

Ad libitum (Lat., "at pleasure," "at will.") A direction signifying (1) that the performer is free in choice of expression or tempo; (2) that any vocal or instrumental part so marked is not absolutely essential to a complete performance of a piece. Cadenza ad lib. thus means, that a given cadenza may be performed or not, or another substituted, at the executant's discretion.

Ad lon'gum (Lat., "with the long.") A term applied to certain ancient church music written entirely in equal notes, generally the longest in use.

Adornamento (It.) A grace.

Adquisita or adsum'ta (vox) (Lat., "the added tone.") The lowest tone of the scale, the Proslambanomenos.

Æ'erophon. See Harmonium.

Æolharmonica. See Siphonophone.

Æolian attachment. An attachment to a pftime. For directing a current of air against the strings, reinforcing their vibration and thus prolonging and sustaining the tones. Æolian harp or lyre. (Ger. Æolharfe, Wind-, Wet-

ACT—ÆOLIAN ATTACHMENT.
A small instr. consisting of a graduated series of free reeds set in a metal plate and blown by the mouth; invented by Messrs. Wheatstone in 1839. As the first practical attempt to use free reeds in this way, it may be regarded as the precursor of the accordion and melodion. The Germans, however, claim the invention for Eschenbach, of Hamburg, about 1800.—2. An organ-stop constructed on the same principle as the above, without (or with very short) pipe-bodies, and of very soft tone.

A keyboard instr. embodying the principle of the Eolina, and the direct precursor of the harmonium. (Also Eolodion, Klavdol'ne, etc.). A further modification was the Eolomelodicon, invented by Prof. Hoffmann of Warsaw about 1829, in which short brass tubes were added to the reeds.

An Eolopan'talon. An Eolomelodicon combined with a pfe., constructed about 1830 by Dlugosz of Warsaw.

(Aequial rules, formerly an independent 8-foot organ-stop (Aequal'stimm); still used as prefix to names of organ-stops, indicating that they belong to the standard 8-foot registers, as Aequal-principal, etc.

Equiso'nis (Lat.; Ger. &quion',) Union (of either primes or octaves).

Equisa'gans (Lat.) Denotes simulant eous syncopation, or “deviation from the natural order” of the measure, in all the parts.

AUVIA. A frequent abbr. of Alleluia in MS. music of the middle ages.

Affa bile (It.) Sweetly and gracefully gently.

Affanna'to (It.) Uneasily, distressfully.

Affannosamen'te (It.) Anxiously, restlessly . . . A fianno'so, anxious, restless.

Affet'to (It.) Emotion, passion, tenderness. . . Con a., or affettuosament e, affettu'no, with emotion or feeling, very expressively. (Compare Innu.)

Affezio've, con (It.) In a style expressive of tender emotion.

Affiar (or filar) ii tuo'no (It.) In the Italian school of singing, to produce a long-sustained and uniform tone; nearly the same as metter la voce, messa di voce, except that with these a crescedo or decrescedo is usually to be combined.

Affinité (Fr.) Affinity, relationship.

Affit'to (It.) Melancholy, sad . . . Affi-sicione, con, sorrowfully, mournfully.

Affrettan'do (It.) Hurrying (stringendo) . . . Affrettà'to, hurried (più mosso).

After-beat. (From Ger. Nach'schlag; Fr. note de complément, terminaison.) An ending added to a trill, comprising 2 notes, the lower auxiliary and the main note; compare Trill.

After-note. 1. Occasional for unaccented appoggiatura.—2. The unaccented note of a pair.

After-striking. (Ger. Nach'schlagen.) The reverse of anticipation by the bass; e.g.

(Compare Anticipation.)

Agen'de (Ger. from Lat. ager'da). Breviary, more especially of the Ger. Reformed Church, containing in regular order the formularies, prayers, responses, collects, etc., employed in religious exercises.

Age'vole (It.) Easy, light . . . Agevolà'no, con, easily, lightly.

Aggiustatamen'te (It.) Strictly in time.
AGGRAVER LA FUGUE—ALLEGRETTO.

Aggraver la fugue (Fr.) To augment the theme of a fugue.

Agiatamen'te (It.) Easily, indolently.

Agilità (It.) Agility, sprightliness, vivacity; con a., in a light and lively style.

Agilmen'te (It.) Nimbly, lightly, vivaciously.

Agitam'en'to (It.) Agitation; Agitamen'te, con agiata'ne, excitedly, agitatedly; A con pas'sione, passionately agitated; Agitazio'nale, agitation.

Ag'nis De' (Lat., "Lamb of God.") Closing movement of the mass. Mass.

Ago'ge (Gk.) The order, with reference to pitch, in which the tones of a melody succeed each other...A. rhythmica, their succession with reference to accent and rhythm; tempo.

Ago'gik (Ger.) Theory of the tempo rwbato...Agogisch, relating to such deviations from the tempo...Agogischer Accent (RIEMANN), a sign (A) over a note indicating the slight prolongation of its value required, in certain rhythms, to mark the culminating point of the measure-motive.

Agraffè'. In the pfte., a small metallic support of the string, between bridge and pin, serving to check vibration in that part.

Agrémens (Fr., pl.) Harpsichord-graces.

Aigu, aiguë (Fr.) Acute; also used substantively, e.g. passer de l'aigu au grave.

Air. (Ger. Melodie, Weis'se, Sing'weise; Fr. air, melodie; It. a'ria.) 1. A rhythmical melodious series of single tones in a metrical (symmetrical) grouping easily recognizable by the ear; a tune or melody.—2. The highest part in a harmonized composition...National'air, a melody become thoroughly popular through long usage and peculiar fitness, recognized as a national emblem, and performed at public festivals, etc.

Air (Fr.) Air, melody, tune; also song, as Airs à boire, drinking-songs...Also, instrumental melody, as air de violon, de flûte; air de ballet, de danse, etc...Also, aria; air détaché, any single aria taken from an opera.

Aîs (Ger.) Abbr.—A'isis, Aix.

Ajouté,-e (Fr.) Added. (See Ligne, Sixte...Ajoutes, "add" (organ-mus.); abbr. ajout.

Ajuster (Fr.) See Accorder.

Akkord' (Ger.) 1. A chord...Akkord'-passage, arpeggio...Akkord'sither, the autoharp.—2. A set of several instr. of one family, but different in size, as made from the 15th to the 18th century (comp. Engl. chest or consort of viols). (Also Stimm'werk.)

Akkord'dieren (Ger.) 1. To tune an instr., with reference to the harmony of its principal chords.—2. To get the pitch (said of the orchestra).

Akroama'tisch (Ger.) Pleasing to the ear; said of music depending more upon outward effect than on depth.

Akt (Ger.) Act.

Aku'stik (Ger.) Acoustics; akustisch, acoustic.

A1 (It.) To the, up to the, at the, in the, etc...ppp al (or alla) fine, pianissimo to the end.

Alber'tischer Bass (Ger.) Alberti bass. (See Bass.)

A lux'no (It.) Some, certain.

Alexandre organ. See American organ.

Al'iquot (Lat.) Forming an exact measure of something; a factor, or even divisor...A'liquotftügel (Ger.) A grand piano, invented by Julius Blüthner of Leipzig, the tone of which is reinforced and enriched by an additional sympathetic string stretched over, and tuned in the higher octave to, each unison. These added strings are not struck by the hammers, and are called A'liquisaiten...A'liquottheorie, theory of overtones produced by the vibration of strings or of wind-instrs. Such overtones or harmonics are called A'li'quotène.

All', all' a (It.) To the, at the, in the; in the style of.

Alabre've (Ger.) See Alla breve, under Breve...Allabre'vetakt, alla breve time.

Allargan'do (It.) Same as Largando.

Allegramen'te (It.) Nimbly, lightly, vivaciously.

Allegrrett'i'no (It.) A short Allegretto; also, a movement slower than allegretto.

Allegret'to (It., abbr. all''). Dimin.
of allegro; moderately fast, lively; faster than andante, slower than allegro.

Allegrezza (It.) Liveliness, vivacity.

Allegris’simo (It.) Superl. of allegro; extremely rapid, as quick as possible; = presto assai.

Alle’gro (It., abbr. all’.) Lively, brisk, rapid. Used substantively to designate any rapid movement slower than presto... A. assai; a. di molto, very fast (usually faster than the foregoing movement)... A. di bravura, a technically difficult piece or passage to be executed swiftly and boldly... A. giusto, a movement the rapidity of which is conformable to the subject... A. risoluto, rapidly and energetically, etc., etc.

Allein’ (Ger.) Alone.

Alelu’ia (Hebr.) Lit. “Praise ye the Lord,” an exclamation closing various Psalms, or introduced in their midst. Taken by the early Christian Church, from the ancient Hebrew ritual, it developed into the long jubilations (see jubilatio) of the early middle ages (on the vowels AEVIA), to the melodies of which were set, after the adoption of the cantus planus, special words. (Also, Hallelujah.)

Allemande (Fr.; It. allemanda.) 1. A Ger. dance in 3-4 time, like the Landler.—2. A lively Ger. dance in 2-4 time.—3. A movement in the Suite, either the first or immediately following the prelude, in 4-4 time and moderate tempo (andante), commencing with a short note in the auftakt.—4. A figure in dancing.

Allentamento (It.) Same as Rallentando. (Also allentano, allentato.)

All’te Sai’ten (Ger.) Same as Tutte corde.

All’gemeiner Bass (Ger.) Thorough-bass. (Now General bass.)

Almählich (Ger.) Gradually, by degrees. (Also allmählich, allmählig.)

Allonger l’archet (Fr.) To prolong (the stroke of) the bow.

Al’obra (It.) Then.

Almain’, Almând’, Almaynè. Same as Allemandé.

Al’penhorn, Al’phorn (Ger.) The alp-horn, an instr. made of strips or staves of wood firmly bound together to form a conical tube from 3 to 8 feet long, the bell slightly curved upward, and with a cupped mouthpiece of hard wood. The scale of the tube is narrow, and the tones produced are its natural harmonics. The alpine herdsmen use this horn to play the Ranz des vaches and other simple melodies.

Alphabetical notation. Any method of writing music which uses the letters of the alphabet.—The earliest known method was the ancient Greek, which employed two parallel series of letters, one for vocal and the other for instrumental music, the letters being variously inverted, accented, or mutilated to indicate the several octaves and chromatic tones. This method was retained, at least by theorists, down to the 10th century (see Neumes), when the beginnings of a new method appeared, employing the first 7 letters of the Latin alphabet A B C D E F G for the major diatonic scale now represented by C D E F G A B, and repeating the same series for the higher octaves. These Latin letters were at first used for instrumental notation (psaltery or rota, later the organ). Their signification was soon altered, however, to conform to that of the earlier Greek system (minor), the series then agreeing with our present one; the Greek Π (Gamma, G) was added as the lowest tone, and the octaves above Π were written ABCDEFG abcdEfg aabbcd ef f etc. (or a b c d etc.); though a b c d sometimes, instead of small letters, the capitals ran on (HIKLMNOP), in which latter system A was equivalent to our modern C, as at first. Arbitrary innovations led to great confusion in the alphabetical notation, which was in reality rendered superfluous, as a method of writing music, by Guido d’Arezzo’s invention or systematization (about 1026) of line-notation (see Notation). When letters were used, without staves, instead of neumes, they were often written above the words in this wise:

\[
\begin{align*}
E & \quad EE \\
D & \quad DD \\
C & \quad C \\
B & \quad D \\
& \quad F \\
\end{align*}
\]

Qui tol - lis pec - ca - ta

i.e., in notes:

\[
\begin{align*}
\text{Qui tol} & \quad \text{lis pec} & \quad \text{ca} & \quad \text{ta} \\
\end{align*}
\]
ascending or descending as the voice was to rise or fall.—Our present theoretical division of the octave is first found fully developed in the works of Praetorius (1619); side by side with which the old method of writing music (A-G, a-g etc.) still occurred, until the various systems of tablature were given up (comp. Tablature).—Letters are no longer used in modern music, notation, except by Tonic Sol-fa, in which, however, they represent no fixed pitch, as formerly, but are mere abbreviations of the movable solmisation-syllables. In modern theory, letters are variously employed (comp. Pitch, absolute).

Alto (Ger.) Alto (voice or part). In compound words, the alto instr. of any family, as Alt'geige, Alt'horn, Alt'klarinette, Alt'oboe, Alt'viole, etc.—(Engl.) Hence, the same employment in English usage [alt-clarinet, alt-horn]. Notes in alto are those of the next octave (g^2-f^3) above f^2; notes in the octave above are said to be "in altitude".

Altera're (It.) To alter, change.

Altera'tio (Lat.) See Notation, § 3.

Alteration. 1. Same as Alteratio.—2. Chromatic alteration of the pitch of a note.

Altera'to (It.), Altéré (Fr.) Chromatically altered.

Altezz'za (It.) Pride, loftiness.—Con a., in a lofty and dignified style.

Alternamen'te (It.) Alternatively... Aliernando, alternating.

Alternativ'vo (It.) See Trio 2.

Alt-horn. (Fr. saxhorn alto; Ger. Alt-horn.) One of the Saxhorns.

Altemieren'te (It.) In a lofty and majestic style.

Alti natur'al (Lat.) Natural (male) altos, or counter-tenors. (See Alto.)

Alti'simo (It.) Highest. (See Alt.)

Alti'sta (It.) An alto or contralto singer.

Alt'klausel (Ger.) The leading of the alto part in a perfect close.

Alto. 1. (Fr. haute-contre; Ger. Alt, Alt'stimm; It. alto.) The deeper of the two main divisions of women's or boys' voices, the contralto; (in Germany a distinction is sometimes made between Alt and Kon'traalt, the latter, term being reserved for the lower alto voice). Ordinary compass from g to e which, in voices of unusual range, may be extended down to d and up to f^2, or even higher.—2. A high head-voice in men (It. alt' natura it) formerly cultivated for the performance of church-music (in England for secular music as well, e. g. glees), but now generally superseded by the female alto or high tenor.—3. (Ger. Brä'tsche, Alt'viole; Fr. alto, quinte, basse de violon; It. al'to, vi'oła.) The tenor violin, or viola.

Al'to-a (It.) High... Olt'a'velta, an octave higher... Al'ta ve'dla, tenor violin,... Alto bas'to, an obsolete variety of dulcimer, consisting of a square wooden box set on legs and strung with gut. It was generally employed to accompany simple melodies played by the performer on a fagotto held in his right hand, the left striking the strings.

Alto-clef. See Clef.

Alt'posaune (Ger.) Alto trombone.

Al'tro-a (It.) Other... Al'tra völ'ta, "encore!"

Alt'schissl (Ger.) Alto-clef.

Alt'viole (Ger.) Viola.

Alzamen'to (It.) A raising or lifting (opp. to Abbassamento). Abbrev. Alt.

Am'abile (It.) Sweet, tender.

Amare'vole (It.) Bitterly, mournfully. (Sometimes written mistakenly for Amor'vole, lovingly)... Amare'sta, bitterness, sadness; con a., grievingly.

Amateur (Fr.) A "lover" of art, who, while possessing an understanding for and a certain knowledge of it, does not pursue it as a profession.

Am'bitus (Lat.) Compass.

Ambrosian chant. The style of church-music introduced by St. Ambrose (d. 397) from the Eastern Church, and established by him in the cathedral at Milan, towards the end of the 4th century. It was based on the 4 authentic modes... and was thus essentially diatonic, although embellished with occasional chromatic graces; it was probably rhythmical, in contrast to the later de-
velopment of Plain Chant. Nothing positive is known about these melodies, except that St. Ambrose introduced the antiphonal songs and hallelujahs of the Eastern Church, and himself composed numerous hymns. (Comp. Gregorian Chant.)

Ambrosian hymn (hymnus Ambrosianus). The ‘Te deum laudamus,’ of which St. Ambrose is the reputed author.

Ane (Fr.) Soundpost.

American organ. See Reed-organ.

Amo’re (It.) Love. Con a., with devotion, fondly, devotedly; tenderly… Amore’sole, amorevolmente, lovingly, fondly, etc. Amorosamente, amorously, lovingly, fondly, Amoroso, loving.

A’morphaschall, A’morphsklang (Ger.) A French horn with valves, invented by Köoblin, of St. Petersburg (1760); its tone was lacking in purity, and the valve-mechanism did not quite do away with ‘stopping.’

Am’phibrach. A metrical foot of 3 syllables (— — —); opp. to amphimachys. Also amphibrach.

Am’phichord. See Lira barberina.

Amphim’arcer. A metrical foot of 3 syllables (— — —); opp. to am’phibrach. [Also amphimacrus.]

Ampho’ter (Ger.) Amphoteric; said of a series of tones ‘commoa to two’ registers of the same voice.

Amplitude of vibration. See Vibration.

Amts’pfeiffer (Ger.) See Stadtpfeiffer.

Amusement (Fr.) See Divertissement.

An (Ger.) On; add (i.e. draw).

Anacr’usis (Gk.; Ger. Anakrusis [Auf-taki]); Fr. anacrusis. An up-beat beginning a verse, containing 1 or 2 unaccented syllables; hence transferred to musical rhythms, for which, in English usage, the term auf-taki is often met with.

Analytical programs are an English invention; analyses of the mus. form of compositions on the concert-program, with quotations from the music, date from 1845 (Ella, matines of Mus. Union). The most ambitious attempts of this kind are probably H. v. Wolzogen’s ‘Führer’ (Guides) ‘through’ Wagner’s mus. dramas.

An’apest. A metrical foot of 3 syllables, the first 2 short, the last long (; — —); the reverse of the Dactyl.

Anche (Fr.) Reed (of any instr.)… A. libre, free reed… Jeu d’anche, reed-stop.

An’che (It.) Also, too, likewise; even.

An’cia (It.) Reed.

An’cora (It.) Again, also, yet, still, even… Ancor più mosso, still faster.

An’dacht (Ger.) Devotion… An dächtig, or mit Andacht, devotionally (It. dev’to, con devotio).

Andament’to (It.) i. Movement, rate of speed. — 2. A passage, especially an episode in a fugue. — 3. Specifically, an extended fugal theme, usually consisting of two distinct and contrasting members. (See Soggetto.)

Andan’té (It., lit. ‘going, moving.’) A tempo-mark indicating, in modern usage, a moderately slow movement, between Adagio and Allegretto; often modified by qualifying words, as A maest’to, A. sosten’to, a stately and tranquil movement; A. con moto, A. un poco allegretto, a comparatively animated movement; A. cant’abile, a smoothly flowing and melodious movement; etc.—In earlier usage often employed in its more literal sense, as A. allegro, “moving rapidly”; mel’no andante (‘less moving’), slower.

Andamentemen’té (It.) Flowingly, uninterrupted.

Andanti’no (It.) Dimin. of Andante; strictly, slower than andante, but often used in the reverse sense.

Anda’re (It.) To move on… A. dirit’to, go straight on; a. in tempo, keep to the tempo.

An’derungsabsatz (Ger.) Half-cadence, ending on the dominant triad.

Anem’ochord. (Fr. anémocorde.) A keyboard wind-instr. with strings, invented by J. J. Schnell, of Paris, in 1739, as an attempt to imitate the tone of the Eolian harp by means of small bellows forcing a current of air against the strings: a mechanical harpsichord.

— The piano bolienne of Henri Herz (1851) was a similar instr.— (Also Anim’ocorde.)

Ane’sis (Gk.) The passage from a high tone to one lower in pitch; also, the turning of strings to a lower pitch.—Opp. to epit’asis. [Stainer and Barrett.]
Anfang—Anthem.

Anfang (Ger.) Beginning.—Vom A.,

same as Da capo.

Angeben (Ger.) To sound, to strike... Den Ton a., to give the pitch (as for an orchestra).

Angelical hymn. The hymn sung by the angels upon the announcement of Christ's birth; sung in both the East-e rn and Western Churches, extended in the latter to the "Gloria in excelsis;" also in the Anglican and Episcopal Churches, as a song of thanksgiving after communion.

Ange'lica (Lat., "angelic." ) See Vox a.

Angelique'. (Fr. angelique') A key-

board instr. having 17 strings tuned-in chromatic order; inv. early in the 17th century.—Also, a kind of guifar.

Angelophone. An earlier name for the harmonium or parlor-organ.

An'gemessen (Ger.) Suitable, appro-

priate.

Anglaise (Fr.) The English coun-
yardance (contra' danse), of lively character, sometimes in 2-4; at others in 3-4 or 3-8 time. It closely resembles the Ecossaise, and most probably took its origin from the older form of the French Rigaudon. [GROVE.]

Angrosco'samen'te} (It.). Expressive of

Angoscio'so

&nb

sted broken.

Ängst'lich (Ger.) Fearfully (It. timi-
damen'te; wrongly trapidamente).

An'hang (Ger.) Appendix; coda, co-
detta.

A'nima (It.) 1. Spirit; con a., with spirit, animation. 2. Soundpost.

Animan'do (It.) With growing anima-
tion; livelier... Anima' te, in an ani-
mated, spirited style.

Animoc' de (It.) See Anemochord.

Animo'so (It.) Animated, spirited... Animosi'sima, animo'sissimamente'do,

with the utmost animation, spirit, bold-
ness.

An'mut(h) (Ger.) Grace, sweetness,

charm, suavity... An'mu'dig, grace-
fully, etc.

Anom'aly. The slight deviation from the exact pitch caused by tempering intervals on fixed-tone instr.s;—hence, an anomalous chord is one containing an interval rendered, by tempering, extremely sharp or flat.

Anonner (Fr.) To perform in a hesitat-
ing, stumbling manner; to read music haltingly.

An'satz (Ger.) 1. Lip, embouchure.(in

playing wind-inst.r.)—2. The method of attacking a vocal phrase.

An'schlag (Ger.) 1. Touch (on a key-

board instr.)—2. A kind of double ap-
poggiatura:

written : played :

An'schwellen (Ger.) To increase in

loudness, swell.

An'siosamen'te (It.) In a style expres-
sive of anxiety or hesitation.

An'sprache (Ger.) The "'speaking" of an organ-pipe, wind-instr., string, etc. An'sprechen, to speak.

An'stimm'en (Ger.) To intone, strike up.

An'swer. (Lat. c' omes; Ger. Gefäh' te,

Antwort; Fr. répons, réplique; It. riposta, conseguente'). In a fugue, the taking-up of the subject, proposed by the first part, by the second part, at a different pitch. (See Antecedent.)

Antec'e'dent. (Ger. Fäh' rer; Fr. thème;

It. antecedente, proposita, guida.) The theme or subject of a fugue or canon, as proposed by the first part.—Also, any theme or motive proposed for imitation, or imitated later.

Antelu'dium (Lat.) Prelude, introduc-
tion.

Anthem. A piece of sacred music usually

found on biblical words, with or without instrumental accomp., and of various forms:—(1) An' them for double

choir, the choirs frequently answering each other... (2) Full anthems, consist-
ing wholly of chorus, accompanied or not... (3) Full anthems with verses, certain parts of which are sung by solo voices, although beginning and close are cho-
ruses (Tutti), and the chorus predominates throughout... (4) Verse anthems,
in which the verses (sol) duets, trios, quartets) predominate over the cho-
ruses... (5) Solo anthems, in which a solo part predominates, though: the chorus always concludes them... (6) Instrumental anthems, those accom-
panied, by instr.s other than the organ;—formerly, so called.—The anthem, an integral part of the Anglican church-service, is essentially an English pro-
ANTHOLOGIUM—APOLLO.

duct, a motet developed on the lines of vocal variety and instrumental accomp., approximating to the Ger. Kantate.

Anthology (Lat.) The book or collection of the hymns, etc., of the Eastern Church.

Antiphonarius (Antiphachy). A metrical foot of 3 syllables, 2 long and 1 short, with the ictus on the first (— — —).

Anticipation. (Ger. Antispation, Vor- und nahme; Fr. anticipation; It. anticipazione.) The advancing of one or more of the parts constituting a harmony before the rest, which part or parts would, if all the parts progressed simultaneously, enter later:

\[ \text{Music notation} \]

Antico (It.) Antique, ancient...All antico, in the ancient style.

Antienne (Fr.) Antiphon.

Antiphon, or Antiphone. (Gk. antiphona, antiphonon; Ger. Antiphon; Fr. antienne; It. antifona.) Originally, a responsive system of singing by two choirs (or a divided choir), one of the earliest features in the Catholic service of song; hence applied to responsive or alternate singing, chanting, or intonation in general, as practised in the Greek, Roman, Anglican, and Lutheran churches...Also, "a short sentence, generally from Holy Scripture, sung before and after the Psalms for the day, or the Canticles, selected for its appropriateness to the church season in which it is sung" [STAINER AND BARRETT].

Antiphonal. 1. A book or collection of antiphons or anthems.—2. (adj.) In the style of an antiphon, responsive, alternating.

Antiphonary. (Lat. antiphonarium; Ger. Antiphonar; Fr. antiphonaire; It. antifonario.) Properly, a collection of antiphons, but extended to include the responsories, etc., sung at ecclesiastical celebrations.—The original collections embraced all the antiphonal songs both in the mass and the offices of the Latin Church; but now, by long-established custom, a separate book called the Gradual contains the liturgical antiphons (those proper to the mass); whereas the responsories of the office, formerly relegated to the Responsorial, now form the Antiphonary, together with the antiphons proper (i.e. the antiphons associated with the psalms of the office). (Also Antiphonal, Antiphoner.)

Antiphonel. The planchet-mechanism devised by Alexandre Debain, of Paris, when attached to a pfte., organ, or harmonium; hence Antiphonel-harmonium, Orgue-antiphonel, etc.

Antiphonon (Gk.) Antiphon, anthem.

Antiphony. Responsive singing by two choirs (or divided choir) of alternate verses of a psalm or anthem; opp. to responsorial singing, and also to homophony (see Homophonic 1).

Antispast. A metrical foot of four syllables, the first and last being short and the two in the middle long (— — — —).

Antistrophe. See Strophe.

Antwort (Ger.) Answer.

Anwachsen (Ger.) Same as crescendo, Alleluja, etc. (Ger.) See Äolina.

Äolosharie (Ger.) Äolian harp.

Äolsklavier (Ger.) "Äolian pfte.;" a keyboard instr. invented about 1825 by Schortmann of Buttelfstedt, resembling the Physharmonica, but having, as tone-producing bodies, wooden wands instead of steel bars.

Aperito (It., "open.") "Take the loud pedal" (in pfte.-music).—Clear, distinct; broad, ample; Allegro aperto, an allegro with broad, clear phrasing.

Aperitus (Lat.) 1. Open; said of organ-pipes.—2. See Aperito.

Apfelregal (Ger.) An obsolete reed-stop in the organ, the narrow pipes of which were furnished at the top with hollow perforated globes or buttons (hence also called Knopfregal).

Aplomb (Fr.) Coolness, self-possession, steadiness.

Apoggiatura, Apoggiatura. Occasional spellings of Appoggiatura (Fr. apoggiature).

Apollo. (Fr. Apollon.) A large lute
Apollo-Lyra. See Psalm melodicum.

Apollonicon. An instr. finished in 1817 by Flight and Robson of London. It was a combined organ and orchestration, containing about 1900 pipes in 45 stops, with 5 manuals played on by different performers, and kettledrums operated by a special mechanism, so that a full orchestral effect was obtainable; it was likewise provided with various barrels actuated by machinery, for the automatic performance of several extended compositions. It was taken to pieces in 1840.

Apollonion. An instr. consisting of a pifte, with double keyboard, combined with an organ flue-work containing pipes of 2, 4, and 8-foot pitch, together with an automatic player the size of a boy; inv. by J. H. Voller of Angersbach early in the 19th century.

Apostrophe ( '). Often employed as a breathing-mark.

App'tome (Gk.) In the Pythagorean system, the chromatic semitone—2048:2187; the limma, or diatonic semitone, therefore being 243:256 (\( \times \frac{243}{256} = \frac{3}{2} \) = the greater whole tone). This chromatic semitone (obtained by subtracting 2 whole tones 8:9 from a perfect fourth 3:4) was therefore a wider interval than the diatonic; whereas our diatonic semitone is wider than the chromatic.

Appassiona'to,-a (It.) Impassioned, with passion... Appassionamenti, passion, ardor, deep emotion... Appassionatamente, passionately, ardently.

Appel (Fr.). Appell' (Ger.) Assembly; signal to troops to fall in.

Appena'to (It.) Distressed; in a style expressive of distress or suffering.

Applica'tio (It.) Fingering.

Applikatur' (Ger.) Fingering (usually Fing'ersats).

Appoggia'to (It.; Fr. appogiature; Ger. Vor'schlag, Nach'schlag.) 1. The accented appogiatura (Ger. Vor'schlag) is a grace-note preceding its main note (melody-note), and taking the accent and part of the time-value of the latter. (a) The long appogiatura, now obsolete, often occurs in earlier music; it was, in point of fact, a suspension written as a small note in order to evade, as it were, the rule against the entrance of unprepared dissonances. The duration of the small note properly corresponds to its time-value if written as a large note; e.g.:

\[ \text{written:} \]
\[ \text{performed:} \]

though cases may occur in which the appogiatura takes more than its apparent value:

\[ \text{written:} \]
\[ \text{performed:} \]

(b) The short appogiatura is properly written as a small eighth-note or 16th-note with a slanting stroke through the hook; the general rule for its execution is, to perform it very swiftly, giving it the accent of its principal note, and a portion of the latter's time-value differing according to the speed of the movement somewhat as follows:

\[ \text{written:} \]
\[ \text{performed:} \]

(c) The double appogiatura contains 2 or more small grace-notes (commonly written as 16th-notes) before a principal note; it is performed rapidly, its duration subtracted from the time-value of the principal note, with the accent on the first small note (compare Anschlag, Slide).—2. The enaccented appogiatura (Ger. Nachschlag) is a rapid single or double grace-note following a principal note, from the time-value of which:

\[ \text{written:} \]
\[ \text{performed:} \]
APPRESTARE—ARIOSO.

its duration must be subtracted, and with which it is connected by a slur:

written:

\[ \text{music notation} \]

performed:

\[ \text{music notation} \]

Appresta're (It.) To set up and finish an instr.

Apprett'a'ren (Ger.) Same as Apprestari...Appretur', the proper adjustment of the parts of an instr.

Äquivo'ken (Ger., pl.) Meistersinger melodies bearing like names.

Arabesque. (Ger. Arabès'ke.) I. An occasional title for pfte.-pieces resembling a rondo in form.—2. Arabelken (Ger. pl.) Ornamental passages accompanying or varying a theme.

Arbi'trio (It.) Free will, absolute power; a suo a, at pleasure (equiv. to a piacere).

Arca'to (It.) Bowed, played with the bow.

Archec'gia're (It.) To play with the bow.

Archet (Fr.) Bow.

Ar'chi-[ar'kè](Lat.), and Ar'či-[ar'tchê] (It.) (Engl. Arch., Ger. Erz.) A prefix signifying "chief, préeminent," formerly applied to names of instr.s in the sense of "largest" (of the family in question), and to official titles in the sense of "head."—E.g., Archi-chanter (Fr. archichante), precentor; Archi-bute (It. archibuto, Fr. archibuth, Ger. Archibote), a variety of the bass lute; Archicembalo (It.; Fr. archicembalo, Ger. Archicymbal), a keyboard stringed instr. inv. by Niccolò Vincentino (16th century), with 6 keyboards, and keys and strings for all the tones of the three ancient Greek modes (diatonic, chromatic, and enharmonic; Archiviolà di lira (It.), same as Lirotone.

Ar'či (It., pl. of Arco.) Bows; gli archi, "the bows," i. e. bow-instr.s in the orchestra; Engl. equivalent, "the strings."

Ar'co (It.) Bow; a punta d'arco, or colla punta dell'arco, with the point of the bow; coll'arco, with the bow, i. e. resume the bow after a pizzicato passage...Arco in giù, down-bow; a. in rù, up-bow.

Arden'te (It.) Ardent, fiery, passionate.

Ardi'tez'za, con (It.) Boldly, spiritedly...Ardi'to, bold, spirited.

Are'tin'ian syllables. (Ger. aret'insiche Sil'ben.) The syllables ut, re, mi, fa, sol, la, first used as solisation-syllables by Guido d'Arezzo.

A'ria (It.; Ger. Ar'ie) Primarily, an air, or rhythmic melody.—As a technical term, an aria is an extended lyrical vocal solo in various forms, with instrumental accompaniment. With the rise of homophonic music in the opera and oratorio, the aria developed, from a mere plain-song melody with basso continuo, into the aria grand' (the grand or da-capo aria in 3 divisions preceded by an instrumental ritornello containing the principal melody; division I being an elaborate development of a theme with frequent repetitions of the words; II, a more tranquil and richly harmonized section; followed by III, the repetition da capo of I, with still more florid ornamentation); the aria di bravura, (similar to the foregoing, but overloaded with difficult passages and coloraturas for showing off the singer's skill); the aria da chie'sa (church-aria, differing from the sacred song chiefly in its greater breadth, and in being accompanied by full orchestra); and the aria da concerto (concert-aria, differing from the others, which are portions of operas, oratorios etc., in being an independent composition intended for the concert-hall).—The modern aria is freer in form than the aria grande of the 18th century, the ritornello often being omitted, greater variety given to the da capo, and the thematic construction made to follow the sense of the words, so that it sometimes assumes the form of a rondo, or consists of 2 slow divisions separated by an allegro movement...Aria parlan'te (also ario'so), a vocal style combining the melody of an aria with the distinct enunciation of a recitative, the vowels being "thrown forward."

—Smaller arias, nearly in song-form and with slighter accompaniments, are called ariettas or cavatinas.

Ariet'ta (It.) A small aria. (See Aria.)

Ariette (Fr.) Same as aria grande, the original signification being completely reversed.

Ario'so (It.) In vocal music, a style intermediate between aria and recitative (see Aria parlante); also, a short melo-
ARMER LA CLEF—ASPIRATION.

dious strain interrupting or terminating a recitative.—Also signifies an effective dramatic style suitable for the aria grande.—In instrumental music, same as cantabile.

Armer la clef (Fr.) See Clef. Add sig.

Arm'geige (Ger.) Viola da braccio.

Armon'ia (It.) Harmony...Armonia milita're, military band.

Armon'ica (It.) i. Harmonic.—2. Harmonica.

Armonie (Fr.) Probably same as Vielle.

Armoniosamente (It.) Harmoniously; armonioso, harmonious.

Armure (Fr.) i. Mechanism, action.—2. Key-signature.

Ar'ta (It.) Harp...A. dop'pia, see Spitsharse.

Arpan'etta, Arpanel'la (It.) A small harp. (See Spitsharse.)

Arpège (Fr.) Arpeggio...Arpègement, playing arpeggio, breaking a chord...Arpèger, to arpeggio.

Arpeggian'do (It.) Playing arpeggio, in harp-style, or in broken chords; from arpeggi'a're, to play on the harp...Arpeggiato, (a) arpeggiated, arpeggi'od, (b) as a noun, same as Arpeggio.

Arpeggiatu'ra (It.) A series of arpeggios.

Arpeg'gio (It., pl. arpeg'gi, Engl. pl. arpeg'gios.) [Lit. "harping"] Playing the tones of a chord in rapid and even succession; playing broken chords. Hence, a chord so played, or broken, a broken or spread chord, or chord-passage. The modern sign for the a, calls for the following execution:

N.B.—Pfte.-arpeggi are written in 2 ways: (1) indicates that the arpeggio is simultaneous in both hands; (2)

that all the notes are to be played in succession from lowest to highest.—In earlier music (Bach, Händel) the same sign calls for a more or less free spreading of the chords, generally according to a preceding pattern-chord in which

the a. is written out in full. Obsolete, or unusual signs are as follows:

\[ \text{\includegraphics[width=0.5\textwidth]{arpeggios.png}} \]

\[ a, b, e, d \] are equivalent to the modern sign; \( e, f, g \) call for a reversed (descending) arpeggio; \( h \) means either an ascending arpeggio, or a combined \( a \), and acciaccatura; \( i \) and \( k \) signify a spreading in eighth-notes; the appoggiaturas at \( i \) and \( m \) delay the performance of the notes to which they are attached by the time required for playing a long or short appogg. respectively.

Arpeggio'ne. An instr. like a small 'cello, with fretted fingerboard and 6 strings; tuned \[ \text{\includegraphics[width=0.5\textwidth]{strings.png}} \] by G.

Stauffer, of Vienna.

Arip'co'do (It.) Harpsichord.

Arip'o'ne (It.) An instr. played like the harp, but having the strings adjusted horizontally instead of vertically; inv. by Barbieri of Palermo, towards the end of the 18th century.

Arrangement. (Ger. and Fr. ditto; It., ridusio'ne). The adaptation of a composition for performance on an instr., or by any vocal or instrumental combination, for which it was not originally intended; hence, the composition as so adapted or arranged.

Arranger (Fr.), Arrangement'ren (Ger.) To arrange. (See Arrangement.)

Ar'sis (Gk.) Up-beat.

Art (Ger.) Sort, kind; manner, style.

Articola're (It.; Fr. articuler; Ger. artikulie'ren.) To articulate, utter distinctly...Articola'to, articulated...Ar'ticolazioni'ne, articulation.

Ar'tig(lich) (Ger.) Neatly, prettily, gracefully.

As (Ger.) Ab.—As'as, or As'es, Abh.

Aspira're (It.) To aspirate. Also, in singing, to quaver a vowel by audibly interpolating successive A's. Also, to take breath.

Aspiration (Fr.) An obsolete grace (comp. Grace).
Asprezza (It.) Harshness, roughness; bitterness.
Assai (It.) Very; used to intensify a tempo-mark, as allegro assai, very rapid; it has less intensifying force than molto.
Assembly. A signal by drum or bugle for soldiers to rally and fall in.
Assé (Fr.) Enough; rather.
Assoluto (It.) Absolute, positive; primo uomo assoluto, a male singer for leading roles.
As’sonance. (Ger. Assonanz; Fr. assonance; It. assonanza.) Agreement or resemblance in sound.
A’them (Ger.) Breath...A’themlos, breathless.
Attacc’ca (It.) Attack or begin what follows without pausing; or with a very short pause; a, subito (or attac’d e subito), attack immediately.
Attacca’re (It.), Attaque (Fr.) To attack, or begin, at once.
Attac’co (It.), Attaque (Fr.) A motive in fugal imitation; formerly, a very short fugue-theme.
Attache du cordier (Fr.) Loop.
Attack. The act or style of beginning a phrase, passage, or piece; said both of vocalists or instrumentalists, either in solo or ensemble.
Attendant keys of a given key are its relative major or minor, together with the keys of the dominant and subdominant and their relative major or minor keys. (Comp. Phone, §4.)
At’to (It.) Act of a drama.
Atto’re, (Attri’ce) (It.) Actor (actress).
Au (Fr.) To the, in the, etc.
Anbade (Fr.) 1. Morning-music, generally addressed to some particular person; opp. to Serenade;—specifically, a morning-concert by a military band. 2. Occasional title for short instrumental pieces in lyric style. 3. A calithumpian concert (ironical).
Audace (Fr.) Audacious, bold.
Auf’aussage (Ger.) Reading or conception (of a work).
Auf’führung (Ger.) Performance.
Auf’geregt (Ger.) Agitated (ly), excited (ly).
Auf’geweckt (Ger.) Lively, animated (ly), brisk (ly).
Auf’halten (Ger.) To suspend...Auf’haltung, suspension (usually Vor’halt).
Auf’löszen (Ger.) To resolve...Auf’lösung, resolution; also, the breaking of a chord; also, the solution of an enigmatic canon...Auf’lösungenzeichen, the natural (2).
Auf’satz (Ger.) Tube (of a reed-pipe in the organ).
Auf’schlag (Ger.) Up-beat...Auf’schlagende Zungen, beating reed.
Aufschmitt (Ger.) Mouth (of an organ-pipe).
Auf’strich (Ger.) Up-bow.
Auftakt (Ger.) Up-beat, anacrusis; a fractional measure beginning a movement, piece, or theme (in this sense often used by English writers without capital [auf]akt). Auf’tritt (Ger.) Scene.
Auf’zug (Ger., lit. “raising [of the curtain]”). An act of a drama.
Augmentation. (Ger. Vergrößerung, Verlängerung.) 1. Doubling or increasing the time-value of the notes of a theme or motive in imitative counterpoint. 2. See Notation, §3.—Augmented intervals, see Interval.
Augmenter (Fr.) To increase (in loudness); en augmentant=crescendo.
Aule’tes (Gk.) Flute-player...Aulos, flute.
Aumentan’dò (It.) Crescendo...Au’menta’to, augmented.
Aus’arbeitung (Ger.) Working-out, development.
Aus’druck (Ger.) Expression...Aus’drucksvoll, expressively.
Aus’führung (Ger.) Execution, performance; exposition.
Aus’halten (Ger.) To sustain; sustain!...Aus’haltung, sustaining...Aus’haltungszeichen, see Fermate.
Aus’lösung (Ger.) Hopper, grasshopper, escapement.
Au’sser Stimm’en (Ger.) Outer parts.
Au’sserst (Ger.) Extreme (ly).
Aus’sstattung (Ger.) Mounting (of an opera, etc.)
Aus’weichung (Ger.) Modulation, transition.
Authentic. (Ger. authen’tisch; Fr. authentique; It. auten’tico.) Within the compass of an octave above the keynote...Au, cadence, mode, see Ca-

ASPREZZA—AUTHENTIC.
dance, Mode... Au. melody, one whose range extends through or nearly through the octave-scale above its tonic or final; opp. to plagal... Au. part of the scale, that lying between a given keynote and its higher dominant, the part between the keynote and lower dominant being called plagal.

Auto-harp. (Ger. Akkord'sither.) A zither without fingerboard or accompaniment-strings, all the strings being plucked or swept by the plectrum and stopped by a series of from 4 to 8 compound dampers (called “manuals” or “pedals”), each of which when pressed down damps all the strings except those forming one particular chord; the plectrum, rasping across all the strings, sounds this cord as an arpeggio; the melody is brought out by special stress on the highest (or any other) tone of the chord.

Autoiphon. A form of barrel-organ, the tunes played being determined by perforations in a sheet of mill-board [heavy pasteboard] cut to correspond with the desired notes. (KNIGHT.)

Auxiliary note. (Ger. Hilf's note.) A note not essential to the harmony or melody; particularly, a grace-note or added note a second above or below a given melody-note... Auxiliary scales, those of attendant keys.

A've Mari'a (Lat.) “Hail, Mary!”, the salutation of the angel Gabriel at the annunciation; followed by the words of Elizabeth to Mary (Luke I, 42), it has been a favorite subject of sacred composition since the 7th century; concluded by a hymn of praise or prayer to the Virgin.

A've ma'ris stel'la (Lat., “hall, star of ocean!”) Hymn of the Roman Catholic Church.

Avec (Fr.) With.

Avici'nium (Lat.) An organ-stop imitating the warbling of birds.

Avoided cadence. See Cadence.

Azi'one sa'cra (It., “sacred drama”; equiv. to the Spanish “auto sacramentale”). An oratorio or passion.

B.

B. (Ger. H; Fr. and It. st.) The 7th tone and degree in the typical diatonic scale of C-major... B cancele'rum, the sharp (♯), formed originally by crossing or cancelling the sign ♭ for B rotun' dam... B quadr'rum, B♯... B is also an abbr. for BASS or Basso (c. B.=col Basso; B. C.=basso continuo).


Bacch'ius (Bachy). A metrical foot containing 1 short and 2 long syllables, with the ictus on the first long one (---).--

Baccio'lo (It.) A Tuscan instr. of the guitar family.

Bachelor of Music. (Lat. baccala'rus mu'sica.) The lower of the 2 musical degrees, Doctor of Music being the higher.

Back. (Ger. Boden; Fr. dos; It. schiena.) The lower side of the body of a violin, etc.; opp. to Belly.

Back-block. Same as Wrest-block.

Backfall. A. An obsolete melodic ornament in lute or harpsichord-music; written \( \text{F} \) or \( \text{E} \); played \( \text{E} \).

( Also comp. Grace.)-- 2. A double lever in the organ-action, working between a sticker and a pull-down.

Backturn. See Turn.

Badinage (Fr.) Good-humored raillery, banter.

Bagana. The Abyssinian lyre, having 10 strings tuned to 5 tones and their octaves.

Bagatelle (Fr.) A trifle.

Bagpipe(s). (Ger. Dv'delsack, Schak-pfeife; Fr. cornemus; It. cornamation. A very ancient wind-instr. of Eastern origin, known to the Greeks and Romans, in great vogue throughout Europe during the middle ages, and still popular in many countries, especially Great Britain. It consists of a leathern bag, filled with wind either from the mouth or from a small bellows worked by the player's arm, and of pipes inserted in and receiving wind from the bag. The commonest form has 4 pipes; 3 drones (single-reed pipes tuned to a fundamental tone, its fifth and its octave, and sounding on continuously), and 1 melody-pipe, the chanter (a sort of shawm or double-reed pipe with from 6 to 8 finger-holes; compass approximately: \( \text{B} \).
PRAETORIUS enumerates several sizes used in the 17th century; the "Großer Bock" (drone in contra-G or great C), "Schopenfeigt" (drone in $b^2$ and $f^1$), "Hömmelchen" (drone $f^1 - e^3$), and "Dudel" ($d' - b^2$).

Baguette (Fr.) Drumstick; fiddlestick.

Baisser (Fr.) To lower (as a tone by a $b$).

Bajadere. See Bajadera.

Balalaïka (also Balalika, Balaleiga). A rude strung instr. of the guitar family, having 2, 3, or 4 strings tuned in minor. It is of Russo-Tartar origin, and most often met with among the Gypsies.

Balancement (Fr.) See Belang.

Balance-rail. A strip of wood running transversely beneath the middle of the piano-keys, which are balanced upon it...Balance swell-pedal, see Pedal.

Balg (Ger.) Bellows...Balgentrnter ("bellows-treader"); calcant, a man employed to tread or stand on the old-fashioned German organ-bellows to fill them with wind...Balg'klavis, see Claris...Balgwerk, bellows.

Bal'ken (Ger.) Bass-bar.—2. The thick line connecting the stems of grouped hooked notes, substituted for the hooks.

Ballabile (It.) A composition intended for a dance-accomp.; any piece of dance-music.

Ballad. (Ger. and Fr. Ballade; It. ballata.) Originally, a song intended for a dance-accomp.; hence, the air of such a song. In modern usage, it is a simple narrative poem, a mixture of the epic and lyric, generally meant to be sung.—As a purely musical term, it was originally applied to a short, simple vocal melody, set to one or more stanzas, and with a slight instrumental accomp.—In an extended application, it includes instrumental melodies of a similar character; also compositions for single instr.s, for orchestra, etc., supposed to embody the idea of a narrative.

Balla'denmassig (Ger.) In ballad-style.

Ballad-opera. An opera chiefly composed of ballads and folk-songs (e.g. Gay's "Beggar's Opera").

Ballá'ta (It.) A ballad...A ballata, in ballad-style.

Balleri'na (It.) A female ballet-dancer.

Bäl'let. (Ger. Ballett; Fr. ballet; It. balleto, balletto.) 1. A spectacular dance, often one introduced in an opera or other stage-piece.—2. An independent pantomimic representation, accompanied by music and dances setting forth the thread of the story.—3. A composition of a light character, but somewhat in the madrigal style, frequently with a "fa la" burden which could be both sung and danced to; these pieces, were commonly called "Fa las" [Grove].—4. The corps of ballet-dancers (corps de ballet).

Ballet'to (It.) I. Ballet.—2. Title employed by Bach for an Allegretto in common time.

Bal'lo (It.) A dance; a ballet...Balli ingle'si, English dances; balli ungare'si, Hungarian dances...Da ballo, in dance-style, light and spirited.

Ballonz'ia're (It.) To dance wildly and recklessly, regardless of rule.

Band. I. An orchestra.—2 (most commonly). A company of musicians playing martial music (brass-band, military band);—3. A company of musicians, or section of the orchestra, playing instr.s belonging to the same family or class (brass-band, string-band, wood-band, wind-band)...The 24 fiddlers of Charles II. were called "the king's private band."

Band (Ger.) A volume.

Band'ta (It.) The brass wind-instr.s, and the instr.s of percussion, in the Italian opera-orchestra.—Also, an orchestra appearing on the stage.

Bandalore, Bandelore. See Bandore.

Band'è (Ger.; usually Musik- or Musik'tenzelnande.) A company of strolling musicians.—(Fr.) In earlier usage, the 24 violins at the royal court ("la grande bande").

Band-master. The conductor of a military band...Band'sman, a member of such a band.

Bando'la (Span.; also Bandolón, Bandora, Bandura.) Instr.s of the lute family, with a greater or smaller number of steel or gut strings, and played with a plectrum; like the Pandora, Pandura, Pandurina, Mandora, Mandola, Mandoer, Mandura, Mandürchen, all essentially identical with the Mandolin.
still in vogue (see Mandolin and Lute). [RIEMANN.] (Also comp. Cither.)

Bando'nion. A kind of Concertina with square ends (keyboards), inv. by C. F. Uhlig of Chemnitz, about 1830, and since then much improved and enlarged. It takes its name from Heinrich Band of Crefeld, a dealer in the instr. — Comp. art. Harmonicum.

Bandore. See Bandola and Cither.

Bandur'ria (Span.) A variety of guitar having wire strings instead of gut.

Banger. The banjo. ("The Negro-Banger" [ADAIR].)

Banla, Banja (African.) Parent instr. of the Banjo. (?)

Banjo. A variety of guitar; its body is formed by a circular hoop, over the upper side of which is stretched parchment or skin; it has a long neck with or without frets, and from 5 to 9 strings, the melody-string, which is the shortest and played with the thumb of the right hand, lying outside of and next to the lowest bass string. The other strings are plucked or struck with the right hand, and all are stopped with the left. It is variously tuned, the 5-stringed banjo often as follows:

Bän'kelsänger (Ger.; "bench-singers," from their mounting on benches, the better to gain a hearing.) Strolling singers of a low class, who frequent fairs and other places of public resort, and recount, partly singing and partly speaking, romantic tales taken from history or adventure, stirring events of the day, etc., usually explanatory of a picture which they display.

Bar. (Ger. Takte'strich; Fr. barre; It. b'nea, barra, bar'ra.) I. A vertical line dividing measures on the staff, and indicating that the strong beat falls on the note immediately following. — 2. Hence, the popular name for "measure." — 3. Bar-line, a barbarism evoked by the familiar use of bar for measure.

Bar (Ger.) Compare Strophe 3.

Bar'baro (It.) Equiv. to Foveo.

Bar'biton, Bar'bitos. An ancient Greek variety of the lyre.

Barcarole. (Ger. ditto; Fr. barcarolle; It. barcarola, barcaru'la, "boatman's song"). I. A gondoliera (song of the Venetian gondoliers). — 2. A vocal or instrumental solo, or concerted piece, in imitation of the Venetian boat-songs, and in 6-8 time (though Chopin's for pffe. is in 12-8 time).

Bard. A poet and singer among the ancient Celtic nations; one who composed and sang, generally to the harp, verses celebrating heroic achievements. — In earlier Scotch usage, a vagabond minstrel.

Bardiet', Bardit' (Ger.) [A word coined by Klopstock, who derived it from the "barditus" (for barius, a battle-song) of Tacitus, whence the erroneous assumption that the ancient Germans had bards. A bardic song.

Bardo'ne. I (It.) A barytone 2.— 2 (Ger.) Occasional spelling for Bardon (organ-stop); also Bardum.

Bare fifth. See Naked.

Ba'rem (Ger.) Obs. name for the very soft-toned organ-stop Still'gedackt or Musikir'gedackt.

Bargaret, Barginet. Same as Bergeret.

Baribas'so (It.) A low baritone voice, a bass-barytone.

Bariolage (Fr.) A medley.—A cadenza, or series of cadenzas, whose appearance forms a design upon the music-paper, a "waistcoat pattern," as it is called by performers. [STAINER AND BARRETT.]

Bariten'o're (It.) A low tenor voice, a tenor-barytone (second tenor)

Bar'iton (Ger.), Bariton (Fr.), Barit'ono (It.) Baritone. [An attempt has been made to confine the spelling baritone to instruments, and baritone to the voice; the idea is not yet generally accepted.]

Baroc'co (It.; Ger. barock'; Fr. baroque.) Eccentric, odd, strange, whimsical.

Barox'yon (Gk., "the deep and high-toned.") A brass wind-instr. of broad scale, inv. in 1853 by Cerveny of Königgrätz; compass from contra-D to d'.

Bär'pfeife (Ger., also Bär'pipe, Bär'pypp; Dutch Baarpyp). A reed-stop in old organs, with pipes nearly closed by caps of a peculiar shape, and emitting a humming, "growling" tone.

Barque (Fr.) Obs. for Barcarolle.

Bar'ra (It.) A bar (not measure).
BARRE—BASSE.

Barre (Fr.) A bar (not measure); also barre de mesure. — Certain abbreviations are also termed bars. — Also, the low bridge of some stringed instr.s. — Also the accent mark (−). B. d'harmonie, bass-bar... B de répétition, a dotted double-bar, indicating a repeat.

Barre (Fr.) In lute- or guitar-playing, the stopping of several or all the strings by laying the left-hand forefinger across them, the next fret then acting as a capo-potato or temporary nut to raise their pitch... Grand barre, a stop of more than 3 strings... Chârret, see Tranché.

Barrel-organ. (Ger. Drehorgel, Leier-kasten; Fr. orgue à cylindre [notè], orgue de Barbaris; It. organeto.) An instr. (often portable) consisting of a case containing pipes, a bellows, and a cylinder (the barrel) turned by a crank and studded with pins or pegs; when the cylinder revolves, the pins open valves communicating with the bellows, which is worked by the same motion, and wind is thus admitted to the pipes. It generally plays a melody with an harmonic accomp. Larger forms (see Orchesterion) are used in dance-halls, restaurants, or even in churches. — In another variety, hammers striking wire strings (as in the pfe.) are similarly actuated by the revolving cylinder (piano-organ, handle-piano).

Bart (Ger.) Ear (of organ-pipe). Also Flügel.

Barytone. 1. (Ger. Ba'ryton, Ba'rition; Fr. baryton; It. bar'tione.) The male voice intermediate between bass and tenor, and in quality partaking more or less of the characteristics of both; thus the Germans distinguish between a Bass-bariton and a Tenor-bariton, and the French had (in earlier usage) basse-taille, secondo-taille, and tenor concordant. — Its mean compass is from G to f′. — Hence, a singer having a barytone voice. — 2. A bow-instr. (It. viola di bordo're or bordone) resembling the viola da gamba, in great favor during the 17th century, but now obsolete; it had 6 or 7 gut strings, stopped by the left hand, above the fingerboard, and a widely varying number of brass or steel strings (from 9 to 24) below it, which acted as sympathetic strings, though sometimes plucked with the left thumb. The upper strings were tuned B E A d' f b e′. It dates from the 17th century.

—3. The euphonium. — 4. Prefixed to instr.-names, barytone denotes the pitch of an instr. intermediate between bass and tenor (or alto); e. g. barytone clarinet... Barytone-clef, the (obsolete) F-clef on the 3rd line.

Ba’rytonhorn (Ger.) The euphonium... Bä'rymostichlüssel, barytone-clef... Ba'ryonstimme, barytone voice or part.

Bas-dessus (Fr.) Mezzo-soprano.

Base. Old spelling of Bass.

Bäs’kische Trom’mel (Ger.) Tambourine.

Bass. (Ger. Bass; Fr. basse; It. bas’so.) 1. The lowest tone in a chord, or lowest part in a composition. — 2. The lowest male voice; ordinary compass from F to c′ (or d′):

\[ \text{compass } \frac{f}{c'} \]

—3. A prefix indicating the lowest in various families of instr.s, as bass trombone. — 4. (Ger.) (a) Abb. for Kontra bass (double-bass)... (b) In earlier usage, a bow-instr. intermediate in size between the 'cello and double-bass, having from 5 to 6 strings... (c) As a suffix to the name of an organ-pipe, bass denotes that it belongs on the pedal; e. g. Gemshornbass—Albertibass, a bass in broken chords like the following:

\[ \ldots \text{Continued or figured bass, bass notes provided with figures indicating the chords to be performed above the notes (Basso continuo)... Fundamental bass, see Fundamental... Ground bass; a continually repeated bass phrase of 4 or 8 measures (basso ostinato)... Murky bass, see Murky... Supposed bass, a bass tone other than the root of a chord... Thorough-bass, see that word.} \]

Bass-bar. (Ger. Bal’ken; Fr. barre d’harmonie, ressort.) In violins and the like, a long narrow strip of wood glued to the inner surface of the belly parallel with and just beneath the G-string, put in to strengthen the belly and equalize the vibration. [The violin-maker Held, of Benel, Germany, gives the bass-bar a slight diagonal inclination, in accordance with a suggestion by Ole Bull.]

Bass-clef. F-clef on the 4th line. (See Clef.)

Basse (Fr.) Bass.—(Also applied to t
thick lower strings of an instr., as les basses d'un piano...B. chantante, the high "singing" (i.e. flexible) bass voice; a barytone...B. chiffre, figured bass...B. continuo, basso continuo...B. contrapuntal basso ostinato...B.-contre, a deep bass voice...B. de cor, old term for the serpent, as the natural bass for the cornet family...B. de cromorne (cromorne, cromorne), the bassoon, or its precursor...B. de flûte traversière, b. d'hautebois, same as preceding...B. d'harmonie, the ophicleide...B. de viole, see Barytone 2...B. de violon, b. double, double-bass...B. figure, figured bass...B. fondamentale, (a) root of a cord, (b) a generator (see Fundamental bass)...B. guerrière, a species of bass clarinet...Basse-orgue, an instr. inv. by Sautermuier of Lyons, in 1812...B. récitante, see B. chantante...Basses-taille, barytone voice.

Bass'et-horn. (Ger. Bassethorn; Fr. cor de basset; It. cor'no di bassetto) An alto or tenor clarinet in F, no longer in use; It has a compass from A₃ to A₅: reed, and a wooden tube bent at the mouthpiece and bell. Timbre mellow, though of a sombre quality, like the bass clarinet, especially in the lower register.

Bassett. (Ger., also Bassetl, Bassl) i. Old term for the 'cello.—2. As a prefix to the names of other instrs. same as Tenor.—3. A 4-foot flute-stop on the organ-pedal.

Basset'to (It.) i. A small bass viol with three strings (obs.)—2. When the bass rests, the lowest harmonic part.—3. Tenor violin (rarely).—4. An 8 or 16-foot reed-stop in the organ.

Bass'flöte (Ger. "bass flute") See Flötenbass.

Bass'geige (Ger.) Familiar term for the 'cello; grösse Bassgeige, the double-bass.

Bass'horn (Ger.) See Appendix.

Bass'klau'sel (Ger.) The cadence-like leading of the bass at a close, from dominant to tonic.

Bass'lude (Ger.) See Windlade.

Bas'so (It.) i. Bass, either as the fundamental harmonic part, a bass voice, or a bass singer.—2. A bass instr., more especially the double-bass. —B. buf'fo, see Buffo...B. cantan'te, (a) a vocal bass; (b) comp. Basse chan-

tante (opp. to basso profondo)...B. concertante, the principal bass, as an accomp. to soli and recitatives...B. continuo (or continua'te), a continuous bass provided with figures indicating the chords to be played above it; also, thorough-bass...B. figured to, (a) basso continuo; (b) a figured bass part...B. fondamentale, fundamental bass...B. numera'to, figured bass...B. obbliga'to, an indispensable bass part or accomp. B. ostinato, ground bass...B. profondo, a deep, heavy bass...B. ripi'no, see Ripieno.

Bassoon (Fr.) Bassoon...B. quinte, a tenor bassoon a fifth higher in pitch than the ordinary one; compass: [music notation] which is written:

Bassoon'. (Ger. Fagott; Fr. basson; It. fagol'to) A wood-wind instr. of the oboe family, serving as bass for the wood-wind. The tube is doubled upon itself, forming 2 parallel air-chambers; the long, curving mouth-piece is of metal, with a double reed; compass from B₅ to G₄, on newer instrs. to F₄, and extended by virtuosi to F₅ or even F₆. The unwieldy length of the parent-instr., the bombardó, led in 1539 to the idea of bending the tube back upon itself, and from the fagott-like appearance of the new instr. its Italian name is derived. The tone is far softer and mellower than that of the bombardó, and its expression is entirely under the player's control.

Bass'pommer (Ger.) See Bompfart.

Bass'posaune (Ger.) A bass trombone. (See Trombone.)

Bass'schliüssel (Ger.) Bass-clef.

Bass'stimme (Ger.) Bass voice.

Bass'tuba (Ger.) See Tuba.

Bass viol. See Viol.

Bat'hyphon (Gk.: "the deep-toned.") A wood-wind instr. inv. in 1629 by Wieprecht (or Skorra?) of Berlin, having a clarinet mouthpiece, and a compass from contra-D to small B₃: used for a short time in military bands.

Ba'ton. i. (Fr. baton de mesure) Ger. Takstock, Takstàb, Taktstàck, etc.;
BÉNAGEMENT; BÉNÉSÉDANT.

Baton (Fr.) A thick vertical stroke
traversing 1 or more spaces of the staff,
and indicating, according to the number
so traversed, a rest for an equal number
of measures:

\[ \text{played:} \]

(see Measure-rest, under Rest)... Baton
de mesure, a Baton 1...B. de reprise, a
repeat.

Battante (It) Down-beat.

Battéisme (Fr.) 1. An obsolete grace,
consisting of a short trill preceding
the principal tone and beginning on the
auxiliary a semitone below it. It had no
sign, being always written out in small
notes:

\[ \text{written:} \text{played:} \]


Battèrere (It) Down-beat.

Batterie (Fr.) 1. A general term for brok-
en-chord figures on stringed instr.s; e.g.

\[ \text{written:} \text{played:} \]

distinguished from the arpeggio (acc.
to Rousseau) by being played staccato
instead of legato.—2. Striking instead
of plucking the strings of a guitar.—3.
A roll on a side-drum.—4. The percus-
sion-group in the orchestra.

Battery. An effect in harpsichord-music;

\[ \text{written:} \text{played:} \]

Battimen'to (It) Battlement.

 Battuta (It) 1. A beat.—2. A measure
or bar (battuta taken in the narrower
sense of “down-beat”; see Rit'mo di
due battute).—3. In medieval counter-
point, the forbidden progression from a
tenth on the up-beat to an octave on the
down-beat, between 2 outer parts; e.g.

\[ \text{written:} \text{played:} \]

is a direction for the
parts accompanying a
vocal melody to keep
strict time (opp. to
colla parte), conveying
a hint to the singer
that his delivery should not be too free.

Bau (Ger.) Structure, construction.

Bäuerlein (Ger.) Bauernflöte.

Bauernflöte, pfife (Ger.; “rustic flute”;
Lat. it bias rutes iris.) A pedal-
register not uncommon in old organs,
consisting of stopped pipes of 1 or
2-foot pitch.

Baxondillo (Span.) 1. An organ-stop
like the open diapason.—2. A small
bassoon.

Bayadere', Bayadeer'. East-Indian
dancing-girl.

Ba'yla, Ba'yle (Span.) A dance; bayle
has the more comprehensive signifi-
cation.

bb (Ger.) Double-flat (see Doppel-b).

B cancella'tum, B du'rum. See B.

Bear'beiten (Ger.) To revise, work
over, adapt, arrange, rearrange, touch
up... Bear'beitung; an adaptation or
revision, a working-over.

Bearing-notes, Bearings. The tones
first carefully tuned by the tuner of a
pffe. or organ, serving to regulate its
entire compass by.

Beat. 1. (Ger.; Takt'schlag, Takt'teil;
Fr. battement de mesure, temps; It. bat-
tuta.) The motion of the hand or foot
in marking time (the equal divisions of
the measure).—2. A division of a mea-
sure so marked.—3. In a trill, a pulsation
embracing 2 consecutive tones.—4. In
acoustics, see Acoustics, §3.—5. An old
grace, consisting of a short trill before
the principal note;

\[ \text{written:} \text{played:} \]

Beating. Same as Beat 4.

Bebisä'tion. Compare Solmisation.

Be'bung (Ger.; Fr. balancement; It.
tre'molo.) 1. A rapid pulsation or
tremulous effect, either vocal or instru-
mental, given to a sustained tone for
the sake of expression.—2. Specifically,
an effect obtained on the clavichord by
holding down a key after striking it,
and balancing the finger upon it in
such a way as to produce a prolonged,
tremulous tone. (On modern piano-
fortes having the Erard action, a sus-
tained tone can be produced in a some-
what similar manner.)

Bec (Fr., “beak.”) A mouthpiece (of a
flageolet, clarinet).
### BÉCARRE—BERGKREYEN.

| BÉCARRE (Fr.) | The natural (‡). |
| BÉCARRE (Fr.) | Bell-harp. An old variety of harp with 8 or more steel strings and enclosed in a wooden box which the player swung to and fro like a bell while twanging the strings with the thumbs of both hands inserted through holes in the cover. |
| BECCO (It.) | Same as Bec...Becco pa-lac'co, a large species of bagpipe. |
| BÉGÉ (Fr.) | Bed-ein (Ger.) Cymbals. |
| BÉGÉ (Fr.) | Bedon (Fr.) Old name for drum...Bedon de Bivuye, a tambourine. |
| BÉGÉ (Fr.) | Bee moll. (Obs., from Lat. B molla, soft B.) Be mol, Bemol. |
| BÉGÉ (Fr.) | Befrei (Fr.) Gong (tam-tam). Also, an alarm-bell, a tocsin. |
| BÉGÉ (Fr.) | Bell'zen (Ger.) To felt (put felt on pfe-hammers)...Bell'zung, felting. |
| BÉGÉ (Fr.) | Begie'sterung (Ger.) Enthusiasm, spirit. |
| BÉGÉ (Fr.) | Begleit'teu (Ger.) To accompany...Begleit'Physen, Begleit'zung, accompanying; accompanying parts subordinate to a principal melody. |
| BÉGÉ (Fr.) | Béisser (Ger.) A mordent. |
| BÉGÉ (Fr.) | Beit'zene (Ger.) Harmonic overtones or undertones...Also, auxiliary tones. |
| BÉGÉ (Fr.) | Bekie'len (Ger.) To furnish with quills, as the jacks of harpsichord. |
| BÉGÉ (Fr.) | Beklamm't (Ger., properly beklo'nen, men') Anxious, oppressed [Beethoven]. |
| BÉGÉ (Fr.) | Bele'bend (Ger.) Racivando. |
| BÉGÉ (Fr.) | Bele'dern (Ger.) To cover with leather...Bel'dernung, formerly, the leather, now, the felt, used in covering pfe-hammers...Also, the strips of leather covering the treble hammers. |
| BÉGÉ (Fr.) | Belegt' (Ger.) Hoarse, not clear; veiled (of the voice). |
| BÉGÉ (Fr.) | Bell (B). (Ger.) Glock'e; Fr. cloche; It. campana.) A hollow metallic instr. of percussion, set in vibration by a swinging clapper hung within, or by hammers actuated from without.—2. (Ger., Schall'trichter; Fr. pavillon; It. pavi-glie'ne.) The flaring end of various wind-instrs. |
| BÉGÉ (Fr.) | Bell-diapason. An organ-stop, usually of 8-foot pitch, with open bell-mouthed pipes. |
| BÉGÉ (Fr.) | Bellez'za (It.) Beauty, grace. |
| BÉGÉ (Fr.) | Bell-gamba. An organ-stop having conical pipes surmounted by a bell; also called cone-gamba. |
| BÉGÉ (Fr.) | Bell-met'ronome. A metronome with a bell-attachment which can be set so as to strike with every second, third, fourth, or sixth beat of the pendulum. |
| BÉGÉ (Fr.) | Bell'o'nion. An instr. consisting of 24 trumpets and 2 drums played by a mechanism; inv. in 1812 at Dresden. |
| BÉGÉ (Fr.) | Bell open diapason. Same as Bell-dia-pason. |
| BÉGÉ (Fr.) | Bellows. (Ger. Balg; Fr. soufflet; It. soffietto.) The mechanical contrivance for gathering and propelling the wind supplying the pipes or reeds of the organ, harmonium, concertina, bagpipe, and the like. See Organ. |
| BÉGÉ (Fr.) | Bell'to. The natural (†). |
| BÉGÉ (Fr.) | Bell'to. The natural (‡). |
| BÉGÉ (Fr.) | Bell'to. The natural (†). |
| BÉGÉ (Fr.) | Bémol (Fr.) Bell-piano. See Glockenspiel (‡). |
| BÉGÉ (Fr.) | Belly. 1. (Ger. Decke; Fr. table; It. ta'vola, pan'cia.) The face (upper side) of the resonance-box of the violin etc. —2. (Ger. Resonanz'boden; Fr. reson-ance, table d'harmonie; It. ta'vola arménica.) Soundboard of the pf. |
| BÉGÉ (Fr.) | Bémol. B-flat. |
| BÉGÉ (Fr.) | Bémol (Fr.), Bemol'le (It.) The flat (b)...Bémoliser (bemolisé're), to flat (set a flat before a note). |
| BÉGÉ (Fr.) | Ben, Be'ne (It.) Well; as ben marcato, well marked; a bene placito, at pleasure, ad libitum; ben ritmato, see Bien rythmè; ben tenuto, well sustained or held. |
| BÉGÉ (Fr.) | Benedi'ctus. See Mass. |
| BÉGÉ (Fr.) | Bequad'ro (It.) The natural (‡). |
| BÉGÉ (Fr.) | Bercense (Fr.) A cradle-song, lullaby; hence, a piece of instrumental music imitating the effect of a lullaby. |
| BÉGÉ (Fr.) | Berg'gamasca. (Fr. bergamasque; It. bergamasc'a.) A clownish dance in de- rison imitation of the rusticities of Bergamasca in Northern Italy. (Also berg-gomask, bargomask.) |
| BÉGÉ (Fr.) | Bergeret'. A pastoral or rustic song or dance. (Also bargaret, bargere.) |
| BÉGÉ (Fr.) | Bergkre'yen, Berg'reihen (Ger.) "Dance-tunes from the mountains;" the title of various collections of dance-music. |
Bes (Ger.) B double-flat; generally called bb.

Besait’en (Ger.) To string, put strings on.

Bestimmt’ (Ger.) With decision, energy.

Beto’nen (Ger.) To accent, emphasize. "Betont", accented...Bet‘nung, accent, stress, emphasis.

Bet’tierleier (Ger.) Hurdy-gurdy...

Beweg’gen (Ger.) To move, stir, agitate. ...Bewegt, moved; con moto...Bewegung, movement, agitation (comp. Motion)...Bewegungssatz, see Movement 1, 2, 3.

Beziffern (Ger.) To figure (as a bass). ...Beziffer, figured...Bezifferung, figuring.

Bezug’ (Ger.) All the strings of, or a set of strings, for any stringed instr.

Bian’ca (It., "white.") A half note. Voce bianca, see Voce.

Bibi (Fr.) A pianette.

Bibrev’is (Lat.) See Pyrrhic.

B’chord. r. Having 2 strings.—2. The technical term for an instr. having a pair of strings, tuned in unison, for each tone (as the mandolin, lute, and certain pfles).

Bici’nium (Lat.) A 2-part composition, especially a vocal one.

Bi’fara (also biffara, bi’fra, biz’fara, biz’fere). An organ-stop, the pipes of which are either double-mouthed or paired; the two members of each pair being tuned at different pitches, the interference of the sound-waves produces a gentle tremolo. (Also Celestina, Unca maris, etc.)

Bifar’a. Title of a Presto in 3-measure rhythm, in an Invention or Suite ascribed to J. S. Bach.

Biju’gá (Lat.) The "2-necked" cither.

Bimol’le (It.) Same as Bemolle.

Bí’na. See Vina.

Bi’nary. Dual; two-part...Binary form, a form of movement founded on 2 principal themes (comp. Sonata), or divided into 2 distinct or contrasted sections...Binary measure, that of common time, the first of every 2 members taking the accent; i.e., the regular and equal alternation of the down-beat and up-beat.

Bind. r. Properly, a tie (a curved line connecting 2 notes of like pitch, or

enharmonically changed; written by Sterndale Bennett in bracket-form: and by to distinguish it from the Slur. 1997 thus: —2. The brace binding together the several staves of a score.

Bin’dobogen (Ger.) A slur, or a tie.

Bin’den (Ger.) To bind, tie; to connect, play or sing smoothly and connectedly (legato)...Gebunden, bound; tied; legato...Gebundenen Stil, strict style of composition, in which dissonances are prepared (tied over). Also see Gebunden.

Bin’dung (Ger.) A ligature, bind, tie, or slur; hence, a suspension or syncopation; also, the legato...Bin’dungszeichen, a sign used to express any of the above.

Biqu’a’dro (It.) Same as Bequadro.

Birn, Bir’né (Ger.) Socket.

Bis (Lat., "twice"). r. Signifies that a measurement, passage, or section is to be repeated; often written over or under a slur embracing the music to be repeated. —2. Used by the French as an exclamation of applause ("again!"); like the French word “encore” in English usage. (See Bissare)—3. The second part, or a continuation, of a scene on the stage; e.g., 16th; 16ter and 16quater then mean the third and fourth parts, respectively, of such a scene.

Bis’chero (It.) Peg (tuning-peg) of a violin, lute, etc.

Biscroma’ (It.), Biscrome (Fr.) A 16th-note.

Bisdiapa’son. The interval of a fifteenth, or double-octave.

Biso’gna (It.) "Is necessary,” "must”; as si bisogna da capo al segno, must be repeated from the beginning to the sign.

Bisqua’dro (It.) Same as Bequadro.

Bissar’e (It.), Bisser (Fr.) To encore.

Bisserx (Lat., "twice six"); Ger. Zwölfsaiter. A kind of guitar having 12 strings, of which the 6 highest ones could be stopped on a fretted finger-board; compass 3½ octaves; invented 1770.

Bis unca (Lat., "twice hooked.") A sixteenth-note.

Bit. A short additional piece of tube used to lengthen a crook in the cornet a
pistons, etc., for slightly modifying the pitch.

Bizzarramen'te (It.) Bizarrely, whimsically, fantastically. Bissarr'ü, a freak, whim, fancy, extravagance. Bizar'ro-a, bizarre, fantastic, etc.

Blanche (Fr., "white") A half-note.

Bläs'ser (Ger., "blower." A player on any wind-instr.

Bias'instrument (or Blä'seininstrument) (Ger.) Wind-instrument. Blä'sebalgs, bellows.

Blatt (Ger.) Reed (of a wind-instr.; also Rohr'blat). Dopp'pflalt, double reed.

Bleich'instrument (Ger.) Brass instrument, metal wind-instr.

Blind (Ger.) "Blind"...Blinde Füße, dummy pipe (organ)...Blinder Doppel-triller, a simulated or imperfect double trill; e.g. 

Blöch'flöte, Block'flöte (Ger.) I. A small kind of flöte à bec, in vogue in the 16th century. II. An organ-stop having pyramid-shaped flue-pipes of 2, 4, 8, or 16-foot pitch, and sometimes stopped.

Block. In violins, etc., the blocks are small pieces of wood within the body, glued vertically to the ribs between belly and back to strengthen the instr.

Blower. (Ger. Bal'gentreter, Kalkant; Fr. souffleur; It. tiraman'tich.) A person working the bellows of an organ.

B moll'e. See B.

Boat-song. I. A song intended to be sung in a boat, especially in time with the oars. II. A vocal or instrumental composition imitative of I. (Barcarole, Gondoliera.)

Bo. A term in change-ringing applied to various sets of changes which may be rung on 6 bells (bob minor), 8 bells (bob major), 10 bells (bob royal), or 12 bells (bob maximus).

Bobisa'tion. A collective term for the various methods proposed, during the 16th and 17th centuries, for naming the tones of the scale by syllables. See Solmization.

Bocal (Fr.) Mouthpiece of the horn, trombone, serpent, etc. Also, the crook of the bassoon.

Boc'ca (It.) Mouth...Con bocca chiu'da, with closed mouth (comp. Brum'mstimmen)...Bocca riden'te, "smiling mouth," the position necessary for the production of beautiful tones.

Bocch'i'no (It.) Mouthpiece of a wind-instr.

Boc'dis'a'tion. See Solmization.

Bock (Ger.; also pol'sischer Bock, Gross-Bock.) The bagpipe.

Bocks'triller (Ger., "goat's-trill"); Fr. chevrottement; It. tril'lo capri'no.) A trill like a goat's bleat; the repeated interruption of one tone instead of the alternation of two.

Bo'den (Ger.) Back (of violin, etc.)

Body. I. (Ger. Cor'pus, Schall'kasten; Fr. coffre, corps; It. cor'po.) The resonance-box of a stringed instr. II. That part of a wind-instr. remaining after removing the mouthpiece, crooks, and bell. III. The tube of an organ-pipe above its mouth. IV. A tone is said to have "body" when it is full and sonorous; the resonance of a tone is also called the body.

Boehm Flute. See Flute.

Bo'gen (Ger.) I. A bow. II. A slur or tie (Hal'tebogen, Lega'tobogen, Bin'-debo gen). III. Gen'flügel, piano-violin (Bo'genhammerklavier, Bo'genklavier). ...Bo'gen'führung, see Bowing I. ...Bo'genstrich, stroke of the bow.

Bois (Fr.) Wood...Les bois (pl.), woodwind.

Botte (Fr.) Box; swell-box (botte d'ex- pression)...Ouvrez la botte, or botte ouverte, open swell; fermez la botte, close swell.

Bol'ero (Span.) I. A Spanish national dance in 3-4 time and lively tempo (allegretto), in which the dancer accompanies his steps with castanets; also called Cachucha. The castanet-rhythm runs as

\[ \text{alternating} \]

with the melody-rhythm:

\[ \text{—2. A composition in the style of a bolero.} \]

Bomb'ard. (Ger. Bomb'hart, Bom'mert, Pom'mer; Fr. bombarde; It. bombar'do.) A wind-instr. of the oboe family, with a wooden tube and double reed; properly, the bass instr. of the shawms, though sometimes made as a smaller instr. The unwieldy length of the larger sizes led to the invention of the bas-
soon, which is a bombard with the tube doubled upon itself, and thus shortened by half. The bombard’s or contra-bombard (Ger. Bass’bombart) was the deepest, followed by the bass bombard (Bombart), the tenor or basset-bombard (Bassett’bombart), and the alto or bom-bar’d piétolo.

Bombardé (Fr.) 1. Bombard.—2. Po-
saune 2.

Bombar’don. 1. A large instr. of the trumpet family, used as a bass in military music, and belonging, in its modern forms, to the saxhorn group; the usual sizes are in B9, F, C, and contra-B9; but the bombardon proper, old model, is in F, having 3 valves and a compass from contra-F to 2':

It is non-transposing.—2. The bass of the saxhorns.—3. A deep-toned reed-
stop in the organ.

Bom’bo (It.) A figure in repeated notes.

Bomb’yx (Gr.) An ancient Greek wind-instr., presumably with a reed.

Bon (Fr.) Good...Bon temps de la mesure, strong beat.

Bonang: A Javanese instr. consisting of gongs mounted on a frame.

Bones. A set of 4 pieces of bone, wood, or ivory, held pairwise between the fingers, and used to mark time as a rattling accompaniment to a dance, song, or instrumental performance.

Book. 1. (Ger. Heft; Fr. cahier; It. libbra.) A part of a series of songs, exercises, etc., under a separate paper cover.—2. The words (libretto) of an opera, oratorio, etc.

Boot. The foot of a reed-pipe (organ).

Bourdun’ (Ger.) Bourdon. (The 2 free strings on either side of the fingerboard of the hurdy-gurdy, that kept up a continual humming, were called Bordune; bordunus occurs as the name of the bass strings stretched beside the fingerboard of the ancient viella.)

Bouche (Fr.) Mouth; à bouche fermée, with closed mouth (comp. Brum-mstimmen).

Bouché(e) (Fr.) Muted (of wind-instra.); stopped (of organ-pipes).

Bouffé (Fr.) Same as Buffo...Opéra bouffé, comic opera.

Bourdon. (Fr.) 1. A drone bass.—2. An organ-stop of 16 or 32-foot pitch, having stopped wooden pipes, sometimes with metallic tops; tone usually hollow or “fluty,” i.e., deficient in harmonics. The French also have open bourdons of 8 and 4-foot pitch (bour-
dons de huit, de quatre ouvertes).—3. In French usage, the lowest string of the ‘cello and double-bass;—also, a great bell, as the bourdon of Notre-
Dame...Faux-bourdon, see Faburden.

Bourrée (Fr.) 1. A dance of either French or Spanish origin, from Au-vergne or Biscaya, in rapid tempo, consisting of 2 parts of 8 measures each and in 4-4 or 2-4 time.—2. A move-
ment in the earlier Suites, in alla breve time.

Boutade (Fr.) 1. A short ballet performed, as it were, impromptu.—2. An instrumental impromptu or fantasia.—3. An old French spectacular dance.

Bow. (Ger. Bo’gen; Fr. archet; It. arco) An implement originally curved outward, though now slightly inward, consisting of an elastic wooden rod (the stick), and of from 175 to 250 horse-
hairs [Grove] (the hair) attached to the bent point or head, and drawn into proper tension by the sliding nut, which is actuated by the screw. (Schuster & Otto, Markneukirchen, have recently [1892] manufactured bows with finest gut threads in lieu of hairs.) After rubbing the hair with rosin, the bow is drawn across the strings (of the violin, bow-zither, etc.), setting them in vibration; the vibration is communicated to the resonance-box, which latter reinforces the weak tone of the strings...Bow-arm or hand, the right arm or hand...Bow-guitar (It. chitar’ra coll’arco), a species of violin with a guitar-shaped body...Bow-clavier, Bow-harpischord, see Piano-violin...Bow-instrument, one played with the aid of a bow, as the violin or bow-zither...Bow-sither, see Zither.

Bow (Ger. Bo’gen) 1. To execute with a bow.—2. To mark (a passage or piece) with signs indicating the bowing.

Bowin’g. 1. (Ger. Bo’genführung.) The art of handling the bow; the style or method of a player,—“his bowing as shown in his management of the bow.”—2. (Ger. Strich’art.) The method of, and signs for, executing any given passage; “the bowing of the passage.”

Boyau (Fr.) Gut; hence, gut string.
Bozzetto (It.) Sketch. B quadra'tum, B qua'drum. See B.
Brabançonne. The Belgian national hymn.
Brac'cio (It.) The arm... Viola da braccio, see Viola.
Brace. 1. (Ger. Klam'mer; Fr. ac-coloade; It. gra'pa.) A bracket connecting the heads of 2 or more staves. —2. One of the leather slides on the cords of a side-drum.
Branle, Bransle (Fr.). A brangle or brawl; an old French dance in 4-4 time, in which several persons joined hands and took the lead in turn. Branle was the generic name of all dances in which, like the Cottillon or Grosvater, one or two dancers led the rest, who imitated all the evolutions of their leaders. (Also Brantle.)
Brass-band. See Band 2; distinguished from full military band by omission of reed-instr.s... Brass-wind, collective term for the players on metal wind-instr.s in an orchestra.
Bratschê (Ger.) The tenor violin (comp. Viola).
Brav'o (It., masc. adj.; pl. bravi; fem. bravá, pl. bravé.) Used as an interjection, signifying "well done!" and the like; superlative bravissimo,-a, etc.
Bravour (Ger.) See Bravoura... Bravour'arie, aria di bravura... Bravour'stuck, a vocal or instrumental piece of a brilliant and florid character.
Bravoure (Fr.) See Bravoura... Valze de bravoure, an instrumental waltz of a brilliant, showy character.
Bravura (It.) Boldness, spirit, dash, brilliancy... A'ria di bravura, a vocal solo consisting of difficult runs and passages, designed to show off the singer's voice or skill... Con bravura, with boldness, etc.
Brawl. See Branle.
Break. 1. The point at which one register of a voice or instr. passes over into another; in the voice, the junction of the head- and chest-registers; in the clarinet, between the notes: ... Breaking of voice, see Mutation. —2. A false or imperfect tone produced by incorrect tipping of a horn or trumpet; or by some difficulty with the reed of the clarinet (the "goose"); or, in singing, by some defect in the vocal organs. —3. In an organ-stop, when playing up the scale, the sudden return (caused by an incomplete number of pipes) to the lower octave; also, in compound stops, any point in their scale where the relative pitch of the pipes is changed.
Breakdown. A negro dance (U. S.) of a noisy, lively character.
Breathing-mark. A sign set above a vocal part to show that the singer may (or must) take breath at that place; written variously (', *,  V, //).
Breit (Ger.) Broad, stately, slow.
Brett'geige (Ger.; also Sack'geige, Spitz'-violgeige, Stock'geige, Ta'schengeige.) A kit.
Breve. 1. (Lat. and Ger. Bre'vies; Fr. bre've; It. bre've.) A note equivalent to 2 whole notes or semibreves; the longest employed in modern music. It is written thus:
—2. In medieval music, a note having \frac{1}{2} or \frac{1}{4} the time-value of the longa (comp. Measurable music)... Alla breve (It.), (a) originally, a time of 4 minims (= 1 breve) to the measure; time-signature \( \text{CD} \); later \( \text{C} \); this is a-1 or great alla breve time. (b) Now, 4-4 time with 2 beats instead of 4 to the measure, and in quicker tempo; time-signature \( \text{C} \); also called alla cappella—opp. to Tempo ordinario 1.
Brevi's (Lat.) A breve.
Bridge. (Ger. Steg; Fr. chevaulet; It. ponticello) 1. In bow-instr.s, a thin, arching piece of wood set upright on the belly to raise and stretch the strings above the resonance-box, and to communicate to it their vibrations, which the bridge also cuts off from the rear ends of the strings.—2. In the pfte. and other stringed instr.s, a strip or rail of wood or metal over which the strings are stretched.
Brief. Obsolete for Breve.
Brill'me-e (Fr.), Brill'an'te (It.) Brilliant, showy, sparkling.
Brill'enbässe (Ger.) "Spectacle-basses," familiar term for the abbreviated notation of alternating eighth-notes or 16th-notes, e. g.
Brin'disi (It.) Drinking-song, sometimes in style of foddler.
Brío (It.) Vivacity, spirit, fire... Con
Brise, or brisé, with fire and vivacity, spiritedly.

Brisé, e (Fr.) Broken (as chords)... Cadence brisée, a grace consisting of a short trill beginning on the higher auxiliary note:

Broderies (Fr., pl.) Ornaments, embellishments.

Broken cadence. See Cadence. Broken chords, chords the tones of which are sounded in succession instead of together (see Arpeggio)... Broken music, music for the harp, guitar, and other instrs. on which the chords are generally arpeggiated or broken... Broken octaves, series of octaves in which the higher tones alternate with the lower, thus:

Broken dam. See B.

Brumm'eisen (Ger.) A jew's-harp (usually Maultrommel).

Brum'mer (Ger.) Drone.

Brum'mstimmen (Ger.) "Humming voices"; production of tone without words, through the nose, with closed mouth (a bo'ca chi'sa); a not infrequent effect in male quartets, especially as an accomp. to a solo part.

Brum'mton (Ger.) Drone.

Bruscamen'te (It.) "Brusquely" or forcibly accented.

Brust (Ger.) Breast; chest... Brust'stimme, chest-voice... Brust'ton, chest-tone... Brust'werk, (usually) the pipes of the swell-organ or choir-organ as set up together in the middle of the instr.

Bu'ca (It.) Sound-hole of lute, mando-lin, etc.

Bucc'i'na (Lat.) Either a curved trumpet, originally the horn of an ox; or a straight trumpet (tuba), the prototype of the trombone or posaune.

Bucco'lico,-a (It.), Bucolique (Fr.) Bucolic, pastoral, rustic.

Bich'se (Ger.) Boot (of a small reed-pipe in the organ); also Hose.

Buch'stabentonschrift (Ger.) Alphabetical notation.

Buffs're (It.) To play the wag or buffoon, to jest, trifile.

Buffet (Fr.) Organ-case, or case of any partial organ... Buffet d'orgues, a small organ complete, its case and all within.

Buff'fo,-a (It.) Comic, humorous; hence Buffo, Buffo-singer, the comic actor in an opera; a comic singer... Aria buffa, comic air or aria... Opera buffa, comic opera... Buffone, comic opera-singer.

Buffone'sco,-a (It.) Droll, ludicrous... Buffonesscam'ente, drolly, etc.

Bugle, Bugle-horn. (Ger.) Bä'gelhorn, Flü'gelhorn; Fr. bugle; It. tromba.) I. A wind-instr. of brass or copper, with cupped mouthpiece, used for infantry calls and signals, having 7 harmonic tones:

and made in various pitches (Bb, C, Eb).—2. The key-bugle (Kent bugle, Regent's bugle) (Ger. Bägelhorn mit Klappe; Fr. bugle à clé); it has 6 keys and ; inv. by Hallina compass... of over 2...3. Valve-bugle octaves: (see Saxhorn).

Büh'nweinhef'tspiel (Ger.) "Stage-consecrating festival play;" the epiteth bestowed by Wagner on Parsifal, his last musical drama.

Bund (Ger.) A space between frets, on a fretted fingerboard. [Bund] is used as effectively synonymous with fret; e. g., Bund i. means ist fret, the string being stopped on the fret by pressure in the space just behind it)... Bund'frei ("unfretted," i.e. not spaced off by 2 or more frets or tangents), a term designating a clavicord in which each key had its own string; opp. to gebunden.

Buonaccor'do (It.) A small spinet with narrow keys, for children.

Buo'no,-a [boo'no] (It.) Good... Buona nota, an accented note (one on a strong beat); buon gusto, good taste... Buona'mente, well, accurately.

Burden. 1. A refrain or chorus recurring after each stanza of a song.—2. The drone of the bagpipe.—3. The bass part.

Bur'la (It.) A joke, jest... Burlan'do, joking, jesting, romping... Burlesca a burlesque... Bur'le'sca,-a, burlesque, farcical, comic... Burlescamente, in burlesque style.

Burlesque. (It. burlesca.) A dramatic
extravaganza, or farcical travesty of some serious drama or subject, with more or less music.

Burlet'ta (It.) A comical operetta or musical farce.

Busain (Busain, Busain). A reed-stop in the organ, generally of 16-foot tone, and on the pedal.

Button. a. A small round disk of leather screwed on the tapped wire of a tracker to keep it in place._b. A key of the accordion, etc._c. The round knob at the base of the violin, etc.

Bux'eetib'ia, Bux'us (Lat.) An ancient box-wood flute with 3 finger-holes, resembling the Phrygian flute.

C.

C. i. (Ger. C.; Fr. ut; It. do.) The first tone, 1st degree, or key-note of the typical diatonic scale of C-major. Compare Alphabetical notation, and Sal-misation._d. on the pipe._e. Middle-C, the F, keyboard; Ten-note C^1 or C is small c._f. Abbr. for Capo (D. C.=da capo); Cantus, Canto (c. f. = cantus firmus or canto fermo); Col (c. B.=col basso, c. 8va = coll'ottava); C.-B. (Ch.) = contrabasso.

Cabalet'ta (It.) A song in rondo-form, with variations, often having a triplet accomp. imitating the hoofbeats of a cantering horse.

Cabinet d'orgue (Fr.) Organ-case.

Cabinet organ. See Reed-organ.

Cabinet pianoforte. An old style of upright pte.; a grand pte. set on end.

Cabis'cola (Lat.) Precentor of a choir.

Cac'cia (It.) The chase; a hunt...Alla c., in the hunting style (i. e. accompanied by horns).

Cachéé (Fr.) Hidden, concealed, covered; said of fifths and octaves.

Cachur'cha (Sp.) A dance similar to the Bolero.

Cacoph'oony. (Fr. cacophonie; It. cacofon'a.) Discord; harsh or discordant music.

Cadence. (Ger. Kadenz'; Fr. cadence; It. caden'a.) 1. See Cadenza.—2. The measure or pulsation of a rhythmical movement.—3. (a) In general, the closing strains of a melody or harmonie movement. (b) Specifically, an harmonic formula (i. e. succession of chords) leading to a momentary or complete musical repose; the close or ending of a phrase, section, or movement...Amen c., popular term for plagal c., to which the word amen is often sung...Authentic c., see Perfect...Avoided, Broken, Deceptive, or False c., see Interrupted...Complete c., a perfect c...Half-cadence (half-close), or Imperfect c., the chord of the tonic followed by that of the dominant...Interrupted-c., an unexpected progression avoiding some regular cadence...Irregular c., an interrupted c...Medial c., in ancient church-music, one in which the median was peculiarly prominent...Mixed c., that formed by the succession of the subdominant, -dominant, and tonic chords, it thus being a "mixture" of the authentic and plagal cadences...Perfect c., the dominant triad or chord of the 9th followed by the tonic chord; the authentic cadence of the ecclesiastical modes...Plagal c., that formed by the chord of the subdominant followed by the tonic chord; opp. to authentic c...Surprise c., an interrupted c...Radical c., a close, either partial or complete, formed with two fundamental chords...Whole c., a perfect c.—A few examples are given below:


Cadence (Fr.) 1. A cadence 2 and 3.—2. A trill (as c. brillante, c. perlie).—c. brisée, see Brisee...C. fuite, avoided cadence...C. imparfaite (or sur la dominante), half-cadence...C. interrogatoire, interrupted cadence...C. irrégulière, half-cadence...C. parfaite (or sur la tonique), perfect cadence...C. plagale, plagal cadence...C. pleine, (a) a trill preceded 'by the higher auxiliary as...
long appoggiatura; (b) the progression from a dissonant chord to a consonant one... C. _rompue_, broken cadence.

**Cadent.** An obsolete grace (see Grace).

**Cadenz (Ger.)** See Kadens.

**Cadenz'za.** 1. A brilliant passage in a vocal solo, usually at its conclusion, having the effect of an extemporization, but commonly prepared beforehand. As an interpolation on the singer's part, such c. s are no longer in vogue.—2. An elaborate and florid passage or fantasia introduced in, and interrupting, the closing cadence of the first or last movement of a concerto; the orchestral accomp. generally pauses after a hold on the flat chord of the tonic, leaving the field clear for the performance, by the solo instr., of the cadenza. This is either a more or less original effort of the soloist, or a supplementary passage written out by the composer himself or some other musician. Such cadenzas are for the most part built up of themes or reminiscences from the work to which they are appended, and are always calculated to display the soloist's proficiency in the most brilliant light.

**Cadenz'za (It.)** A cadence... C. _fin'za or d'ingan'no, a deceptive cadence... C. _furitu'ra, an ornamented cadence._

**Cesura.** See Cesura.

**Caisse (Fr.)** A drum... C. _plate, the shallower side-drum... C. rolante, drum with wooden cylinder, that of the ordinary caisse being of copper... Grosse c., bass drum (also _Gros-tambour)._}

**Calamellus.** See Calamus.

**Calamus** (Lat.) A reed-flute or reed-pipe (chalumeau; shawm)... C. _pastora'lis, or tibia'lis, a very ancient woodwind instr., a reed with 3 or 4 finger-holes._

**Calando (It.)** Decreasing. An expression-mark denoting a decrease in loudness, usually coupled with a slackening of the tempo.

**Calandro'ne (It.)** A small variety of chalumeau or clarinet, a favorite among the Italian peasantry.

**Calascio'ne (It.)** A variety of lute or guitar with fretted fingerboard, and 2 gut strings, tuned a fifth apart and twanged with a plectrum; found in lower Italy.

**Calaf'ta (It.)** A lively Italian dance in 2-4 time.

**Calcan'do (It.)** Hastening the tempo.

**Calichon (Fr.)** Calascione.

**Calisonci'no (It.)** Calascione.

**Call.** A signal given by the fife, bugle or drum, calling soldiers to some special duty.

**Calli'ope (also Kalli'ope).** A steam-organ; a species of pipe-organ having a harsh tone produced by steam under pressure instead of wind.

**Callithump'ian concert.** (Ger. _Kats'- enmusik_; Fr. _charivari_; It. _chias'to, scampanata'._) A boisterous serenade given to some person who has become an object of popular hostility or ridicule; characterized by the blowing of horns, beating on tin pans, derisive cries, groans, hoots, cat-calls, etc.

**Cal'ma (It.)** Calm, tranquility... _Cal'man'do, calm, growing quieter... Cal'ma'to, calmed, tranquilized._

**Cal'o're (It.)** Warmth, passion; _con c., with warmth, etc... Calor'o'so, warmly, passionately._

**Cambie're (It.)** To alter, change... _Nota cambia'ta, changing-note._

**Cam'ma (It.)** Chamber, room... _Mus'ica di c., chamber-music... Sonata di c., chamber-sonata... Alla c., in the style of chamber-music._

**Cannon'do (It.)** “Walking,” moving, flowing. (See Andante.)

**Campa'na (It.)** A bell; in eccles. usage, a church-bell... _Campanel'lo,-a, a small bell... Campanells'oro, a very small bell... Campani'sta, a bell-ringer._

**Campen'etta (It.)** See Glockenspiel.

**Campanology.** Theory of the construction and use of bells.

**Canarder (Fr.)** To produce a “couac” on the clarinet or oboe.

**Canarie (Canaries, Canary; It. Can'ar'io).** A lively dance of French or English origin, the melody being in 6-8 or 4-4 time and having 2 phrases.

**Cancel.** See Natural 1.

**Cancrisans (Lat.)** Retrospective. (It. _cancrisam'en'te, cancrisante'._)

**Can'na (It.)** A reed or pipe... _Canne d'a'rima, flue-pipes; canne a lin'gua, reed-pipes._

**Canon.** (Ger. _Kanon_; Fr. _canon_; It. _ca'nome_.) 1. The strictest form of
mus. imitation, in which two or more parts take up in succession exactly the same subject.—The part taking the lead is called the antecedent, and the following part the consequent. Canons are now usually written out in full, but during the high tide of medieval counterpoint it was customary to write only the antecedent, and to mark the successive entrances of the other parts by signs or merely by mysterious superscriptions (enigmatical canons); the superscription was then called the canon (i.e. rule, direction), while the composition was called the *fuga* or *consequentia*.—According to the interval from the antecedent at which the consequent enters, the canon is called a *C. in unison* (the consequent taking the very same notes as the antecedent, but of course entering later); *C. at the octave* (the consequent entering an octave above or below); *C. at the fifth*, *fourth*, etc. The *c*. could also be varied, like the fugue, by the diminution or augmentation of the theme, by inversion or retrogression, etc. (Comp. Fugue.) When the parts entered at the time-interval of a min one after the other, the canon was called a *fuga ad minimum*.—2. Ancient Greek name for the Monochord.

**Ca'none** (It.) A canon... *C. aper'lo*, an "open" canon, i.e. one written out in full... *C. cancrescan'te*, canon by retrogression... *C. chist'io*, a "close" canon, in which only the leading part is written out in full; an enigmatical canon... *C. enigma'tico*, enigmatical canon (see *Canon*),... *C. in fini'to* or *perpet'tuo*, an infinite canon; one which, without a specially added close, can be sung on for ever... *C. scio'lo*, a canon in free imitation.

**Canonical hours.** The 7 canonical hours of the R. C. Church are the established times for daily prayer; called *matin* (incl. *nocturns and lauds*), prime, terce, sext, none, vespers, and *complin*. Those from prime to none are named after the hours of the day, prime (the first hour) being at or about 6 A.M., terce (the third) at 9, sext (the sixth) at noon, and none (the ninth) at 3 P.M.

**Cano'nicci.** See *Harmonici*.

**Canonic imitation**, strict imitation of one part by another (see *Canon*).

**Canta' ble** (It.) In a singing or vocal style. Where a passage is so marked,
rael”), and the Nunc dimittis (“Nunc dimittis servum tuum”).—The 7 Cantica minora are taken from various parts of the Old Testament.

Cantico (It.) See Canticum.

Canticum (Lat.) 1. In the ancient Roman drama, any passage sung by the actors.—2. A canticum.—Canticum graduum, the Gradual. Canticum Cantorum, Solomon’s Song.

Cantile’na (It., “a little song”; Ger. Cantilene; Fr. cantilene.) 1. In medieval music, a solfeggio; also, a cantus firmus as used in church-music.—2. Formerly, the higher or solo part of a madrigal; also, a small cantata or short vocal solo.—In modern usage, a ballad or light popular song; also, in instrumental music, a flowing melodic phrase of a vocal character; often used to define a smooth and voice-like rendering of slow melodic passages.

Cantilenac’cia (It.) A vile song.

Cantilena’re (It.) To sing in a low voice.

Cantillatio (Lat.) See Intonation 1.

Cant’ino (It.) Same as Chanterelle.

Cant’io (Lat.) A song, an air.

Cantique (Fr.) A canticle; also, a choral, or hymn-tune.

Can’to (It.) 1. The soprano; the highest vocal or instrumental part.—Col. same as colò parte.—2. See Cantino.—3. A melody, song, chant.—C. a capella, same as Cappella, a... C. Ambrosian chant... A part-song; C. cromatica, a melody in chromatic style; C. ferme, see Cantus firmus; C. figuralto, figurate melody; C. Gregoria’no, Gregorian chant; C. pla’no, plain chant; C. pri’mo, first soprano... C. recitativo, recitative or declamatory singing... C. ripieno, see Ripieno. C. secon’d, second soprano.

Can’tor 1. (Lat.) A singer, a precentor... C. chora’lis, chorus-master.—2. (Ger.) See Kantor (on p. 238).

Canto’re (It.) A singer; a chorister.

Canto’ris (Lat., “of the cantor.”) Term designating the side of a cathedral choir on which the precentor (cantor) sits, i.e., on the left or north side of a person facing the altar; opp. to the deco’ni (“of the dean”) side.

Can’tus (Lat.) A song, a melody; C. cornuta’us, see C. fractus; C. dur’us.

see Dur... C. ecclesiasticus; (a) church-music in general; (b) plain song; (c) the musical rendering of a liturgy, opp. to merely reading it... C. figura’tis, mensurable music... C. figura’tus, a melody with a florid or figurate contrapuntal accompaniment... C. firmus, a fixed or given melody; (a) plain song; (b) in modern counterpoint, a given melody, usually in imitation of a, to which other parts are to be set according to rule... C. fractus, a broken melody; a term applied to a tune which proceeded either by perfect or imperfect consonances. When accom. by a faux bourdon, it was called Cantus corona’tus.

[Stainer and Barrett... C. Gregoria’nus, Gregorian chant... C. mensural’is, see Notation, § 3... C. mol’is, see Mol... C. natura’lis, see Mutation... C. pla’no, plain song.

Canun’. See Kanun.

Canzone (It., also Can’sona.) Originally, a folk-song (Fr. chanson); later, a secular part-song in popular style, hence the Canzon’i Napolita’ni, Sicili’a’ni, etc.; many such songs closely resemble the madrigal. The name was sometimes applied to instrumental pieces in madrigal style.—Canzon’ica, a vulgar song... Canzon’ica, Canzoneta, a little song, a canzonet... Canzon’ic’re, a collection of lyric poems or songs.

Canzonet’te. A little air or song; a short part-song; a madrigal.

Capelle (Ger.) See K.

Ca’po (It.) The head; beginning... Da capo, from the beginning... Cappolavoro, master-work... Cappo-orchestra, conductor.

Capodastre (Fr.) See Capotasto.

Caposta’to (It.; also capo di tasto, “head of the fingerboard.”) 1. The nut of stringed instr. having a fingerboard.—2. A piece of wood or ivory which can be fastened across a fretted fingerboard, like that of the guitar, to raise the pitch of all the strings at once.—Sometimes written, in Engl. usage, Capo d’astro.

Cappell’la (It., “chapel.”) 1. A choir.—2. An orchestra. (Incorrectly written capella)... A cappella, vocal chorus without instrumental accompaniment... Alla c., (a) same as a cappella; (b) see Alla’breve... Da c., in church-style, 1. e. in a solemn and devotional manner.

Capricciet’to (It.) A little capriccio,
CAVATINA.

The piece (It.) Caricatured, capriciously, fantastically..."Capriccio's...capricious, fantastic; a capriccio.

Caprice (Fr.) Capriccio.

Cara't'ere (It.) Character, dignity; style, quality.

Caressant (Fr.) Caressingly, soothingly.

Carezz'vole (It.) Caressingly, soothingly.

Carica't'o (It.) Overloaded as to graces, chromatics, peculiarities of instrumentation, or other means of musical expression.

Carillon (Fr.) 1. A set of bells differing from those of a chime in being fixed, and in their greater number; played either by hand (on a keyboard) or machinery (on the principle of the cylinder in the barrel-organ).—2. A bell-piano, with pft.-keyboard, and bells instead of strings.—3. A melody to be played on 1.—4. An instrumental piece imitating the peculiar character of carillon-music.—5. The "clashing" (ringing all at once) of several large bells.—6. See Glockenspiel.—7. A mixture-stop yielding the 3rd, 5th, and 8th partials of the fundamental represented by the digital pressed (c(=g-ec)-x-y).

Carillonneur (Fr.) A performer on the carillon.

Carità (It.) Lit. "charity." Same as Affetto.

Carmagnole (Fr.) A dance and song in great vogue during the Reign of Terror; it dates from the taking (1792) of Carmagnola, a town in Piedmont, though the connection between the town and the air is not clearly established.

Carol. 1. A circle-dance (obs.)—2. A joyous song or ballad, particularly one celebrating Christmas.

Caro'la (It.) A circle-dance similar to the carmagnole.

Carrée (Fr.) A breve.

Cartelle (Fr.) A large leaf (for writing) of prepared ass's-skin, on which the lines of the staff are traced to jot down notes while composing, the notes being afterwards erased with a sponge. All cartelles come from Rome or Naples. [ROUSSEAU.]

Ca't'ynx (Gk.) An ancient Greek trumpet.

Cas'sa (It.) A bass drum. (Also cassa gran'de...C. armónica, body (of violin, etc.)

Cassation (Ger.) See K.

Castanets. (It. castagnetti; Fr. castagnettes; Ger. Kastagnetten; from Span. castañetas.) A pair of small concave pieces of hard wood or ivory, each having a projection on one side, by means of which they are fastened together with a cord long enough also to pass over the performer's thumb, or thumb and forefinger. Generally used (especially in Spain) by dancers as a dance-accomp. They yield no mus. tone, but merely a hollow click or rattle.

Castra't'o (It.) A eunuch (adult male singer with soprano or alto voice).

Catalectic. Lacking part of the last foot; e.g. the second of the following lines is catalectic:

Lives of great men all remind us
We can make our lives sublime.

(=|=|-=|=-|=-|=-|=|=-|=|=-|=|=-|=-|)

Catch. Originally, an unaccompanied round for 3 or more voices, written as a continuous melody, and not in score; the "catch" was for each succeeding singer to take up or catch his part at the right time. Later, a new element was introduced, and words were selected in such sequence that it was possible, either by mispronunciation or by interweaving the words and phrases apportioned to the different voices, to produce the most ludicrous and comical effects.

Cate'na di tril'li (It.) A chain of trills.

Catgut. Popular term for Gut strings (q.v.)

Catlings. Lute-strings of the smallest size.

Cattivo (It., "bad.") Cattivo tempo, the weak beat.

Cau'da (Lat., "tail.") The stem of a note.

Cavallet'to (It., "little horse.") 1. A bridge (usually ponticello).—2. The break in the voice.

Cavalquer (Fr.) A piece played by a cavalry trumpeter-corps when approaching or marching through a town.


Cavati'na (It.) A short song of any description.—2. A vocal air, shorter and simpler than the aria, and in one division, without Da capo.—3. Title
given by Beethoven to the 2nd movement of his By Quartet.

C barré (Fr.) The "barred O" (०), indicating alla breve time.

C-clef. See Clef.

Cebell. A theme for variation on the lute or violin, in 4-4 time and 4-measure phrases, characterized by the alternation of very high and low notes in the successive strains. (Obs.)

Cécilium (Fr.) A free-reed keyboard instr. inv. by Quantin de Crousard, exhibited at Paris in 1867. It has the shape and nearly the size of the 'cello, and is held in the same way. The keys are pressed by the left hand, while the right operates the bellows by means of a handle like a bow. Compass about 5 octaves; tone sweet and sonorous.

Cédès (Fr.) Go slower; rallentate.

Cédamustel (Fr.) A kind of reed-organ having fundamental stops similar to those of the harmonium, and various additional effects, such as bells, harp, echo, thunder, dove- and cuckoo-notes, etc.

Ce'ere (It.) Rapid, swift... Celeritâ, celerity, rapidity; con celerity, with celerity, etc.

Céleste (Fr., ("celestial, divine.") Jeu c, pédale c, organ-stops producing a sweet, veiled tone; Pédale c, is also a pedal-mechanism on the pfte. for obtaining a sweet, veiled tone... Voix c, the organ-stop voix angelica.

'Cello,-i. Abbr. of Violoncello,-i.

Cembal d'amour (Fr.) A species of clavichord, twice as long as the ordinary instr.s, the strings of which were struck in the middle by the tangents, the vibration of both sections of the string thus yielding a double volume of tone; inv. by G. Silbermann, 1st half of 18th century.

Cembalist. (It. cembalista.) A player on the cembalo (either harpsichord or pfte.)

Cembalo (It.) i. Originally, a dulcimer; a general name for various instr.s having several wire strings struck by hammers.-2. A harpsichord.-3. A pianoforte... A cembalo, for harpsichord (or pfte.)... Tutto il cembalo, see Tutte corde... Cembalo omnicordâ, a keyboard stringed instr. inv. by Nigetti about 1650; also called Proteus.

Cembanel'la, Cennamel'la (It.) A pipe or flute.

Cen'to (It.), Cento (Fr.) i. The antiphony of Pope Gregory the Great.—2. (Also cent'one, "a patchwork"). A medley of extracts from the works of one composer, worked up into an opera or similar composition. (Pasticcio.) Hence the verb centonizzare (Fr. centoniser), meaning "to put together.'

Cercar'la no'ta (It.) To seek the note; i.e. to sing in the same breath the tone belonging to the next syllable like a light grace-note, before its proper time of entrance, in portamento style; e.g. written:

\[ \text{\textbf{C}} \quad \text{\textbf{C}} \quad \text{\textbf{C}} \quad \text{\textbf{C}} \]

Cervalet', Cervelat'. Species of clarinet with bassoon-like tone (obs.)

Ces (Ger.) Cb... Ces, Chb.

Ces'ura, Casu'ra. A term in prosody sometimes used in music to designate the dividing line between two melodic and rhythmic phrases within a period; called masculine or feminine according as it occurs after a strong or a weak beat.

Ce'tera or Ce'tra (It.) A cither... C. teda'sca, "German cither," a 10-stringed instr. of the lute class.

Chaconne', Chacone'. (It. ciacco'na; Span. chacona; Fr. chaconne.) i. Originally, a Spanish or Moorish (possibly Italian) dance or sarabande.—2. An instrumental composition consisting of a series of variations, above a ground bass not over 8 measures in length, in 3-4 time and slow tempo. (See Passacaglia.)

Chair-organ. Variant of Choir-organ.

Chalameau. Variant of Chalumeau.

Chalil. Ancient Hebrew instr., either a flute (flageolet) or reed-pipe.

Chalumeau (Fr.; Engl. chalameau; Ger. Chalmaeu, Chalmaaus; It. scia' lumb, salimb.) i. See Shawm, Clarinet.—2. The "chalumeau" register is the lowest register of the clarinet and basset-horn; as a direction in clarinet-playing, chalumeau signifies "play an octave lower."—3. (In French usage.) The chanter of the bagpipe; also, occasional for Pan's-pipe.

Chamber-music. Vocal or instrumental
In organ-music, signifies "change hands on chord".

In pfte.-music, signifies "hold chord with pedal".

Signal'horn (Ger.) A bugle.

Signature. The signs set at the head of the staff at the beginning of a piece or movement, indicating the key and measure in which it is written. The chromatic sign or signs are termed the key-signature; the figures or signs indicating the measure, the time-signature, or rhythmical signature.

Signatu'ren (Ger., pl.) The figures and signs employed in thorough-bass notation.

Signe (Fr.) Sign.

Sign'num (Lat.) Sign...Signa impl'cita, indicia, intrin'se; see Notation, §3, Modus.

Signi'dilla (Span.) See Seguidilla.

Sil'bendehnung (Ger.) Slurring a syllable, i.e. singing it to more than one tone.

Silence (Fr.), Silenz'io (It.) A rest. (Comp. Pause, Soupir.)

Sillet (Fr.) Nut; specifically, petit sillet, nut at upper end of neck; grand sillet, nut at tailpiece.

Similar motion. See Motion.

Simile (It., "similarly, in like manner.") A direction to perform the following passage or passages in the same style as a preceding similar passage; used to save the trouble of repeating phrase-marks and other signs...The simile-mark is (see Abbreviation). (Simile, being an adverb, is indeclinable, and has no plural form simili; the Lat. term is similiare.)

Simple. (Of tones and intervals.) Not compound.—(Of counterpoint, imitation, rhythm etc.) Not compound or complex, undeveloped, not varied.

Sin' (It.) Abbr. of Sino.

Sinfoni'a (It.) 1. A symphony.—2. An overture (to the earlier Italian operas).

Sinfonie' (Ger.) Symphony (usually Symphonien').

Sing'akademie (Ger.) A choral singing-society.

Sing'bar (Ger.) Singable; cantabile...Sehr singbar vor'stragen, perform in a very singing style.

Sing'end (Ger.) Singing, melodious cantabile.

Sing'etanz (Ger.) Dance accomp. with song.

Sing'fuge (Ger.) Vocal fugue.

Sing'hoizzan'do (It.) Sobbingly, catching the breath.

Sing'manieren (Ger., pl.) Vocal graces.

Sing'schule (Ger.) Singing-school.

Sing'spiel (Ger.) The German national form of the opera, established during the 2nd half of the 18th century by J. A. Hiller, whose guiding rule was to give simple, folk-songlike melodies to singers representing plain characters, whereas to "gentlefolk" he gave arias; the instrumental accomp. is also kept subordinate to the vocal parts.—The term is also used for any light opera or operetta with spoken interludes; likewise, by extension, for more pretentious operas and mus. dramas.

Sing'stimme (Ger.) The singing-voice, the voice.

Sin'istra (It.) Left; mano s., left hand; colla s., with the left hand.

Sink-a-pace. See Cinque-pace.

Si'n'o (It.) To, up to, as far as, till; sino (or sin') al fine, to the end.

Si'ren. (Ger. Sir'ne; Fr. sir'ne.) An acoustical apparatus for determining the vibration-number of a given tone.

Sir Roger de Coverley. An ancient English dance-tune in 9-4 time, still in vogue as a country-dance.

Sis'te'ma (It.) Staff.

Sis'trum (Lat.) An ancient mus. instr of Egypt and the East; a sort of rattle.
CHARACTERISTIC PIECE—CHIESA.

ing the flat keys (rendering them darker or, as it were, lending them a minor character). Theoreticians seem disposed to deny in toto the possibility of characteristic differences; while many highly cultivated practical musicians (not to speak of aesthetic enthusiasts of all stripes) are equally positive that such differences exist.

Characteristic piece. A characteristic piece; one depicting a definite mood, impression, scene, or event. Characteristic tone, (1) the leading-tone; (2) that tone in any key which specially distinguishes it from nearly related keys, as $F^\#$ in the key of $G$, distinguishing it from $C$-major.

Characters. See Signs.

Charakterstimme (Ger.) Solo-stop (organ). Charakterstück, a characteristic piece.

Charivari (Fr.) A callithumpian concert.

Chasse, à la (Fr.) Alla caccia.

Chef d'attaque (Fr.) The leader of an orchestra, or of any division of a chorus. Chef d'orchestre, conductor of an orchestra. Ch. du chant, see Repetitor.

Chelys (Gk., "tortoise.") 1. The lyre of Mercury, fabled to have been a tortoise-shell with strings stretched over its hollow.—2. Name for both the bass violin and division viol in the 16th and 17th centuries.

Cheng. The Chinese mouth-organ, the wind-chest of which is formed by a gourd into which the air is blown through a curving tube, and bears on its upper side from 12 to 24 free-reed pipes. Its introduction into Europe led to the invention of the accordion and harmonium.

Chest of viols. A set of viols, i.e. 2 trebles, 2 tenors, and 2 basses, which formed the nucleus of the 17th century orchestra. (Also Consort of viols.)

Chest-register. The lower register of the male or female voice, the tones of which produce sympathetic vibration in the chest. Chest-tone, chest-voice, a vocal tone possessing the quality of the chest-register; opp. to Head-register, head-tone.

Chevalet (Fr.) Bridge.

Cheville (Fr.) Peg. Cheviller, peg-box.

Chevrotémen (Fr.) See Bockstriller... Chevroté, to execute a chevrotémen.

Chiari'na (It.) A clarion.

Chia'ro,-a (It.) Clear, pure... Chiaramente, clearly, limpidly, distinctly... Chiared'sa, clearness, etc.

Chiave (It.) 1. A clef.—2. Key of an instr.—3. Tuning-key.

Chiavè'te, or Chiavi trasporta'ti (It., "transposed clefs.") A system of transposing clefs, freely used in the 17th century. As it was then a rule, but seldom infringed, that no vocal part should overstep the limits of the 5-line staff, and the modern system of chromatic transposition being undeveloped, composers often employed, in the notation of the various parts, clefs differing from those customarily used for the several voices, these unusual clefs indicating to the practised singers a transposition of their respective parts to a higher or lower pitch:

1. High chiavette.


2. Ordinary clefs.

3. Low chiavette.

The high chiavette had the effect of transposing the parts (and consequently the entire composition) into a key a major or minor third higher, i.e. their effect was equivalent to writing 3 flats or 4 sharps in a signature headed by the ordinary clef; the low chiavette had a precisely opposite effect, as if 3 sharps or 4 flats had been written after the ordinary clef. Though not recognized as such, this system was tantamount to a pretty free use of the transposing scales.

Chi'ca. An old Spanish dance, modifications of which are the Fandango, Chaconne, Cachucha, Bolero, and possibly the English Jig.

Chie'sa (It.) Church. Concer'to da ch., a sacred concert... Sonata da ch., a sacred sonata... Da chiesa, for the church, in church-style.
CHIFFRE—CHORD.

Chiffre (Fr.) A figure, as in thorough-bass.

Chifonie (Fr.) Old name of the hurdy-gurdy.

Chikara. A Hindu violin having 4 or 5 horsehair strings.

Chime. 1. A set of from 5 to 12 bells tuned to the tones of the scale, and employed in playing the chimes by swinging either the bells themselves, or clappers hung within them.—2. A set of bells and strikers (hammers) in a musical box, organ, etc. (See Carillon.)

Chiming-machine. A revolving drum with pins so set as to pull the ropes of a chime of bells and ring the chime mechanically.

Chirogymnast. An apparatus for exercising the hands of players on the pft. or organ, consisting of a set of rings attached by springs to a cross-bar.

Chiroplast. (Ger. Handleieier, i. e. hand-guide.) An apparatus inv. by Logier about 1814, consisting of 2 smooth wooden rails attached in front of and parallel with the pft.-keyboard, and a pair of open gloves, the whole serving to hold both hands in the proper position for playing, by hindering the wrist from sinking and obliging the fingers to strike vertically. Simplified later by Kalkbrenner.—Termed by Liszt 'ass's guide' (guide-ane) for the French 'hand-guide' (guide-main).

Chitarra (It.) A guitar.—The Italian guitar, like the English cither, was strung with wire instead of gut strings. —Ch. coll'arco, a bow-guitar. —Chitarri'na, a small Neapolitan guitar. —Chitarro'ne, 'great guitar,' a kind of theorbo differing from the arcitullo in having a longer neck, a wider space between the 2 sets of pegs, and a smaller body. It had 20 wire strings, 12 being over the fingerboard. (See Lute.)

Chin'so'a (It.) Closed; hidden...C'a'none chi'uso, see Canone...Con boca chi'usa, with closed mouth (comp. Brummas'timmen).

Chœur (Fr. [k on like k.]) Choir, chorus. —A grand chaur, for full chorus.

Choice-note. An alternative note written above or below another in a vocal part, which the singer may take in preference if he choose.

Choir. (Ger. Chor; Fr. chaur; It. co're.) 1. A company of singers, especially in a church; hence, the part of the church which they occupy. —2. A choral society. —3. (In the Anglican Church.) A body of officials whose function is the performance of the daily choral service, sitting divided on the decani and cantori sides of the chancel. —4. A subdivision of a chorus, e. g. the 1st and 2nd choirs (coro primo e secondo) in 8-part music. —5. Same as Band 3.

Choir-organ. (See Organ.)...Choir-pitch, (see Chorton.)

Chor (Ger.) 1. Chorus; choït.—2. On the pft., a unison (the 2 or 3 strings belonging to one tone). —3. On the organ, those pipes belonging to a mixture which are sounded by one key. —4. A combination of instrs. of the same family, but different pitch, e. g. Trompetenchor.

Chora'gus, Chore'gus (Gk.) The leader or superintendent of the ancient dramatic chorus. Hence, in Oxford (England), the title of a functionary who has charge of the mus. services in church.

Chor'ral (adj.) Relating or pertaining to a chorus or vocal concerted music...Choral notes, see Note...Choral service, a church-service consisting chiefly of music by the choir.

Chor'ral (noun.) 1. (Ger. Choral; Fr. cantique, plain-chant; It. can'tico, can'sone s'acra.) A hymn-tune of the early German Protestant Church; also, a hymn-tune similar in style to the above. (Sometimes spelled Chorale.) —2. (In the R. C. Church.) Any part of the service sung by the choir.

Chora'leun. See Eolomelodicn.

Chora'letter (Lat.) In the style of a...Choral'massig (Ger.) chor' al.

Choral'note (Ger.) A choral note.

Chor'buch (Ger.) See Part-book 2.

Chord. 1. (Ger. Akkord'; Fr. accord; It. ac'cor do.) In a general sense, the harmony of 2 or more tones of different pitch produced simultaneously.—As a technical term, a combination of from 3 to 5 different tones, formed by erecting, upon a fundamental tone or root, an ascending series of diatonic 2nds. A 3-tone chord is called a triad, a 4-tone chord a chord of the 7th, and a 5-tone chord a chord of the 7th. The term chord is often applied specifically to the triads, as major chord, minor
chord, fundamental chord, etc.—A View of the fundamental diatonic chords follows, with the ordinary figuring in thorough-bass and theory:

Triads in Major.

\[
\begin{align*}
C : & \quad I \quad II \quad III \quad IV \quad V \quad VI \quad VII^0 \\
& \quad \quad | \\
& \quad \quad \quad | \\
& \quad \quad \quad \quad | \\
\end{align*}
\]

Triads in Minor.

\[
\begin{align*}
& \quad I_i \quad II_i \quad III_i \quad IV_i \quad V_i \quad VI_i \quad VII_i \\
\end{align*}
\]

Chords of the Seventh in Major.

\[
\begin{align*}
C : & \quad I_7 \quad II_7 \quad III_7 \quad IV_7 \quad V_7 \quad VI_7 \quad VII_7 \\
& \quad \quad | \\
& \quad \quad \quad | \\
& \quad \quad \quad \quad | \\
\end{align*}
\]

Chords of the Seventh in Minor.

\[
\begin{align*}
& \quad I_i_7 \quad II_i_7 \quad III_i_7 \quad IV_i_7 \quad V_i_7 \quad VI_i_7 \quad VII_i_7 \\
\end{align*}
\]

Chords of the Ninth:

- in major: 
  \[
  \begin{align*}
  & \quad 9 \\
  \end{align*}
\]
- in minor:
  \[
  \begin{align*}
  & \quad 9 \\
  \end{align*}
\]

When the root of a chord is the lowest tone, the chord is said to be in the fundamental position; when some other tone is the lowest, the chord is inverted. Each triad has 2 inversions, and each chord of the 7th has 3. The inversions are limited neither to the given number of tones, nor to any particular order of the intervals above the bass; e. g. a chord of the sixth may be written

\[
\begin{align*}
C : & \quad I \quad I \quad I \quad I \quad I \quad I \\
\end{align*}
\]

that is, it remains a chord of the sixth so long as the third of the triad remains the lowest tone, above which the (octave of the) root forms the interval of a sixth. The Arabic numerals over the bass form what is called thorough-bass figuring; each figure marks the interval of some tone above the bass (or lowest tone), the order of the figures depending, not upon the order of the notes, but upon the width of the intervals, the widest interval always being written at the top. The simple figures invariably call for the diatonic intervals as established by the key-signature. O calls for \textit{tasto solo} (see \textit{Tasto}); 2 or $\frac{2}{3}$ or $\frac{2}{3}$, for the chord of the second (in full, chord of the second, fourth and sixth); 3 or $\frac{3}{4}$ or $\frac{3}{4}$, for the simple triad; 6, for the chord of the sixth; 4, for the chord of the fourth and sixth; $\frac{4}{4}$ or $\frac{4}{4}$, for that of the fifth and sixth; 7 ($\frac{7}{4}$), for the chord of the seventh; 8, for the octave in the soprano, $\frac{8}{8}$, for the simple triad; 9, ($\frac{9}{9}$ or $\frac{9}{9}$, according as the fifth or seventh is dropped), for the chord of the ninth. $\frac{9}{9}$, $\frac{9}{9}$ were formerly used to show that the tenth and octave, eleventh and ninth, etc. of the bass note were to be taken instead of the third and prime, fourth and second, etc. Where there is a choice, the simpler figuring is preferable, unless some interval is chromatically altered. A $\frac{4}{4}$, $\frac{4}{4}$, $\frac{4}{4}$, etc., indicates that the interval is sharpened. A dash (—) after a figure prolongs the tone into the next chord. —The \textit{Roman numerals} under the bass form no part of the thorough-bass figuring; they indicate on what degree of the scale the given chord (i.e. the root of the chord) has its seat, the key or scale itself being marked by a capital letter for major and a small letter for minor. A large numeral indicates a triad with major third; a small numeral, a triad with minor third; with an accent (I$\;^1$), the augmented fifth; with a cipher (V$\;^0$), the diminished fifth; with a 7 (V$\;^7$), the chord of the seventh. This is the system generally accepted; its prime defect (clumsiness in following chro-
matic alterations, and consequent in-
ability to cope with the exigencies of free
tonality) is felt by all theorists; Jas-
dasohn solves the problem empirically
by stretching his highly elas-
tic theory of altered chords to
the utmost; e. g. he writes (C: IV
("fA\#-\#-c" as the major triad on the
4th degree of C-major) — Riemann, on
the other hand, has devised an entirely
new system, explained under art. Phoe-
ne. (Also comp. Thorough-bass.)
Altered chord, a chord chromatically
changed, but not effecting a modula-
tion; the commonest altered chords
are the triads on the 1st, 2nd, 4th and
5th degrees in major and on the 4th
and 6th degrees in minor (with al-
tered fifth); on the 2nd degree in major
and 6th in minor (with altered root);
the chords of the 7th on the same
degrees, excepting the 6th in minor
(with altered fifth), and on the 7th
degree in major and 2nd in minor (with
altered root) ... Anomalous ch., see Ano-
maily ... Augmented ch., a chord hav-
ing major th and augm. fifth ... Broken ch.,
an arpeggio ... Chromatic ch., one chro-
matically altered ... Common ch., a triad
peculiar to any given scale ... Deriva-
tive ch., one derived by inversion from
another ... Diatonic ch., a common
chord ... Diminished ch., one having
both 5th and 7th diminished ... Domi-
nant ch., (a) the dom. triad, (b) the dom.
ch. of the 7th ... Doubtful or Equivocal ch.,
a dissonant chord of uncertain reso-
lution, like that of the dimin. 7th,
which belongs to various keys, and may
resolve to any one of them ... Funda-
mental chord, (a) one in the funda-
mental position, i. e. with the root low-
est; (b) the tonic triad; (c) one of the
3 principal triads of a key (tonic, domi-
nant, and subdominant) (d) a common
chord ... Imperfect or incomplete ch.,
a chord, one of whose tones is omitted.
... Inverted ch., see Inversion ... Lead-
ing ch., the dominant chord of the 7th.
... Major, minor ch., see Major, Minor.
... Related or relative ch., see Relation.
... Seventh-chord, ch. of the 7th ... Solid
ch., one whose tones are produced
simultaneously; opp. to broken ... Tran-
sient ch., one used in modulating from
one key to another, and foreign to both.
—2. A string:
Chorda (Lat.) I. A string. —2. A tone
or chord ... Ch. characteristica, a chord
of the 7th containing a leading-note...
CHROMATIC—CLAIRON.

ing the tones of the chr. scale...Chr. in-
terval, an interval chromatically aug-
mented or diminished...Chr. scale, see
Scale...Chr. semitone, an interval
formed by altering a note of the natural
scale by a sharp or flat, or by further
altering such a sharpened or flattened in-
terval by a x or b#. (See Semitone.)...
Chromatic signs, the characters used in
mus. notation for raising or lowering the
pitch of (a) natural notes, (b) notes
already raised or lowered (comp. Table,
art. Interval). Those now in use are the
Sharp (♯), Flat (♭), Natural (♮),
Double-sharp (×), Double-flat (♭♭);
the Great Flat (♮) is obsolete; the
combined sign # (or ♭) signifies that
a note previously sharpened (or flattened) is
first restored to its natural pitch on the
staff and then sharpened (or flattened); the
Double-natural (♮♮) is superfluous and
incorrect.—The chromatic signs at the
head of the staff are called the key-sig-
nature (see Key 1); such as occur
irregularly in the course of a composi-
tion are called accidentals. An acciden-
tal, as a general rule, affects its
note only during the measure in which
it is written, unless the note be tied into
the next measure or measures:

\[ \text{higher or lower octaves of the note are not affected, and must therefore like-
wise take an accidental.} \]

Chromatic (noun.) A chromatically al-
tered note.

Chronom'eter. Occasional for Met'ro-
nome.*

Chronomètre (Fr.) A species of mono-
chord, made to sound by means of a
keyboard like that of the pfte., to teach
the tuning of the latter; inv. in 1827
by Rallier, pfte.-maker in Paris.

Chrot'ta. See Crowd.

Churh-modes. See Mode.

Chute (Fr.) A grace-note or appoggi-
tura either above or below the melody-
note;

written:

\[ \text{played:} \]

—Also, a slide
descending by a third:

Ciacco'na (It.) Chaconne.
Cico'gna (It., lit. "stork.") The mouth-
piece of a wind-instr.
Cic'u'ta (Lat.) A sort of flute, or Pan's-
pipe.
Cifra'to (It.) Figured.
Cim'bal. See Cymbal.
Cim'balo (It.) i. A cymbal.—2. A
harpsichord.—3. A tambourine.
Cim'balon. Same as Zimbalon.
Cim'bel (Ger.) See Cymbal 2...Cim'bel-
 stern, see Zimbelstern.
Cinel'le (It., pl.) Cymbals.
Cink (Ger.), Cinq (Fr.) See Zink 2.
Cin'que (It.) A fifth part in concerted
music...A tinge, for or in 5 parts.
Cinqu-pace. An old (presumably
French) dance, with a 5-step movement.
Cipher. A tone is said to "cipher" on
the organ when, owing to some de-
rrangement in the action, it persists in
sounding.
Circle-(or circular)canon. See Canon...
Circle of fifths, see Temperament.
Cir'colo mez'zo (It.) A turn. (Now
Gruppetto.)
Cir'culus (Lat., "circle"). A time-sig-
nature in medieval music. (See Nota-
tion, §3.)
Cis (Ger.) C♯.—Cis'sis, Cx.
Cistel'la (Lat., "little box.") A dulci-
mer.
Cistole, Cistre, Citone. See Zither.
Cistrum. See Sistrum.
Cit'hara (Lat.; It. c'tura.) An ancient
instr. of the lyre family, from which
many medieval and several modern instr.s (guitar, zither) derive their
names and, in part at least, their con-
struction. See Cither...C. bijug'ga, a
two-necked cither.
Cith'er (also cither, cittern; Fr. cistre,
sistre; It. c'tura, c'tra). An instr.
strung with wire and played with a
plectrum; a variety of lute or guitar,
in vogue during the 16th and 17th cen-
turies. (See Zither.)
Citone. A small dulcimer.
Civettet'ra (It.) Coquetry...Con e., in
a coquetish, trifling style.
Clairon (Fr.) i. A clarion (either the
instr. or the organ-stop)...Cl. chro-
matique, a species of valve-trumpet
made in 6 different pitches, (as a con-
CLANG—CLASSIC.

There has been a complicated series of developments in the family of clarinets, each with its own unique timbre, depending on the number and intensity of its harmonics.

Clang-color, Clang-tint. Timbre, "tone-color," the quality of a tone, was dependent on the number and intensity of its harmonics.

Claquebois (Fr.) Xylophone.

Clarabella. An organ-stop having open wooden pipes of 8-foot pitch and soft, mellow tone.

Claribel-flute. A 4-foot Clarabella.

Clarichord. An instr. of the late middle ages, apparently a variety of harp, though thought by some to have been identical with the clavichord.

Clarin (Fr.) See Clarion.

Clarinet. 1. (Ger. Klarinet'te; Fr. clarinette; It. clarinet'ta.) The parent instr. of the clarinet family was the chalumeau, a primitive wind-instr. having a cylindrical tube with 9 finger-holes, and a beating reed; its entire scale was composed of the prime tones produced by successively opening the holes. —The modern clarinet differs from the chalumeau chiefly in its ability to reproduce the prime tones of its scale (or rather their third partials) a twelfth higher; this result is due to the addition of a small hole, covered by an extra key, at the nodal point dividing the air-column into 3 equal portions,—an improvement attributed to Joh. Chr. Denner of Nuremberg about 1700. The higher scale or register thus obtained was termed, by reason of its bright and piercing quality, clarinettò (whence the name of the modern instr.); the original lower scale retained the name of the old chalumeau.—The soprano clarinet in C is the typical instr. of the family; compass 3 octaves and a sixth (with chromatic intermediate tones):

It has a cylindrical wooden tube pierced by 15 holes, 13 of which are closed by keys, yielding a chromatic series of 15 prime tones (e to b³); it is composed of 5 pieces or joints, namely, the mouthpiece with the reed, the socket (Ger. Birne), the "right-hand" and "left-hand" joints of the tube proper, and the bell; its higher registers are simply the third, and fifth or ninth, partials of the prime tones (from b³ to f⁴, and f⁴ to e³). The quality of the tone differs greatly in the four registers, the "chalumeau" and "clarinettò" being comparable to the female contralto and soprano respectively, while the medium is weak and veiled, and the highest shrill and piercing. Several sizes are made: (1) The large soprano cl. in C, B⁹, and A, and (2) the small soprano clarinets in D, E, F, and A⁹, these last being mostly used in military music, in which their position is similar to that held by the violins in the orchestra. There are also alto (or baritone) clarinets in F and B⁹, and bass clarinets in C, B⁹, or A (octave below

...
that style.—In a broader sense, any composition may be termed classic which, in its kind, might be taken as a model for imitation, and in which the form 's in perfect harmony with the spirit or subject-matter.—Classic is also often used as a distinctive epithet for the works of the earlier masters, including Beethoven, and their imitators, in contrast to those of the romantic school; classic forms being the aria, rondo, sonata, symphony, etc.

Clau'sula (Lat.) A cadence.

Clavecin (Fr.) A harpsichord...Cl. acoustique, a French invention of the 18th century, imitating variously the wind-instruments.

Claviatur (Ger.) Keyboard (Claviatur).

Clavicembalo (It.) Harpsichord.

Clavichord, (Ger.) Klavi'chord, Klavier; Fr. clav'icorde; It. clavicordo. One of the precursors of the pfte. (see Pi-ano forte), differing in action from the latter in having, instead of hammers, upright metal wedges called tangents on the rear end of the digits; on depressing a digital the tangent struck the wire and remained pressed against it till the finger was lifted, causing only one section of the string to vibrate. (Compare Gebunden.)

Clavichth'rium (cyth'rium.) An obsolete instr., supposed to have been a kind of harpsichord, but with the strings stretched in a vertical frame instead of horizontally.

Clavicor (Fr.) A kind of cor à pistons.

Clavicylin'der (Ger.) A keyboard instr. inv. by Chladni about 1800, containing a glass cylinder caused to vibrate by a treadle, and steel wands or bars instead of strings, which were pressed against the revolving cylinder on touching the digits, and thus made to sound; compass 4½ octaves.

Clavier' [pee'er']. (Ger.) Klavier'. 1. A keyboard (Klaviatur).—2. (Ger.) Generic name for all keyboard instrs. except organs; especially (formerly) for the clavichord, and (at present) for the pianoforte. See Klavier.

Clavier (Fr.) 1. A keyboard...Posséd'-der son cl., to know one's keyboard...Cl. de récit, Récit expressif, swell-manual (organ).—2. The range or scale of notes comprised on the grand staff without leger-lines.

Claviglians'do. A keyboard instr. consisting of a combination of mechanisms for producing various harmonium effects, and also the portamento of the violin; inv. by Le Jeune.

Cl'a'vis (Lat.) 1. A key (digital), clef, or note.—2. Bellows-handle.

Clé, Clef (Fr.) 1. Clef; armer la clef, to furnish the clef with the key-signatures.—2. Key (of a wind-instr.)

Clef. (Ger. Schlüssel': Fr. clé, clef; It. chia'de.) A character set at the head of the staff to fix the pitch or position of one note, and thus of the rest. The 3 now in use are the F-clef, C-clef, and G-clef; the F-clef and G-clef are also called the Bass-clef and Treble-clef respectively, because they fix the position of the bass and treble notes. The C-clef is variously called the Tenor-, Alto-, and Soprano-clef, according as it is set on the 4th, 3rd, or 1st line of the staff; wherever placed, it marks the position of Middle-C (Tenor-C). A view of the clefs used at present is appended.


The F-clef on the 3rd line (Barytone-clef), the C-clef on the 2nd (Mezzo-Soprano-clef), the G-clef on the 1st line (French violin-clef), or on the 3rd line, are no longer used (the C-clef on the 2nd line occa-sionally). The double G-clef: is used in vocal music as a tenor-clef, signifying that the part lies an octave lower than written.—Our modern forms of the clefs are corruptions of the letters f, c, and g, formerly plainly written.

Cliquette (Fr.) The bones.


Close harmony or position. See Harmony...Close play, a style of lute-playing in which the fingers were kept on the strings as much as possible.

Co'da (It., 'tall.') Specifically, a pas-
sage finishing a movement, and beginning where the repetition of the first subject ends. Originally, it was a few chords (or a short passage) intended as a winding-up; it became of growing importance in the canon, sonata, rondo, etc., and is frequently developed into an almost independent concluding division. — Also, the stem or tail of a note (cauda)... Codetta, a short coda. (See Fugue.)

Celestina (or -o). A name bestowed in the 18th century on several modifications of keyboard stringed instr.s, in which alterations of the tone could be produced by mechanisms under the player’s control.

Coffre (Fr.) Case (of a pft.e.) body (of a violin).

C'g'li stromenti (It.) With the instruments.

Col', col', col'la, col'le, col'lo (It.) With the.

Calascione (It.) See Calascione.

Collet de violon (Fr.) Neck of a violin.

Collinet (Fr.) A flageolet; named after a celebrated player.

Colophon. (Ger. Kolophon'; Fr. colophon; It. colofonia; from Lat. colopho'nium.) Resin or rosin.

Color. i. Timbre (tone-color).—2. The characteristic rhythms, harmonies, and melodies of a composition,—3. (Lat.) See Notation, §3.

Color.'to (It.) Florid, figurate.

Coloratur'a (It.) Colorature, i.e. vocal runs, passages, trills, etc., enhancing the brilliance of a composition and displaying the vocalist's skill.—Also applied to similar instrumental music.

Coloris (Fr.; Ger. C(K)oloris' [Far'bengebung]). The tonal “color-scheme,” vocal or instrumental, of a composition, movement, or scene; i.e. the modifications in vocal or instrumental timbre, or in the instrumentation, employed for obtaining special effects.

Col'po (It. "blow") Di colpo, at a blow, suddenly, at once.

Combination pedal. See Pedal... Combination tones (combinational tones), see Acoustics.

Combined mode. See Dur Moll-Tonart.

Co'me (It.) As, like... C. prima, as at first, as before... C. sopra, as above... C. stà, as it stands, as written.

Com'è (Lat.) Answer (in a fugue); consequent (in a canon).

Comma. i. A comma (,) is often used as a breathing-mark.—2. (a) Didymic or syntonic c.: The difference between the greater and lesser whole tone, or 524288:531441. (b) Pythagorean c., or c. maxima: The difference between the octave of a given tone and a tone 6 whole tones higher than the given tone, or 524288:531441.

Com'modo (It.; also co'modo.) Easy, leisurely, at a convenient pace; allegro commodo... Commodamente, easily, quietly, leisurely... Commodo, rather easy or leisurely.

Common chord. A major or minor triad... Common halleschiah metre, or Common long metre, a 6-line stanza formed of a common-metre stanza with half a long-metre stanza added; thus, 8 6 8 6 8... Common measure, see C. time... Common metre, a form of iambic stanza, of 4 lines containing alternately 8 and 6 syllables; thus, 8 6 8 6... Double common metre, a stanza formed of 2 common-metre stanzas... Common particular metre, a 6-line stanza, the 3rd and 6th lines having 6 syllables, and the others 8 each; thus, 8 6 8 6 8 6... Common time, a measure containing 2 (or 4) half-notes or 4 quarter-notes, with 2 or 4 beats respectively; duplet or quadruple time. (Ordinarly, common time is understood to mean 4 quarter-notes [and as many beats] to a measure.)

Compass. (Ger. Um'fäng; Fr. dispa-saon; It. estensione.) The range of a voice or instr., i.e. the scale of all the tones it can produce, from the lowest to the highest.

Compiace'vole (It.) Pleasing, delightful.

Com'plement. An interval which, added to any given interval not wider than an octave, completes the octave; thus a fourth is the c. of a fifth, a minor sixth of a major third, etc. Also complementary interval.

Comple'tory. (Lat. comple'torium.) 1. An anthem supplementary to an antiphon in the lauds and vespers of the Ambrosian rite.—2. See Complin.

Com'plin(e). The last of the 7 canonical hours.
Componi'sta (It.) Composer.
Composition pedal. In the organ, a pedal which draws out or pushes in several stops at once. (Comp. combination pedal.)
Composizione (It.) Composition.
C. di tavoli'no, table-music.
Compound interval. See Interval...
C. measure, rhythm, time, see Time...
C. stop, an organ-stop having more than one rank of pipes.
Con (It.) With.
Concave pedals. See Radiating.
Concen'to (It.) 1. Concord, harmony.
—2. The simultaneous sounding of all the tones of a chord; opp. to arpeggio.
Concent'us (Lat.) 1. Concord, harmony.—2. Part-music.—3. See Accen-
tus.
Concert. 1. A set of instr.s of the same family but different in size (see Chest, Consort).—2. A concerto.—3. (Ger. Konzert; Fr. concert; It. concerto.) A public mus. performance...Dutch concer-
to, the singing of an entire company in which each person sings whatever he pleases; or the persons present sing in alternation any verse that comes into their heads, the refrain by the whole company being a regular repetition of some popular verse...Concert spirituel (Fr.), sacred concert.
Concertan'te (It.) Concordant, harmonious.—Hence: 1. A concert-piece.
—2. A composition for two or more solo voices or instrs with accomp. by organ or orchestra, in which each solo part is in turn brought into prominence.
—3. A composition for 2 or more solo instrs without orchestra...Concer-
tante parts, parts for solo instrs in orchestral music...Concertante style, a style of composition admitting of a brilliant display of skill on the soloist's part...Concerto, concerted.
Concerted music. Music written in parts for several instrs or voices, as trios, quartets, etc.
Concert-grand. See Pianoforte.
Concerti'na. The improved accordion inv. by Wheatstone in 1829. The key-
boards are hexagonal; the compass of the treble c. a double-ac-
is4 octaves; the compass of the bass includes all chromatic tones; it is on drawing
out and on pushing in the bellows. Tenor, bass, and double-bass concerti'nes are also made. A great variety of music can be played, and the literature is quite extensive; the instr. is likewise capable of great expression, and the tone is sus-
ceptible of considerable modification.
Concert'ino (It.) 1. A small concerto.
—2. Equiv. to concertan'te, i.e. lead-
ing, principal; as violino concerto, principal violin;—here opp. to ripien'o.
Concerti'sta (It.) Concert-player, solo performer, virtuoso.
Concert-master. See Kapellmeister.
Concerto. (Ger. Konzert') An ex-
tended composition for a solo instr.,
commonly with orchestral accomp., in sonata-form modified to suit the char-
acter of the solo instr. (e.g. the cadenza); pfte.-concerto in which the pfte.-part is comparatively inconspicuous are jocu-
larly called “symphonies with pfte.-accomp.”—The earlier concertos were in
cordante style, 2 or more instr.s or voices bearing leading parts; Viadana's concerti ecclesiastici, or da chiesa, were simply motets with organ-accomp.; Torelli was the first (1686) to write concerti da camera (for 2 violins and double-bass).
Concert-pitch. See Pitch.
Concert-stick (Ger.) A concert-piece; a concerto.
Concita'to (It.) Moved, excited, agi-
tated.
Concord. 1. Harmony; opp. to dis-
cord.—2. See Consonance.
Concor'dant. 1. Consonant.—2. (Fr.) A barytone voice.
Conductor. (Ger. Kapellmeister, Dirig-
ent'; Fr. chef d'orchestre; It. capo d'orchestra, maestro di capella.) The director of an orchestra or chorus.
Conductus (Lat.) A form of polyphony-
ous composition (12th century) in which the tenor to the contrapuntal variations was not borrowed from plain song (as in the organum and discantus), but, like the counterpoint, was original with the composer...C. du'plex, 3-part counterpoint; C. sim'plex, 2-part counterpoint.
Cone-gamba. Bell-gamba.
Conjunct'. (Fr. conjoint; It. congiun-
to.) A degree of the scale immediately
succeeding another is called a conjunct degree; opp. to disjunct.

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

Conseguente (It.) Consequent... Conseguienza, a canon.

Consequent. (It. conseguente) See Canon.

Conservatory. (Ger. Konservatorium; Fr. conservatoire; It. conservatorio) A public institution for providing practical and theoretical instruction in music.

Consolante (It.) Consoling, soothing.

Consonance. (Ger. Konsonante; Fr. consonance; It. consonanza) A combination of 2 or more tones, harmonious and pleasing in itself, and requiring no further progression to make it satisfactory; opp. to dissonance. (Comp. Acoustics, §3.)...Imperfect consonances, the major and minor thirds and sixths. Perfect consonances, the octave, fifth, and fourth.

Consonant chord. One containing no dissonant intervals... C. interval, a consonance.

Consort. i. See Chest (of viols).—2. A band, or company of musicians.

Contralto (It., "they count.") Direction in scores, that parts so marked are to pause.

Continuo (It.) Continued (see Basso continuo); held, sustained.

Continued bass. See Bass.

Conti’nuo. A Basso continuo.

Contra (Lat., It.) Combined with names of instr.s, it signifies an octave below; e. g. contrabass’to, a double-bass... Contra-ostave, see Pitch.

Contrabass. (It. contrabbasso) i. A double-bass.—2. The lowest bass instr. in a family of instr.s... Contra-bassista, a player on the double-bass.

Contra-dance (It.) Contra-dance or country-dance.

Contrappogto (It.) i. A double-bass—soon.—2. A reed-stop in the organ imitative of i.

Contralto (It.) The lowest female voice, having a compass from about f’ to e’, the extremes being e—f’.

(Also Alto).—Male voices were exclusively employed in the old church music, the tenor being called altus; hence the term "contra-alto", i.e. opposed to or contrasted with the altus.

Contrappuntista (It.) A contrapuntist.

Contrapuncto (It.) Counterpoint... C. alla mens’te, see Chant sur le livre... C. alla sop’pa, "limping", i.e. syncopated, counterpoint... C. dop’io, double or invertible counterpoint... C. syncopato, syncopated counterpoint... C. sop’ra (sotto) il soggetto, counterpoint above (below) the theme.

Contrapunctus (Lat.) Counterpoint... C. ad vien’d dum, counterpoint written out; opp. to contrapunto alla mens’te, improvised counterpoint... C. aqua’lius, equal counterpoint... C. diminu’itus or fior’i dux, florid or figurate counterpoint... C. inqua’lius, unequal counterpoint.

Contrapuntal. Pertaining to the art or practice of counterpoint.

Contrapuntuist. One versed in the practice and theory of counterpoint.

Contrapunto (It.) “Against the bow,” up-bow for down-bow, or vice versa.

Contrary motion. See Motion...

Contrapoggetto (It.) Countersubject.

Contratenor. Countertenor.

Contratto (It.) A tone entering on a weak beat and ending on a strong beat; a syncopation.—2. A sustained melody, as contrasted with its figurate accomp.

Contravioli’no, -violo’ne (It.) A double-bass.

Contre- (Fr.) Contra-, counter... Contre-basse, double-bass... Contredanse, a French dance deriving its name from the position of the dancers opposite to or facing each other. Originally there were but 2 dancers; there are now 8; and the dance is known in English as the Quadrille.—Also, dance-music for a quadrille... Contre-eclisses, linings... Contre-partie, a mus. part opp. to cf contrasted with another, as bass and soprano; said especially of either of the parts in a duet... Contrepoint; counterpoint; contrepointiste, contrapuntist.
CONVERSIo—Corno.

..Contre-sujet, countersubject...Contre-tempo, see Contratttempo.

Conversio (Lat.) Inversion.

Coper'to (It.) "Covered," muffled; as tim'pani coperto, muffed kettledrums.

Co'pria (Lat.) 1. (also Fr.) A coupler (organ).—2. A name for certain flue-stops; (a) the 8-foot open diapason; (b) the 8-foot Hohlflöte or Koppel-flöte.

Cor (Fr.) A horn...Cor-ali, cor-basse, see Corno alto (basso)...C. anglais, see Oboe...C. de bassét, bassett-horn...C. de chasse, a hunting-horn; in particular, the large horn, whose tube is bent to form a circle of about 1½ turns...C. de signal, a signal-horn or bugle...C. de vaches, a cow-horn, used by herdsmen...C. omnimontique, a chromatic valve-horn inv. by Sax.

Cor'a'le (It.) A choral.

Coran'to (It.) A. A courante.—2. A country-dance.

Cor'da (It.) A string...Sopra una c., direction to play a passage on one string...Una Corda, direction to use the soft pedal of the pfte...Due corde, (a) release soft pedal; or, when the soft pedal shifts the keyboard, "play with the pedal pressed halfway down" [RIEMANN]; (b) in violin-playing, a direction to double a note by playing it simultaneously on 2 strings...Tutte (le) corde (all the strings), release the soft pedal.

Cordatu'ra (It.) Same as Accordat'ura.

Corde (Fr.) A string...C. à jour, or à vifé, an open string...C. fausse, a string out of tune...C. sourde, a mute string...Sur une corde, Sopra una corda.

Cordier (Fr.) Tailpiece.

Cordonè'tre (Fr.) String-gauge.

Corife'o (It.) See Corypheus.

Ceri'sta. (It.) 1. Choirister, either male or female.—2. Tuning-fork; pitch-pipe.

Cormorne (Fr.) See Cromorne.

Cornam'ssa. (It.), Cornemuse (Fr.) A bagpipe in which the wind is supplied by the lungs (see Musette).

Cornet. [See Cornet à pistons, in following art.] 1. (Ger, Zin'ke.) An obsolete wind-instr. much used during the 15th and 16th centuries, with a narrow cupped mouthpiece of ivory or wood, and a wooden tube furnished with fingerholes.—There were two classes, the straight cornet (in 3 varieties, cornetto divito, c. muto, compass a—a5, and cornetti, compass d1—g8), and the bent cornet (cornetto curvo, compass a—a5); and c. toreno [or corno, cornon], compass d—d5). The cornon (cornetto basso) was the prototype of the Serpent.—2. A reed-stop in the organ, imitating the blaring tone of C. i (see 4), and of varying dimensions: 8-foot pitch, (or 2' or 4'), also called Cornetino; 16-foot pitch (Grand cornet).—Bass cornet, a large deep-toned brass instr. (obs.)—3. (Kornetti.) A compound organ-stop of from 3 to 5 ranks and 8-foot or 4-foot pitch, differing from the Mixture in producing the Third among the harmonics...Echo cornet, a soft-toned cornet-stop enclosed in a wooden box...Mounted cornet, a cornet stop mounted on a separate soundboard to render its tone more prominent.—4. A reed-stop of 2 or 4-foot pitch, on the pedal.

Cornet à bouquin (Fr.) See Cornet i.

...Cornet à pistons (Fr.; Ger. Ventilcornet), a brass instr. of the trumpet family, having a conical tube and cupped mouthpiece; improved from the old post-horn by the addition of 3 valves; tone apt to be loud and "brassy"; medium compass 2 octaves and 3⁴⁄₅ tones. It is a transposing instr. noted in the G-clef:

actual
this being for the cornet in B♭, the pitch:
one most in use.

In rapidity and lightness of execution, the cornet almost vies with the flute and clarinet; a certain lack of refinement in its tone alone prevents its entrance into the symphony-orchestra...Cornet d’écho or de récit, cornet-stop.

Cornet-stop. See Cornet 2, 3, 4.

Corneto (It., dimin. cornetti’no.) 1. A small horn.—2. A cornet i.

Cor'no (It.) A horn...C. alto, high horn in B♭; C. basso, low horn in B[STAINER AND BARRETT].—C. alto (basso) also signify, respectively, one of the two horn-players, in the orchestral group of four, who take the highest (lowest) horn-parts...C. di basso, bassett-horn...C. da caccia, hunting-horn...C. in gle’se, English horn.
CORNON—COUNTERPOINT.

Cornon (Fr.) i. A comet.—2. A brass wind-instr. of broad scale, inv. in 1844.


Cor'ro (It.) Chorus; choir.—C. favor'to, a selected chorus, as opp. to the full chorus.—C. spezando, a divided chorus (sung by several choirs in different parts of the church).—A cori batten'ti, for divided chorus, one halfimitating, in parallel or reverse progression, what the other half sings.

Cor'ona (It.) A crown (c). 

Cor'onach (Gaelic.) A funeral song; a dirge.

Corps (Fr.) Body (of a tone) . . . C. d'har-mo-nie, a fundamental chord . . . C. de musique, a wind-band . . . C. de rechange, a crook.—C. de voix, the range and volume of a voice, taken collectively.

Correcto'rium (Lat.) Tuning-cone.

Corre'nte (It.) Courante.

Coryphae'us (Lat.) (Engl. coryphæ'us; Ger. Koryphâ'de; Fr. coryphée; It. cor'ri'fe'ro.) In the ancient Greek drama, the leader of the chorus; hence, in modern usage, the leader of an opera chorus or other company of singers.

Cotil'lon. (Fr. cotillon.) A French dance, the same as the German, to quadrille-music.


Couac (Fr.) The “goose.”

Couched harp. A spinet.

Coulé (Fr.) i. Legato.—2. (Also Dash.) A harpsichord-grace; written: played:

\[ \text{\includegraphics[width=\textwidth]{music_example.png}} \]

Coulisse (Fr.) Slide (of trombone or trumpet).

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

Counter. Any vocal part set to contrast with the principal part or melody; specifically, the counter-tener (high tenor, or alto), sometimes sung in the higher octave as a high soprano . . . Bass counter, a second bass part, either vocal or instrumental . . . Counter-exposition, re-entrance of the subject or subjects of a fugue, either directly following the exposition, or after the first episodes . . . Counter-subject, a fugal theme following the subject in the same part, as a contrapuntal accomp. to the answer; often used independently as an episodal theme . . . Counter-tener, a high tenor or alto voice; hence, the part sung by such a voice, or the singer. It is the highest adult male voice; compass: being nearly the same as that of the contralto . . . Counter-tener clef, the C-clef on the 3rd line; used for the counter-tener or alto voice, the viola, etc.

Counterpoint. (Ger. Kon'trapunkt; Fr. contrepoint; It. contrappunto.) [From the Latin “punctus contra punctum” (point against point), i. e. note against note.] 1. In a wider sense, the art of polyphonic composition; opp. to homophony. The canon and fugue are the most highly developed contrapuntal forms.—2. In a restricted sense, the art of adding one or more melodies to a given melody (canus firmus) according to certain rules; hence, one of, or all, the parts so added.—The Theory of Counterpoint generally recognizes 5 species, which, in practical instruction, are variously combined: (1) Note against note, whole notes in the counterpoint against whole notes in the c. f. (canus firmus); (2) 2 against 1, half-notes in the counterpoint against whole notes in the c. f.; (3) 4 against 1, quarter-notes in the counterpoint against whole notes in c. f.; (4) with syncopation, syncopated half-notes in counterpoint against whole notes in the c. f.; (5) florid, figurate, or figured, the counterpoint written in irregular rhythms . . . Double c., that in which 2 parts are so written as to be capable of mutual inversion by an interval (octave, tenth, etc.) determined beforehand . . . Quadruple c., that written in 4 mutually exchangeable or invertible parts . . . Single c., that in which the parts are not intended to be mutually invertible . . . Strict c., that in which the entrance of (most) unprepared dissonances is forbidden. [The correctness of this definition largely depends upon what is meant by “preparation.” The dissonant intervals included in the chord of
the dimin. 7th—dimin. 7th and 5th, 
aug. 2nd and 4th—and also the 
dominant 7th, are now allowed to enter 
freely even in "strict" counterpoint; 
and preparation is often effected by a 
tone in a different part and octave from 
the one in which the following disso-
ence enters. [...] Triple... counterpoint 
in 3 mutually invertible parts... Two-
part. Three-part. Four-part counter-
point, that in which 2, 3, or 4 parts are 
employed.

Country-dance. A dance in which the 
partners form two opposing lines, 
which advance and retreat, the couples 
also dancing down the lines and re-
turning to their places. The time 
varies, some tunes being in 2-4, others 
in 3-4 time; the essential thing is, for 
the strains to be in phrases of 4 or 8 
measures, to accompany the several 
evolutions.

Coup d'archet (Fr.) A stroke of the 
bow... Coup de (la) glotte, see Kehl-
schlag... Coup de langue, a thrust or 
stroke of the tongue, tonguing; double 
coup de langue, double-tonguing.

Composier le sujet (Fr.) To cut or cur-
tail the subject.

Coupier. (Ger. Koppel; Fr. coupula; It. 
unione.) See Organ.

Couplet. 1. Two successive lines form-
ing a pair, generally rhymed.—2. In 
triple times, 2 equal notes occupying 
the time of 3 such notes in the regular 
rhythm:

Con'tant [Koo'-]. (Fr. courante; It. 
corrente.) An old French dance in 
3-2 time; hence, the instrumental 
piece called courante, forming a part of the 
Suite, in which it follows the Alle-
mande. Though the time-signature 
calls for 3-2 time, measures in 6-4 time 
ofen occur, especially at the close; the 
tempo is moderately rapid, and dotted 
rhythms abound. —The Italian corrente 
is quite different from the above, its 
chief feature being swift passages of 
equal notes, whence the name corrente 
("running"). The tempo is rapid; 
time 3-8 or 3-4.

Couronne (Fr.) A hole (τ).

Course. A group or set of strings tuned 
in unison.

Covered. See Octave. Covered strings, 
strings of silk, wire, or gut, covered by 

a machine with spiral turns of fine sil-
ver or copper wire, the process being 
termed "string-spinning."

Crackle. In lute-playing, to play the 
chords brokenly (en batterie) instead of 
simultaneously.

Cracovienn e (Fr.) A Polish dance for 
a large company; hence, the music or 
an imitation of the musicemployed,

which is in dupletime with frequent 
syncopations (rhythm

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

Also Krakowiak, cracoviak.

Cre'do. The third main division of the 
Mass.

Crem'balum (Lat.) Jew's-harp.

Crem'ona. 1. A name ordinaril y ap-
plied to any old Italian violin made by 
the Amatis, Stradivarius, or Guarneri-
us, at Cremona.—2. See Krumnhorn.

Crescen'do (It.) Swelling, increasing 
in loudness... Cr.-pedal, see Pedal.

Crescen'dozug (Ger.) 1. Crescendo-
pedal.—2. A kind of organ-swell with 
shutters, a contrivance inv. by Abbé 
Vogler.

Crescent; also Chinese crescent, or 
pavilion. (Ger. Halbmond; Fr. 
chapeau chinois; It. cappello chine,
se.) An instr. of Turkish origin used in 
military music, consisting of several 
crescent-shaped brass plates hung 
around a staff and surmounted by a cap 
or pavilion; around the plates little 
bells are hung, which are jingled in 
time with the music.

Cre'ticus (Lat.) A metrical foot con-
sisting of a short syllable between 2 
long ones (— —).

Cri'brum (Lat.) Soundboard (organ).

Croche (Fr.) An eighth-note... Croches 
lites, eighth-notes having the hooks 
joined (\[ \frac{2}{4} \]).

Crochet (Fr.) The stroke of abbreviation 
across the 
stems of notes (\[ \frac{2}{4} \]).

Croch'ta (Lat.) A crotchet, or quarter-
note (\[ \frac{2}{4} \]).

Croisement (Fr.) Crossing (of parts).

Cro'ma (It.) An eighth-note.

Croma'tico (It.) Chromatic.

Cromor'na. (Fr. cromorne.) See Krumm-
horn.

Crook. 1. (Ger. Bo'gen, Stipum'togera;
CROQUE-NOTE—ČZARDAS.

tone by half-stopping the bell of the French horn with the right hand.

tone by half-stopping the bell of the French horn with the right hand.

Cum sancto spir'itu (Lat.) Part of the Gloria.

Cu'po (It.) Dark, deep, obscure; reserved.

Curran'to. See Courant.

Cushion-dance. A Scotch and English round dance, in triple time, and performed in single file; each dancer in turn drops a cushion before one of the opposite sex, at a regularly recurring strain of the music, whereupon the two kneel and kiss each other, after which the dance proceeds as before.

Cus'tos (Lat.) A direct.

Cuvette (Fr.) Pedestal (of a harp).

Cyclical forms. (Ger. cicli'sche For-men.) Forms of composition embracing a cycle or series of movements, such as the old suite or partita, or the sonata, symphony, and concerto.

Cylin'der (Ger.) Valve (in horns, etc.; usually Ven'til).

Cymbale (Fr.) A cymbal.—2. A steel rod bent to a triangle, and bearing a number of rings, which are struck by a steel wand, the cymbale itself being dangled on a cord.

Cymbals. 1. (Ger. Beck'en; Fr. cym'bales; It. piat'ti, cine'li.) A pair of concave plates of brass or bronze, varying in size from finger-cymbals something over an inch in diameter to the large orchestral cymbals, which have broad, flat rims, and holes toward the middle for the insertion of the straps by which they are held; used in orchestral music to mark time strongly, or to produce peculiar—often weird and thrilling—effects. One of the cymbals is often attached on top of the bass drum, so that one player can manipulate both drum and cymbals.—2. In the organ, a mixture-stop of very high pitch.—3. See Cymbale 2.

Cymb'alum (Lat.) A cymbal.—2. A small drum of the medieval monks; several such drums were tuned to form a scale of an octave, and played like a Glockenspiel.

Cym'bel. See Cymbal.

Čzakan (Bohemian.) A flute of cane or bamboo.

Čzardas (Hung.; pron. tschar'dash.) A national Hungarian dance, distin,
CZIMBAL—DECISO.

Guided by its passionate character and changing tempo.

Czimbal (Hung.) A dulcimer.

Czimken (Pol.) A dance similar to the country-dance. [STAINER AND BARRETT.]

D.

D. i. (Ger. D; Fr. re; It. re.) The 2nd tone and degree in the typical diatonic scale of C-major. (Comp. Alphabetical notation, and Solmisation.)—2. Abbr. of Da (D. C.=da capo), and Dal (D.S.=dal segno).

Da (It.) By, for, from, of... Da ca'po, (a) from the beginning; (b) an exclamation, "encore!"...D. C. al fine, (repeat) from the beginning to the end (i.e. to the word Fine, or to a hold —). ...D. C. al se'gno, (repeat) from the beginning to the sign (§, ©, □) ...D. C. al segno, poi (se gue) la coda, (repeat) from the beginning to the sign, then (follows) the coda... D. C. dal segno, repeat from the sign...D. C. sen'sa re- plica (or senza ripetizione), play through from the beginning without noticing the repeats... Da eseguir'si, to be executed. ...Da tirarsi ("for drawing out"), means "with slide"; as tromba da tirarsi, slide-trumpet.

D'accord (Fr.) In tune.

Dach (Ger., "roof."’) The belly of a violin (usually Decke)... Dack'schueler, see Crescendo 2.

Dactyl(e). (Lat. dactylus, a finger.) A metrical foot of 3 syllables arranged like the finger-joints, one long and two short, with the foot on the first (— — ).

Dactyl'ion. An apparatus inv. by Henri Herz in 1835, consisting of 10 rings hanging over the keyboard and attached to steel springs; used by pianists for finger-gymnastics.

Daddy-mammy. A familiar name for the roll on the side-drum.

Da'gli, dai, dal, dall', dal'la, dal'le, dal'to (It.) To the, by the, for the, from the, etc.

Dal se'gno (It.) See Segno.

Damenisa'tion. (See Solmisation.) Graun's system of sol-faing with the syllables da, me, mi, po, re, tu, la, be, which are not (like do, re, mi, etc.) attached to special scale-degrees, but simply repeated over and over in the above order, whatever may be the notes sung.

Damper. i. (Ger. Dämp'fer; Fr. touf-foir; It. sord'ino.) A mechanical device for checking the vibration of a pffte-string (see Piano forte)... Damper-pedal, the right or loud pedal of the pffte.—2. The mute of a brass instr., e.g. a horn.

Dämp'fer (Ger.) A damper or mute... Dämp'fung ("damping"), the damping-mechanism of the pffte.

Dance. (Ger. Tanz; Fr. danse; It. dan'za.) A succession of rhythmical steps, skips, or leaps, accompanied by varying movements of the body, and generally timed by music (in primitive nations, simply by beating on a drum or the like).

Darm'saite (Ger.) Gut string.

Dash. i. A staccato-mark for, or —2. In thorough-bass, a stroke through a figure, indicating the raising of the interval by a semitone (♀, etc.)—3. Same as Coul'd 2.

Daslan'-Notie'fung (Ger.) Hucbald's system of noting a scale of 18 tones by twisting and turning the letter F into 14 different positions and shapes, with 4 additional signs.

Dau'men (Ger.) Thumb... Dau'menaf-sait, thumb-positions (in cello-playing).

Dead-march. A funeral march.

De'ble, De'bole (It.) Feeble, weak.

Début (Fr.) A first appearance... Débu-tant(e), a male (female) performer or singer appearing for the first time.

Dec'achord. (Fr. d'accorde.) 1. A ro-strung instr., an ancient species of harp or lyre.—2. An obsolete French instr. of the guitar kind, having 10 strings.

Dec'ad(e). See Duodene.

De'cald (Fr.) Comp. Cantoris.

De'cem (Ger.) See Decima 2.

Déchant (Fr.) Discant.

Déci'dé (Fr.) See Deciso.

De'cima (Lat. and It.) i. The interval of a tenth.—2. An organ-stop pitched a tenth higher than the 8-foot stops; also called Tenth, or Double 4 voce.

De'cime. See Desime.

Decimo'le (Ger.) See Decuple.

Decl'la (It.) Decided, ener'- with decision.
Deck'e (Ger.) Belly (of the violin, etc.); belly or soundboard (of the pfte.)
Declaman'do (It.) "Declaming"; in declamatory style.

Declamation. In vocal music, the correct enunciation of the words, especially in recitative and dramatic music. (Comp. Deklamation.)

Découpe's (Fr.) Uncoupled.
Découplez (Fr.) To sing with a portamento.

Décorps (Fr.) In organ-music, "uncouple," "coupler off."

Decrescendo (It.) Growing softer; diminishing in force. Sign

Dec'uplet. A group of 10 equal notes executed in the time proper to 8 notes of like value, or to 4 notes of the next highest value; marked by a slur over or under which a figure 10 is set. (Also Decimole, Decisolate.)

DEDUC'TIO (Lat.) 1. The ascending series of syllables or tones in the hexachords of Guido d'Arezzo. 2. Acc. to later theorists, the resolution of a dissonance to a consonance.

Defective. Same as Diminished.

Deficient (It.) Dying away.

De'gl' (It.) Of the; than the.

Degree. (Ger. Stuf'te, Ton'stufe; Fr. degré; It. grado.) 1. One of the 8 consecutive tones in a major or minor diatonic scale. Degrees are counted from below upward, the key-note being the first degree. 2. A line or space of the staff. 3. A step. (The prevailing confusion of the terms degree and step might be obviated by applying degree only to the tones, and step only to progression between conjunct tones, of the scale; the expressions whole step, half-step, and step and a half, are quite superfluous.) Scale-degree, a degree of a scale. Staff-degree, a degree on the staff.

Deh'n'en (Ger.) To expand, extend; to prolong...Dehnung, expansion, extension, prolongation; Dehnungs-strich, in vocal music, a line of continuation after a syllable, indicating that it is to be sung to all notes over the line; dots are sometimes used instead... Gedehnf', extended, prolonged; hence, slow, stately.

Del (It.) Of the; than the.

Deklamar'tion' (Ger.) Musico-poetical scansion. In vocal composition, the transformation of the poetic rhythm (metre) into a musical one; a song is badly deklaminirt' when an unaccented syllable receives a strong musical accent or a long note; or when an accented syllable, or a word rendered prominent by the sense, receives a subordinate position in the melody on a weak beat or in short notes." [RIEMANN.]

Del, dell', del'la, del'le, del'lo (It.) Of the; than the.

Délassement (Fr.) A piece or performance of a light and trifling character.

Deliberate'mente (It.) Deliberately... Delib'erto, deliberate.

Delicatamente, con delicatezza (It.) Delicately... Delicate'to, delicate; in a delicate, refined style.

Délibré (Fr.) Non legato; leggero.

Deli'tio (It.) Frenzy; con d., with frenzied passion.

Delivery. Style (method and manner of singing); restrictedly, the enunciation of a singer.

Deman'de. Dé'manchemente (Fr.) "Off the neck"; the thumb-positions in cello-playing... Démarcher, to quit the neck of the cello.

Demande (Fr.) "Question," i. e. the subject of a fugue. (Usually sujet.)

De'mi (Fr., "half") Demi-bâton, 2-measure rest... Demi-cadence, half-cadence... Demi-croche, a 16th-note... À demi-jeu (a direction found mostly in reed-organ or harmonium-music), with half the power of the instr., mescla forte... Demi-mesure, half-measure... Demi-pause, halfeast... Demi-quarte d'ap, a 32nd rest... Demi-temps, an eighth-rest... Demi-tempo, a half-beat... Demi-ton, a semitone.

Demiquaver. A 16th-note... Demisemi-quaver, a 32nd-note... Demitone, rare for Semitone.

Demoiselle (Fr.) Tracker.

Dependent chord, harmony, triad. One which is dissonant, requiring resolution to a consonant one; opp. to Independent.

Depress. To lower (as by a ♯ or ♯♭)... Depression, chromatic lowering of a tone.

Derivative. 1. Same as derivative chord, i. e. the inversion of a fundamental chord. 2. The root of a chord.

Dérivi's (Fr., "derived, derivative") Accord dérivé, inverted chord (also simply dérivé; an inversion)... Mesure
DIAPASON.

Diapason. Of, from, to, etc. See

Diapason (Engl.) A, an octave.—2. Either of the 2 principal foundation-stops of the organ, the open diapason and the stopped diapason, both commonly of 8-foot pitch; if there are 2 op. diapasons on a manual, one is sometimes of 16' pitch; pedal-diapasons are generally 16' stops.—The open d. has metal pipes open at the top, and usually of large scale, though the scale differs when 2 or more diapasons are on one manual; the tone is bright, full, and sonorous. The stopped d. has wooden pipes of large scale, closed at the top by wooden plugs, and yielding a powerful fluty, and somewhat hollow, tone.—3. Compass of a voice or instr.; chiefly poetical.

Diapason (Fr.) A. Compass of a voice or instr.—2. A rule or scale, acc. to which makers of various instrs. regulate the size of the latter, and that of their parts.—3. An organ-stop (diapason).—4. A tuning-fork or pitch-pipe. —5. Absolute pitch...Diapason normal, the standard pitch of a scale adopted in 1859 by the French Academy, in which a has 870 single or 435 double vibrations per second of time (so-called "international pitch").

Dérivé, any measure indicated by 2 figures (2-4, 3-8, etc.) as being derived from, i.e. a fractional part of, a whole note.

Des (Ger.) Dφ...Det's, Døφ.

Dés'cant. See Dis-ant.

Descend. To pass from a higher to a lower pitch...Descents, descending progression.

Des'd.te'rio (It.) Desire, longing...Con d., in a style expressive of longing, yearning.

Désinvolution, avec (Fr.) See Désinvolto.

Dessin (Fr.) The design, plan, or structure of a composition.

Dessus (Fr.) 1. Soprano or treble, i.e. the highest vocal part.—2. Earlier name for the violin (dessus de viola).

De'sto (It.) Sprightly.

De'stra (It.) Right...Ma'no destra, right hand (also destra mano, colla destra); a direction in pft.-playing, signifying that the passage is to be played with the right hand. (Abr. m. d., or d. m.)

Détaché (Fr.) In violin-playing, detached, i.e. playing successive notes with alternate down-bow and up-bow, but not staccato...Grand détaché, a whole (stroke of the) bow to each note.

Determina'to (It.) Determined, resolute.

Detonation' (Ger.), Détonation (Fr.) False intonation, singing out of tune...Detonieren (dőtner), to sing false; especially, to flat (gradually lower the pitch) in a cappella singing.

Det' to (It.) Aforesaid; the same.

Deutsch (Ger.) German...Deutsch Flöte, the orchestral flute...Deutscher Bass, an obsolete kind of double-bass, having from 5 to 6 gut strings...Deutsche Tabulatur, see Tabulature...Deutsche Tänze, German dances, i.e. the old-fashioned slow waltzes.

Deux (Fr.) Two...À deux mains, for 2 hands...Deux-quatre, 2-4 (see Me-ture)...Deux-temps, or Valse à deux temps, a quick waltz, with 6 steps to every 2 of the ordinary waltz (trois temps).

Deuxième position (Fr.) Half-shift.

Development. (Ger. Durchführung) The working-out or evolution of a theme by presenting it in varied melodic, harmonic, or rhythmic treatment; ordinarily applied to formal compositions like the fugue or sonata. (See Form.)

Devo'to (It.) In a devotional style (con devosioné).

Dextr'a (Lat.) Right...Manus d., right hand...Manu d, with the right hand.

De'zem (Ger.) See Decima.

De'zime (Ger.) The interval of a tenth.

Dile (It.) Or, from, to, etc.

Diagram'ma (Gk.) A diagram. 1. The Greek written scale of 15 notes, divided into the various tetrachords.—2. In old music, the staff and the scale written on it; also, a score or partition.

Dia'lo'go (It.) Dialogue (Fr.) A duet for 2 solo voices or divided chorus; or a similar instrumental piece.

Diapa'son (Gk.) An octave (in ancient Greek and in medieval music)...Diapason diapente, or diapason con diapente, an octave plus a fifth, a twelfth. Diap. diatessaron (diap. con diates-saron), an octave plus a major fourth, a major eleventh...Diap. dítone, an octave plus a major third, a major tenth...Diap. semidiótone, an octave plus a minor third, a minor tenth.

Diapasa'non (Engl.) A. An octave.—2. Either of the 2 principal foundation-stops of the organ, the open diapason and the stopped diapason, both commonly of 8-foot pitch; if there are 2 op. diapasons on a manual, one is sometimes of 16' pitch; pedal-diapasons are generally 16' stops.—The open d. has metal pipes open at the top, and usually of large scale, though the scale differs when 2 or more diapasons are on one manual; the tone is bright, full, and sonorous. The stopped d. has wooden pipes of large scale, closed at the top by wooden plugs, and yielding a powerful fluty, and somewhat hollow, tone.—3. Compass of a voice or instr.; chiefly poetical.

Diapason (Fr.) 1. Compass of a voice or instr.—2. A rule or scale, acc. to which makers of various instrs. regulate the size of the latter, and that of their parts.—3. An organ-stop (diapason).—4. A tuning-fork or pitch-pipe. —5. Absolute pitch...Diapason normal, the standard pitch of a scale adopted in 1859 by the French Academy, in which a has 870 single or 435 double vibrations per second of time (so-called "international pitch").
Diapente (Gk. and Lat.) The interval of a fifth. ...D. cum ditono, a major 7th. ...D. cum semiditono, minor 7th ...D. cum semisemitono, minor 6th ...D. cum torno, a major 6th.

Diapenter (Fr.), Diapentisa’re (It.) To progress by skips of a fifth.

Diaph’ony. (Gk. diaphoni’a.) I. A dissonance. —2. See Organum.

Diaschism’ma (Gk.) The difference between the second tierce below the 4th quint in the descending circle of 5ths, and the 3rd octave below the given tone (c:dyb) :: 2025 : 2048.

Diaste’ma (Gk.) An interval.

Diates’saron (Gk.) The Interval of a fourth.

Diaton’ic. 1. See Greek music, §2. —2. (In modern usage.) By, through, with, within, or embracing the tones of the standard major or minor scale. —Diatonic instr., one yielding only the tones of that scale of which its fundamental tone is the key-note ...Diatonic interval, one formed by 2 tones of the same standard scale. —Diatonic harmony or melody, that employing the tones of but one scale. —Diatonic modulation, see Modulation. —Diatonic progression, stepwise progression within one scale. —Diatonic scale, see Scale.

Dian’los (Gk.) A double aulos, the tubes meeting in an acute angle, and connected by, and blown through a common mouthpiece.

Diazuec’tic (Gk.) Disjoined (see Greek music, §1). ...Diazeut sicis, the separation of 2 neighboring tetrachords by the interval of a tone; also, the tone itself.

Di’brach, Di’brachys. A metrical foot consisting of 2 short syllables (− −); a pyrrhic.

Di’chord. I. An ancient species of harp or lute having 2 strings. —2. Any instr. having 2 strings to each note.

Dicho’ree, Dicho’reus. A double choric or trochee; a metrical foot consisting of 2 long and 2 short syllables in alternation (− − − −).

Dictée musicale (Fr., "musical dictation"). A modern method of training the faculty of musical apprehension, in which the teacher plays or sings short phrases which the pupils take down on paper.

Diecet’to (It.) A piece for 10 instrs.

Dies’a’re (It.) To sharp ...Die’sis, a sharp.

Die’ser (Fr.) To sharp ...Die’se, a sharp.

Dies iræ (Lat., "day of wrath"). The sequence of the Missa pro defunctis; it now forms the 2nd division of the Requiem.

Di’esis (Gk.) 1. The Pythagorean semitone (later Limma), which is the difference between a fourth and 2 greater whole tones, =g56 : 243. —2. In modern theory, the difference between an octave and 3 major thirds, the modern enharmonic diesis (128 : 125).

Dizeung’menon (Gk.) Disjoined (see Greek music, §1). Difference-tone. See Acoustics.

Diferen’tia (Lat.) The differens’tia tono’rum in the medieval Gregorian chants were the different forms of the cadences or tropes to the Secul’rum d’men, according to the tone to which transition was to be effected. (Also distintio.)

Diffi’cile (It.), Diffi’cile (Fr.) Difficult.

Dig’ital. A key on the keyboard of the pfte., organ, etc.; opp. to pedal (finger-key opp. to foot-key).

Digito’rium. A small portable apparatus for exercising the fingers, resembling a diminutive piano in shape, and having 5 keys set on strong springs: sometimes called Dumb piano.

Di gra’dó (It.) (Progression) by degrees, step-wise.

Diamb’, Dianab’us. A double iambus; a metrical foot consisting of 2 short and 2 long syllables in alternation (− − − − −).

Dilettat’ti. (It. dilettan’ti) An amateur.

Diligem’za (It.) Diligence, care.

Dilin’dium (Lat.) An interlude, especially that between the separate lines of chorals.

Diluen’dó (It.) Decreasing in loudness, dying away.

Dim’eter. I. Consisting of 2 measures; divisible into 2 feet. —2. A verse or period consisting of two feet.

Diminished. (Ger. verklei’tert; Fr. di’mi-nis’cé.) (It., diminu’to.) Dim. interval, a perfect or minor interval contracted by a chromatic semitone ... Dim. chord, a chord, the highest and lowest tones of which form a dimin. interval ... Dim. subject or theme, one repeated
or imitated in diminution... Dim. triad, a root with minor third and dimin. fifth.

Diminuendo (It.) Diminishing loudness... Dim. pedal, see Pedal.

Diminuer (Fr.) To diminish (in loudness)... En diminuant beaucoup, = diminuendo molto.

Diminution. (Ger. Verkleinerung; Fr. diminution; It. diminuendo). The repetition or imitation of a theme in notes of smaller time-value (¼, ½, or ¾ that of the original).—2. See Notation, §2.

Dioxia (Gk.) Less common term for Diapente.

Dip. The vertical fall of a digital or pedal when depressed to the full extent; also key-fall.

Diphonium (Lat.) A composition for 2 voices.

Diphthonia. A vocal anomaly produced by inflammatory nodules seated on the vocal cords, which on closure of the latter divide the glottis into an anterior and a posterior half, so that 2 tones are sounded on singing, instead of one.

Diplastic. Two-fold... D. foot or rhythm, that in which the thesis has twice the length of the arsis.

Dipody. A group of 2 similar metrical feet, or double foot, especially when constituting a single measure.

Direct. 1. (Ger. and Lat. Cui'tos; Fr. gui'don; It. gui'da, mo'stra.) The sign  or  set at the end of a staff to show the position of the first note on the next staff. (N. B. The Germans often use it as a mere mark of continuation equivalent to "etc.", without reference to the pitch of any note.)—2 See Motion and Turn.

Directeur (Fr.) Conductor, director.

Dirige. A funeral hymn, or similar music.

Dirigent (Ger.) Conductor, director.

Diriger (Fr.), Dirigieren (Ger.) To direct, conduct.

Dirig'e'to-a (It.) Direct, straight... Alla direta, in direct motion.

Dis (Ger.) D. ...Disis, D x.

Dis'cant. 1. (Lat. discant'us; Ger. Diskan't; Fr. dé'chant.) The first attempts at polyphony with contrary motion in the parts, beginning in the 12th century; opp. to the organum, in which parallel motion was the rule.—2. (Fr. dessus.) Treble or soprano voice; the highest part in part-music.

Discord. 1. A dissonance.—2. Cacophonous.

Discre'to (It.) Discreet; comparatively subdued... Discre'tione, discretion; con discrezione, with discretion or due reserve; with judicious subordination to a leading part or parts.

Disdiapason (Gk., Lat.) In medieval music, the interval of a double octave.

Dis'is (Ger.) D x (usually Disiis).

Disinviol'to (It.) Free, easy, graceful... Con disinviol'tura, with ease, grace; Dis'is (Ger.) D x. [flowingly.

Disjunct' (Fr. disjoint, -e.) See Motion, Tetrachord (disjoined).

Diskan't (Ger.) 1. Discant, treble.— Diskan't geige, the violin (the treble instr. of its class)... Diskan'tisot', treble singer... Diskan't register, Diskan'tstimme, in the organ, a half-stop (also Hal'bestimmme)... Diskan't schlässel, soprano-clef.

Dispar'te, in (It.) Aside.

Dispera'to (It.) Desperate, hopeless... Disperazio'ne, con, in a style expressive of desperation or despair.

Dispersed. See Harmony.

Dispons'dee, Dispons'de'us. A double spondee; a compound metrical foot containing 2 spondees.

Disposition. (Fr.) The D. of an organ is properly the preliminary estimate of its cost, fixing the varieties of stops, number of manuals, etc.; but also signifies a concise description of the working parts of a finished organ, especially an enumeration of the stops, couplers, combination-stops, etc.

Disposition (Fr.) Gift, talent, genius.

Dis'sonance. (Ger. Dissonanzen; Fr. dissonance; It. dissonan.za.) 1. In theory, the simultaneous sounding of tones so remotely related that their combination produces beats.—2. In practice, a combination of 2 or more tones requiring resolution; opp. to Consonance... Dissonant, consisting of tones forming a dissonance 2; opp. to consonant... Dissonant interval, 2 tones forming a dissonance. The dissonant intervals are the seconds and their inversions, the sevenths, also all diminished and augmented intervals... Dis
sonant chord, a chord containing one or more diss. intervals.

**Dissona're** (It.) To be dissonant, to form a dissonance.

**Distance.** Interval. [Seldom used.]

**Distan'za** (It.) An interval; distance...

**Dist'ich.** A group of 2 lines or verses; usually called couplet in modern rhyming versification.

**Distinct'io** (Lat.) 1. In Gregorian music, the pauses or breaks dividing vocal melodies into convenient phrases.—2. See Differentia.

**Distin'to** (It.) Distinct, clear...Distinctament'e, distinctly.

**Distona're** (It.) To sing or play out of tune; also sionare.

**Dit'al.** A key which, on pressure with the finger or thumb, raises the pitch of a guitar-string or lute-string by a semitone; opp. to pedal...Dit'al harp, a chromatic lute shaped like a guitar, having from 12 to 18 strings, each controlled by a dital to raise its pitch by a semitone; inv. by Light in 1798, and later improved by him. (Comp. Klavier-Harfe.)

**Diteggiatu'ra** (It.) Fingering.

**Dith'ymab, Dithyram'bus.** A form of Greek lyric composition, originally a hymn in praise of Dionysus; later greatly modified. Its leading characteristics were a lofty enthusiasm, frequently degenerating into bacchantic wildness (whence the adj. dithyram'bic), and the irregular form of its strophes, no two of which were identical.

**Di'to (It.)** Finger...

**Ditone.** (Lat. di'tonus; Fr. diton.) A Pythagorean major third of 2 greater whole tones (81; 64); wider by a comma than a true major third (5' 4).

**Ditro'chee, Ditro'chea'us.** A compound metrical foot consisting of 2 trochees (- -); also Dicheere.

**Ditty.** A short, simple song.

**Divertimen'to** (It.) 1. A short poem

**Divertissement** (Fr.) set to music, and interspersed with songs and dances, for some special occasion.—2. Light and easy pieces of instrumental music, such as variations, potpourris, etc.—3. An instrumental composition in 6 or 7 movements, similar to a serenade or cassation.—4. An entr'acte in an opera, or between compositions of considerable length, in the form of a short ballet or other entertainment.—5. Episode in a fugue; development of a principal theme.

**Divide.** To play divisions.

**Divi'si** (It.) Divided. A direction in scores signifying that 2 parts appearing on one and the same staff are not to be played as double-stops, but by the division into two bodies of the instr.s playing from that staff. The return to the unison is marked by the direction a due, (or by unis., or a 2).

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

**Division-mark.** A slur connecting a group of notes, and provided with a figure indicating their number, showing that their rhythm differs from the ruling rhythm of the piece; as for a quintuplet, triplet, etc.

**Divo'to, Divotamen'te.** See Devoto.

**Dixième** (Fr.) The interval of a tenth.

**Do.** The Italian name for C; supposed to have been introduced by Bononcini in 1673. It is now also generally adopted in France instead of the Arethian Ut.

**Do.** In solmisation, the usual syllable-name for the 1st degree of the scale.—In the fixed-Do method of instruction, Do is the name for all notes bearing the letter-name C, whether key-notes or not.—In the movable-Do method, Do is always the key-note, whatever key is sung in or modulation reached.—In the Tonic Sol-fa system, spelled Doh.

**Doch'mius.** A metrical foot consisting of 5 syllables (~ ~ ~ ~ ~). 

**Doctor of Music.** See Bachelor.

**Dodecachordon** (Gk.) 1. See Bissex.

**Dodecachordon**.—2. A treatise by Glareanus (1547) on the theory of the 12 keys or modes.

**Dodec'cupla di cro'me** (It.) 12-5 time: di semicronc, 12-16 time.

**Dodec'uplet.** A group of 12 equal notes to be performed in the time of 5 in the regular rhythm.

**Doh.** See Do
Do'ri (It.) Same as Due.

Doigt (Fr.) Finger... Doigté, fingered. ...Doigté, or doigter, fingering; doigtes fourchus, cross-fingerings.

Dol'can. See Dukia'na.

Dol'ce (It.) i. Sweet, soft, suave; dolcemente, sweetly, softly.—2. A sweet-toned organ-stop.

Dolcez'za (It.) Sweetness, softness; con d., softly, gently.

Dolician (Ger.), Dolicia'na, Dolicia'no (It.) i. A species of bassoon in vogue during the 16th and 17th centuries.—2. In the organ, a reed-stop of 8 or 16-foot pitch; a fagotto.

Dolicia'to (It.) See Daddociato.

Dolicis'simo (It.) Very sweetly, softly. ...Also, a very soft-toned 8-foot flute-stop in the organ.

Dolen'do, Dolen'te (It.) Doeful, plaintive, sad... Dolentemen'te, doefully, etc.

Dolo're (It.) Pain, grief; con dolore, in a style expressive of pain or grief; pathetically (also dolorosamen'te, dolo're so).

Dolz'flöte (Ger.; Fr. flûte douce; It. flauto dolce.) i. An obsolete transverse flute, having a half-plug within the embouchure.—2. In the organ, an open flute-stop of rather narrow scale and 8-foot pitch.

Dom'chor (Ger.) Cathedral-choir.

Dominant. i. (Ger., Fr., and It. Dominante.) The fifth tone in the major or minor scale... D. chord, (o) the dominant triad; (b) the dom. chord of the 7th... D. section, of a movement, a section written in the key of the dominant, lying between and contrasting with two others in the key of the tonic... D. triad, that having the dominant as root.—2. The reciting-tone in the Gregorian modes.

Dona nobis pacem. See Mass.

Doodlesack. See Ger. Dudelsack.

Dop'po (It.) After.

Dop'pel- (Ger.) Double... Dop'pel-B, Dop'pello, the double-flat... Dop'pelhalt, double reed... Dop'pelchor, double chorus... Dop'pelklang, double-bassoon. ...Dop'pelflöte (Dui-flöte), (lt. flauto dop'pio), an organ-register of 8-foot stopped pipes, each pipe having 2 mouths, 2 windways, etc., one on either side (behind and in front) like the Bi-

fara, but at exactly the same height, so that the tone does not beat, but is merely reinforced... Dop'pelfugel, see Vis'à-vis... Dop'pelfuge, a double fugue or canon... Dop'pelgeige, viola d'amore... Dop'pelgriff, double-stop (on the violin), paired notes (on keyboard-instr.s; e. g. thirds, sixths, and octaves)... Dop'pelkante, double octave... Dop'pelklang, double dot (.)... Dop'pelquinta, a large variety of bombard... Dop'pelstache, a turn... Dop'pelstuzung, double-tonguing.

Dop'pio (It.) Double... D. movimento, twice as fast... D. no'te, d. val'dre, twice as slow (absolute time-value of notes is doubled)... D. pedal'le (in organ-playing), the pedal-part in octaves... Dop'pio signifies, with names of instr.s, larger in size and consequently deeper in tone.

Do'rian or Dor'ic mode. See Mode.

Dot. (Ger. Punkt; Fr. point; It. pun'to.) i. A dot set after a note prolongs its time-value by half (\(\frac{1}{2}\)) of a second dot or third dot prolongs the time-value of the dot immediately preceding it by half (\(\frac{3}{4}\)) of a second. (The dot after a note upon a line is preferably written above the line when the next note is higher, below the line when it is lower.)

The dot of prolongation was formerly often set in the next measure, quite away from the note; e. g.

\[\text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet}\]

which we now write:

\[\text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet}\]

2. A dot set over or under a note indicates that it is to be executed staccato: (\(\bullet\)); a slur connecting several such dots calls for the mezzo-staccato. (Sometimes, especially in earlier authors, the staccato-dot calls rather for a sforzando than a staccato)—3. In old music, several dots set above a note indicate that it is to be subdivided into so many short notes (\(\frac{\text{\textbullet}}{\text{\textbullet}}\)); now used over a tremolo-sign in violin-music to mark
the exact subdivision of the large note

\[ \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\end{array} \]

or four dots set in the spaces of the staff, before or after a double-bar, form a Repeat.

**Double.** 1. A variation.—2. A repetition of words in a song.—3. In organ-playing, a 16-foot stop (as accompanying or doubling the 8-foot stops in the lower octave).—4. In the opera, etc., a substitute singer.—5. (Also Grand' sire.) In change-ringing, changes on 5 bells.—6. As an adjective with names of mus. instrs., double signifies "producing a tone an octave lower"; e.g. double-bassoon, double-bourdon, etc.—7. The verb double signifies, to add (to any tone or tones of a melody or harmony) the higher or lower octave.

**Double** (Fr.) 1 (pl. doubles). See Variation.—2. The alternativo in a minuet, when merely a variation of the principal thems and retaining the harmonic basis of the latter.—3. As an adjective, double; as double-barre, double-bar; d. coup de langue, double-tonguing; double-croche, a 6th-note; etc.—Double - corde, double-stop... Double-main, an octave-coupler (organ).... Double-octave, double octave. Double-touche, a mechanism in the keyboard of harmoniums, etc., for adjusting the key-fall at 2 different levels, with corresponding differences in the degree of loudness of tone produced... Double-triple, 3-2 time.

**Doublé** (Fr.) A turn.

**Double-bar.** (Ger. *Doppeltaktstrich*, Schluss'striche; Fr. double-barre; It. dop'pio bar'ra.) I. The two thick vertical strokes drawn across the staff to mark the end of a division, (repeat), movement, or entire piece.—2. Two thin vertical lines (bars) dividing one (1) section of a movement from the next (2) section:

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**Double-bass.** (Ger. *Kontrabass*; Fr. contre-bass; violonar; It. contrabasso.) The largest and deepest-toned instr. of the violin family (with the exception of the rare contrabasso doppio and the Octobass), with either 3 strings (*G*, *D*, *A* being the Italian, *A*, *D*, *G* the English accordatura), or 4 strings (tuned *E*, *A*, *D*, *G*). Compass:

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**Double-stop.** (Ger. *Doppelfelgriff*; Fr. double-corde; It. dop'pio ferm'ata.) In violin-playing, to stop 2 strings together, thus obtaining 2-part harmony.

**Double-tongue.** (Ger. *Doppelzunge*; Fr. double coup de langue.) In playing the flute, and certain brass instrs., applying the tongue in rapid alternation to the upper front teeth and the hard palate, to obtain a clear-cut and brilliant staccato. (Also Double-tonguing.)

**Double-trouble.** A step peculiar to the "breakdown."

**Doublette** (Fr.) A 2-foot organ-stop, octave of the principal.

**Doublon** (Fr.) A combined Euphonium and Valve-trumpet, with one common mouthpiece; a valve operated by the left thumb throws the current of air from the mouthpiece into the tube of either instr. at will. Inv. by Fontaine Besson of Paris in 1891.

**Doublure** (Fr.) See Double 4 (Engl.)

**Doucement.** (Fr.) Gently, softly... *Deux, douce, soft, gentle, sweet."

**Douzième** (Fr.) The interval of a twelfth.

**Down-beat.** 1. The downward stroke of the hand in beating time, which marks the primary or first accent in each measure,—2. Hence, the accent itself (thesis, strong beat).

**Down-bow.** (Ger. *Herunterstrich*; Fr. tires; It. arco in gia.) In violin-playing, the downward stroke of the bow from nut to point; on the 'cello and double-bass, the stroke from nut to point; usual sign <".

**Doxology** (Gk.) A psalm or hymn of praise to God; especially the Greater *D.* (Gloria in excelsis Deo), and the Lesser *D.* (Gloria Patri, etc.)


**Draht'saite** (Ger.) Wire string.

**Dramatic music.** 1. Same as *Programmusic.*—2. Music accompanying and illustrating an actual drama on the stage.

**Dram'ma** (It.) Drama,—*D. li'rico*, a lyric drama...*D. musicale*, a music-
Drama, opera... D. per mus'ica, a musical drama, opera... Drammaticamente, dramatically... Drammatico, dramatic.

Dräng'end (Ger.) Pressing, hastening, hurrying.

Draw-stop. In the organ, one of the projecting knobs within easy reach of the organist, which, when drawn out, shift the corresponding slides so as to admit wind to the grooves communicating with a set of pipes or a combination of stops, or else effect a coupling.—

Draw-stop action, the entire mechanism controlled and set in operation by the draw-stops.

Dreh'er (Ger.) An obsolete variety of waltz resembling the Ländler, of Bohemian or Austrian origin, in 3-8 or 3-4 time.

Dreh'orgel (Ger.) A barrel-organ.

Drei (Ger.) Three... Drei'chörg, (a) for 3 choirs; (b) trichord (said of a pfte)... Drei'gestrichen, 3-lined, thrice-accented... Drei'klang, a triad... Drei'stimmig, three-part, in 3 parts, for 3 voices.

Drit'ta (It.) See Divitta.

Driving-note. Syncope note. (Obsolete.)

Droits (Fr.) Right... Main droite, right hand (abbr. m. d.)

Drone. (Ger. Stim'mer, Bordun; Fr. bourdon; It. bordone.) In the bagpipe, one of the continuously sounding pipes of constant pitch. (Also see Drone-bass)... Drone-bass, a bass on the tonic, or tonic and dominant, which is persistent throughout a movement or piece, as in the Musette 2... Drone-pipe, same as Drone.

Drück'balg (Ger.) Concussion-bellows.

Druck'er (Ger.) A specially brilliant (sometimes a forced) effect; einen Drucker auf'setzen, to bring out such an effect.

Drücker (Ger.) See Stecher.

Druck'werk (Ger.) An organ-action operating by the pressure of stickers on the remoter parts of the mechanism. (See Zugwerk.)

Drum. An instr. of percussion, consisting of a hollow body of wood or metal, over one or both ends of which a membrane (the head) is stretched tightly by means of a hoop, to which is attached an endless cord tightened by leathern braces, or by a system of rods and screws. The two chief classes of drums are the rhythmic (those employed to vary and emphasize the rhythm), and the musical (those capable of producing a mus. tone distinct in pitch). The commonest forms of the first class in modern use are: (1) The side-drum (Ger. Trommel; Fr. tambour; It. tamburo); it has a cylindrical body of wood or metal, and 2 heads, is slung across the left thigh, and only the upper head is beaten with the 2 drumsticks; when gut strings (snare) are stretched across the lower head, the instr. is called a snare-drum. (2) The bass drum (Ger. grosse Trommel; Fr. grosse caisse; It. gran cassa, gran tamburo), similar in form to 1, but much larger, and beaten on one or both heads with a stick having a soft round knob at the end. (3) See Tambourine... The sole representative of the second class is the Kettledrum (which see).

Duc'tus. (Lat.) A series of tones in stepwise progression; as d. rectus, ascending; d. rever'tens, descending; d. circuncur'rens, first ascending and then descending.

Du'delsack (Ger.) Bagpipe.

Du'e (It.) Two... A due, signifies (1) for two; as a due voci, for 2 parts or voices; (2) both together (see Divisi).... Due corde, "two strings"; see Cords... Due volte, twice... I due pe'dali, both (pfe.-) pedals at once.

Duet'. (Ger. Duett'; Fr. duo; It. duet'to.) I. A composition for 2 voices or instr.s.—2. A composition for 2 performers on one instr., as the pfte.—3. A composition for the organ, in 2 parts, each to be played on a separate manual.

Duetti’no (It., dimin. of duetto.) A short and simple duet.

Dulcian' (Ger.) See DOLCIAN.


Dulcimer. (Ger. Hack'brett; Fr. tym'panon; It. com'balo.) A very ancient instr., greatly varying in construction and form; typical characteristic, the wire strings stretched over a soundboard or resonance-box and struck
with mallets or hammers. In the modern forms the string-tension is regulated by wrest-pins, and the mallet-heads have one soft and one hard face, which produce different effects of tone. Compass 2 to 3 octaves, g to g.

The dulcimer was the precursor, and is often called the prototype, of the pianoforte. See Pantalon.

Dumb piano. An instr. like a small piano in form, having a keyboard of narrow compass, but neither hammers nor strings; intended for silent finger-practice, i.e. merely for increasing the mechanical dexterity of the fingers (Comp. Digitorium, and Virgil Practice-Clavier) . . . Dumb spinet, see Manu- chord.

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

Dump. An obsolete dance in slow tempo and common time.

Du'o (It. and Fr.) A duet. (In English usage, duo is sometimes distinguished from duet by applying the former term to a 2-part composition for 2 voices or instrs. of different kinds, and the latter to such a composition for 2 voices or instrs. of the same kind.)

Duodecim'ole (Ger.) Dodecuplet.

Du'odene. A 12-tone group composed of trines, applied to the solution and correction of problems in temperament and harmony. A duode'nal is the symbol of the root-tone of a duodene. The term (as also Trine, Decad, Heptad, Heptadecad, etc.) is the invention of A. J. Ellis, a full explanation of whose system of acoustics will be found in his original Appendices to the Second English Edition of Helmholzt's work "On the Sensations of Tone," (1885, translated by Ellis himself).

Duodra'ma. (It. duodram'ma.) A kind of melodrama, or spoken dialogue accompanied by the orchestra.

Du'o (It.) Same as Due.

Du'o (Ger.) Couplet 2.

Du'o (It.) Grief, sadness, melancholy.

Du'pla (proportio). See Notation, §3.

Duple. Double . . . D. rhythm, rhythm of 2 beats to a measure.

Dur (Ger.) Major.

Dur, -e (Fr.) Harsh, unpleasing in tone.

Duramen'te (It.) Sternly, harshly.

Durchfüh'rnung (Ger.) In a general sense, the mus. construction or working-out of a movement; specifically, the development of a theme, as in the fugue or sonata. (See Development, Form.)

Durch'gang (Ger.; Lat. tran'situs.) The "passage" or progression of one principal tone to another through a tone or tones foreign to the harmony or key . . . Durch'gangston, passing-tone, chang-ing-tone; regel'mässiger D.ion, one falling on a weak beat; un'regelmässiger Durchgangston, one falling on a strong beat, also called a schwerer Durchgang, "heavy passing-tone," though properly an anticipation or free suspension.

Durch'gehend (Ger.) 1. Passing, as Durch'gehender Akkord', passing-chord. 2. Transitional, as durchge'hende Au'szeichnungen, the transitional or continuous modulations necessary in passing to a key harmonically remote. 3. Complete; as durch'gehende Stil'men, complete (organ-) stops.

Durch'komponieren (Ger.) In song-writing, to set each strophe to different music, thus following the changing mood more closely than in the ballad or folk-song, where melody and harmony are generally the same for each verse . . . Durch'komponiert, "through-composed," progressively composed.

Durch'schlagende Zung'e (Ger.) Free reed.

Durch'stechen (Ger.) Running (of wind in an organ). Also said of a pipe which, when facing another, causes the latter to speak by the wind issuing from its mouth. . . . Durch'stecher, tones produced by the above defects.

Durée (Fr.) Duration, time-value (of a note).

Durex'za (It.) Sternness, harshness.

Durl' Moll'-'Tonart (Ger., "major-minor mode").) The "combined" mode derived theoretically from the resolution of the dominant chord in minor to the tonic in major (mode with major third and minor sixth); 'expressed by the Hauptmann formula:

D/F #9 C-e-G-b-D/F.

Du'ro'-a (It.) Stern, harsh.

Du'rus,-a,-um (Lat., "hard"). Equi-
valent to major in the phrases *cantus durus*, *hexachordum durum*; i.e. a chant (vocal music) and hexachord with major third; opp. to *Mollis.—B durum, B natural.

Düster (Ger.) Gloomy, mournful.

Dutch concert. See Concert.

Dux (Lat., “leader, guide”). Subject or theme of a fugue.

Dynamics. The theory of mus. dynamics is the scientific explanation of the varying and contrasting degrees of intensity or loudness in mus. tones.

**E.**

E. (Ger. *E*; Fr. and It. *mi*.) The 3d tone or degree in the typical diatonic scale of C-major. (Compare *Alphabetical Notation*, and *Solmization*.)

E (It.) And; (before a vowel, *ed*).

EaR. 1. (Ger. *Ohr, Gehör*; Fr. *oreille*; It. *orecchio*) A mus. ear is one impressionable to mus. tones, thus affording to its possessor, after more or less practice, the capability of accurately reproducing them, and of appreciating and correctly analyzing compositions performed by others.—2. One of the 2 projecting plates of metal on either side of the mouth of an organ-pipe.

Ébollimentó, Ébollisioné (It.) Ebul- lition; a sudden and passionate expression of feeling.

Écart (Fr.) A wide stretch on the pste.

Écbole (Gk.) The raising or sharpening of a tone; opp. to *Élysium*.

Écédente (It.) Augmented (of intervals).

Ecclesiastical modes. See *Mode-*

Ec’co (It.) Echo.

Échappement (Fr.) The hopper or escapement in a double-action pôte.

Échelette (Fr.) Xylophone.

Échelle (Fr.) Scale.

Écho. 1. A subdued repetition of a strain or phrase.—2. An echo-stop.—3. A harpsichord-stop.—Écho-organ; a separate set of pipes, either enclosed in a box within the organ, or placed at a distance from the latter, to produce the effect of an echo; it has separate stops, and often a special manual.—Écho-stop, one producing an echo-like effect, either by itself or in an echo-organ.

Éclisses (Fr.) Ribs (of a violin).—Contre-éclisses, linings.

Écologue. See *Églogue*.

Éclysis (Gk.) The flatching or depression of a tone; opp. to *Ecbole*.

É’co (It.) Echo.

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

Écu (Fr.) Shield (on face of lute, mandolin, etc.)

Éd (It.) And.

É’del (Ger.) Noble; refined, chaste.

Effekt (Ger.) Effect...Éffekt piano, the effect of the *forte-piano* (*fp*).

Effet (Fr.), Éffet’to (It.) Effect, impression.

Effort (Fr.) In singing, a rough and guttural attack.

Égalité (Fr.) Evenness, smoothness.

Églogue (Fr.) A pastoral, or idyl, though in somewhat more animated style than the latter.

Égua’le (It.) Equal; even, smooth...Égalmente, evenly, smoothly.

Eidomúsíkon. See *Melograph*.

É’gëntlich (Ger.) Proper, actual, true, real...É’günliche Fuge, a strict fugue. ...É’günliche Kadenz, perfect cadence...É’günlicher Dreiklang, common chord.

É’gënton (Ger.) Natural tone (of a wind-instr.); tone proper to, or produced by, a sonorous body or hollow space.

Eighteenth. An interval of 2 octaves and a fourth.

Eighth. 1. An octave.—2. An eighth-note...Éighth-note, a note representing one-eighth of the time-value of a whole note; a quaver (\(\begin{smallmatrix}1 \\ 8\end{smallmatrix}\))...Éighth-rest, a rest equal in time-value to an eighth-note.

Éf’len (Ger.) To hasten, accelerate, go faster...Éf’len, hastening; accelerando, stringendo...Éf’lig, hasty, in a hurried style; rapid, swift.

Ein, Eins (Ger.) One...Ein’chörig, (a) having one string to each note; (\(\emptyset\)) for single (or undivided) chorus (choir)...Ein’fach, simple, plain...Ein’gang, introduction...Ein’gestrichen, one-lined...Ein’greifen, (a) to touch or sound (strings); (\(\emptyset\)) in pste.-playing; to inter-
lace the fingers... *Ein’klang, unison... Ein’lage*, a short piece introduced (eighthnotes) between 2 compositions or in the midst of a long one. *Ein’leitung, introduction... Ein’mal, once... Ein’zater, monochord... Ein’setzeichen, entrance (of a vocal or instrumental part); attack. Ein’setzungstück, a crook (usually Bogen). Ein’setzzeichen, in a canon, the press... Ein’ schnitt, a pause at the end of a melodic phrase or section... Ein’setzeten, to enter (as a part); to attack; to strike or fall in; *ein’setzender Hornist*, a horn-player who sets the mouthpiece rather within than against his lips; a lipping sometimes necessitated by thick lips... *Ein’син, (a) to sing to sleep; (b) to practise singing until confidence is attained... Ein’spiel, (a) to play on a new instr. till it works smoothly; (b) to practise a part or piece until confidence is attained... *Ein’stimmen, to tune (in concert with other instr.s)... *Ein’stim- mung, for one part or voice... Ein’tritt, entrance; beginning.

E’s (Ger.) Е... Е’sis, EX.

Ei’senvioline (Ger.) See Nagelgeige.

Eklo’г(и). Ger. spelling of Ελληγεία.

Ela. Name of the highest note in the Arretinian scale.

Electric Organ. See Organ... Electric Piano forte (Ger. elektropho’nisches Klavi’er), inv. in 1891 by Dr. Eisenmann of Berlin. Over each unison of strings an electro-magnet is fixed; on closing the circuit (by depressing a digital) each magnet attracts its strings, and (the magnetic action being duly controlled and limited by a set of microphones) causes their continuous vibration.—Tone (of the improved instr.) full, sweet, capable of the most various dynamic shading; timbre like that of the string-orchestra; the ordinary hammer-action may be employed alone, or in combination with the above. A peculiar (sus- taining) pedal-mechanism permits a given tone, a full chord, or any har- mony, to sound on as long as desired, even after lifting the fingers. Numerous combined effects of tone are possible.

Élégament (Fr.) Elegantly.

Elegan’tе (It.) Elegant, graceful... Elegammentе, elegantly, etc.

Elegi’zither (Ger.) See Zither.

El’egy. (Fr. élage; It. eleg’a.) A composition of a mournful cast, either vocal or instrumental; a dirge... Elégia, a pentameter, i.e. a verse com- posed of 2 dactylic pentemihns or written in elegiac metre... Elegiac verse, that in which elegiac poems or verses are written, consisting of elegiac distichs; an elegiac distich being one in which the first line is a dactylic hexa- meter, and the second a pentameter, thus:

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Élément (Fr.) The entire range of tones embraced in the mus. scale... Élément métroique, a measure-note.

Eleva’tio (Lat.) 1. Up-beat; unac- cented count.—2. The rising of a mel- ody over the ambitus of the mode.—3. A mus. composition accompanying the elevation of the Host.

Elevation. See Elevatio... Also, the name of 2 obsolete graces, the elevation and *shaked elevation*:

Shaked Elevation.

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written:
\[\text{\includegraphics[width=0.5\textwidth]{elevation_written.png}}\]

played:
\[\text{\includegraphics[width=0.5\textwidth]{elevation_played.png}}\]

Élévation (Fr.) 1. Up-beat or weak beat (also *lente*); opp. to *Frappé*.—2. Same as Elevatio 2 and 3.

Eleva’to (It.) Elevated, lofty, sublime... *Elevatione*, see Elevation.

Embellir (Fr.) To embellish, ornament.

Embellishment. See *Grace.*
Empfin’dung (Ger.) Feeling, emotion...

Empfin’dungsvoll, full of feeling; feelingly, with emotion.

Empha’se (Ger. and Fr.) Emphasis, stress.

Emporté,-e (Fr.) Carried away by feeling or passion.

Empressé,-e (Fr.) Urgent, eager; in haste.

Enhar’monico (It.) Enharmonic.

En badinant (Fr.) See Scherzando.

Euclavure du manche (Fr.) Space cut in belly (of violin) for insertion of neck.

Encore (Fr.) "Again!" (in English usage; the French use the word "bis" when recalling an actor or performer).

—Also used for recall (noun and verb), and for the piece or performance repeated.

End-man. In the "negro minstrels", a man who sits at the end of the semi-circle formed by the company on commencing the performance. There are 2 or 4 such end-men, who provide a good part of the fun apart from the songs, and likewise perform on the "bones" and the tambourine.

Ener’gía (It.), Énergie (Fr.) Energy...

Énergica’ment (It.), or con énergie, with energy and decision, energetically.

Éner’gico (It.), Énér’gisch (Ger.) En-tergetic, vigorous; indicates that the passage so marked is to be vigorously accented and distinctly phrased.

Enfant de chœur (Fr.) A choir-boy.

En’fasi, con (It.) With emphasis, emphatically...Enfate’tico, emphatic.

Eng (Ger.) Narrow, close...Eng’t Harmonie (Lage), close harmony.

Eng’elstimme (Ger.) Vox angelica.

Eng’führung (Ger.) The strettto in a fugue.

Eng’lisch (Ger.) English...Englisch...Horn, cor anglais...Englische Me’cha’nik, English action (ptfe.)...Engl’ische Tann, anglaise...Englisch Vio’let’, (a) an obsolete bow instr. resembling the viola d’amore, with 14 sympathetic strings stretched between the fingerboard; (b) a former tuning of the violin (e—a’—d’).

Enhar’mon’ic (Ger. enharm’onisch; Fr. enharmonique; It. enar’monico). In Greek music, the enh. genus was distinguished by a tetrachord, the first 2 steps in which were (approximately) quarter-tones, and the third step a major third.—In modern music, enharmonic tones are tones derived from different degrees, but practically identical in pitch, as c♯ and d♭ on the ptfe. or organ...Enharmonic change, a change effected in the harmonic relations of a tone or chord by treating it as identical in pitch with another... tone or chord of different notation; thus: where the enharm. change of 6♭ to 6♯ brings about a different resolution of the diminished seventh-chord by changing its tonality:

(t) d-minor. (2) b-minor.

...Enharmonic chords, chords (like 1 and 2 above) alike in pitch but unlike in notation and derivation...Enharm. dis’estis, see Diesis...Enharm. interval, one derived from an enharm. change...Enharm. modulation, an enharm. change of chords, as above...Enharm. organ, pianoforte, scale, one in which the identity of the enharmonic tones is denied, and an attempt made to realize practically the minute differences in pitch between such tones, e.g. by adding an extra digital for d♭ as distinct from c♯; etc.

Ensemble (Fr.) Concert, in the sense of "agreement of 2 or more in a design or plan".—1. The unity of a composition; the harmonious agreement of parts which forms a well-balanced whole.—2. The harmonious cooperation of the various factors in a performance; of the actors, singers, musicians, or instruments, taken in groups or together...Moreaux d’en-seemble, concerted music.

En servant (Fr.) Stringendo.

Entr’acte (Fr., "interval between acts"). A light instrumental composition or short ballet, intended or adapted for performance between acts.

Entr’a (It.) See Entr’e, and Intrada.

Entrée (Fr.) 1. See Intrada; also, specifically, the orchestral prelude to a ballet, following the overture.—2. Entrance (of a part or actor).—3. A division of a ballet corresponding to a "scene" in a dramatic performance; also, the dance-music accompanying it.—4. An old dance resembling the Polonaise in character, usually in 4-4 time; often...
occurs as first movement in the Sere-

Entry. An act of an opera, burletta, etc. (Obsolete.)

Entschlos'sen (Ger.) Resolute(ly), de-
termined, in a determined manner.

Entwurf' (Ger.) Sketch, plan, design.

Eo'lian. See Æolian.

Ep'icéde. (Lat. epícē deum; Fr. épi-
céde; It. epícdio.) A funeral song, dirge.

Epígo'niion (Gk.) The ancient Greek lyre with 40 strings, named after its re-
puted inventor Epigonos.

Épinette (Fr.) Spinet.

Épinic'cion (Gk.) I. A triumphant song in celebration of a victory.—2. In the Greek Church, the triumphal hymn, the Sanctus.

Epio'dion (Gk.) A funeral song.

Episode. (Ger. Zwisch'ensatz; Fr. épi-
sode; It. divertiment'io.) An intermediate or incidental section; a digression from and interpolation between the repetitions or developments of the prin-
cipal theme or themes of a composition; specifically, in the fugue, a passage of the above character ordinarily formed of motives taken from the subject or coun-
tersubject.

Epistle side (of the altar). That on the priest's left, where he is facing the con-
gregation; the south side; opp. to the gospel or north side.

Epís'trophé (Gk.) In a cyclic composi-
tion, a refrain.

Epít'asis (Gk.) The raising of the voice, or the strings of an instr., from a lower to a higher pitch. (See Anesis.)

Epithála'mium (Lat.), Epithála'mion (Gk.) A nuptial song or poem.

Epito'nion (Gk.) A tuning-wrench; a pitch-pipe.

Epítrite. Same as Hippius.

Ep'ode (Gk., "after-song"). I. A re-
frain.—2. The concluding stanza of an ode, following the strophe and anti-
strophe.

Eptacorde (Fr.), Eptacor'do (It.) r. Heptachord.—2. A scale of 7 notes.— 3. The interval of a seventh.

Equa'ble (It.) Equable, even, uniform, similar...Equabíl'mènté, equally, etc.

Equal counterpoint, temperament. See the nouns...Equal voices, voices of the same class, i.e. either women's (or boys') voices (contralto and soprano), or men's voices (tenor, bass); opp. to "unequal voices," a term equivalent to mixed chorus.

Equsisonance. In medieval music, the unison (of primes or octaves).

Équisonance (Fr.) The unison (of octaves, double octaves, etc.)

Équir'sono (It.) In unison or octaves.

Equ'vocal or doubtful chord. See Chord.

Ergriff'en (Ger.) Affected, stirred, mov-
ed...Ergríf'fenheit, emotion, agitation.

Erha'ben (Ger.) Lofty, exalted, sub-
lime...Erha'benheit, sublimity, etc.

Erhób'ung (Ger.) Raising (the pitch of);

sharpening...Erhób'ungszéichen, sign of raising, as the $\#$, or a $\flat$ after a $\sharp$.

Erma'tet (Ger.) Exhausted, wearied.

Erni'edrigung (Ger.) Lowering (the pitch of); flattening...Erni'edrigungs-
zéichen, sign of lowering, as the $\sharp$, or the $\flat$ after a $\#$.

Ernst (Ger.) Earnest, serious, grave.

(Also adverb.)

Éro'ico,-a (It.) Heroic; strong and dignified.

Érot'ic. (It. er'èlico.) I. Amatory.—2. An amatory poem, a love-song.

Er'ster,-e,-es (Ger.) First...Er'ste Stim'me, the highest part or voice.

Erwei'tern (Ger.) To extend, expand.

Erwei'tere Harmonie', see Lage, weite...

Erwei'tertet Sáts, a movement in which there is a full exposition of the subject by development, repetition, etc. ...Erwei'terung (of a fugal theme), the widening of any of its intervals.

Erzäh'ler (Ger.) The Evangelist or Narrator in a Passion-play.

Erz'laut'ere (Ger.) Archlute.

Es (Ger.) Ep...Es'és, Eph.

Esacór'do (It.) r. Hexachord.—2. The interval of a sixth.

Esat'to (It.) Exact, true.

Esecuzio'ne (It.) Execution.

Eserci'zio (It.) Exercise; practice.

Espa'ce (Fr.) Space (in staff).

Espíran'do (It.) Expiring, dying away.

Espressí'sio, con (It.) With expres-
sion, expressively...Espressí'vo, ex-
pressive.
Essential harmony. See Harmony... Ess. notes, chord-notes... Ess. 7th, (a) the leading-note; (b) the dominant chord of the 7th:

Estensio'ne (It.) Compass... Esteso, a (pl. esteri,-o), extended.

Estinguen'do (It.) Extinguishing, dying away.

Estin'to (It.) Barely audible; the extreme of pianissimo.

Estravagan'za (It.) Extravaganza.

Étalon (Fr.) Scale 3.

Étendue (Fr.) Compass.

Étoffé (Fr.) Having "body"... Voix douille, a full, sonorous voice.

Étoffé, é (Fr.) Stifled, damped, muffed... Étufoir, damper (pfe.)

Etta'cor'do (It.) See Eptacordo.

Étude (Fr.) A study; especially, one affording practice in some particular technical difficulty... Étude de concert, an étude designed for public performance; a species of characteristic piece.

Et'was (Ger.) Rather, somewhat.

Euharmonic. Producing harmonies perfectly pure; opp. to tempered... Euharmonic organ, one having a sufficient number of keys to produce all the fundamental and the chief derivative tones.

EUOVAE. See EVOVAE.

Eupho'ne, i. (Also Euphon.) See Euphonium.—2. In the organ, a 16-foot free-reed stop, with a soft sweet tone like that of the clarinet.

Euphoo'nia (It.) Euphony.

Eupho'niad. A kind of orchestron.

Eupho'nium. i. An instr. inv. by Čladni in 1790, consisting of graduated glass tubes set in vibration with the moistened fingers, and connected with steel rods. (Also Euphon.)—2. The bass Saxhorn.

En'terpe. One of the nine Muses, the inventor of the double flute, and patroness of flute-players and of primitive and simple melody.

Evacua'tio (Lat.) In measurable notation, writing only the outlines of solid notes, thus reducing their value by one-half.

Evakuant' (Ger.) The exhaust-valve or exhaust-pallet in the organ; (Engl. also evaucant).

Evening-song, Even-song. In the Anglican Church, a form of worship appointed to be said or sung at evening; known as Vespers in the R. C. Church.

Evensio, Evoln'tio (Lat.) The inversion of the parts in double counterpoint.

Evira'to (It.) See Castrato.

Évolution (Fr.) See Renvirement.

EVOVAE. The vowels of Seculorum amen, the last two words in the Gloria Patri.—In Gregorian music, the trope closing the Lesser Doxology; in a wider sense, any trope.

Exercise. (Ger. Übung, Übungsstück; Fr. exercice; It. esercizio.) A short technical study, often consisting of but one repeated measure, for training the fingers (or vocal organs) to overcome some special difficulty; also, a short study in composition, consisting of an outline (e. g. a figured bass, or a cantus firmus) to be filled out harmonically or contrapuntally by the student.

Exhaust-pallet or valve. A valve opened by a draw-stop, to let off the wind in the bellows after playing; an evacuant.

Exposition. i. (Ger. er'ste Durch'führung.) See Fugue.—2. (Ger. [ˌtʃiːn]) Development.

Expression (Fr.) I. Expression.—2. The vibrato effect on bow-instrs.

Expression. (Ger. Aus'druck; Fr. expression; It. espressione.) The clear and effective presentation of the emotional and intellectual content of a work; its proper reading and interpretation, rendering and execution... Expression-mark, a written direction (either a sign, word, or phrase) for the performance of a piece... Expression-stop, in the harmonium, a stop which closes the escape-valve of the bellows, so that the wind-pressure, and consequently the intensity of the tone, is partly under the control of the pedals.

Expressive organ. (Ger. Expres'siorgan; Fr. orgue expressif.) The harmonium.

Extrem'pore. Without previous preparation; on the spur of the moment; off-hand.

Extrem'porize. (Ger. extemporie'ren.) To improvise... Extemporizing-ma-chine, an apparatus for mechanically
recording improvisations on the pfte. or organ by means of a mechanism placed in communication with the key-board. See Melograph.

Extended compass, harmony, interval. See the nouns.

Extension (Fr.) 1. On the pfte., a stretch; on the violin, the extension of the little finger or forefinger of the left hand.—2. Same as Etude.

Extension-pedal. See Pedal.

or with progression to major (E ♭).

The first form is called the Italian sixth; the second, the French sixth; and the third, the German sixth.—2 (pl.) In part-music, the outer parts.—3. Extreme key, a remote key.

F.

F. (Ger. F; Fr. and It. fa.) The fourth tone and degree in the typical diatonic scale of C-major. (Comp. Alphabetic notation, Solmisation.) f = forte; ff or fff (seldom ffff), fortissimo.

Fa. 1. The fourth of the Aretian syllables.—2. Name of the tone F in Italy, France, etc. . . . Fa fenti (Fr.), f a fà 't'ùm (Lat.), former term for any flattened note... Fa mi, in solmisation, the descending step of a semitone; originally that from F to E, thereafter from B ♭ to A, E ♭ to D, etc.

Fabliau (Fr.) A versified tale or romance of the trouvères, in vogue chiefly during the 12th and 13th centuries. . . . Fablier (Provençal), a Trouvère.

Fa'burden. (Fr. faux bourdon; It. fal'so bordone) 1. In medieval music, the primitive harmonization of a c. f. by adding the third and the sixth above, and progressing in parallel motion throughout, only the first and last chords having key-note, fifth, and octave.—2. Later, the setting of a simple (note against note) counterpoint to the c. f., strict parallel motion being given up to some extent; dissonances were avoided, various embellishments added, and the whole counterpoint frequently improvised.—3. A drone-bass, a burden.—4. The intonation of the Psalms, Facile (Fr.), Fa'cile (It.) Facile, easy, fluent... Facilement (It. facilmente), easily, fluently... Facilité (It. facilità), ease, easiness, facility, fluency; facilité also signifies made easy, as an easy arrangement of a difficult piece or passage.

Fack'eltanz (Ger., "torch-dance") A torch-light procession arranged at some German courts at the marriage of a member of the reigning family; the music is a polonaise in march-time, for military band, and in minuet-form.

Facture (Fr.; Ger. Faktur'; It. fattura') 1. The plan, build, structure, construction of a composition.—2. (Fr. and It.) Scale of (organ-pipes).

Fá'dig (Ger.) Equivalent to threads (of violin-strings), as fädig, having 4 threads.

Fad'ing. An Irish dance; also, the burden of a song.

Fagott' (Ger.) Bassoon... Fagott' sug (or simply Fagott), a reed-stop in the organ.

Fagot'to (It.) Bassoon... Fagott'no, a
**Fausse**

"small bassoon" pitched a fifth higher than the ordinary one (Ger. *Quintfagott, Tenorfagott...Fagott’sta, a bassoonist, bassoon-player...Fagotto’, ne, double-bassoon.

**Fah.** For *fa*, in Tonic Sol-fa.

**Faible** (Fr.) Weak...Temps faible, weak beat.

**Faktur** (Ger.) See Facture.

**Fa-la.** See *Ballet* 3...Also, in Italy, a kind of aria ending with a burden of *fa-la*.

**Fall.** 1. Same as *Fly*.—2. A cadence or close.—3. A lowering of the voice.

**Fall (Ger.)** See Tonfall.

**Falling rhythm.** A descending rhythm.

**Falsa** (Lat. and It.; Ger. *falsch*) False, wrong...Mod’ica falsa, see Ficta...Quint la falsa (Ger. falsche Quint’), diminished fifth.

**False.** (Ger. falsch; Fr. faux, fausse; It. falso, a.) Wrong; not true to pitch, out of tune...False cadence, chord, fifth, harmony, see the nouns...False relation, also inharmonic rel., cross-rel., an harmonic discrepancy arising from the chromatic contraction of a tone in one part by another part. In equal counterpoint it is apt to occur at a modulation, and consists in sounding, either simultaneously or successively, a tone and its chromatically altered octave. The former case is generally confined to passing-notes in figuration, and then has no ill effect; the latter case occurs when a chromatically changed tone, which might have been reached in one part by the step of a chromatic semitone, enters in another octave in another part; the effect is harshest in passing from a major chord to a parallel minor chord, or vice versa:

**Falsetto** (It.; Ger. Falsett’; Fr. *voix de fausset, fausset.*) The highest of the 3 vocal registers (chest-voice, head-voice, falsetto), so named from its forced or unnatural character; often reckoned to the head-register...Fals’etist, a falseto singer.

**Falso,** a. (It.) False...Falso bordone, (a) see Faburden; (d) the reciting-note.

**Fancy.** A short piece of an impromptu character; a fantasy.

**Fandango.** (Span.) A lively Spanish dance in triple time, for 2 dancers of different sex, who accompany it with castanets, or sometimes (in the case of the man) with a tambourine. The dance alternates with vocal couplets, both dance and song having a guitar-accomp.; the following is the castanet-rhythm:

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**Fanfa’ra** (It.), Fanfare (Fr.) 1. A brass-band.—2. A fanfare.

**Fanfare.** A flourish of trumpets or trumpet-call, either in the orchestra, on a hunt, or at warlike gatherings.

** Fantas’ia** (It.; Ger. Fantasie, Phantasie; Fr. fantaisie.) I. An improvisation or impromptu.—2. In the 17th and 18th centuries, an instrumental composition in free imitation, as contrasting with one in strict imitation.—3. Later, a composition free in form and more or less fantastic in character.—4. A term loosely applied to potpourris and paraphrases...Free fantasie, that part of the first movement of a symphony or sonata which follows the double-bar (repeat of first part) and precedes the reintroduction of the principal theme; it consists chiefly of a free development of motives taken from the first part.

** Fantasie’ren** (Ger.) See Phantasieren...Fantasiestück, see Phantasiestück.

** Fantastico** (It.), Fantastique (Fr.), Fantas’tisch (Ger.) Fantastic, giving free rein to the fancy.

**Fantasy.** See Fantasia.

** Farando’la, Farando’le.** A circle-dance of southern France and the adjoining Italian provinces, in 6-8 time and very rapid tempo.

**Farce.** 1. (It. far’za.) A one-act opera or operetta of ultra-comical or burlesque character.—2. (It. fars’ia.) A canticile in the vernacular intermingled with Latin, formerly sung at the principal festivals of the R. C. Church, and later finding ludicrous imitation in the farse or farce.

**Fac’cia** (It.) 1. A tie.—2 (pl., fac’cie). Ribbs.

**Fastosamen’te** (It.) Pompously, in a stately style...Fast’so, pompous, stately.

**Fatigue-call.** A signal to soldiers, calling them to fatigue-duty.

**Fattur’a** (It.) See Facture.

**Fausse** (Fr., masc. faus.) False...
Festivamen’te (It.) In a gay, festive manner...Festivitā, festivity, mirth: con f., in a gay and festive style...Festi’tivo (Ger. festlich), festive, festal (also fest’se).

Feu’er (Ger.) Fire, ardor, passion...Feurig, fiery; with fire, ardently, passionately.

F-holes. (Ger. F.-löcher; Fr. les F.) The 2 f-shaped soundholes cut in the belly of the violin, etc.

Ficac’co (It.) Languishing.

Fia’sco (It.) Failure.

Fia’to (It.) Breath, breeze, wind...Strumen’to da f., wind-instr.

Fic’ta-un (Lat., "feigned"). Fa fü’tum, see Fa...*Musica ficta, see Mu’sica, in APPENDIX.

Fiddle. (Ger. Fī’del, Fied’del) See Vio’in...Fiddle-bow, fiddlestick, see Bow.

Fī’des (Lat.) 1. The string of a mus. instr.—2. A lute, lyre, cithara.

Fī’dicen (Lat.; fem. fidicina.) A player on a stringed instr.

Fīdic’ula (Lat.) Dimin. of Fides.

Fiduc’ia (It.) Confidence, boldness.

Fie’del (Ger.) Fiddle...Stroh’fidel, xylophone.

Fier, Fièr (Fr.) Proud, haughty.

Fie’ro-a (It.) Wild, fierce; bold, vigorous...Fieram’ente, wildly, boldly...Fieres’za, fiereness, boldness, vigor.

Fīfe. (Ger. Quer’fife; Fr. fīvre; It. fīs’fera.) 1. An octave cross-flute with 6 holes and without keys (thus differing from the Piccolo); compass about — used chiefly as a march-accomp. with the drum.—2. An organ-stop of 2-foot pitch; a piccolo-stop.

Fifteenth. 1. (Ger. Quint’denim; Fr. quin’inim; It. quintic’sim.) A double octave.—2. An organ-stop of 2-foot pitch.

Fifth. (Ger. Quin’ta; Fr. quinte; It. quin’ta.) An interval of 5 diatonic degrees (see Interval); also, the 5th degree in the diatonic scale, the dominant.

The typical or standard interval of this name is the perfect (or major) fifth, equal to the interval between the keynote and the fifth tone of the diatonic scale; e.g. (c-g), the vibrational ratio being c.g:2:3.

...Diminished (imperfect, defective,
FIFTHY—FINGER-CYMBALS.

minor, or false), fifth, an interval narrower by a semitone than a perfect fifth.

Augmented (pluperfect, superfluous, or extreme) fifth, one wider by a chromatic semitone than a perfect fifth.

Consecutive (or parallel) fifths, see Consecutive... Covered (concealed or hidden) fifths, see Octave... Circle of fifths, see Temperament.

Fifty. Having the second harmonic (fifth above the octave of the generator) specially prominent.

Figu'ra (Ger.) See Figure 2.

Fig'ura mu'ta (Lat. and It.) A rest.

Fig'u'ra obli'qua (Lat.) The "oblique figure" of Plain chant and mensurable music was a simple ligature formed by uniting 2 notes; (a) in Plain chant, it was written in 2 ways:

\[ \text{Figu'ra.} \text{ See Figurate... Figural'ge'sung (Ger.), cantus figuralis... Figural'musik, unequal or figurate counterpoint.} \]

Figurate. (Ger. figu'iert; Fr. figu'ré; It. figure to.) Having, or consisting of, figurations. (Also Figurative.)

Figuration. 1. In counterpoint, the introduction of comparatively rapid figures or phrases, containing passing and changing-notes, into the counterpoint.

2. The variation of a theme by accompanying it with florid runs and passages, or by substituting for its own melody-notes more or less florid variations.-3. The writing-out of a figured bass.

Finger-cymbals. Very small cymbals, held in pairs on the thumb and forefinger of both hands. Finger-hole (Ger. Tonloch), in the flute, clarinet, etc., a hole in the tube, to be closed by
FINGERING—FLAUTANDO.

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a finger or by a lever operated by a finger, thus changing the pitch.

Fingerling. (Ger. *Fingerzweifeln, Applikatur*; Fr. doigtier; It. ditteggiatura.)

1. The method of applying the fingers to the keys, holes, strings, etc., of mus. instr.s.—2. The marks guiding the performer in placing his fingers. English (or American) fingerling (for the pft.), that in which notes taken by the thumb are marked X (or +) with 1 3 4 for the fingers; German (or continental) fingerling, that in which the thumb is marked i, and the fingers 2 3 4 5. (An earlier German system resembled the English, merely using a o instead of the X for the thumb.)

Fini're il tuono. See **Messa di voce**.

Finî'to (It.) Finished.

Fîn'to (It.) Till, up to, as far as.

Fin'to-a (It.) Feigned...Cadenza* fonta, deceptive cadence...Fa finto, see Fa feint.

Fiocchet'to (It.) Somewhat hoarse; faint, veiled...Fiocchet'sa, hoarseness...Fi'co-a, hoarse, faint, veiled.

Fioreggia're (It.) To figurate.

Fiore'tto (It.) Any melodic embellishment.

Fiorî'to (It.) Florid, embellished...Fioritura, an embellishment, an ornamental turn, flourish, or phrase introduced into a melody (commonly used in pl., *foriture*).

First. 1. Of voices or instr.s of the same class, the highest; e.g. *first* soprano, *first* violin.—2. In the staff, the lowest; as *first* line, *first* space.—3. The *first* string of an instr. is the highest.—4. As the name of an interval, the prime or unison.

Fis (Ger.) F♯...Fis'tis, F x.

Fis'telstimme (Ger.) Falsetto. (Also *Fistel*.)

Fis'tula (Lat.) Pipe.

Fistulie'ren (Ger.) i. To sing falsetto.

—2. Of an organ-pipe, to blow in such wise as to sound (unintentionally) some harmonic tone instead of the fundamental.

Fixed Do. The *fixed-Do* system of solmisation is that in which the tone C, and all its chromatic derivatives (C♯, C x, and C7, C b) are called Do, D and its derivatives Re, etc., in whatever key or harmony they may appear; the syllables are then termed *fixed syllables*. ...Fixed-tone instr., (or instr. of fixed intonation), one (like the pfte. or organ) the pitch of whose tones cannot be modified at the player's pleasure like, for example, the tones of the violin.

Flag. 1. A hook (ʌ) .—2. Abbrev. for *flageolo* (*t*o-ne).

Flageolet. 1. (Ger. Flageolett; Fr. flageolot; It. flageolota.) A modern-ized flût à bec, a small wind-instr. of the whistle family. There are 2 species still in use, the English and the French; the latter is more complicated, having 4 holes above and 2 below, various auxiliary keys; it is not and a compass used in the of 2 octaves orchestra...and 3 semi-l's... *Flat* Do u b l e tones, to by; *flageolot*, an instr. inv. by Bainbridge about 1800, consisting of 2 flageolets of different size placed side by side and having a common mouthpiece; simple duets could be played on it, but it is no longer in use...Flageolet-tones, see *Harmonic* 2.—2. A small flute-stop in the organ, of 1 or 2-foot pitch.

Flageolet' (Ger.) i. *Flageolet.—2. General term for the harmonics (Flageolet'tone) produced on the violin, etc.

Flaschinet' (Ger.) Obs. spelling of *Flageolet*.

Flat. (Ger. Be; Fr. bémol; It. bemo.'le.) The character b, which lowers the pitch of a note before which it is set by a semitone, and, when set in the signature, has a like effect on notes occurring on its line or space (and every octave of such line or space) unless cancelled.—Some earlier composers used the b instead of a h whenever a note was to be lowered by a semitone.—The double flat b lowers a note by 2 chromatic semitones; for it the great flat 7 was sometimes written...Flat fif'th, a diminished fifth...Flat tuning, a method of tuning the lute (also called French flat tuning, by reason of the comparative lowness of the earlier French pitch).

Flatter la corde (Fr.) "To caress the string," i.e. to play (on bow-instr.s) with graceful and tender expression.

Flautan'do, Flauta'to (It.) In violin music, to play over the fingerboard near middle of string and thus pro-
duce a somewhat flute-like tone... Also, occasional for flaggelet.

Fla'uto (It.) Flute... Fl. a becco, flute à bec... Fl. piccolo, see Piccolo... Fl. traverso, cross or transverse flute...

Flauto also frequently occurs as a name for organ-stops, e.g. flauto amabile, flauto dolce, etc... Flautino, a small flute... Flautista, a flute-player, flutist...

Flauto, a large or bass flute.

Flag(')bile (It.) Tearful; plaintive, mournful.

Flessibel (It.) Flexible.

Flick'oper (Ger.) See Pasticcio.

Fling: A spirited Scotch dance, resembling the Reel, and in quadruple time.

F'-'locher (Ger.) f-holes.

Florid: Embellished with figures, runs, passages, etc.

Flöte (Ger.) Flute... Flötenbass, bass flute... Flötenstimme, a flute-stop (organ)... Flötenwerk, a small organ having only flue-pipes (opp. to Schnarrwerk, Zungenwerk, Rohrwerk, and Regal).

Flücht'ig (Ger.) Lightly, nimbly, airily; fugitively, hastily, superficially. (Also adj.)

Flue-pipe. (Ger. Labor'spiefe; Fr. tuyau à bouche; It. canna d'armonia.) See Pipe; also Stop 2.

Flügel (Ger., "wing.") 1. Formerly, a wing-shaped clavier (clavichord); now, a grand piano... Flügelharfe, see Spitzharfe... Flügelhorn, bugle, key-bugle.—2. See Bart.

Flute. (Ger. Flöte; Fr. flûte; It. flauto.) 1. The orchestral flute (also called German flute, cross-flute, and D-flute, from its origin, the position in which it is held, and its—former—lowest tone respectively), in its present form as improved by Boehm, has a wooden tube of cylindrical bore, provided with 14 ventages closed by keys, and caused to sound by a current of air projected from the player's mouth against the feather-edge of an oval orifice near the upper end of the tube; the air-column within the tube is set in vibration in the same way as that within a flue-pipe in the organ. Compass from \( \frac{7}{8} \) to \( \frac{1}{4} \) (rare extremes \( \frac{1}{2} \) and \( \frac{1}{1} \)); the first octave is obtained by moderate wind-pressure, the second and third by augmenting and forcing it, thus causing the tone to change (by overblowing) to the higher octave. It is a non-transposing instr., and its music is therefore written at the pitch at which it is to be played. Together with the octave-flute or piccolo it forms an incomplete family, made in 6 sizes:

- Flute \( \text{in } C \) Piccolo \( \text{in } D \)
- Flute \( \text{in } E \) Piccolo \( \text{in } D \)
- Flute \( \text{in } G \) Piccolo \( \text{in } E \)

the typical member of which is the C-flute. Its powerful and mellow tone (more reedy than that of the old flute), and extraordinary flexibility and agility, render it the leader of the wood-wind.

—The piccolos in \( \text{Db} \) and \( \text{Bb} \) are chiefly used in military music.—In the 15th and 16th centuries complete families of flutes were constructed, embracing bass, alto, and treble instr.s.—2. Direct Flute, the flaggelet and flute à bec, having a mouthpiece at the end.

Flûte (Fr.) Flute... Fl. à bec, a direct flute... Fl. allemande, a German flute...

- Fl. à pavillon, an 8-foot organ-stop.
- Fl. d'amour, (a) a flute in \( \text{Db} \); (b) a soft-toned organ-stop...
- Fl. d'Anglature, flaggelet...
- Fl. douce, flauto dolce.
- Fl. du Poitou, bagpipe (cornemuse).
- Fl. harmonique, \( \text{Ab} \), octaviante, see Harmonic stop... Fl. traversière, transverse flute.

Flute-work. In the organ, the flute-work includes all flute-stops not belonging to the principal-work and gamba-work, as well as various modifications of these two groups.

Fly. The hinged board or flap used as a cover for the keyboard of the pfe. and organ.

Fo'co (It.) See Fucuo.

Foglet'ato (It.) In orchestral music, the part for the leader; it contains cues for, or the obbligato passages of, the other instrs., and can therefore be used by the conductor in lieu of a score.

Foie des enfants (Fr.) See Toy Symphony.

Fois (Fr.) Time; première fois, first time; seconde fois, second time.

Folli'a (Span.; It. folli'a; usually in the plural, as Fr. "follie d'Espagne") A Spanish dance for one person, in slow tempo and 3-4 time.

Folk-song. (Ger. Volkslied.) A song of the people, tinged by the musical
peculiarities of the nation, and generally of a simple, unaffected character, and in ballad-form.—Also, a song imitative of the above.

Fondamental,-e (Fr.), Fondamentale (It.) Fundamental... Son fondamental, generator.—Basse fondamentale, see Basse.

Fondament'o (It.) Fundamental, fundamental part.

Fonds d'orgue (Fr.) The foundation-stops of the organ.

Foot. 1. (Ger. Fuss; Fr. pied; It. pie'de.) In prosody, a group of syllables, one of which is rendered specially prominent by an iactus (accent); it corresponds to the measure in music. —2. (Ger. Stiefel.) That part of an organ-pipe below the mouth.—3. (Obs.) A drone-bass; a refrain or burden.—4. The unit of measure in designating the pitch of organ-stops, and (by extension) that of other instr.s, and of the several octaves of the musical scale; thus an 8-foot (8') stop is one whose longest pipe produces the in length, i.e. a tone C: stop whose pipes produce tones corresponding in pitch to the keys depressed; a 4-foot (4') stop is an octave-stop; a 16-foot (16') stop yields tones an octave below those indicated by the keys touched. The 8-foot octave embraces the 7 tones from C upwards (comp. Pitch, §1); the flute is an 8-foot instr. (because the pitch of its tones is the same as that indicated by the notes), while the piccolo is a 4-foot (or octave) instr.—The derivation of the term is as follows: The velocity of sound-waves is estimated at 1056 feet per second; by dividing this velocity by the vibration-number of the given tone, we obtain the length of one sound-wave of that tone; for instance, the tone C4 having 33 vibrations per second, \(1056 + 33 = 32\) feet, the length of one sound-wave, and likewise the length of an open flute-pipe capable of producing the tone C4 (CCC).

Foot-key. Pedal-key (of an organ).

Foreign chords or tones are such as do not belong to a given key.

Forla'na (It.), Forlane (Fr.) A lively Italian dance in 6-8 or 6-4 time.

Form. Form in music is that element, or combination of elements, which, by securing a proper balance between contrasting parts, produces finish of effect, or Unity. What are called the musical forms depend, in varying degree, for their distinctive features, (1) on rhetorical and metrical grouping; (2) on the harmonic construction; (3) on melodic and harmonic contrast; (4) on contrasting tempi; and (5) on contrasting moods. Points 1 and 2 cover the ground of (I) mechanical symmetry; the contrasts of melody, harmony, tempo, and mood postulate a more highly developed sense for (II) aesthetic symmetry.

I. (1) The element of metrical grouping is eminently characteristic of ordinary dance-airs and simple songs; the following example exhibits its simplest form:

Analysis of this Sentence (compound period, here a period of 16 measures), which contains a musical thought complete in itself, shows it to be composed of 2 simple 8-measure Periods, each period being formed by a Phrase, each of which embraces 2 Sections formed, in turn, of 2 Measures each. [The term motive for measure is to be rejected as misleading and unnecessarily confusing, except in the qualified shape of measure-motive.] The punctuation of such a
FORM.

musical sentence presents a striking analogy to that of the grammatical sentence from which its terminology is in part borrowed; Phrase 1 = subject and predicate [comma]; Phrase 2 = limiting clause [semicolon]. Phrase 3, further modification [comma], Phrase 4, second limiting clause and conclusion of sentence [period]. The exact symmetrical balance here observable, of 2 + 2, 4 + 4, and 8 + 8, though of very common occurrence, is not the general rule, and would engender wearisome monotony (especially in extended compositions) if regularly adhered to; the variety of changes caused by triple time, compound measures, the opposition of unequal phrases, the expansion or contraction of periods, etc., etc., is practically limitless. But in all the musical forms in which metrical symmetry is observed, the simple period is, in one shape or another, the form-element or germ-cell, so to speak, on which their construction is founded.

I. (2.) A theme or melody simply repeated, (formula A + A, or [: A :]), presents no distinctive departure from the simplest form; repeated in alternation with another [: A + B :] it exhibits the peculiar feature of the song with refrain; once repeated, after any digression (interlude, or second theme), it produces the so-called Song-form (Lied-form, A + B + A), or that of the Minuet with Alternative. With 2 distinct themes alternating as follows: ([: A + B :] + B [A] + A + B [in the original key of A]), it has the Sonata-form, or First-movement Form; while the Rondo-form has the following alternations: (A + B + B [A] + A + B [B₂ in same key as A; development-section in the middle]); or: (A + B + A [in same key as B] + B [same key as A] + A). It must be added, however, that the Song-form, Sonata-form, and Rondo-form, as carried out in practice, present frequent deviations from the above formulas. A theme repeated or imitated while still progressing, produces the form of the Canon, Catch, or Round; one or more themes repeated in conjunction or alternation with an accompanying or contrasting counterpoint, according to a more or less regular formula, the Fugue. The following is a fairly exhaustive formula for the construction of a simple 2 part fugue:

I. Exposition: Theme on 1st deg. (tonic) Answer on 5th (dominant)
I. First Episode: " 6th " (in augment.) " 5th " (in diminut.)
II. Second Development: " 2d " (inverted) " 2d " (inverted)
III. Sketch: Thme brought out on the 4th " (with modulation to the subdominant)

II. (1.) The element of harmonic contrast is derived in part from contrasting themes, in part from the deliberate choice of keys directly or remotely related to that of the leading theme; in part, also, from the harmonies accompanying or varying the theme or themes. Dependence on the harmonic variation of repetitions of a single theme, together with the light and shade of varying tempi, is an important principle of the Theme with Variations.

II. (2.) In cyclic compositions (the Cyclic Form), contrasting tempi (S = slow, F = fast) in the successive movements are a prominent feature. The old Suite originally had the formula (S + F + S + F); later a fifth movement, either slow or fast, was inserted after (seldom before) the 2nd slow one. The Sonata and Symphony are essentially alike in plan; either (F + S + F), or more commonly (F + S + F + F), or (S + F + S + F) or (F + F + F + S + F); or, in 5 movements, (F + S + F + F + S + F); etc.; a slow closing movement rarely occurs.

II. (3.) The foregoing formal schemes are a product of the slow evolution of centuries. First, the primitive dance-song develops into lyric and epic song—love-ditties, ballads,—and into instrumental dance-tunes differently named according to their character or origin; while a parallel progress is seen in the rise of church-music from the severe Gregorian Chant to the stupendous contrapuntal works of the late middle ages and the chaste style of Palestrina. Instrumental art-music now borrows and develops its forms from the vocal style; the forms of imitative music (canon and fugue) gradually near perfection, finally attained by J. S. Bach; through the adoption by artists of the rhythmic melody and monodic style of the hitherto despised natural music (folk-music), and the recognition of its harmonic
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basis, the two currents of art-music and folk-music are slowly merged in one broad stream; the popular dance-tunes are transformed into art-forms, and combined in the Suite; the rondoform and the first-movement (sonata-)form are evolved step-by-step, and their combination produces the Sonata and Symphony; which latter, discarding the scheme of 4 formal movements, and aspiring to the uninterrupted flow and sweep of an epic-lyrical drama without words, becomes the Symphonic Poem. [Compare also Passion, Oratorio, Opera, Overture.]

Forma're il tuono. See Messa di voce. Fort (Ger.) Off; as Flöte fort (organ-music).

Fort (Fr.) I. Forte.—2. Skilful, eminent... Temps fort, strong beat... Four-niture 2 tuyaux forte, a mixture-stop of 3 ranks.

Fortbien. A keyboard stringed instr. inv. by Friederici in 1758, having a softer tone and lighter touch than the fortepiano then in vogue.

Fort'è (It.) i (adjective). Loud, strong (abbr. f); più forte (pf), louder; poco forte (also pf), rather loud; forte piano (fp), accent strongly, diminishing instantly to piano; fortemen'te, loudly, forcibly; forte possi' ble, as loud as possible.—3 (noun). (a) A passage to be executed loudly or forcibly; (b) in the harmonium, a slide within the chest containing one or more sets of reeds, opened by a stop or knee-lever to produce a forte effect; sometimes divided, one section affecting the treble side and the other the bass side.

Fortepia'no (It.) Same as Piano forte.

Fortis'simo (It., superl. of forte.) Very loud, or extremely loud or forcible (abbr. ff, or fff for the extreme); also forte possibile (fff).

Fort'rücken (Ger., noun.) The advance of the hand on a keyboard or fingerboard, as caused by the repetition of a figure with the same fingering but at a different pitch.

Fort'schreiten (Ger.) To progress... Fort'schreitung, progression; Fort-schreibung einer Dissonanz, resolution.

For'za (It.) Force, vigor; con f., forcibly, etc.

Forzan'do (It., "forcing, straining"). With force, energy; indicates that a note or chord is to be strongly accent-

ed; abbr. fa... Also Forza'to, Sfor-zan'do (cf.s).

Forzar'ia vo'ce (It.) To force the voice.

Foundation-stops. See Stop.

Fourchette tonique (Fr.) Tuning-fork.

Fourniture (Fr.) A mixture-stop.

Four-part. (Ger. vier stimmig; Fr. à quatre voix; It. a quattro vo'ci.) Set for, or performed by, 4 parts in harmony.

Fourth. (Ger. Quar'te; Fr. quarte; It. quart'a.) I. The fourth degree in the diatonic scale; the subdominant.—2. An interval embracing 4 degrees (see Interval). The typical or standard fourth is the perfect (or major) fourth, equal to the interval between the key-note and the 4th tone of its vibrational diatonic ratio being scale, as c-f; c-f; 3:4... Diminished (imperfect, defective, minor, or false) fourth, an interval narrower by a chromatic semitone than a perfect fourth... Augmented (pluperfect, superfusious, or extreme) fourth, one wider by a chromatic semitone than a perfect fourth.

Française (Fr.) A dance in triple time, resembling the country-dance.

Francamen'te (It.) Freely, with freedom (of delivery), boldly; frankly, ingenuously.

Franchez'za (It.), Franchise (Fr.) Freedom, confidence, boldness... Con fr., see Franchemente.

Franz'ton (Ger.) "French pitch"; it is lower than the ordinary Kammerton.

Frappé (Fr., "beaten"). The down-beat; opp. to Léger.

Fra'se (It.) Phrase; frase larga = largamente... Frasegg'iate, to phrase.

Fred'do-a (It.) Cold... Freedamen'te, coldly.

Fredon (Fr.) An obsolete term for a roulade, trill, or tremolo; also, a sign calling for a florid extension of a single written note... Fredonnement, trilling, warbling; humming... Fredonner, to trill, warble; to hum, sing to oneself.

Free chant. A form of recitative music for the Psalms and Canticles, in which a phrase, consisting of 2 chords only, is applied to each hemistich of the words. [Stainer and Barrett]... Free fugue, see Fugue... Free part, an independent part added to a canon or fugue to complete or enrich the harmony... Free
reed, see Reed. . . Free style (of composition), that in which the rules of strict counterpoint are relaxed.

Fregiatura (It.) A grace, an ornament.

Frei (Ger.) Free . . . Freiheit, a license or liberty.

French Horn, Sixth, Violin-clef. See the nouns.

Fret. (Ger. [equiv.] Bund; Fr. touche; It. tasto.) One of the narrow ridges of wood, metal, or ivory crossing the fingerboard of the mandolin, guitar, zither, etc., against which the strings are pressed by the fingers to shorten their vibrating length and thus raise the tone.

Fretel, Fretele (Fr.) A sylvan pipe; the Pan's-pipe with 7 reeds. Sometimes called sifflet des chauvonniers.

(Also frettel, freteau, fretieu, fretele.)

Fret'ta, con (It.) With haste, celerity; hurriedly.

Fricassée (Fr.) A sort of popular dance interspersed with pantomime, in vogue in the 18th century in the théâtres des boulevards at Paris.—2. A kind of part-song of the 16th century, each part having different words.

Fries (Ger.) Purfling.

Frisch (Ger.) Brisk, lively, vigorous (also adverb).

Fröh'lich (Ger.) Glad, joyous, gay, (also adverb).

Front'pfeife (Ger.) See Prospekt.

Frosch (Ger.) Nut (of a bow).

Frot'tola (It., "comic ditty.") A popular ballad or song intermediate between the villanella and the madrigal; in great vogue during the 16th century.

F'-Schlüssel (Ger.) F-clef.

Fu'ga (Lat. and It.) A fugue . . . F. ad octa'vam [quint'nam] (L.), fugue at the octave [fifth]. . . F. aqua'lis mo' tus (L.), fugue in similar motion, the answer ascending and descending like the subject. . . F. al contra're [reuer'so, roul'scio] (It.), see F. contraria . . . F. authen'tica (L.), fugue with a subject ascending above the key-note—F. ca'no'mica [tota'lis] (L.), a canon . . . F. compo'sita (L.), a fugue whose subject progresses by conjunct degrees. . . F. contra'ria (L.), a fugue having the answer in contrary motion to the subject. . . F. del tu'no (It.), tonal fugue. . . F. dop'zia (It.), double fugue. . . F. homo'phona (L.), fugue with answer at the unison . . . F. impro'dria (L.), see F. irregu'laris . . . F. inaqua'dis (L.), see F. contraria . . . F. incompo'sita (L.), a fugue whose subject progresses by disjunct degrees. . . F. in'consegu'en'ta (It.), a canon . . . F. in con'tra're tem'poris (L.), see F. per ar'sin et et' si'n. . . Fugia in no'mine, a "fugue in name," i.e. a nominal or free fugue. . . F. inver'sa (L.), a fugue worked throughout in double reversible counterpoint, so that the inversions of the parts may appear in contrary motion. . . F. irregu'laris (L.), a fugue irregular in form. . . F. li'bera (Lat. and It.), a fugue with free episodes . . . F. ligat'is (Lat. and It.), a fugue without free episodes, strictly developed from its subject and countersubject . . . F. mix'ta (L.), a fugue varied in development by employing different contrapuntal devices (augmentation, diminution, inversion, etc.). . . F. obbliga'ta (It.), see F. ligata. . . F. par'tialis (L.), a fugue proper, in contradistinction to a canon. . . F. per augmen'tatio'nem [diminutio'nem] (L.), a fugue in which the answer is in augmentation [diminution] either throughout, or as a rule. . . F. per the'sin et ar'sin (L.), a fugue whose subject begins on the strong beat, and the answer on the weak beat, thus shifting the accents throughout—F. per imi'tatio'nem interru'sta'm (L.), a fugue in which the answer is interrupted by breaks or rests . . . F. per mo'tum con'tra'rium (L.), see F. contraria . . . F. perio'dica (L.), see F. par'tialis . . . F. perpe'tua (L.), a canon . . . F. plag'a'lis (L.), a fugue with subject descending below the key-note—F. pro'pris (L.), see F. regula'ris . . . F. re'dìe (It.), a real fugue . . . F. re'sis'ta (L.), see F. aquis'alis mo'tus . . . F. red'sta or red'dìa (It.), a fugue at the middle or end of which all or some of the parts progress in canon. . . F. regula'ris (L.), a fugue in regular form. . . F. re'trograd'da (L.), a fugue having the answer in retrograde progression; or F. retrograd'da per mo'tum con'tra'rium, when the answer is in retrograde progression and contrary motion. . . F. ricerca'ta (It.), a fugue in whose working-out the rarer and more elaborate contrapuntal devices are "sought out" for display; a long and elaborate master-fugue . . . F. sciol'ta (It.), or solu'ta (L.), see F. li'bera . . . F. total'is (Lat.), a canon.

Fuga'ra. (Ger. Foga'ra, Voga'ra.) An
organ-stop having metal flue-pipes generally of small scale and 8 or 4-foot pitch; tone of a sharp, "stringy" quality.

Fug'ato (It., "in fuge style"). A passage or movement consisting of fugal imitations, but not worked out as a regular fugue.

Fu'ge (Ger.) Fugue.

Fuggi're la caden'za (It.) To avoid the cadence (by interrupting it).

Fughet'ta (It., dimin. of Fuga.) A short fugue, usually only a fugue-exposition.

Fugue. (Ger. Fu'ge; Fr. fugue; It. fu'ga.) The most highly developed form of contrapuntal imitation, based on the principle of the equality of the parts, a theme proposed by one part being taken up successively by all participating parts, thus bringing each in turn into special prominence. The word fugue is presumably derived from the Latin *fuga*, a flight, which aptly characterizes the chasing and changing of the subject through the several parts.

The elements essential to every fugue are (1) Subject, (2) Answer, (3) Countersubject, (4) Stretto; these are commonly added (5) Episode, (6) Organ-point, (7) Coda; the (8) Codetta is merely a fortuitous appendage to the actual subject, bridging over the interval sometimes left between the true end of the latter and the entrance of the Answer. —The subject is usually short and suggestive; after its proposition by the part taking the lead, it is taken up by the part next following as the answer, and at a different interval (usually a fifth higher or a fourth lower than the original one), being then accompanied by a contrasting counterpoint, the countersubject, in the first part; if there are 3 parts, the 3rd resumes the subject at the octave of its original pitch, followed (if there are 4 parts) by the answer in the 4th. This first enunciation of the subject by all the parts in turn, with contrapuntal accompaniment in the rest, is called the Exposition; this is commonly succeeded by an Episode, which is generally constructed (for the preservation of unity of effect) of motives from the subject and countersubject, with modulation into related keys; then comes the First Development, or Recapitulation, in which subject and answer are taken up by the several parts in a different order, followed by a second and variously modified episode. Further developments and episodes follow at the composer's pleasure, varied by the contrapuntal devices enumerated above, and generally in freer form, the subject and answer appearing in new keys and at a different interval. The fugue may be concluded by a Stretto or Final Development, in which the subject and answer overlap each other in consequence of following in closer succession; the stretto is frequently above an organ-point; or the organ-point is used to support the freer contrapuntal combinations of the coda, a general finale or winding-up; or stretto and coda are identical; etc., etc.—The modern fugue has 2 principal varieties: (1) The Real Fugue, in which the original form of the subject is preserved in the answer (i.e. the latter is an exact transposition of the former); and (2) the Tonal Fugue, in which the subject is modified in the answer in order to return to the original key; e.g.

[Music notation]

Further varieties are the Double Fugue (with 2 subjects; the exposition of the 1st being followed by that of the 2nd, and finally by the combination of both); —the Triple Fugue (with 3 subjects); etc.; a fugue with 2 or more subjects is sometimes called a Manifold Fugue. —A fugue in which the countersubject is retained and developed together with the subject throughout, is also called a double fugue. The most elaborate fugal form is the Fuga ricercata (comp. Fuga).—Fugues may be written for voices or instr.s, or for solo instr.s (p.fte., organ). (Compare Form I, 2.)

Fugued, Fuguing. See Fug'ato. Written in either strict or free fugal style.

Füh'rer (Ger.) "Leader, dux", subject (of a fugue)....Füh'runge, leading.

Full anthem. See Anthem...Fullband, a military band, or an orchestra, having all the customary instr.s...Full cadence, close, see the nouns...Full Choir (di-
Füllpfefe—Galant.

rection in organ-playing), draw all stops of the choir-organ...Full chord, one represented by all its tones; also (in concerted music), one in which all the parts unite...Full Great (in organ-playing), draw all stops of great organ...Full orchestra, see Full band...Full organ, with all stops and couplers drawn...Full score, see Score...Full stop (in lute-playing), a full chord followed by a pause; also, a chord in which all available fingers are occupied in stopping the strings...Full Swell (organ), draw all stops of swell-organ...Full to fifteenth (in organ-playing), draw all stops but mixtures and reeds.

Füllpfefe (Ger.) A dummy pipe...Full quinte, a very sharp-toned organ-stop of 5⁴-foot pitch, to be drawn only with a strong combination of foundation-stops...Full stelle, a passage put in to "fill out"; padding...Full stimme, (a) a part reinforcing a principal part at the octave or unison; (b) a mutation-stop a third or a fifth above the normal pitch; (c) fl., in polyphonic composition, accessory parts not treated melodically like the principal parts, but brought in occasionally to complete the harmony or mark the rhythm.

Fundamental. 1. The root of a chord. —2. A generator (in this sense also fundamental bass, note and tone)...Fund. chord, triad, see Chord, Triad...Fund. position, any arrangement of the tones of a chord in which the root remains the lowest.

Fundamental bass (Ger.) Fundamental' ton, root; key-note, tonic (Grund'ton, To'nika).

Funèbre (Fr.), Fun'èbre, Funerale (It.) Funereal, mournful.

Fünff'fach (Ger.) See -fach...Fünff'stimmig, 5-part; for 5 parts or voices...Fünf'stufige Ton'leiter, pentatonic scale.

Fu'co [foo'-co] (It.) Fire, spirit; con f., or fuoto'so, with fire, fiery, spirited.

Fu'ria (It.) Fury, passion; con f., wildly, passionately.

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

Furibond'o (It.) Furious, frenzied.

Furioso, -a (It.) Furious, passionate; furiosamen'te, passionately; furiosus'-simo, with extreme passion.

Furla'na (It.) See Forlana.

Furniture-stop. A mixture-stop.

Furo're (It.) A rage, mania, passionate fondness (for anything)...Also, fury, passion, vehemence; con f., passionately.

Fu'sa (Lat.), Furse (Fr.) An eighth note, or quaver.

Fusée (Fr.) An ornament consisting of a rapid ascending or descending diatonic series of notes; ½ slide.

Fusel (Ger.) Same as Fusia.

Fusel'la (Lat.) 32nd-note...Fusel'la, 64th-note.

Fuss (Ger.) Foot; -füssig, the adjective-ending corresponding to -foot, as 8' füssig (acht'füssig), 8-foot...Fuss'klavier, pedals (of an organ)...Fuston, equivalent to "-foot pitch", e.g. an organ-pipe of 4-foot pitch is said to be of 4'-Fussion.

Fü'terung (Ger.) Linings (of a violin).

G.

G. The fifth tone and degree in the typical diatonic scale of C-major...G. abbr. for gauche (m. g. = main gauche); G. O. (or simply G), grand-orgue.

Ga'belkla'veir (Ger.) A keyboard instr. inv. in 1882 by Fischer and Fritzsche of Leipzig, in which steel tuning-forks are substituted for strings. The somewhat dull timbre, due to the lack of harmonics, has been heightened by adding, for each key, a second fork tuned an octave higher than the first...Ga'beltone, "fork-tone," i.e. the tone a¹ pitched for tuning...Ga'belgriffe (pl.), cross-fingerings.—See Stimmgabel.

Gagliar'da (It.), Gagliar'de (Ger.) A galliard.

Gai (Fr.) Gay, lively, brisk...Gaiement, or guément, gaily, briskly.

Gaillarde (Fr.) A galliard.

Gajamen'te (It.) Gaily, lively...Ga'jo,a, gay.

Ga'la (It.) In the phrase di gala, gaily, merrily.

Galamment (Fr.), Galanten'mente (It.) Gallantly, gracefully, prettily.

Galant' (Ger.) Free; e.g. galant' Fuge, free fugue; galanten't Stil, galant' Schreib'art, free style, the homophonous style of composition for the clavicord or harpsichord, in vogue in
the 18th century; opp. to gebunden Stop, strict style, in which a certain number of contrapuntal parts was adhered to throughout.

Galant-e (Fr.), Galanter (It.) Gallant, graceful, pretty.

Galilard. (Ger. Gazliard; Fr. gaillard; It. gaiard.) An old French dance for 2 dancers (also called Romanesca), of a gay and spirited character, though not rapid, and in 3-4 time; like the Pavane, it had 3 reprises of 4, 8, or 12 measures. It was the precursor of the Minuet.

Galop. (Fr. galop, galopade; Ger. Galopp.) A very lively and spirited round dance in 2-4 time; supposed to have been derived from the old German Hop'ser or Rutsch'er (names descriptive of the step). Introduced into France early in the 19th century.

Galoubé, Galoube (Fr.) A kind of small lute, the shrillest of all wind-instr.s, with 3 holes and a compass of 17 notes; found only in Provence.


Gambè (Ger.) Viola da gamba...Gam'bentstimme, a gamba-stop...Gam'benwerk, piano-violin.

Gambist. A player on the viola da gamba.

Gammá. The Greek G (¥). In medie-
val music from the 10th century on-
ward, the lowest tone of the mus. sys-
tem then obtaining was called F; the
letter was together with the F-
also used clef. Hence, its use as a clef — to name the entire scale (see Gambade and Gamsut)...Gam-
ma ut, name of in the old system of
of G.:

Gamme (Fr.) A scale (see Gamma)... G. diatonique (chromatique), diatonic (chromatic) scale.

Gammut (from gamma ut). I. See Gama-
ma.—2. A scale.—3. The staff.—4. In old English church-music, the key of G.

Gang (Ger.) Passage. (Plural Gänge.)

Ganz (Ger.) Wholly...Gam'se Note (gan'se Takt'note), whole note (G)... Gans'instrument, a metal wind-instr.,
the lowest natural tone of whose tube can be made to speak; opp. to Hal'in-
strument...Gans'schluss whole ca-

dence...Gans'ton, or gan'zer Ton,
whole tone.—2. Very.

Garbo (It.) Grace, elegance.

Gas'senhauer (Ger.) In the 16th cen-
tury, a designation for popular songs or folk-songs (Gas'senhauerdlin); the word now signifies a trite and threadbare tune, and at the same time something vulgar and unworthy of art. [RIEMANN.]

Gathering-note. In chanting, an irreg-
ular fermata on the last syllable of the recitation, to enable the body of the singers to catch up and begin the ca-
dence together.

Gauche (Fr.) Left; main g (abbr. m. g.), left hand.

Gaudio'so (It.) Joyous, jubilant.

Gammenton (Ger.) A guttural tone.

Gavot'. (Fr. gavotte; It. gavot'ta.) An old French dance-form in strongly marked dupl time (alla breve), be-
ginning with an auftakt, of a lively though dignified character, and resem-
bling the Minuet. (See Suite.) The
Gavot has latterly been revived as an
instrumental piece.

Gaz'el. A piece with a short and oft-re-
curring theme or refrain.

G clef. (Ger. G'-Schlüssel; Fr. clef de
del. It. chiave di soprano.) The sign
 determining the position of the
 note G on the staff. (See Clef.)

Geblä'se (Ger.) Bellows (of an organ; usu-
ally Balg).

Gebroch'en (Ger.) Broken.

Gebunden (Ger.) Tied.—2. Legato,
tied; as gebunden Dissonance, pre-
pared dissonance; gebunden Spiel,
legato playing; gebunden Stil, strict
style.—3. Having 2 or more digitals to
one string (said of chalichords); opp.
to ungebunden or bund'frei (i.e. "fretted" or "fret-free" [GROVE]).

(Comp. Bund'frei.)

Gedackt' (Ger.) Stopped (of organ-
pipes); opp. to offen. (Also gedact,
gedakt.)

Gedämpft' (Ger.) Damped; muffled;
muted.

Gedeckt' (Ger., "covered"). See Ge-
dacht.

Gedehnt' (Ger.) See Dehnen.

Gedicht' (Ger.) Poem.

Gefähr'te (Ger.) Answer (in fugal com-
position).
Gefallen (Ger.) Pleasure; nach G., a placer.

Geftltig (Ger.) Pleasing, attractive, graceful.

Gefühl' (Ger.) Feeling, emotion... Mit G., with feeling, expression (also gefühltvoll).

Gegen (Ger.) Against, contrary to... Gegenbewegung, contrary motion... Gegenfuge, a fugue in which the answer is an inversion of the subject... Gegenharmonie, counter-subject (in a fugue)... Gegenstimm, (a) contrast; (b) contrasting movement or effect... Gegenstimme, contrapuntal part; counter-subject.

Gegittertes B (Ger.) B cencellatum.

Gehalten (Ger.) Held, sustained.

Geh'end (Ger.) Andante.

Geige (Ger.) Violin... Geigenclacivymbei, Geigenglocken, bow-piano... Geigenhars, rosin... Geigengismenuntment, bow-instr... Geigenprincipat, violin-dipason (organ-stop)... Geigenwerk, piano-violin... Geigenzettel, the maker's "label" or "inscription" on a violin.

Geist (Ger.) Spirit, soul; mind, intellect; genius; essence.

Geisterharfe (Ger.) Eolian harp.

Geistlich (Ger.) Sacred; opp. to weltlich, secular.

Gelassen (Ger.) Calm, composed, placid; easy. (Also abwerkt)

Gellüfig (Ger.) Fluent, voluble; easy, familiar... Gellüfigkeit, fluency, celerity, velocity; ease, familiarity.

Gemächlich (Ger.) Comfortable, easy, commodious, convenient; slow, gentle. (Also abwerkt) Recht gemächlich, commodetto.

Gemäßigt (Ger.) Moderate. (See Mässig.)

Gemisch'te Stim'men (Ger.) Mixed voices.—2. In the organ, the mixtures, or mixture-stops.

Gems'horn (Ger., "chamois-horn") In the organ, a metal flue-stop having tapering pipes of 8, 4, or 2-foot pitch on the manuals and of 16-foot pitch on the pedal, with mellow, horn-like timbre... Gems' hornquinte, a 5½-foot stop of the above type.

Gemüt'(h) (Ger.) Soul, heart, spirit; mind; disposition, temperament, nature.

Ge'nera. Plural of Genus.

General'bass (Ger.) Thorough-bass; General'bassirchrift, thorough-bass notation... General'pause, a pause for all instr.s or parts in the midst of a composition, particularly when so introduced as to produce a striking effect. A hold ^ over the rest for such a pause renders its duration indeterminate; i.e. robs it of rhythmic value, as if the beats or counts were suspended for the time being... General'probe, full rehearsal.

Generator. (Fr. [son] generateur.) 1. A root, or fundamental tone.—2. A tone which produces a series of harmonics.

Ge'nerale (It.) A mode or key; a genus.

Generoso,a (It.) Generous, free, ample.

Genial' (Ger.) Relating to or exhibiting genius; talented, gifted, ingenious, clever; spirited.

Génie (Fr.), Genie' (Ger.) Genius.

Genouillièere (Fr.) Knee-lever; formerly used in German grand pfies. as a substitute for the earlier draw-stops, before the general introduction of pedals.

Genre (Fr.) Genus, as g. diatonique, chromatique, enharmonique.—Also, style.

Gentil'-le (Fr.) Gentil'le (It.) Graceful, delicate, pretty.—Gentiment (gentimente), gracefully, etc... Gentile'sa, con (It.), with dignity, refinement, grace.

Ge'nis (Lat.) 1. In ancient music, a system of arranging the notes of a tetra-chord; for diatonic, chrom., enharm. genus, see Greek Music, §2.—2. A mode or octave-scale.

Gerade Bewegung (Ger.) Similar or parallel motion... Gerade Takt'art (gerader Takt), duple or quadruple time.

German flute, the cross-flute... German sixth, see Extreme.

Ges (Ger.) Gb... Ges'te, Gsp.

Gesang' (Ger.) Singing, song; a song, vocal composition; melody, air... Gesang'buch, a song-book, hymn-book... Gesang'kunst, the art of singing, vocal art... Gesang'vorsingen, singing society, choral society.

Geschlecht' (Ger.) Genus; mode.

Geschleift' (Ger.) Slurred; legato.
Geschmack' (Ger.) Taste... Geschmack'-
voll, tasteful[y].
Genschwanzet' (Ger., "tailed") Having
a hook or hooks (v ʌ ).
Geschwind' (Ger.) Swift, rapid, quick.
(Also adverb.)
Ges'es (Ger.) See Get.
Gesicht' (Ger.) Front (of organ)... Ge-
sicht'spiften, front pipes.
Gesporn'nen (Ger. "spun") Gespinnene
Saite, "covered" string... Gespinner
Ton, "son file" (see Pifar), an even,
sustained tone (voice or violin).
Gest'iert (Ger.) Intensified; riprinzato.
Gestrich'en (Ger.) Having hooks.
—2. In compound words, equivalent to
-lined, -accented, as ein'gestrichene Ok-
tave, one-lined (once-accented) octave.
—3. Crossed, or 4. Cut with a stroke or
(as a scene in line across, as  an opera).
Get(h)eil't (Ger.) Divided, separated.
Geteil'te Violinen, violini divisi... Ge-
teil'te Stim'men, partial stops (organ).
Geta'gen (Ger.) Sostenuto. See Tragen.
Geworfener Strich (Ger.) "Thrown
stroke"; in violin-technics, a form of
the salto.
Ghaz'al, Ghaz'el (Arabic.) See Gasel.
Ghiribiz'zo (It.) Whim, fancy, caprice.
... Ghiribiss'eo, whimsical, etc.
Gi'ga (It.) See Gigue.
Gigel'ra (It.) Xylophone.
Gigue (Fr.) 1. Early name for the old
form of viol, which nearly resembled that
of a ham (gigue); hence German Geige.—
2. Ordinary title in the Suite for the Jig.
Gioche'veole (It.) Playfully, merrily.
Giocon'do,-a (It.) Jocund, gay, playful.
... Giocondamen'te, joyously, etc.
Gioco'so,-a (It.) Playful, sportive, ban-
tering; humorous... Gioconsamen'te, play-
fully, etc.
Gioja (It.) Joy, delight, pleasure... Gio-
ja'tete, joyfully, mirthfully... Gio-
jo'so,-a, joyful, mirthful... Giojosamen'-
te, joyfully, etc.
Giovia'le (It.) Joyful, cheerful.
Giraffe. An old-style upright grand pfte.
Gi'ro (It.) A turn.
Gis (Ger.) G... Gi'tis, Gx.
Giubil'o (It., also giub'lio, giubilasio-
-ne.) Joy, rejoicing, jubilation... Giu-
bilio'so,-a, jubilant.
Giucan'te (It.) Playful, bantering.
... Giuch'e'voe, playfully, etc.
Giuest'o,-a (It.) Appropriate, strict,
moderate (as tempo giusto), exact, pre-
cise, correct... Allegro giusto (all'
modo), moderately fast... Giustamen'te,
correctly, exactly... Giustez'za, con, with
precision.
Glas'harmonika (Ger.) Harmonica.
Glee. A secular composition for 3 or
more unaccompanied solo voices, of
later origin and less contrapuntal in-
genuity than the Madrigal, and peculiar
to England. It is of modern character,
both with regard to tonality and to its
employment of harmonic masses and the
perfect cadence. The name glee is
not properly descriptive of its nature,
and serious glees are written as well as
merry ones.
Gleich (Ger.) Equal... Gleich'cher Kon-
trapunkt, equal counterpoint... Gleich'
Stimmen, equal voices... Gleich'schwe-
benäre Temperatur, equal temperament.
Gli (It.) Thé (masc. pl.).
Glicbarif'o'na (It.) A wind-instr. in
Italy about 1827 by Catterini; a
small 4-octave expressive organ.
Glide. The smooth connection of 2 tones
by slurring.
Glissan'do (also giuss'a, giissican'do,
giissica'to; spurious It. forms imitated
from the Fr. glisser.) 1. On bowed
instr.s, (a) calls for a flowing, unac-
cented, execution of a passage; (b)
same as Portamento.—2. On the pfte.,
a rapid scale-effect obtained by sliding
the thmb, or thumb and one finger,
over the white keys, producing either
the simple scale, or thirds, sixths, etc.
(easier and more effective on the Jankó
keyboard).
Glissé (Fr.) 1. Glissant 2.—2. A di-
rection-indicating that a passage is to
be executed smoothly and flowingly.
Glock'e (Ger.; dimin. Glöckchen.) Bell.
... Glocken'sist, same as Carillonner...
Glock'enspiel, (a) a carillon; (b) an
instr. consisting of bells or (more re-
cently) of steel bars, tuned diatonically
and struck with a small hammer; oc-
casionally used in the orchestra; (c) an
organ-stop which causes a set of small
bells to be sounded by the manual.
Glo'ria. See Doxology, Mass.
Gnac'care (It.) Same as Castagnette.
Goathorn. See Geimhorn.
Gondellied (Ger.) Gondoliera.

Gondoliera (It) See Barcarole.

Gong. (Tam-tam in Fr. and Ger. use.) An instr. of percussion in the form of a large round slightly concave plate or basin of metal (alloy of 4 parts copper to 1 part tin), with a raised rim. It is struck with a stick having a padded leather head, and is used in the orchestra to intensify melodramatic effects.

Goose. (Fr. couac) A harsh break in the tone of the clarinet, oboe, or bassoon, caused by a defective reed or improper manipulation.

Gorgheggia’re (It) To execute florid vocal music; also see Fredonner... Gorgheggiamen’to, art of singing florid passages, etc... Gorgheg’gio, a florid passage.

Gospel side. See Epistle side.

Goût (Fr.) Taste.

Grace. (Ger. Verzie’rung; Fr. ornement, agrément; It. abbellimento, fiori... Gonne’la. (Ger.) A vocal or instrumental ornament or embellishment not essential to the melody or harmony of a composition. (The long appoggiatura is an exception; it was formerly written as a small note—grace-note—because careful composers could thus nominally evade the rule prohibiting the entrance of unprepared dissonances...) Grace-note, a note of embellishment, usually distinguished by its smaller comparative size.

The graces for harpsichord, clavichord, pianoforte and voice, enumerated below in alphabetical order, are given according to the following authorities:—J. H. d’Anglebert, 1689 (d’A.); J. S. Bach, 1720 (B.); C. Ph. E. Bach, 1757 (Em. B.); Dr. John Blow, 1700 (Bl.); Dr. Thomas Busby, 1768 (Bu.); Francois Couperin, 1713 (C.); J. W. Callcott, 1817 (La.); Etienne Lou抵, 1656 (L.); N. de S. Lambert, 1697 (La.); F. W. Marpurg, 1762 (M.); P. J. Milchmeyer, 1797 (M.); J. S. Petri, 1762 (P.); Fr. Pollini, 1712 (Po.); J. P. Rameau, 1722 (R.); Christopher Simpson, 1659 (S.); G. F. Wolf, 1782-89 (W.) and J. G. Walther, 1722 (Wa.).

In every case, the special article in the body of the book should also be consulted, the primary intention of this article being to give a list of signs for ready reference.

Accent. Accent and Mordant. Accent and Trillo.


Arpège. Arpègement en descendent montant.

Arpègement simple. figure. Arpeggio.

Aspiration. 
or or,

Backfall. Double Backfall. Shaked Backfall.

Grace.


Cadenza.

Doppelt-Cadenza.

Doppelt-Cadenza und Mordant.

Cadenza pleine. Cadenza brisée.

Cadenza.

Chute.

Chute et Pincé. Chute.

Coulé.

Tierce coulée. Coulé.


Umgekehrter Doppelschlag. Doublé.

Gracieux, Gracieuse (Fr.) Graceful.
Gracile (It.) Graceful and delicate; thin, slender (sott'el gracile).
Grad (Ger.) Degree.
Gradation. An ascending or descending series of diatonic chords.
Grade'vole (It.) Pleasing, agreeable... Graduellement, pleasingly.
Grado (It.) Degree, step... Gr. ascenden'te, ascending step... Gr. descendend' te, descending step... Di'grado, by a step, stepwise; opp. to di salto, by a skip.
Gradual. (Lat. gradu'als.) 1. An antiphon following the epistle; so called because sung on the step (gradus) of the ambo or pulpit.—2. A cantatorium (book of chants) containing the graduals, introits, and other antiphons of the R. C. Mass.
Graduellement (Fr.) Gradually.
Grammatical accent. See Accent.
Gran cas'sa (It.) See Cassa... Gran guste, epithet applied to an eccentric or highly effective composition.
Grand. Technical term for Grand Pianoforte (see Pianoforte)... Grand action, an action such as is used in grand pianos... Grand barré, see Barré.
Grand (Fr.) Large, great... Gr. barré, see Barré... Gr. bourdon, double-bourdon... Gr. chœur, full-organ... Gr. jeu,
(a) full organ; (b) an harmonium-stop which brings into action the full power of the instr... À grand orchestre, for full orchestra... Grand-orgue, (a) full organ; (b) great organ; (c) pipe-organ.
Grandeur (Fr.) Width (of intervals).
Grandezza (It.) Grandeur, majesty, dignity.
Grandioso (It.) Grand, pompous, majestic.
Grandisonante (It.) Loud or long-sounding, re-echoing; sonorous.
Granulato (It., "granulated") Non legato.
Grapp'pa (It.) Brace.
Grasseyement (Fr.) A guttural and vicious pronunciation of the r and l in singing... Grasseyer, to pronounce as above.
Gratiso'so (It.) Same as Gracioso.
Grave (Fr. and It.) 1. Grave or low in pitch.—2. Heavy, slow, ponderous in movement (see Tempo-marks).—3. Grave or serious in expression.
Gravement (Fr.), Gravem'ente (It.) Slowly, heavily, ponderously; seriously.
Gravicembalo (It.) A harpsichord. (Also Gramcembalo.)
Graviss (Lat.) Heavy, ponderous; see Accentus ecc.
Grazia (It.) Grace, elegance; con gr.,
GRAZIOS—GREEK MUSIC.

gracefully, etc... Grasie'to, a, graceful, elegant... Grasieus'mente, gracefully.

Grazioso (Ger.) Gracefully.

Great octave. See Pitch, absolute... Great organ, see Organ.

Greater. Major.

Greek (Fr.) Greek... A chorus à la grec is one introduced at an act-close, in imitation of the ancient Greek tragedy.

Greek music. Without attempting to explain the theoretical and mathematical subtleties of the system, a brief statement of some leading features will be given below.

§1. The Modes, or Octave-scales.

The typical Greek scale was precisely the reverse of our modern ascending major scale, being conceived as a descending minor scale. Harmony in the modern sense was unknown; the aim of Greek theory in treating of harmonic intervals was, therefore, to establish the melodic succession of the tones, and the Greeks conceived the scale as constituted of a series of tetrachords (4-tone groups with the compass of a perfect fourth).

The primitive Greek modes were simple octave-scales; the three most ancient forms were (1) the Dorian, (2) the Phrygian, and (3) the Lydian, to each of which were later added 2 attendant modes, making 9 in all:

1. Dorian.
2. Phrygian.
3. Lydian.
4. Hypodorian or Aeolian.
5. Hypophrygian or Ionian.
6. Hypolydian.
7. Hyperdorian or Mixolydian.
8. Hyperphrygian or Locrian.

(The signs — and — indicate the step of a whole tone and semitone respectively.)

The prefix hypo signifies "a fifth below"; hyper, "a fifth above". (Compare Mode.) The character and name of each mode depended (a) upon the form of the tetrachord, and (b) upon the position of the diatonic tone. While each of the 3 primitive modes is composed of 2 tetrachords of like name and form, which are disjointed (separated) by the diatonic tone (marked ⊕ from diatonikos), a separation), each of its 2 attendant modes is composed of 2 similar combined tetrachords, united by one common tone, and preceded or followed by the diaueitsis. The character of the tetrachord depends on the position of the semitone; e.g. in the Dorian tetrachord, found in the Dorian and attendant modes, the semitone occurs between the third and fourth tones. This Dorian mode is an exact inversion of the modern major mode:

8. The Perfect System is based on the Dorian tetrachord; it comprises the following two octaves, in which the Dorian mode occupies the central portion:

[Dorian Mode diagram]
This system is formed by adding, at either extreme of the Dorian scale, a conjoined tetrachord, and completing the 2-octave system by the addition of A (hence called Proslambanomenos, "the acquired tone") in the lower octave, thus forming a complete a-minor descending scale. The 2 central tetrachords were therefore disjoined; but, for modulations to the lower quint

<table>
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<td>Paranete hyperb.</td>
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<tr>
<td>Trite hyperboleon</td>
</tr>
<tr>
<td>Nete diezeugmenon (highest of the disjoined)</td>
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<tr>
<td>Paranete diezeugmenon (next-highest of the disjoined)</td>
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<tr>
<td>Trite diezeugmenon (third of the disjoined)</td>
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<td>Paramese (the [tone] next the middle)</td>
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Mese (middle tone)

Lichanos mese
Parhypate "
Hypate "
Lichanos hypaton
Parhypate "
Hypate "
Proslambanomenos

The theorists attributed special importance to the middle tone Mese, as the tonic of the perfect system. This system also forms the foundation of medieval music theory; even the compass given above was not overstepped till the introduction of the Γ (gamma). Gregorian music keeps within these limits, and the notation in Latin letters retains this same diatonic scale even to the chromatic alteration of Paramese to Trite symemmenon. This perfect system (systema teleion) was also styled the systema metabolon, the "mutable (i.e. modulatory) system," with reference to the modulation to the subdominant made possible by employing the conjoined tetrachord; without this tetrachord it was called the systema ametabolon (immutable). [This diatonic division of the tetrachord into 2 whole tones and a semitone (as a—g—f#), of which the Dorian tetrachord is the normal type, was the distinctive feature of the diatonic genus (genus = melodic arrangement of the tones within the tetrachord); the earlier enharmonic genus was formed by omitting the paranete or the lichanos (as a—f), and the later enharmonic genus by dividing the trite or the parhypate into 2 tones (as a—c#f⁵e); while the chromatic genus, also omitting the diatonic second degree, was expressed by sharpening either trite or parhypate (as a—f⁵f⁵f⁵f); etc.]

§ 3. Transposing Scales. While the perfect system remained the standard in theory, the progress of Greek musical art widened its application in practice until all flat and sharp semitones were employed, and its range likewise extended. The chromatic alterations were expressed in the Greek alphabetical notation by different letters and different positions of the same letter, which were equivalent in effect to our di and b. E.g., on substituting in the octave-scale d—d the conjoined for the disjoined tetrachord (i.e. for b), this octave-scale is no longer the Phrygian, but becomes the Hypodorian, for the distinction between the modes depends on the position of the semitonic step; moreover, as the Hypodorian octave-scale is to be considered as that extending from the Dorian mese to proslambanomenos, this octave-scale d¹—d
with $b$ belongs to a transposed Dorian mode, having not $A$, but $d$, for proslambanomena. Greek music was not tied, like the Gregorian, to the diatonic scale $A\rightarrow d$ without chromatics, but employed transpositions of the perfect 2-octave system parallel to our 12 or more sharp and flat keys; finally, these transpositions numbered 15 in all, those first in vogue bearing the same names as the first 7 octave-scales. In the Greek method of alphabetical notation, the natural scale (without chromatics) was the Hypolydian:

$$ f^\# - c^\# - d^1 - c^1 - b - a - g - f $$

consequently, the 2-octave system $A\rightarrow d$ without chromatics is called the Hypolydian (being the natural scale among the transposing scales, as is C-major among the sharp and flat keys), and the transposing scales are named according to the mode represented by the various chromatic alterations of the octave-scale $f^\# - f$. For instance,

$$ f^\# - c^\# - d^1 - c^1 - b - a - g - f $$

being a Lydian octave, the 2-octave system (or transposing scale) $d\rightarrow d^1$ with one flat is called the Lydian transposing scale. It follows, that the octave $f^\# - f$ belongs without $\#$ or $\flat$ to the system $A\rightarrow a^1$ (Hypolydian):

with $b$ to the system $d\rightarrow d^1$ (Lydian):

- $2b$ (Lydian)
- $3b$ (Lydian)
- $4b$ (Lydian)
- $5b$ (Lydian)
- $6b$ (Mixolydian, or Hyperdorian)

On the other hand, all the sharp scales (of later origin) show new names; the octave $f^\# - f$ belongs with $\#$ to the system $c\rightarrow c^\#$ (Hyperbasiastia):

- $2c^\#$ (Hyperbasiastia)
- $3c^\#$ (Hyperbasiastia)
- $4c^\#$ (Hyperbasiastia)
- $5c^\#$ (Hyperbasiastia)
- $6c^\#$ (Hyperbasiastia)

The system $d^\# - d^\#$, with 6 sharps, is enharmonically identical with $c^\# - c^\#$ with 6 flats; both are named Hyperdorian; here closes the circle of fifths.

The names of the sharp scales re-emerge as those of church-modes (the number of which was increased to 12 in the 16th century); namely, the Ionian (= lastian), and Hypoionian, $\#Eolian$, and Hypo$\#Eolian$.

**Gregorian chant.** The forms of mus. worship as revised and established by Pope Gregory I. (the Great, d.604) for the R. C. Church, and known collectively under the name of Plain Chant. There was probably no essential difference between the Gregorian and Ambrosian styles; St. Gregory's chief work was the careful revision of the ritual music employed at his time, the rejection of redundancies and abuses, and the final establishment of the material thus sifted and arranged as the norm for all Western Churches. He was also presumably the arranger, if not the originator, of the 4 Plagal modes parallel to the 4 Authentic modes of St. Ambrose. (See Mode.)

**Greifen** (Ger.) To stop (on the violin; to take or play (on other instr.s); to finger; to stretch (er kann eine De-zime greifen, he can stretch a tenth).

**Griff** (Ger.) Stop (on violin); touch, stroke, stretch (weiter Griff; fingering...Griff breit, fingerboard...Griff saite, a string stopped by the fingers; a melody-string.

**Grob** (Ger., "coarse.") Used as a suffix, it means "of broad scale" (said of organ-pipes, as Grobgedacht).

**Groove.** (Ger. *Kanzleiz*) One of the separate divisions of the windchest of an organ, serving to conduct the wind to the pipes.

**Gruppeto** (It.) See Gruppetto.

**Gruppo** (It.) See Gruppo.

**Gross** (Ger.) Great, large, grand, major (as *große* Ters, major Third)...*Große Oktave*, great octave.

**Grosse-caisse** (Fr.) See Caisse.

**Gros'so** (It.) Large, great; full, heavy.

**Gros-tambour** (Fr.) Bass drum.

**Grotte'sco** (It.) Grotesque, comic, humorous.

**Ground bass.** See Bass.

**Group.** i. A short series of rapid notes; specifically, such a series sung to one
syllable; a division or run.—2. A section of the orchestra, or of an orchestral score, embracing instr.s of one class, e.g. the strings.

Groupe (Fr.) 1. Group; specifically, a group of notes with their hooks slurred together; a turn.—2. A unison 2.

Grund (Ger.) Ground, foundation, fundament... Grund'akkord, a chord in the fundamental position... Grund'bass, fundamental bass... Grund'lage, fundamental position (of a chord)... Grund'stimme, (a) see Grundbass; (b) a bass part; (c) foundation-stop (organ). ... Grund'ton, (a) root; (b) key-note. ... Grund'tonart, ruling or principal key in a composition.

Grupp'to (It.) Formerly, a trill or relish; in modern music, a turn.—Also, a collective term applied loosely to various "groups" of grace-notes, such as:

\[
\begin{align*}
& \text{\textit{etc.}}
\end{align*}
\]

Grupp'po (It.) Group; also, a turn.—Formerly, a grace similar to the trill. (See Trillo.)

G-Schlüssel (Ger.) G-clef.

Guara'cha (Span.) A lively Spanish dance, one part of which is in 3-4 or 3-8 time and the other in 2-4 time; usually accompanied on the guitar by the dancer himself.

Gue. An instr. of the violin kind, having only 2 strings (of horsehair), and played like a 'cello; formerly used in Shetland. [CENTURY DICT.]

Guerrie'ro (It.) Martial, warlike.

Gui'da (It.) i. Subject (of a fugue); antecedent (in a canzon or other imitation).—2. A direct. —3. See Presa. —4. In solfeggio, a tone or tones through which the voice glides, from one interval-tone to the other.

Guid'e. i. Guida 1 and 2.—2. (Fr.) Guida 1 and 4... Guide-main, "hand-guide," chiroplast.

Guidon (Fr.) A direct.

Guido'nian hand. The Guidónian Hand was a diagram, for memorizing the sol-misation-syllables of the 20-tone diatonic scale (T to e), in the shape of an outstretched left hand with the syllables written in regular order on the successive finger-tips and joints. The syllables were called the Artinian or Guidonian syllables. (See Solmisation.)

Guimbard. (Fr. guimbarde.) A jew's-harp.

Guitar'. (Span. guitar'ra; Ger. Gui'tar're; Fr. guitare; It. chitar'ra.) An instr. of the lute family. The modern ("Spanish") guitar has six strings, the 3 highest of gut, the 3 lowest of silk covered with fine silver wire, tuned E-A-D-g-b-e:

(5) or E-B-e-g-b-e; but guitar-music is written an octave higher, in the G-clef. The pitch of all 6 strings can be raised a semitone by using the capostato. Compass (with the 3 octaves harmonics, and a fourth: an octave more). The long fingerboard is furnished with frets on which the strings are stopped with the left hand, while the right plucks the strings with the finger-tips (the thumb taking the 3 lowest, the forefinger g, the middle finger b, and the ring-finger high e), or strikes them with the back of the fingers; the thumb also sweeps the strings with the arpeggio-effect called the rasgado.—The body of the guitar has a broad waist, no corners, and a flat face and back. It is used as a solo instr., and in accompanying songs.

Guitare d'amour (Fr.), Guitar-violoncello. See Arpeggione.

Guiterne (Fr.) Former name for the guitar.

Gu'osto (It.) Taste...Di buon g., in good taste, tasteful...Gusto so, with taste... Gran gusto, see Gran.

Gut. Gut strings (in the singular Ger. Darm'läute; Fr. corde à or de or en boyau; It. nim'gla), popularly known as catgut, are ordinarily manufactured from the entrails of sheep, those of young lambs yielding the evenest and finest strings because they do not have to be split. The best are the genuine Roman strings.

Gut (Ger.) Good...Gut'er Tah'teit, strong beat.

H.

H (Ger.) The note B...In scores, H is an abbr. for Horn; in organ-music, for Heel; in music for keyboard instr.s, for Hand (r. h., l. h.)

HACKBRETT (Ger.) Dulcimer.
HALB—HARMONIC.

Halb (Ger.) Half; also, "smaller"... Halb'be Applikatur', half-shift... Halb'-bass, a double-bass of smaller size than usual... Halb'cello, a small 'cello... Halb'gedeckte Stimme, see Stimme 3... Halb'instrument, see Ganzinstrument... Halb'kadens, half-cadence... Halb'mond, crescent... Halb'be Note, half-note... Halb'be Or'gel, an organ lacking, even on the pedal, a stop lower than 8-foot pitch... Halb'Pan's, half-rest... Halb'principial, an organ-stop of 4-foot pitch (disused)... Halb'schluss, half-close... Halb'Stimme, a half-stop or partial stop... Halb'Tak'tnote, half-note... Halb'ton, hal ber Ton, semitone... Halb'violine, three-quarter violin (for children)... Halb'violon [Paul], see Halbbass, Deutscher Bass... Halb'werk, see Halbe Orgel.

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

Halleinjah. See Alleluja.


Halt (Ger.) A hold (a); usually Ferm'to.

Hammer. 1. (Ger. Ham'mer; Fr. mar'teau; It. martel'lo.) That part of the pft.-action which strikes the strings and evokes the tone.—2. A mallet, used in playing the dulcimer... Ham'mercclavier, -klavier (Ger.), early name for the pianoforte (opp. to Feder-klavier).

Hanac'ca. A Moravian dance in 3-4 time, resembling the Polonaise in the shifting of the accent, but in more rapid tempo. (Ger. Han'disch)—Alla A., in the style of this dance.

Hand, harmonic. See Guidonian Hand.

Hand'bass! (Ger.) An obsolete bow-instr., intermediate in size between the viola and 'cello; employed as a bass-instr... Hand'bildner, Hand'tiliter, a chiroplast... Hand'sstück, short and easy exercises or practice-pieces... Hand'trommel, tambourine.

Hand-harmonica. Accordion.

Handle-piano. A mechanical pfe, on the principle of the barrel-organ; the studs on the barrel catch levers connected with theammers, causing the latter to strike the strings, a spring forcing the hammer to recoil instantly. The older instr.s have few or no damp-

ers; more recent ones show an improvement in this regard.

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


Hard. (Of tones, touch, execution.) Coarse, rough, harsh; cold, unsympathetic, lacking expression or feeling.

Hardiment (Fr.) Boldly, vigorously, dashingly.—Also, Avec hardisse.

Harfe (Ger.) Harp... Harfenbass, Alb'ertian bass... Harfennetz, see Spiahzarfe... Harfennstrumente, stringed instr.s whose strings are plucked either with the fingers or a plectrum... Har'fenlauten, dital harp.

Harmon'a (Gk. and Lat.) Harmony.

Harmon'ic. I (adjective). (Ger. harm'onic; Fr. harmonique; It. armon'ico.) Pertaining to chords (either consonant or dissonant), and to the theory and practice of harmony; opp. to melodic... H. curve, the curved figure described by a vibrating string... H. figuration, broken chords... H. flute, see H. stop... H. hand, see Guidonian Hand... H. mark, in music for the violin, etc., a sign (*) over a note, calling for an harmonic tone... H. note, see H. tone... H. read, see H. stop... H. scale, see Harmonic 2... H. stop, an organ-stop having pipes double the ordinary length, and pierced midway, so that a 16-foot pipe yields an 8-foot tone. Various solo stops are thus constructed: An harmonic flute is a flute-stop, an harmonic reed a reed-stop, made on this principle... H. tone, also flageolet-tone, see Harmonic 2 (b)... H. triad, a major triad.

Harmonic. 2 (noun). (a) (Ger. O'ber-ton; Fr. son harmonique; It. suono armonico.) One of the series of tones sounding with, but higher in pitch and less intense than, its generator (see Acoustics).—(b) (Ger. Flageolet'ton, Harnom'nikaton; Fr. son harmonique; It. suono armonico.) A tone obtained, on any stringed instr. which is stopped (violin, guitar, zither, etc.), and also on the harp, by lightly touching with the finger-tip a nodal point of a string; the string, when set in vibration, can then not vibrate as a whole, but only in independent sections, each section corresponding in length to the division of the string cut off by the finger, and each producing one and the same tone—the harmonic. Thus,
by lightly touching the G-string of a violin at its midpoint, it is divided into 2 vibrating strings, each producing the octave of g, i.e., \( g^2 \); by touching it one-third of the distance from nut to bridge, it is divided into 3 vibrating sections, each producing the fifth above the octave of g, i.e., \( g^3 \); etc. Such harmonics, obtained from open strings, are called natural; when the string is previously shortened by stopping, and the harmonics then obtained by lightly touching this shortened section, they are called artificial. The following table shows the harmonics obtained on a string: By lightly touching the octave, we get the octave; ‘5th, ‘4th, ‘3rd (maj.) ‘3rd (min.) fifth, fourth, third, its own 5th, 4th, 3rd (min.) 3rd (maj.), ‘3rd, ‘4th, ‘5th, ‘17th, etc.

The harmonics are distinguished by their soft, sweet, ethereal character, and the “fluty” quality of their tone (hence the epithets flautato, flageollet). They are called for by the sign \( (\text{“} \text{harmonic mark} \text{“}) \) over the notes to be touched (not stopped).

Harmonica. (Comp. Ger. Harmo'ni ка.)

1. The instr. developed by Benjamin Franklin from the musical glasses, and named by him Armo'ni'ka. It consisted of a graduated series of glass bells or basins forming a diatonic scale (lowest tone to the left), and fastened in a row upon a spindle, which was made to revolve by a treadle; the ends of the spindle were supported by the end-pieces of a trough containing water to moisten the revolving glasses, whose edges were touched by the fingers in playing. Melodies could be performed, and accompanied harmonically by chords as wide as the fingers could stretch.—2. See Mouth-harmonica.

Harmonicello. A bow-instr. resembling the cello, with 5 gut and 10 wire strings; inv. by Joh. Karl Bischoff of Nuremberg in the 2nd half of the 18th century.

Harmonicórd. See Piano-violin.

Harmonice. Aristoxenos and his followers, who deduced the rules of harmony from musical practice; opp. to Canonie (Pythagoras and his disciples), who derived their rules from the mathematical determination of the intervals.

Harmonicon. 1. A mouth-harmonica.

2.—An orchestraion.—3. A keyed har-
HARP—HARP-WAY TUNING.

Applied to the former kind, especially to the triad.—Applied to an entire composition, the chordal (harmonic) structure, in contradistinction to the melody and rhythm; hence, 2-part, 3-part harmony, according to the number of parts present... Chromatic h., that in which many chromatic tones and modulations are introduced; opp. to diatonic... Close h. (in 4-part writing), that in which the 3 highest parts lie within the compass of an octave; opp. to open h.... Compound h., that in which 2 or more of the tones essential to a chord are doubled; opp. to simple h. .

Dispersion, extended h., see Open h.... Essential h., (a) the fundamental triads of a key; (b) the harmonic skeleton of a composition, left after pruning off all figuration and ornaments... Figured h., that in which the simple chords are varied or broken up by foreign and passing tones, anticipations, suspensions, and other devices; opp. to plain h....

Open h. (in 4-part writing), that in which the 3 highest parts spread beyond the compass of an octave... Pure h., music performed with pure intonation (motet, string-quartet) opp. to tempered h.... Spread h., open h.... Strict h., composition according to strict rules for the preparation and resolution of dissonances... Tempered h., music performed with tempered intonation (pfte., organ); see Temperament.

Harp. (Ger. Harfe; Fr. harpe; It. arpa.) A stringed instr. of ancient origin and wide dissemination, played by plucking the strings with the fingers and thumbs of both hands.—The modern orchestral harp (Erard's double-action harp) has a nearly 3-cornered wooden frame, the apex or foot of which is formed by an upright pillar meeting the hollow back (the upper side of which bears the soundboard) in the pedestal; the upper, divergent ends of pillar and back are united by the curving neck. The gut strings, stretched vertically between soundboard and neck, and tuned by wrestplins inserted in the latter, are 46 (or 47) in number, and variously colored to render them readily distinguishable; the 8 lowest strings are covered with fine wire. Compass, six and one-half octaves, from C_b to f'^b (or g'^b):

This is the fundamental diatonic scale; the intermediate chromatic tones are obtained by the use of 7 pedals adjusted in the pedestal, each pedal acting on all the strings of the same letter-name in such a way that, when pressed to its first position, the pitch of every string affected is raised a semitone, and, when the pedal is pressed down to its second position, a semitone higher. Thus, by depressing all 7 pedals once, the scale would be raised from C_b to C; by depressing them twice, to C^# (D_b); by suitable combinations, any desired key may be obtained. The depressed pedals are held in position by notches. As on the Janko keyboard, the fingering of the scale is the same for every key. Natural harmonics are obtainable; the first harmonic (the octave of the tone of the open string) is that almost exclusively employed. Music for the harp is written on 2 staves as for the pfte.—In the old single-action harp each pedal can change the pitch of its note by only one semitone; scale, E_b; compass, 5 octaves and a sixth, from F_b to a'^: A Double Harp has 2 rows of strings tuned dissimilarly; a Triple Harp has 3 such rows,... Aolian h., see Aolian... Couched h., the spinet... Dital harp, see Dital... Double-action pedal-harp, see Harp... Welsh h., a kind of triple harp.

Harpeggio, Harpeppie'ren. See Arpeggio, Arpeggiata.

Harpicordo. Same as Arpicordo.

Harp-lute. See Dital harp.

Harpo-lyre (Fr.) A kind of improved guitar, with 21 strings and 3 necks; inv. 1829 by Salomon of Besançon.

Harp-pedal. See Pedal.

Harp'sichord. (Ger. Kiefllügel; Fr. clavecin; It. arpicordo, clavecim balato.) A keyboard stringed instr. in which the strings were twanged by quills or bits of hard leather (see Pianoforte).—Vir-a-vis harpsichord, one with a keyboard at either end or side, for 2 performers.

Harp-way tuning. Favorite early English tunings (scordature) of the viola da gamba; termed harp-way tunings because admitting of a ready execution of arpeggios:

Sharp:     Flatt:  
other variants are found in German works.

Hart (Ger.) Hard; major (usually dur); abrupt, unprepared (of a progression or modulation). Hart vermin'derter Drei'klang, with major third and diminished fifth, as B-d$-f.


Hausse (Fr.) Nut (of a bow). Hausser, to raise (the pitch).

Haut-e (Fr.) High, acute. Haut'encontre, high tenor. Haut-dessus, high soprano. Haut'taille, high tenor.

Hautbois (Fr.) Oboe. Haut, d'amour, see Oboe.

Hautboist' (Ger.) A player in a military band.

Haut'boy. Oboe.

Head. 1. Point (of bow).—2. In the violin, lute, etc., the part above the neck, comprising peg-box and scroll.—3. In the drum, the membrane stretched over one or both ends. —4. In a note, the oval (formerly square or diamond-shaped) part which determines its place on the staff. Head-tones, Head-voices, the vocal tones of the head-register; opp. to chest-tones, etc.

Heel. (Ger. Stöckchen [des Halses]; Fr. talon [de la manche].) In the violin, etc., the wooden elbow or brace by which the neck is firmly fastened to the body.

Heer'pauke (Ger.) An old and very large form of kettledrum.

Heftig (Ger.) Vehement, impetuous, passionate (also adverb). Heft'igkeit, vehemence, passion.

Heim'lich (Ger.) Secret, mysterious; furtive, stealthy, clandestine. (Also adverb.)

Heiter (Ger.) Serene, cheerful, glad. (Also adverb.)

Heldentenor (Ger.) See Tenor i.

Hel'icron. (Ger. Helikon.) 1. An ancient instr. for illustrating the theory of the mus. intervals, consisting of 9 strings stretched across a square resonance-box.—2. A brass wind-instr. of recent invention, used chiefly in military music as a bass; its tube is bent to form a circle, and it is carried over the shoulder. It is constructed in various pitches (F, E, C, E), and of broad scale, so that its lowest natural tone speaks (2 octaves below the notes indicators) on the bass-staff.

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

Hemidemisemiquaver. A 64th-note.

Hemidiatonic. In Gk. music, a diminished fifth.

Hemidiatonic. In Gk. music, a minor third.


Hemiphase. A half-phase.

Hemitone. In Greek music, the interval of a half-tone (256 : 243), the modern (diatonic) semitone being 16 : 15.

Hep'tachord. In Greek music, a diatonic scale of 7 tones, with one semitone-step between the 3rd and 4th.—2. The interval of a major 7.—3. A 7-stringed instr.—4. The 7-tone scale.

Hep'tad, Heptade'cad. See Duodene

Herab'strich (Ger.) Down-bow.

Herauf'strich (Ger.) See Hinauf'strich.

Heroic. (Ger. hero'isch; Fr. héroique; It. ero'ico, -a.) Grand, imposing, noble, bold, daring (in conception, or construction). The "Heroic Symphony" (Sinfoni'a ero'ica) by Beethoven is the Third, Op. 55 in Eb... Heroic verse, (a) in classical poetry, the hexameter; (b) in Engl., Ger., It. poetry, the iambic
of to syllables; (c) in Fr. poetry, the Alexandrine.

Herstrip (Ger., "hither-stroke").

Herrnerstrich (Ger.) Down-bow (on the 'cello and double-bass).

Herrstrich (Ger.) Down-bow (on the violin, etc.)

Hersig (Ger., "hearty", "heartily"). Same as Insign, but perhaps implies greater naiveté.

He (Ger., "Hb.") Unusual for (Ger.)

Heslen (Ger.) Ciphering.

Hex'achord. I. In Greek music, (a) a diatonic series of 6 tones; (b) the interval of a major sixth.—2. See Solmisation.

Hexam'eter. The usual hexameter-line has 6 feet, the first 4 being dactyls or spondees, the 5th a dactyl or spondee, and the 6th a spondee or trochee, thus:

Hidden. See Octave.

Hifstrich (Ger.) A kind of wooden hunting-horn producing 2 or 3 tones; there were 3 varieties, the Zunke (high), Halbrüdenhorn (medium), and Reidenhorn (low pitch).

Hilfs- (Ger.) Auxiliary. Hilfs'linie, leger-line...Hilfs'note, auxiliary note. Hilfs'timme, mutation-stop.—(Often Hülf-)

Hinauf'strich (Ger.) Up-bow (on the violin, etc.)

Hins'trich (Ger., "thither-stroke"). Up-bow (on the 'cello, and double-bass).

Hintersatz (Ger.) In old German organs, a mixture-stop placed behind the diapason, which it reinforced.

Hipp'ius. I. A metrical foot of 4 syllables, 3 long and 1 short; called 1st, 2nd, 3rd or 4th hippius according as the short syllable occupies the 1st, 2nd, 3rd or 4th place.—2. Same as Molossus.

His (Ger.) Bx...His'tis, Bx.

Histor'icus (Lat.) Narrator (oratorio).

Hobo' (Ger.) See Oboe.

Hoch (Ger.) High, acute...Hoch'amt, high Mass...Hoch'seitsmarsch, wedding-march.

Hock'et. An early form of contrapuntal vocal composition in 2 or 3 parts, characterized by the frequent and sudden interruption, in rapid alternation, of the vocal parts, producing a spasmodic, "bicipy" effect; chiefly in vogue during the 12th and 13th centuries. (Also spelled hoquet, hocquet, hocquetus, octetus, etc.)

Höh'e (Ger.) High pitch, acuteness; high register (e.g. "Obenköthe", highest notes of the oboe).

Hohlfüte (Ger.; Fr. flûte creuse; the smaller sizes are also called Hohlfrei-fer.) In the organ, an open flue-stop of broad scale, usually with eared pipes, having a dark, mellow timbre, somewhat hollow (whence the name), generally of 3 or 4-foot pitch, seldom of 16' or 2'. As a mutation-stop in the fifth it is called the Hohlf'quinte.

Hold. (Ger. Ferma'te; Fr. point d'arrêt, couronne; It. ferma'la, corona.) The sign ⊞ over, or ⊙ under, a note or rest, indicating the indefinite prolongation of its time-value, at the performer's discretion, in accordance with the rhythm of the composition...In orchestral scores often called (Ger.) General'-pause, (It.) pa'usa genera'le.—(In England, usually called a Pause.)—Placed over a bar or double-bar, the hold indicates a slight pause or breathing-spell before attacking what follows; opp. in this sense to Attacca.

Holding-note. A note sustained in one part while the others are in motion. [Stainer and Barrett.]

Holz'bäszer (Ger., sing. and pl.) Player(s) on wood wind-instr.s. (Abbr. Hsbl.)...Holz'blasinstrumente, wood wind-instr.s; technically, the "woodwind".

Höl'zernes Geläch'ter (Ger.) Xylo-Holz'harmonika § phone.

Homophone (Fr.) The enharmonic of a given tone, as d of e, d' of e', etc.

Homophonic,ous. (Lit., alike in sound or pitch.) I. In earlier music, unisonous, in unison; opp. to antiphonic.—2. In modern music, a style in which one melody or part, supported to a greater or less extent by chords or chordal combinations, (i. e. an accompanied melody), predominates, is called homophonic; opp. to polyphonic...Homophony, homophonic music; opp. to antiphony and polyphony. (See Monody.)

Hook. (Ger. Fahn'ne, Fäh'n'chen; Fr. crochet; It. c'da uncina'ta.) A stroke attached to the stems of eighth-notes, 16th-notes, etc. (ジョン). Also Flag, Pennant.
Hoquetus. Hocket.

Horae canonicæ (Lat.) The canonical hours.

Horn. (Ger. Horn; Fr. cor; It. cor’no.) One of a group of brass wind-instr.s distinguished by the following characteristics: Cupped mouthpiece of conical shape; conical tube, narrow and long, variously bent upon itself (the smallest horn generally used, in high Bb, has a tube nearly 9 feet long; that an octave lower in pitch, nearly 13 feet); wide and flaring bell; the tone is rich and mellow, sonorous and penetrating; the compass lies between the 2nd and 16th tones of the harmonic scale. The older natural or French Horn, yielding only the natural tones supplemented by “stopped tones”, has a fairly complete chromatic scale of 2 octaves and a fifth, from the 3rd partial (lowered by stopping) up to the 16th partial; there are 16 crooks in all, giving a total possible compass of 3 ½ octaves: but only 8 or 10 are in general use in the symphony-orchestra; the following tones at either end of this scale are difficult:

Actual p’itch: 

Horn in Bb C D Eb E F G Ab A Bb (C)

Notation: 

Partial tone

The stopped tones have a peculiarly sombre quality, and are often utilized for special effects; they can be produced on the valve-horn in exactly the same manner as on the natural horn (also comp. Trumpet). This modern Value-horn is usually constructed in the following sizes [RIEMANN]:

Horn-band. A band of trumpeters...

Russian horn-band, a band of performers on hunting-horns, each of which produces but one tone, the number of players and instr.s being equal to that of the scale-tones required by any given piece; e.g. 37 for the chromatic scale of 3 octaves.

Hörner (Ger.) Plural of Horn, equiv. to corni. (Abbr. Hr.)

Horn-musik (Ger.) See Harmoniemusik.

Hornpipe. 1. An obsolete English mus. instr.—2. An old English dance in lively tempo, the earlier ones in 3-2 time with frequent syncopations, and the later in 4-4 time; very popular during the 18th century.

Horn’quinten (Ger., “horn-fifths”). The covered fifths produced by the natural tones of a pair of horns:

Horn’sordin (Ger.) Mute for a horn.
Hosanna; Hosian'na (Hebr.) Lit. "save, I pray"; an interjection used as a prayer for deliverance or as an acclamation.—In the Mass, a part of the Sanctus.

Huehnetl (Aztec.) (Also kuchutil, uutil, tlapanhuchetl) Drum of the aborigines in Mexico and Central America, consisting of a section of a log hollowed out, carved on the outside, from 3 to 4 feet in height, as thick as a man's body, and set upon a tripod. The upper end was furnished with a head of leather or parchment, which could be tightened or relaxed, thus raising or lowering the tone. It was struck with the fingers, and considerable skill was required to play it. From the indistinct accounts of the old Spanish writers it appears to have yielded, in conjunction with the Teponaztli, a rude harmonic bass accompaniment.

Huit-pieds (Fr.) Same as Halbe Orgel.

Hilfs- (Ger.) See Hilfs-.

Hum'mel, Hüm'melchen (Ger.) I. A drone.—2. An obsolete organ-stop, by drawing which 2 reed-pipes were caused to sound continuously until it was pushed in.—3. The Balalatka, which has a sympathetic string.—4. The "drones" of the hurdy-gurdy.

Humoresque. (Ger. Humoreske) A composition of humorous or fantastic style. See Caprice.

Hurdy-gurdy. (Ger. Dreikleier; Bourdeleier; Fr. vielle; It. 'la tedesca') A stringed instr. with a body shaped like that of a lute or guitar, and from 4 to 6 strings, only 2 of which are melody-strings, the others being merely drones tuned a fifth apart. The melody-strings (compass 2 3), are stopped by about 2 means of keys octaves; controlled by the left hand; the right hand turns a crank at the tail-end of the instr., which causes a rosin wheel impinging on all the strings to revolve, thus producing the harsh and strident tone. This wheel and the key-mechanism are contained in an oblong box corresponding to the neck of the lute, etc., but set directly on the belly, only the peg-box and head projecting beyond. The melody-strings pass through this box, and are attached to a tailpiece; the drones lie outside. The music produced is of the rudest description.

The hurdy-gurdy was in great vogue from the 10th to the 12th century.

Hur'tig (Ger.) Quick, brisk, swift; presto.

Hydraulic organ. An hydraulic organ.

Hydraulic organ. (Ger. Wal'serorgel; Gk. hydraul'icos; Lat. org'anus hydr'a'licum.) A small kind of organ, inv. by Ktesibios of Alexandria (180 B. C.), in which the wind-pressure was regulated by water.

Hymn. (Ger. and Fr. Hymne; It. in'n0) A religious or sacred song; usually, a metrical poem to be sung by a congregation...in foreign usage, a national song of lofty character, as the Marcellaise.

Hy'per (Gk.) Over, above; often occurs in compounds, as hyperdiaspa'son: the octave above; hyperdia'pente, the fifth above, etc...In the Greek transposing scales (see Greek music) hyper signified a fourth higher. (Lat. equivalent super.)

Hypercatalectic. In dipodic versification, a line having a redundant half-foot (either thesis or arsis) is thus termed; hypercatale'xis being such state of redundancy.

Hy'po (Gk.) Under, below; frequent in compounds, as hypodiapa'son, the octave below, hypodiapente, the fifth below, hypodi'nonos, the third below...In the Greek transposing scales (see Greek music) and the church-modes (see Mode), hypo signified a fourth below; in the ancient Greek modes, a fifth below. (Lat. equivalent sub.)

I

I (It., masc. pl.) The.

Iam'buss. A metrical foot of 2 syllables, one short and one long, with the ictus on the long (~).

Ias'tian. Same as Ionian.

Ict'us. Accent or stress, either rhythmic or metrical.

Idea. A musical idea is a figure, motive, phrase or strain, with or without harmonic concomitants; also, a fully developed theme or subject.

Idée fixe (Fr.) Berlioz's term for an oft-recurring and characteristic idea or theme; a sort of leading-motive.

I'dyl. (Ger. and Fr. Idyl'le; It. idil'lio) A composition of a pastoral or tenderly romantic character.
II (It., masc. sing.) The.


Imbroglio (It.) "Embolism, confusion". A passage in which the rhythm of the different parts is sharply contrasted and perplexing in effect.

Imitan'do (It.) Imitating.

Imitation. (Lat. imitatio; Fr. imitation; It. imitazione; Ger. Nachahmung.) The repetition of a motive, phrase or theme proposed by one part (the antecedent) in another part (the consequent), with or without modification...I. at the fifth, octave, etc., that in which the consequent follows the antecedent at the interval of a fifth, octave, etc...I. by augmentation, that in which the time-value of each note of the antecedent is increased according to a certain ratio in the consequent (\( \frac{5}{4} \) or \( \frac{7}{5} \), etc.)...I. by diminution, that in which the time-value of each note in the antecedent is decreased according to a certain ratio in the consequent (\( \frac{3}{4} \) or \( \frac{5}{7} \), etc.)...I. by inversion, that in which each ascending interval of the antecedent is answered by a like descending interval in the consequent, and descending intervals by ascending ones...Canonico i., strict imitation (see Canon)...Free i., that in which certain modifications of the antecedent are permitted in the consequent (e.g. augmentation, diminution, reversed imitation, as explained above; or when certain intervals are answered by others, the time-value of certain notes altered, etc.); opposed to Strict imitation, in which the consequent answers the antecedent note for note and interval for interval...Retrograde i., that in which the theme is repeated backwards (recte e retro); see Canzirions.

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

Immuta'bilis (Lat.) One of the accentus eccl.

Impazien'te (It.) Impatient, restless, vehement...Impatien'temente, impatiently, etc.

Imperfect cadence, consonance, interval, measure. See the nouns...Imp. time, see Notation, §3.

Imperfection. I. See Notation, §3.—2. In a ligature, the presence of a breve as final note, indicated by using the figura obliqua (\( \frac{\underline{\text{\textdagger}}}{\text{\textdagger}} \)).

Imperior'so-a (It.) Imperious, haughty, lofty.

Impeto (It.) Impetuosity...Con i., or impetuosam'ente, impetuously...Impetuosit'à, impetuosity...Impetuo'so-a, impetuous.

Implied discord. An interval which, though not itself dissonant, is contained within a dissonant chord; e.g. a major third in a chord: \( \overline{\underline{\text{\textdagger}} \text{\textdagger}} \)...Implied in the chord: \( \overline{\underline{\text{\textdagger}} \text{\textdagger}} \) (in thorough-bass), an interval not indicated by a figure, but understood, e.g. the sixth and fourth in a chord of the second:

Impone'n'te (It.) Imposing, impressive.

Impresa'rio (It.) The agent or manager of a traveling opera or concert-company.—Occasionally, an instructor of singers in opera or concert.

Imprompt'u. I. An improvisation.—2. A composition of loose and extemporaneous form and slight development; a fantasia.

Imprope'ria (Lat., "reproaches"). In the Roman ritual, a series of antiphons and responses forming part of the solemn service substituted, on the morning of Good Friday, for the usual daily Mass.

Impropri'etas (Lat.) A term applied to a ligature when its first note is not a breve, but a long; indicated, when the second note ascends, by a descending tail to the right or left of the first; when the second note descends, by the absence of the tail. Opp. to Proprietas.

Improvisation. Extemporaneous musical performance.

Improviser (Fr.) To improvise...Improviseur (-trez), a male (female) improviser.

Improviser'maschine (Ger.) A melograph.

Improviso're (It.) To improvise...Improvisamento, extemporaneously...

In'betont (Ger.) With mediate accent. (See Abbetont.)
Incalzando (It.) "Pursuing hotly." See Stringendo.

Incarnatus. Part of the Credo. See Mass.

Inch of Wind. See Weight.

Inchoatius (Lat.) The introductory tones or intonation of a plain-song chant.

Incomplete stop. A partial stop (organ).

Incrociamento (It.) Crossing.

Indeciso (It.) Undecided.

Independent chord, harmony, triad.

One which is consonant (i.e., contains no dissonance), and is therefore not obliged to change to another by progression or resolution; opp. to Dependent.

Index. Same as Direct.

Indifferente (It.) Indifferent, careless.

...Indifferente mente, or con indifferenza, indifferently, etc.

Infernale (It.) Infernal, hellish.

Infinite canon. (It. ca’none infinito.) See Canon.

Inflitlia (It.) Inflatile or wind-instruments.

Infrabass (Ger.) Subbass.

Inganno (It.) Deceit...Cadenz’za d’inganno, deceptive cadence.

Ingressa. Name of the Introit in the Ambrosian rite.

Inhassen (Ger.) Contents; idea, conception; subject-matter.

Inharmonic relation. See False relation.

Inner parts. Parts lying between the highest and lowest...Inner pedal, a pedal-point in such part or parts.

Innig (Ger.) Heartfelt, sincere; fervent, intense; with deep, true feeling; equivalent to It. affettuoso, con affetto; in‘timo, intimissimo...Mit innigem Ausdruck, with heartfelt expression...Innigheit, deep emotion or feeling, fervency, intensity...Inniglich, same as innig.

Inno (It.) Hymn.

Innocente (It.) Natural, unaffected...Innocentemente, naturally, artlessly...Innocenza, naturalness, artlessness, etc.

In nomine (Lat., "in the name"). 1. A kind of motet or antiphon.—2. See Fuga in nomine.

Inquieatto (It.) Unrestful, restless.

Insensibile (It.) Imperceptible...Insensibilitem, insensibly.

Insistendo (It.) Insistently, urgently, with strong stress. (Also con insistenza.)

Instandig (Ger.) Urgent, pressing. (Also adverb.)

Instante (It.) Urgent, pressing...Instantemente, urgently, etc.

Instrument. (Ger. and Fr. Instrument; It. instrumen’to, istromento, strumen’to, strumen’to) A list of the principal modern instruments is given opposite, according to Gevaert’s classification; the asterisk (*) indicates that the instr. is little used in the orchestra; the brackets [ ] that it is obsolete, or nearly so.

Instrument (Fr.) I. à archet, bow-instrument...I. à cordes, stringed instrument...I. à percussion, percussive instrument...I. à vent, wind-instrument.

Instrumentation. (Ger. Instrumentierung; Fr. instrumentation; It. istruimenti’one.) The theory and practice of composing, arranging, or adapting music for a body of instruments of different kinds, especially for orchestra. (See Orchestra, Orchestration.)—Instrumentierung (Ger.) is a term also occasionally applied to p. music to denote dynamic shading and variety of touch; sometimes with reference to all, at others to single, parts.

Intavolare (It.) I. To write out or copy in tablature or score.—2. To set to music...Intavolatura, (a) tablature; (b) notation; (c) figured bass.

Integerr valor nota’rum (Lat.) "Integral value of the notes", i.e. their absolute duration at an average tempo, a question of high importance before the invention of tempo-marks and the metronome. Michael Praetorius says (1620), that about 80 tempora (=breves, the tempus, or unit of measure, then being the breve 1111) should fill 7½ minutes, thus:

\[80 = 7\frac{1}{2} \text{ minutes}\]

\[10 = 1 \text{ min.} = 10 \text{ M.M.} \text{; hence}

\[\Diamond = 2\frac{1}{2} \text{ M.M.}; \Downarrow = 42\frac{1}{2} \text{ M.M.} \text{; and}

\[\Downarrow = 85\frac{1}{2} \text{ M.M.} \text{; (}= 8\frac{1}{2} \text{ M.M.)}

[Riemann:

Intenziona’to (It.) With stress, emphasis.

Interlude. I. An intermezzo.—2, An...
INTERMÈDE—INTERROGATIVUS.

CLASSIFIED LIST OF MUSICAL INSTRUMENTS.

I. Stringed Instruments.

A. Strings, rubbed

1. with 4 strings
   a) by a bow
   b) by a wheel turned by a crank

2. with more than 4 strings
   a) by the fingers
   b) by a keyboard-mechanism

B. Strings, plucked

1. without fingerboard
   a) by the fingers
   b) by a keyboard-mechanism

2. with fingerboard
   a) with fingerboard
   b) without fingerboard

C. Strings, percussion

a) directly by the player
b) by a keyboard-mechanism

II. Wind-Instruments.

A. With mouth-hole

1. lateral
   a) cylindrical tube + beating reed
   b) conical tube + beating reed

2. whistle-like
   a) cylindrical tube + beating reed
   b) conical tube + double reed

B. With reed

1. with slide
   a) without keyboard
   b) with keyboard

C. With mouth-piece

1. with holes (keys)
   a) natural
   b) chromatic

2. with valves (pistons)

D. Polyphonic

1. with tubes
   a) without keyboard
   b) with keyboard

III. Instruments of Percussion.

A. With a membrane

1. with tones of determinate pitch
   a) with tones of indetermin. pitch

B. Autophonic

1. with tones of determinate pitch
   a) with tones of indetermin. pitch

instrumental strain or passage connecting the lines or stanzas of a hymn, etc.

Intermède (Fr.) I. Interlude I.—2. An operetta in one act.

Interme'dio (It., dimin. intermediet'ta.) Interlude 2.

Intermez'zo (It.) Intermesi were originally short mus. entr'actes in the Italian tragedies, of a very simple description, and quite independent of each other; towards the end of the 16th century they assumed larger proportions; finally they were treated as separate parts of a whole mus. drama, of a less serious cast than the principal work which they were intended to embellish, their acts alternating with those of the latter.

Having reached this stage, they merely had to be detached from the larger work to form a self-existent operetta or opera buffa.—Instrumental music sometimes takes the place of the old intermezzi in modern dramas (e.g. that to the "Midsummer-night's Dream," by Mendelssohn) ... The term intermezzo is also technically applied to many short movements connecting the main divisions of a symphony or other extended work; sometimes to entire long movements, or even to independent compositions ... Intermezz'zi in the Suite are such dances (movements) as do not form one of its regular constituent parts, but are occasionally introduced for variety's sake, and usually between Sarabande and Gigue.

Interrogati'vus. One of the accentus ecle
INTERROTTO—INTERVAL.

INTERROTTO (It.) Interrupted...

Interval. (Lat. interval’ lum; Ger. Intervall; Fr. intervalle; It. intervallo.)

The difference in pitch between 2 tones. 

—For naming the various intervals there are 2 systems in vogue; both are founded upon and derived from the names of the intervals formed, in the diatonic major scale, between the keynote and the successive ascending degrees; in both the 1st degree is called a Prime (or First), the 2nd a Second, the 3rd a Third (or Tercer), 4th a Fourth (or Quart), 5th a Fifth (or Quint), 6th a Sixth (or Sext), 7th a Seventh (or Sept), and the 8th an Octave (or Octikh). In the typical scale of C major the standard intervals are as follows, counting upward from the keynote, C:

(1) The older system, that in general use, will be explained first; premising, that intervals are always considered as measured upwards from the lower tone to the higher, unless expressly accompanied with the epithet below or lower. Table III includes the standard intervals and their direct derivatives between

![Diagram of intervals](https://via.placeholder.com/150)

Table III shows (A) that each major or perfect interval, when widened by a semitone, becomes augmented; that each major interval, narrowed by a semitone, becomes minor; and that each minor or perfect interval, narrowed by a semitone, becomes diminished; (B) that by inverting the intervals:

```
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
```

a Perfect interval becomes perfect
a Major " " minor
a Minor " " major
as Augmented " " diminished
a Diminished " " augmented;

(C) the regular order of the standard intervals according to their pitch (compare Vibration), both in Just Intonation and Equal Temperament, intervals bracketed together being Enharmonic; (D) the division of the Octave in Equal Temperament.

(2) In the newer system, all the standard intervals are called major; any major interval widened by a semitone becomes augmented, if narrowed by a semitone, it is minor; and any minor interval narrowed by a semitone becomes diminished:

(TABLE II.)

<table>
<thead>
<tr>
<th>Interv. Major</th>
<th>Aug. Minor</th>
<th>Diminished</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second… C-D</td>
<td>C-D#-F-C#</td>
<td>E-D#-C-D#</td>
</tr>
<tr>
<td>Third… -B</td>
<td>E-F#-E</td>
<td>F#-F</td>
</tr>
<tr>
<td>Fourth… -F</td>
<td>F#-F</td>
<td>F#-F</td>
</tr>
<tr>
<td>Fifth… -G</td>
<td>G-C#-G</td>
<td>C#-C</td>
</tr>
<tr>
<td>Sixth… -B</td>
<td>B-E#-B</td>
<td>B#-B</td>
</tr>
<tr>
<td>Seventh… -C</td>
<td>C-E#-C</td>
<td>C#-C</td>
</tr>
</tbody>
</table>

The latter system is simpler and more consistent than the old, and might be advantageously substituted for it if all leading musicians in England and America would agree to adopt it; otherwise, its occasional use can serve only to increase the confusion unhappily prevailing in English musical terminology.

In this Dictionary the older system is adhered to throughout. An interval is:

—Augmented, when wider by a chromatic semitone than major or perfect… Chromatic, when occurring between a key-tone and a tone foreign to the key. …Compound, when wider than an octave; thus a Ninth is an Octave plus a Second, a Tenth is an Octave plus a Third, etc. Consonant, when not requiring resolution (comp. Consonance)… Diatonic, when occurring between 2 tones belonging to the same key (exceptions, the Augm. 2nd and 5th of the harmonic minor scale)… Diminished, when a chromatic semitone narrower than minor or perfect… Dissonant, when requiring resolution (comp. Dissonance)… Enharmonic, when both its tones, though having different letter-names, are represented by one and the same tone on an instr. of fixed intonation… Extreme, see Augmented. … Flat, see Diminished… Harmonic, when both tones are sounded together… Imperfect, see Diminished… Inverted, when the higher tone is lowered, or the lower tone raised, by an octave (see Table I)… Major; according to Table I, the major intervals of the major scale are the Second, Third, Sixth, and Seventh; acc. to Table II, all its intervals are major… Melodic, when the 2 tones are sounded in succession…
<table>
<thead>
<tr>
<th>INTERVAL.</th>
<th>103</th>
</tr>
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<tbody>
<tr>
<td><strong>B. Inverted Intervals.</strong></td>
<td><strong>(TABLE III.)</strong></td>
</tr>
<tr>
<td><strong>Perfect Octave (1 : 2)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dimin. Octave (25 : 48)</strong></td>
<td><strong>D. Division of Octave in Equal Temperament.</strong></td>
</tr>
<tr>
<td><strong>Major Seventh (8 : 15)</strong></td>
<td></td>
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<tr>
<td><strong>Minor Seventh (9 : 16)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Augm. Prime (Chromatic Second)</strong></td>
<td><strong>I : 1 1/2</strong></td>
</tr>
<tr>
<td><strong>Minor Second (Step of Leading-tone)</strong></td>
<td><strong>I : 1 1/2</strong></td>
</tr>
<tr>
<td><strong>Major Second</strong></td>
<td><strong>I : 1 1/2</strong></td>
</tr>
<tr>
<td><strong>Augm. Second</strong></td>
<td><strong>64 : 75</strong></td>
</tr>
<tr>
<td><strong>Minor Third</strong></td>
<td><strong>5 : 6</strong></td>
</tr>
<tr>
<td><strong>Major Third</strong></td>
<td><strong>4 : 5</strong></td>
</tr>
<tr>
<td><strong>Dimin. Fourth</strong></td>
<td><strong>25 : 32</strong></td>
</tr>
<tr>
<td><strong>Augm. Third</strong></td>
<td><strong>67 : 675</strong></td>
</tr>
<tr>
<td><strong>Perfect Fourth</strong></td>
<td><strong>3 : 4</strong></td>
</tr>
<tr>
<td><strong>Augm. Fourth</strong></td>
<td><strong>18 : 25</strong></td>
</tr>
<tr>
<td><strong>Dimin. Fifth</strong></td>
<td><strong>25 : 36</strong></td>
</tr>
<tr>
<td><strong>Perfect Fifth</strong></td>
<td><strong>2 : 3</strong></td>
</tr>
<tr>
<td><strong>Augm. Fifth</strong></td>
<td><strong>16 : 25</strong></td>
</tr>
<tr>
<td></td>
<td><strong>I : 1 1/2</strong></td>
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</table>

* The greater chromatic Second; the lesser (e.g. d–d♯) is 24 : 25.
† The greater whole tone; the lesser (e.g. d–e) is 9 : 10.
Minor, when a chromatic semitone narrower than major or perfect. Perfect: the Prime, Fourth, Fifth, and Octave.

Redundant, see Augmented. Sharp, see Augmented. Simple, when not wider than the Octave. Superfluous, see Augmented.

Intimo, Intimissimo (It.) Compare Internzation.

Intonation. 1. The production of tone, either instrumental or vocal, especially the latter; when applied to the pitch of the tone produced, it is said to be correct, pure, just, true, etc., in opposition to incorrect, incorrect, false.—2. The method of chanting employed in Plain Song.—3. The opening notes leading up to the reciting-tone of a chant. Fixed intonation, see Fixed.

Intonator. See Monochord 1.

Intonazione, Intonazioni (It.) Intonation; pitch.

Intonazione (Ger.) To intone; also, to voice (as organ-pipes); voicing.

Intradà. (It. intrada, entrada; Ger. Intrada; Fr. entrée.) 1. An instrumental prelude or overture, especially the pompous introduction to the earlier dramas and operas; hence applied to opening movements of various descriptions.—2. See Entée.

Intrepidamente, Boldly...Intrepidamente, boldly. Intrepidamente, boldness.

Introduction. A phrase or division preliminary to and preparatory of a composition or movement; may vary in length from a short strain up to an extended and independent movement. (It. introdusione.)

Introit. (Lat. introitus, entrance"; It. introito.) An antiphon sung while the priest is approaching the altar to celebrate the Mass; formerly an entire psalm, but abbreviated later. In the modern Anglican Church, an anthem or psalm.

Invention. A short piece in free contrapuntal style, developing one motive in an impromptu fashion. (Comp. Bach's 39 Inventions.)

Inversion. 1. (Ger. Umkehrung; Fr. renversement; It. riverbensung, rivolazione) The transposition of the notes forming an interval or a fundamental chord;—(A) A simple interval is inverted by setting its lower note an octave higher, or its higher note an octave lower (see Interval); compound intervals must first be reduced to simple ones, and then inverted:—(B) A chord is inverted when its lowest note is not the root; thus any triad has 2 inversions, e.g.:

\[
\begin{align*}
& a \quad b \quad c \\
& a \quad b \quad c
\end{align*}
\]

1st inv. and inv.

a is the fundamental position; b, 1st inversion, or chord of the sixth; c, and inversion, or chord of the fourth and sixth; —a chord of the seventh has 3 inversions, e.g.:

\[
\begin{align*}
& a \quad b \quad c \quad d \\
& a \quad b \quad c \quad d
\end{align*}
\]

1st inv. and inv. 3rd inv.

a, fund. position; b, 1st inversion, or chord of the fifth and sixth; c, and inversion, or chord of the third and fourth; d, 3rd inversion, or chord of the second.

2. In double counterpoint, the transposition of 2 parts, the higher being set below the lower, or vice versa; this transposition may be by an octave or some other interval, and is technically termed "inversion in the octave", "in the fifth", "in the tenth", etc.—3. The repetition of a theme in contrary motion, ascending intervals being answered by descending ones, and vice versa; also called imitation in contrary motion, or imitation by inversion.—4. An organ-point is termed inverted when in some other part than the lowest.

Inviatory. (Lat. inviatarius.) In the R.C. Church, the variable antiphon to the Venite, at matins;—in the Greek Church, the triple "O come, let us worship", preceding the psalm at each of the canonical hours;—in the Anglican Church, the versicle "Praise ye the Lord" with the response "the Lord's name be praised", at matins.

Ionian. See Mode.

I'ra (It.) Wrath, passion; con ira, wrathfully, passionately; Ira'to, wrathful, passionate.

Irlandais-e (Fr.) Hibernian, Irish.

Iro'nic-à (It.) Ironical...Ironicamente, ironically.

Irregular cadence. See Cadence.

Irresolute (It.) Irresolute, undecided, hesitating.

Isorrhythm'ic. (Ger. isorrhyth'misch.)
ISTESSO TEMPO—JUBELHORN.

In prosody, an *isorr. foot* is one divisible into 2 parts containing an equal number of rhythmic units, i. e. one having thesis and arsis of equal length; as the dactyl (—∥—), anapest (—∥∥|)—and spondee (—∥∥).

Istesso tempo, l' (It.) "The same tempo" (or time); signifies (1) that the tempo of either the measure or measure-note remains as before, after a change of time-signature; or (2) that a movement previously interrupted is to be resumed. (Also *Lo stesso tempo*.)

Istrumen'to (It.) Instrument... *Istrumen'ti a ped'ise* (Ger. *Kneip'instrumente*), stringed instr.s plucked with fingers or plectrum... *Istrumen'tasi-ne*, instrumentation.

Italian sixth. See Extreme.

Italiani-ne (Fr.) Italian; *à l'italienne*, in the Italian style.

I'pte, mis'sa est. See Mass.

Jack. 1. In the harpsichord and clavi-chord, an upright slip of wood on the rear end of the key-lever, carrying (in the former) a bit of crow-quill set at a right angle so as to pluck or twang the string, or (in the latter) a metallic tangent.—2. In the pft., the escapement-lever, usually called the *hopper* or grass-hopper.

Jagdhorn (Ger.) Hunting-horn... *Jagd'-stuck*, hunting-piece.

Jä'gerchor (Ger.) Hunters' chorus; hunting-chorus.

Janeo (Span.) A Spanish national dance for one performer, in 3-8 time and moderate tempo.

Jalousie'schweller (Ger.) The "Vene-tian-blind" swell. See Swell.

Jan'izary music. (Ger. *Janitscha'ven-musik*, music for triangle, cymbals, and bass drum.) According to Growe, the Janizary band "contained 1 large and 3 small oboes, and 1 piccolo flute, all of very shrill character; 1 large and 2 small kettledrums, one big and 3 small long drums, 3 cymbals, and 2 triangles".

Jankó keyboard. See Keyboard.

Jeu (Fr.) 1. Style of playing.—2 (pl. jeux). A stop of an organ, harmonium, harpsichord, etc... *Jeu à bouche*, flute-stop... *Jeu d'elaste*, see *Cléste*. *Jeu d'aniche*, reed-stop... *Jeu d'ange*, vox angelica... *Jeu de flûtes*, flute-stop... *Jeu de mul-tation*, (a) mutation-stop; (b) mixture-stop... *Jeu de timbres*, Glockenspiel... *Jeu de violets*, consort of viols... *Jeu de voix humaine*, vox humana... *Grand jeu*, plein jeu, full organ; full power:... *Demi-jeu*, half power.

Jew's-harp. (Ger. *Maultrommel*; Fr. trompe, guimbard; It. trom'ba). A small instr. with a rigid iron frame, within which is adjusted a thin, vibratile metallic tongue; the frame is held between the teeth, and the metallic tongue, being plucked with the finger, produces tones reinforced in loudness and determined in pitch by the cavity (air-space) of the mouth.—Formerly also *jew's-trump, trump, tromp.*

Jig. (Fr. and Ger. *Gigue*; It. *gi'ga.*) A species of country-dance, though with all conceivable modifications of step and gesture, usually in triple or compound time, and in rapid tempo.—In the Suite, the *Gigue* is generally the last movement.

Jingles. The disks of metal attached at intervals to the hoop of the tambourine.

Jocula'tor (Lat.) See Jongleur.

Jo'del (verb) Jo'dler (noun) (Ger.) A favorite style of singing among the inhabitants of the Alps, characterized by a frequent and unprepared alternation of falsetto tones with those of the chest-register. A *Jodler* is a song or refrain sung as above.

Jongleur (Fr.) A wandering minstrel in medieval France, and also in England under the Norman kings; later, a jug-gluer or mountebank.

Jo'ta (Span.) A national dance of northern Spain, danced by couples, in triple time and rapid movement, somewhat resembling a waltz, though with innumerable extempore and fantastic variations of step, and accompanied by the castanets and mandolin, with vocal interludes.

Jouer (Fr.) To play (any instrument); used with *de, du, de l.*

Jour (Fr., "day.") A corde à jour is an open string.

Ju'ba. A dance of the negroes in the Southern States, forming an essential feature of the breakdown.

Ju'bal. (Ger.) An organ-stop of either 2 or 4-foot pitch.

Ju'belhorn (Ger.) See *Klappenhorn.*
Jubilate. In the Anglican liturgy, the rooth psalm, following the second lesson in the morning service; named from the first word of the psalm in the Vulgate.

Jubilatio (Lat.) In the R. C. musical service, the melodic cadence or coda on the last syllable of "alleluia"; also Jubilus.

Jubilus (Lat.) 1. Same as jubilatio.— 2. An extended melodic phrase or ornament sung to one vowel.

Jūla (Ger.) An obsolete 54-foot organ-stop.

Jump. 1. See Dump.— 2. A leap.

Jungfernregal or Jungfernstimmig (Ger.) Vox angelica. (Lat. also vox virginica.)

Jupiter Symphony. Mozart's 49th (and last) symphony, in C-major.

Juste (Fr.) Just, true, accurate (said of intonation). / Justierte, purity (of tone); correctness, accuracy (of ear or voice).

K.

Kadenz (Ger.) Cadence; close; cadenza... Abgebrochene K., interrupted cadence... Aufgehaltene K., the fermata (usually on the 3rd chord) before a cadenza... Plagal Kadenz, plagal cadence... Trig Kadenz, deceptive cadence... Unvollkommenen (vollkommenen) K., imperfect (perfect) cadence.— Also frequently Schluss (close), which see.

Kalamaika. A Hungarian national dance in 2-4 time and rapid tempo, of an animated and passionate character.

Kalkant (Ger.) A "bells-treader" of the older German organs... Kalkantenglocke, bell-signal for the blower.

Kam'mer (Ger., imitating It. camera.) A private room or small hall... Kammerkantate, chamber-cantata... Kammerkomponist, court-composer (for a prince's private band)... Kammerkonzert, (a) chamber-concert, (b) chamber-concerto... Kamermusik, chamber-music... Kamermusiker, court-musician... Kammersänger, court-singer... Kammerstim, the style of chamber-music... Kam'erton, normal or standard orchestral pitch (now a = 435); see Chorton... Kamervirtuoso.
key, a remote key...Major key, one having a major third and major sixth.
..Minor key, one having a minor third and sixth...Natural key, one with neither sharps nor flats in the signature.
..Parallel key, (a) a minor key with the same key-note as the given major key, or vice versa; (b) same as—Relative key, see Relative...Remote key, an indirectly related key (comp. Phone, §4).

Key (3). (Ger. Klav'pe; Fr. clé, cief; It. chiave.) In various wind-instr.s, a mechanical contrivance for opening or closing a hole in the side of the tube, thus shortening or lengthening the vibrating air-column and consequently raising or lowering the pitch of the tone produced. The key here replaces the finger-tip; it is attached to a lever worked by the finger or thumb, and differs in principle from the value in lying flat outside the tube.

Key (4). A tuning-key.

Key (5). A cief. (Obsolete.)

Key-action. In the pffe. or organ, the entire mechanism connected with and set in action by the keys, including the latter themselves.

Keyboard. (Ger. Klaviatur; Fr. clavier; It. tastatura, tastiera) The keys or digitsals of the pffe., organ, etc., taken collectively. The modern standard keyboard is the product of an evolution extending over 1,000 years.—Its only successful rival at present is the Jankó keyboard, inv. by Paul von Jankó of Totis, Hungary, in 1882, which presents to the eye the appearance of six different rows of keys arranged stepwise, one above the other. But the corresponding keys in the 1st, 3rd, and 5th rows are all fixed on one key-lever; thus, if C be struck in the 1st (lowest) row, the corresponding keys in the 3rd and 5th rows are depressed; further, the 2nd, 4th, and 6th rows are similarly connected; so that any given tone can be struck in three different places, admitting of the choice of the key most convenient to the position of the hand at any given instant. The 6 rows are therefore arranged in 3 pairs; in the lower row of any pair the succession of
## GENERAL VIEW OF THE KEYS.

<table>
<thead>
<tr>
<th>Key-signature</th>
<th>English</th>
<th>German</th>
<th>French</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>{C-major}</td>
<td>C dur</td>
<td>Ut majeur</td>
<td>Do maggiore</td>
<td></td>
</tr>
<tr>
<td>{A-minor}</td>
<td>A moll</td>
<td>La mineur</td>
<td>La minore</td>
<td></td>
</tr>
<tr>
<td>{G-major}</td>
<td>G dur</td>
<td>Sol majeur</td>
<td>Sol maggiore</td>
<td></td>
</tr>
<tr>
<td>{E-minor}</td>
<td>E moll</td>
<td>Mi mineur</td>
<td>Mi minore</td>
<td></td>
</tr>
<tr>
<td>{D-major}</td>
<td>D dur</td>
<td>Ré majeur</td>
<td>Re maggiore</td>
<td></td>
</tr>
<tr>
<td>{B-minor}</td>
<td>H moll</td>
<td>Si mineur</td>
<td>Si minore</td>
<td></td>
</tr>
<tr>
<td>{F-sharp minor}</td>
<td>Fis moll</td>
<td>Fa dièse mineur</td>
<td>Fa diesis minore</td>
<td></td>
</tr>
<tr>
<td>{E-major}</td>
<td>E dur</td>
<td>Mi majeur</td>
<td>Mi maggiore</td>
<td></td>
</tr>
<tr>
<td>{C-sharp minor}</td>
<td>Cis moll</td>
<td>Ut dièse mineur</td>
<td>Do diesis minore</td>
<td></td>
</tr>
<tr>
<td>{B-major}</td>
<td>H dur</td>
<td>Si majeur</td>
<td>Si maggiore</td>
<td></td>
</tr>
<tr>
<td>{G-sharp minor}</td>
<td>Gis moll</td>
<td>Sol dièse mineur</td>
<td>Sol diesis minore</td>
<td></td>
</tr>
<tr>
<td>{F-sharp major}</td>
<td>Fis dur</td>
<td>Fa dièse majeur</td>
<td>Fa diesis maggiore</td>
<td></td>
</tr>
<tr>
<td>{D-sharp minor}</td>
<td>Dis moll</td>
<td>Ré dièse mineur</td>
<td>Re diesis minore</td>
<td></td>
</tr>
<tr>
<td>{G-flat major}</td>
<td>Ges dur</td>
<td>Sol bémol majeur</td>
<td>Sol bemolle maggiore</td>
<td></td>
</tr>
<tr>
<td>{E-flat minor}</td>
<td>Es moll</td>
<td>Mi bémol mineur</td>
<td>Mi bemolle minore</td>
<td></td>
</tr>
<tr>
<td>{D-flat major}</td>
<td>Des dur</td>
<td>Ré bémol majeur</td>
<td>Re bémolle maggiore</td>
<td></td>
</tr>
<tr>
<td>{B-flat minor}</td>
<td>B moll</td>
<td>Si bémol mineur</td>
<td>Si bémolle minore</td>
<td></td>
</tr>
<tr>
<td>{A-flat major}</td>
<td>As dur</td>
<td>La bémol majeur</td>
<td>La bémolle maggiore</td>
<td></td>
</tr>
<tr>
<td>{F-minor}</td>
<td>F moll</td>
<td>Fa mineur</td>
<td>Fa minore</td>
<td></td>
</tr>
<tr>
<td>{C-flat major}</td>
<td>Es dur</td>
<td>Mi bémol majeur</td>
<td>Mi bemolle maggiore</td>
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<td>Re minore</td>
<td></td>
</tr>
</tbody>
</table>

Consequently, a chromatic scale is played by the simple alternation between the successive keys of any 2 adjoining rows; the fingering of all the major scales is uniform, and all minor scales are also fingered alike. The width of an octave on the ordinary keyboard is just that of a tenth on this; so that large hands can stretch a thirteenth, or even a fourteenth ($l^{-12}$).

**Key-chord.** The tonic triad.

**Keyed violin.** A piano-violin.

**Key-fall.** See *Dip.*

**Key-harp.** (Fr. clavi-harpe.) An instr. resembling a pft. in form, and with a similar keyboard, but having a set of tuning-forks in lieu of strings. Inv. in 1819 by Dietz and Second. (Comp. Klaviatur-Harfe.)

**Key-note.** The tonic.
Keyship. Tonality.

Key-signature. See Signature.

Key-stop. A key (digital) attached to the fingerboard of a violin so as to replace the fingers in stopping the strings; the instr. is then called a key-stop (or keyed-stop) violin. (Comp. Klavier-Violoncello.)

Key-tone. Same as key-note.

Key-trumpet. A trumpet provided with keys.

Kicks (Ger.) The "goose".

Kin. An ancient Chinese instr., consisting of a soundboard with 2 bridges, over which silk strings varying in number from 5 to 25 are stretched; they are plucked with the fingers.

Kin'derscenen (Ger.) Scenes of Childhood (Schumann). Kind'ersstücke, pieces for children.

Kindl'Ich (Ger.) Childlike; with fresh, naive effect.

King. An ancient Chinese instr., consisting of a graduated series of 16 sonorous stones (or plates of metal), suspended by cords and struck with a mallet.

Kir'chenmusik (Ger.) Church-music.

Kir'chenton (pl.-tone), a church-mode... Kir'chenstil, (a) the style of harmonic progression peculiar to the medieval church-modes; (b) the style of sacred music.

Kis'sar. The 5-stringed Abyssinian lyre.

Kit. (Ger. Ta'schegeige; Fr. pochette; It. sordino.) The small old-fashioned violin used by dancing-masters, with the accordatura c⁴-g⁴-d⁵, and about 16 inches in length over all.

Ki'thara (Gk.) A harp-like instr. of the ancient Greeks; ancestor (in name) of the guitar, cithern, zither, etc.

Klang (Ger.) 1. A sound.—2. A composite musical tone (a fundamental tone with its harmonics); rendered by Tyn dall "clang".—3. See Phone, §1... Klang'boden, soundboard (usually Re'zonans'boden... Klang'farbe, "clang-tint", "tone-color", quality of tone.

Klang'folge, a progression of chords, viewed from the standpoint of their tonality... Klang'figuren, Chladni's figures; see Nodal lines... Klang'ge'schlecht, mode... Klang'schlüssel, see Phone, §6... Klang'stufe, degree; interval... Klang'wertschätung, see Phone.

§3... Klang'verwandschaft, chord-relationship.

Klap'pe(Ger.) Key 3... Klap'penhörn, key-bugle.

Klarinet'te (Ger.) Clarinet.

Klau' sel (Ger.) Clausula, cadence... Bass'klau sel, the dominant-tonic skip of the bass at the close.

Klaváli'ne (Ger.) See Æolodicon.

Klavi (Ger.) See Clavi.

Klaviatur (Ger.) Keyboard... Klavi'atur-Harfe (or Klavier-Harfe), a piano-harp, i.e. a harp with piano-keyboard, inv. 1893 by Ignaz Lutz of Vienna; the strings are plucked or twanged by plectra (in lieu of hammers) actuated by the digits; the effect closely resembles that of the double-action harp, the tone being even fuller... Klaviatur-Zither, piano-zither, i.e. a small pft., in grand shape, the single strings of which are twanged by playing on the keyboard; inv. 1893 by Ignaz Lutz of Vienna.

Klavier (Ger.) 1. A keyboard.—2. A keyboard structured instr.; specifically, in the 18th century, a clavi chord; now, a pft. of any kind... Klavier'auszug, (a) pft.-arrangement; (b) vocal score... Klavier-Harmonium, a combined pft. and harmon., inv. 1893 by F. Woronecki of Przemysl, Galicia, is shaped like a small grand piano, the harmonium-mechanism being attached below and behind the body and controlled by from 5 to 10 draw-stops... Klavier'hohe, harmoniphon... Klavier'mä. zig, suitable for the pft., in pft.-style... Klavier'satz, (music in) pft.-style, pft.-music, pft.-writing... Klavier'spiel, pft.-playing... Klavier-Violoncello, the invention, in 1893, of Prof. de Vlaminck of Brussels. To a cello, fixed on a horizontal frame about the height of the knee, a keyboard is attached in such a manner, above the strings, that by manipulating it the player's left hand can effect all stops and double-stops. With the bow, all the effects on the cello as ordinarily played are obtainable; while purity of intonation is attained with mathematical accuracy by the aid of the tangents actuated by the keys; even the vibrato effect can be brought out.—Klavier-Viola, a viola to which a key-mechanism similar to the foregoing is applied; when played, it is set on a low table or stand.
Klein (Ger.) Small; minor...Klein'-gedackt, flute (organ-stop).
Kling'ende Stim'men (Ger.) Speaking or sounding sounds (of an organ); opp. to stum'me Reg'ieter.
Knee-stop. A knee-lever under the manual of the reed-organ; there are 3 kinds, used (a) to control the supply of wind; (b) to open and shut the swell-box; (c) to draw all the stops.
Kneif'instrument (Ger.) An instr. having strings plucked by the fingers or a plectrum.
Knie'geige (Ger.) Viola da gamba...Knie'guitarre, guitar d'amour...Knie'zug, knee-stop.
Knopf'regal (Ger.) See Apfel'regal.
Kno'te (Ger.) Node...Kno'tenpunkte, nodal point.
Kollektiv'zuz (Ger.) Composition-pedal.
Koi'ler (Ger.) See Sgallinacare.
Kolophon'. See Colophon.
Kombinations'pedal (Ger.) Combination-pedal...Kombinations'ton, combination-tone.
Komponie'ren (Ger.) To compose...Komponiert', composed...Komponist', composer.
Kon'trabass (Ger.) Double-bass...Kon'tra-fagott, double-bassoon...Kon'tra-okhau, contra-ocarve...Kon'trapunkt, counterpart...Kon'trasubjekt, counter-subject.
Konzert' (Ger.) Concert; concerto. (Also Concert)....Konzert'maister, leader, first violin...Konzert'solist, a light opera for concert performance without stage-accessories...Konzert'-stück, a short concerto in one movement and free form; (b) any short solo piece for public performance.
Kopf'stimme (Ger.) Head-voice.
Kop'pel (Ger.) Coupler...Koppel ab, coupler off...K. an, draw coupler.
Kornett' (Ger.) Cornet.
Kosa'kisch (Ger.) A national dance of the Cossacks, the melody of which consists of 2 8-measure repeats in 2-4 time.
Ko'to. The Japanese zither-harp, with 13 silk strings stretched over an arching oblong soundboard, each having a separate movable bridge, by adjusting which the string can be tuned. Compass about 2 octaves. The player uses both hands; the chromatic tones are produced by pressing the strings behind the bridges.
Kraft (Ger.) Force, vigor, energy...Kräft'ig, forceful, vigorous. (Also adverb.)
Kra'gen (Ger.) Peg-box (of a lute).
Kracowiak. See Cracovienne.
Kräu'sel (Ger.) Mordent.
Krebs'gängig (Ger.) Cancrizans, retrograde...Krebs'kanon, canon cancri-
zans.
Krei'schend (Ger.) Harsh, strident; screeching, screaming.
Kreu'z (Ger., "a cross"). A sharp (#)....Kreu'zaitig, overstrung...Kreu'-
sonart, a sharp key.
Krie'gerisch (Ger.) Martial, warlike.
Krieg'slied (Ger.) War-song.
Kro'me (Ger.) Chroma.
Krumm'bogen (Ger.) Crook...Krumm'-
horn, (Kromphorn, Krummhorn, hence Fr. cromorne and It. cormorne; It. also cornam'sto tor'to, or, for short, tor'ta) I. An obsolete wood-wind instr. of the Bombard class, blown by means of a double reed within a cupped mouth-
piece, and differing from the bombards by a semi-circular turn of the lower part of the tube and by its remarkably narrow compass (a ninth). In the 16th century it was made in 3 or 4 different sizes, treble, alto, (tenor), and bass, and had 6 ventages on the straight part of the tube. The tone had a melancholy timbre, which was imitated—2. in the organ-stop of the same name (also cormorne, cremona, phocinax), formerly in vogue for small-sized organs and for the echo-work of larger ones (of 8 and 4-foot pitch, on the pedal also of 16-
foot pitch as Krumm'hornbase); a reed-stop, the tubes of which were fre-
quently half-covered, or conical below and cylindrical above. [RIEMANN.]
Krus'tische Instrumente (Ger.) See Schlag'instrumente.
Kuh'horn (Ger.) The alp-horn...Kuh'horne, Kuh'reichen, Ranz des vaches.
Kunst (Ger.) Art; science...Kunst'-fugue, fuga ricercata...Künst'ler, artist.
...Kunst lied, an art-song, opp. to folk-
song (Volkslied)...Künst'pfifer, see Stadt'pfifer.
Kurz (Ger.) Short; crisp(ly)...Kur'zer Mor'dent, short mordent...Kur'ze Ob-
KYRIE—LAUTE.

KYRIE (Gk., "Lord.") The first word, and hence the opening division, in the Mass.

L.

L. Abbr. for left (or Ger. links) in the direction l. h. (left hand).

La. r. The 6th Aretinian syllable.—2. (Fr., It., etc.) The note A. —3. The (Fr., fem. sing.)...La bémol, etc., see Key r, Table.

Labecdisation. See Bebisation.

Labial’pfeife (Ger.) A labial (lipped) pipe; a flue-pipe...Labial’stimme, a flue-stop.

Labis’tion. Same as Bebisation.

La’bium (Lat.) Lip (of an organ-pipe). (Plural, in Ger. use, La’bien.)

Lacrimo’sa (Lat.) First word in the 8th strophe of the Requiem; hence, name of a movement or division of the grand musical requiem, usually of a tender and plaintive character.

La’ge (Ger.) Position (of a chord); position, shift (in violin-playing)...La’genwechsel, change of position, shifting:...Enge (weite) Lage, close (open) harmony.

Lagriman’do (It.) Complainingly, plaintively...Lagrimando, "tearful", plaintive, in the style of a lament.

Lah. For La, in the Tonic Sol-fa system.

Lamenta’bile (lamentan’do, lamento’vole, lamento’so) (It.) In a sad, melancholy, or plaintive style.

Länd’ler (Ger.) A slow waltz of South Germany and Austria (whence the Fr. name Tyrolienne), in 3-4 or 3-8 time, and the rhythm

Lang’sam (Ger.) Slow, slowly...Lang’-samer, slower.

Language. In a flue-pipe of an organ, an inner partition between foot and body; see Pipe 1, a.

Languen’do, Languen’té (It.) Languishing, plaintive.

Languette (Fr.) 1. The tongue of a harp-sichord-jack, on which the quill was fixed.—2. Tongue of a reed in the harmonium or reed-organ.—3. Pallet (in the organ).—4. Key (on wind-instr.s).

Languid. Same as Language.

Languidamente (It.) Languishingly, languidly...Languido, languid, languishing.

Lantum. A large kind of hurdy-gurdy, having a rotatory bellows which supplies wind to metallic reeds, and played by pressing buttons adjusted in front.

Lapid’eon. An instr. consisting of a series of flint-stones graduated to the tones of the scale, hung in a frame, and played with hammers; inv. by Baudry.

Largamen’te (It.) Largely, broadly; in a manner characterized by breadth of style without change of time. [GROVE.]

Largan’do (It.) "Growing broader", i.e., slower and more marked; generally a crescendo is implied.

Large. See Notation, §3.

Largê, Largement (Fr.) Largamente (Ger. breit); sostenuto (Ger. getragen);

Larghet’to (It.) Dimin. of Largo; calls for a somewhat quicker movement, nearly equivalent to Andantino.

Lar’go (It.; superl. larghiss’imo) Large, broad; the slowest tempo-mark, calling for a slow and stately movement with ample breadth of style...L. assai’s, with due breadth and slowness...L. di molto, or molto largo, an intensification of Largo...Poco largo, "with some breadth"; can occur even during an Allegro.

Larigot (Fr.) Originally, a kind of shepherd’s pipe, or flageolet; hence, an organ-stop of 1½ foot pitch, one of the shrillest registers.

Laur’da (Lat.) A laud (hymn or song of praise)...Laud des, lauds; together with matins, the first of the 7 canonical hours, taking its name from the 148th, 149th, and 150th Psalms then sung.

Lauf (Ger.) 1. See Läufer.—2. Peg-box (usually Wirbelkasten).

Läufer (Ger.) A run.

Laun’ig (Ger.) 1. With light, gay humor.—2. With facile, characteristic expression.

Laut (Ger.) 1. Loud.—2. A sound.

Laut’te (Ger.) A lute...Laut’engeige, a viol...Laut’elimininstrumente, see Kieff’ instrumente...Lautenist’, lute-player...Lautenmacher, see Luthier.
Lavolta (It.) An old Italian dance in triple time, resembling the waltz.

Lay. A melody or tune.

Le (Fr. and It.) The.

Lead. 1. The giving-out or proposition of a theme by one part.—2. A cue (comp. Prima).

Leader. 1. Conductor, director.—2. In the orchestra, the first violin; in a band, the first cornet; in a mixed chorus, the first soprano.—(In small orchestras the leader [1st violin] is still, as was the rule in earlier times, also the conductor.)

Leading. I (noun). In a composition, the melodic progression of any part or parts.—2 (adjective). Principal, chief; guiding, directing...Leading-chord, the dominant chord, as leading into that of the tonic...Leading melody, principal melody or theme...Leading-motive, see Leitmotiv...Leading-note, -tone (Ger. Leit'ton; Fr. note sensible; It. nota sensib'ile), the 7th degree of the major and harmonic minor scales; so called because of its tendency, in certain melodic and chordal progressions, to the tonic.

Leaning-note. Appoggiatura.

Leap. 1. In piano-playing, a spring from one note or chord to another, in which the hand is lifted clear of the keyboard.—2. See Skip.

Leben'dig. Leb'haft (Ger.) Lively, animated. (Also adverb...Leb'haf'tig'keit, animation; Mit L. und durchaus mit Empfindung und Ausdruck, with animation, and with feeling and expression throughout.

Ledger-line. See Leger-line.

Leg'an'do. (It.) See Legato.

Leg'a'to (It.; superl. legatissimo). “Bound”; a direction to perform the passage so marked in a smooth and connected manner, with no break between the tones; also indicated by the legato-mark, a curving line drawn over or under notes to be so executed...Leg'ato'stobogen (Ger.), legato-mark, slur.

Leg'atu'ra (It.) A tie; a syncopation...L. di voce, see Ligature 2.

Leg'ènd. (Ger. Leg'en'de; Fr. légende.) A composition based on a poem of lyrico-epic character, the poem serving either as text or program...Legen'den'tos, im (Ger.), in the style of a romance or legend.

Léger, légèrè (Fr.) Light, nimble...Légèrement, lightly, nimbly.

Leg'èr-line. (Ger. Hilf'slinien; Fr. ligne ajoutée; It. ri'go aggiunto or fi'nto.) One of the short auxiliary lines used for writing notes which lie above or below the staff. Leger-lines are counted away from the staff, either up or down...Leger-space, a space bounded on either side or both sides by a leger-line.

Leggerez'za (It.) Lightness, swiftness...Leggermen'te, lightly, swiftly...Leg'ge'ro, same as Leggiero.

Leggiadramen'te. (It.) Neatly, elegantly, gracefully...Leggia'dro, neat, graceful, elegant; in a brisk and cheerful style.

Leggieramen'te, Leggiermen'te (It.) Lightly, swiftly...Leggi'ere, light, etc...Leggieret'za, lightness, swiftness...Legge'te, a direction indicating, in piano-technic, that the passage is to be performed with great lightness as is consistent with the degree of loudness required; generally in swift piano passages with little rhythmical emphasis. It differs from Legato in calling for a mere down-stroke of the fingers without pressure, and with a quick, springy recoil...L. con moto, lightly and swiftly.

Le'gno, col (It.) “With the stick”; in violin-playing, a direction to let the stick of the bow fall on the strings.

Leicht (Ger.) 1. Light, brisk.—2. Easy, capable...Leicht bewegt, (a) leggerio con moto; (b) with slight agitation.

Lei'denschaft (Ger.) Passion, fervency, vehemence...Mit L., or lei'denschaft'lich, passionately, vehemently.

Lei'ër (Ger.) Lyre; L.kasten, hand-organ.

Lei'se (Ger.) Low, soft, piano.

Lei'ter (Ger., “ladder”). Scale (Ton'leiter)...Leit'er'eigen, proper or belonging to the scale...Leit'er'fremd, foreign to the scale.

Leit'motiv [-teel'] (Ger.) Leading-motive; a term brought into special prominence by Wagner’s musical dramas, and applied to any striking musical motive (theme, phrase) characteristic of or accompanying one of the persons of the drama or some particular idea, emotion, or situation in the latter; the motive recurring reminiscently at suitable stages of the action...Also used of similar motives in recent operas, oratorios, and program-music.
Leit’ton (Ger.) Leading-tone.
Lenez’za, con (It.) In a gentle, quiet manner.
Le’no (It.) Faint, feeble.
Lent-e (Fr.) Slow... Lentement, slowly.
...Lenteur, slowness.
Len’to (It.) Slow; a tempo-mark intermediate between Andante and Largo (comp. art. Tempo-mark). Also used as a qualifying term, as Adagio non lento... Lentamente, slowly... Lento do, growing slower, retarding; a direction to perform a passage with increasing slowness (ritardando, rallentando).
... Lento significa, con, slowly, deliberately.
Lesser. Minor; as the lesser third... Lesser appoggiatura, shortappoggiatura.
...Lesser whole tone, see Intervals, Table III, foot-note.
Lesson. (Fr. leçon.) In the 17th and 18th centuries, the name of the several pieces for the harpsichord, etc., which, when combined, formed a Suite.
Le’sto (It.) Lively, brisk.
Letter-name. A letter used to designate a tone, note, key, or staff-degree. See Alphabetical notation.
Levé (Fr.) 1. Up-beat. 2. Auftakt.
LEY’er (Ger.) Earlier spelling of Leier.
Libel’lion. An automatic music-box, distinguished by the feature that the notes are represented by perforations in sheets of tough cardboard, which (as they pass through the box) can be made continuous, so that compositions of any desired length may be performed.
Libera’men’té (It.), Librem’té (Fr.) Freely.
Libret’tist. A writer of libretti... Libret’to (It., pl.-i. ; Fr. ditto, ou livre; Ger. Text). A “booklet”; specifically, one containing the words of an opera, oratorio, etc.; also such words or text, whether in book-form or not; a book.
License. (Ger. Freiheit; Fr. licence; It. licenza.) An intentional deviation from established custom or rule... Con alcun’o licenza (It.), with a certain freedom.
Lice’o (It.) Academy (of music).
Lich’anos (Gk.) See Lyre 1.
Lié (Fr.) Tied; legato.

Lieb’lich (Ger.) Lovely, sweet, charming; often with names of organ-stops.
Lied (Ger.) Song.—A preeminently German song-form is that of the durchkomponiertes Lied, which differs from the ballad (Strophe/lied) in not repeating the same melody for each stanza, but following closely the sense of the words by changing melody, harmony, and rhythm... Kunst lied, Volkslied, Volks (heimliches Lied, see those words... Lied d’erzehl, a cycle (set) of songs... Lied der krone, (a) a choral society; (b), also Lied der kreis, a set or series of songs... Liederpiel, see Vaudville... Lied dertafel, a singing-society of men, of a social character... Lied-form, see Form.

Liga’to (It.) Legato.
Lig’ature. (Ger. Ligatur’; Fr. ligature; It. legatura.) 1. In measurable music, a connected group of notes to be sung to one syllable. Ligatures were derived from the compound neumes; their simplest form is the Figura obliqua (q.v.) (Comp. Proprietas, Impropruetas, Perfection, Imperfection).—2. In modern music, a group or series of notes to be executed in one breath, to one syllable, or as a legato phrase.—3. A tie; hence, a syncopation.
Ligne (Fr.) A line... Ligne ajoutée (pos-tiche, or suppletive), a leger-line.
Li’mite (It.) Limit.
Lim’ma. See Apotome.
Li’nea (It.) A line.
Lin’gua. (It.) Reed (of organ-pipe).
Lingu’alpeife (Ger.) Reed-pipe (usually Zungenpfeife).
Li’nie (Ger.) A line... Liniensystem, the staff.
Linings. (Ger. Fältung; Fr. contrecou-ses.) In the violin, etc., the strips of pine-wood glued inside the body to the ribs, to stiffen the fixed structure.
Lin’ke Hand (Ger.) Left hand.
Lip. 1. (Ger. Lippe or [Lat.] Lai’bium, pl. Lai’bia; Fr. biscuit [upper lip].) The lips of a flue-pipe are the flat surfaces above and below the mouth, called the upper and lower lip. See Pipe 2, a.—2. (Ger. Ant’sats; Fr. embouchure; It. imboccatura.) The art or faculty of so adjusting the lips to the mouthpiece of a wind-instr. as to produce artistic effects of tone; also lipping.
Lip’penpfeife (Ger.) Flute-pipe (usually Labbixpfeife).

Li’ra (It.) Lyre (see Lyre).—While the ancient lyre was a harp-like instr., the lira of the 16th–18th century was a species of viol, a bow-instr. with a varying number of strings, and made in 3 principal sizes... L. barbèri’na, a small lyre inv. by Doni of Florence in the 17th century... L. da brac’cio, "arm-lyre", a bow-instr. first mentioned in the 9th century, and appearing in the 15th as an instr. resembling the viol in form of head and in stringing, though in other points (and finally in the adoption of 4 strings) like the violin (see art. Violin, foot-note)... L. da gam’ka, knee-lyre... L. tede’sea, hurdy-gurdy.

L’rico,-a (It.) Lyric, lyrical.

Liro’ne (It.) The great bass lyre (also Accor’do, Archivio’la di lira), with as many as 24 strings.

Li’scio (It.) Smooth, flowing.

L’istes’so. See Istesso.

Lit’any. (Gk. litan’ei’a; Lat. and It. li’te’na’i; Fr. (pl.) li’tanies; Ger. Liana’i.) A song of supplication; "a solemn form of prayer, sung by priests and choir, in alternate invocations and responses, and found in most Office-books, both of the Eastern and Western Church" [GrBe]. Litanies were originally employed in processional supplications for averting pestilence and other dangers, and later adopted by the Church as portions of the regular service at certain seasons.

Lit’terae signifi ca’ti’va (Lat.) Single letters, or abbreviations, of doubtful significance, employed in mediæval neumatic notation. (Ger. Roma’-nusbuchstaben.)

Li’nto (It.) A lute.

Liv’re (Fr.) Book... À liv’re ouvert, at sight.

Livret (Fr.) Libretto.

Lo (It.) The.

Lo’gesang (Ger.) Song or hymn of praise.

Loch in der Stimme (Ger.) "Hole in the voice", said of that part of a register in which certain tones cannot be made to "speak" on account of a morbid state of the vocal organ.

Lo’co (It.) Place; signifies, following Seu, "perform the notes as written" Also al loco.

Lo’c’rian. (Ger. lo’krisch.) See Modo.

Long. (Lat. longa.) See Notation, §3; also for Long-rest.

Lonta’no (It.) Distant... Da l., or in lontana’na, from a distance, far away.

Loop. I. A vibrating portion of a body, bounded by 2 nodes. See Node. —2. The cord fastening tailpiece to button (violin, etc.)

Lo’fung, fort’ schreitende (Ger.) Resolu- tion (usually Auft’lösung).

Loud pedal. Damper-pedal.

Loure (Fr.) I. An ancient Fr. bagpipe inflated by the mouth; hence—2. A dance named from the instr., on which it was formerly played, in 6-4 or 3-4 time and slow tempo, the down-beat strongly marked.

Louré (Fr.) Slurred, legato, non staccato.

Low. I. (Ger. le’i se; Fr. douce; It. pi’u’no.) Soft, not loud.—2. (Ger. hef; Fr. bar’se; It. basso,-a.) Grave in pitch, not acute.

Lugu’bre (Fr. and It.) Mournful.

Lullaby. Cradle-song, bereuse.

Lun’ga (It.) Long. Written over or under a hold, it signifies that the latter is to be considerably prolonged... Lun’ga pa’usa, a long pause or rest.—Lun’ga (pl. of lun’a) drawn out, prolonged; "note" (notes) being implied.

Lu’go (It.) Same as Loco.

Lur (Danish, from Old Norse lúir, a hollowed piece of wood.) I. A unique pre-historic wind-instr. of bronze (alloy of copper 88.90%, tin 10.61%, nickel and iron 0.49%), numerous well-preserved specimens of which have been found, but only in Denmark, southern Sweden, and Mecklenburg. The long, slender, exactly conical tube, varying in length from 5 ft. to 7 ft. 9¾ in., forms a sweeping, graceful form (forward from the player’s lips, upward and backward over his left shoulder, and forward again over his head), and terminates with a broad circular flat plate (about 10 in. in diam.) in lieu of a flaring bell. This plate is ornamented with bosses in front, and on the rear with several small bronze tassels, depending loosely. The Lur has a cupped mouthpiece, shallower and more nearly V-shaped than that of the trombone.
The tone is powerful and mellow.—2. The modern Lur, of Norway and Sweden, is usually made of birch bark, and is allied to the Swiss alp-horn.

Lusingando, Lusingante (It.). Coaxing, caressing; also lusinghèvoole... Lusinghevoimen'te, coaxingly, etc... Lusinghèovre, or -0, coaxing, flattering, seductive.

Lus'tig (Ger.) Merry, gay (also advol). Lute. (Ger.Lau'te; Fr. luth; It. lu'ta). A stringed instr., now obsolete, of very ancient origin; it was brought to Europe by the Moors, who called it Al' sud or Al' Oud... The body has no ribs, the back being, like that of the mando-lin, in the vaulted shape of half a pear. The strings, attached to a bridge fixed on the face of the instr., and passing over or beside the fretted fingerboard, were plucked by the fingers, and varied in number from 6 up to 13, the highest or melody-string (treble, canto) being single, and the others in pairs of unisons. Bass strings off the fingerboard, each yielding but one tone, were generally attacked a second neck; they were in later times covered with silver wire, the other strings being of gut. These bass strings were introduced in the 16th century, and led to divers modifications in the build of the instr.; the various forms of large double-necked lutes then evolved (theorbo, archiluto, chitarrome) being general favorites, and holding, from the 15th to the 17th century, the place in the orchestra now occupied by the bass violins. Music for the lute was written in tablature, there being 3 systems (French, Italian, and German)... A lute-player is variously called a lutentist, lutistamist, lutinist, and lutist.

Luth (Fr.) Lute... Luthière, the trade of, and also the insts. made by, a luthier... Luthier, formerly, a lutemaker; now, a maker of any instr. of the lute or violin class.

Luttuo'so (It.) Mournful, plaintive... Luttuosamen'te, mournfully, etc.

Ly'di'an. (Ger. ly'disch.) See Mode.

Lyre. i. (Gk. and Lat. ly'ra; It. k'ra; Fr. ly're; Ger. Le'ter.) A stringed instr. of the ancient Greeks, of Egyptian or Asiatic origin. The frame consisted of a soundboard or resonance-box, from which rose 2 curving arms joined above by a cross-bar; the strings, from 3 to 10 in number, were stretched from this cross-bar to or over a bridge set upon the soundboard, and were plucked with a plectrum. The names of the strings (whence were derived the names of most of the tones in the Greek modes) on the 8-stringed lyre were as follows:

Hyfy'aste, "uppermost" (as the lyre was held); the longest and deepest-toned. Par-kyp'aste, "next to hyp'ate". Lyk'anai, "fingertip-string"; Me'te, "middle string". Paramé'te, "next to Mene". Tri'te, "third string" (from the lower side). Parame'te, "next to the last". Né'te, "last," or "lowermost" (the highest in pitch).

The Kithara may be considered as a large form of the lyre, the Che'lys as a treble lyre.—The lyre differed from the harp in having fewer strings, and from the guitar, lute, etc., in having no fingerboard; its compass and accordatura varied greatly. It was chiefly used to accompany songs and recitations.—2. An instr. used in military bands, consisting of loosely suspended steel bars tuned to the tones of the scale and struck with a hammer.—3. See Rebec.

Lyric, lyrical. Pertaining to or proper for the lyre, or for accompagnamento on (by) the lyre; hence, adapted for singing or for expression in song.—The term is applied to music and songs (or poems) expressing subjective emotion or special moods, in contradistinction to epi'c (narrative), and dra'matic (scenic, accompanied by action)... Lyric drama, the opera... Lyric opera, one in which the expression of subjective feeling, and the lyric form of poetry, predominate... Lyric stage, the operatic stage.

M.

M. Abbr. of It. mano, and Fr. main, (hand); in organ-music, of manual (usually Man.,) and Lat. manua'lit; and of metronome (usually M, M.) and mezzo... ri represents the note me (ml) in Tonic Sol-fa notation.

Ma (It.) But; as in the phrase vivace, ma non troppo, lively, but not too much so.

Machê'te. A small Portuguese guitar (oc-tave-guitar), having 4 strings tuned:

\[ \text{\includegraphics[width=0.5\textwidth]{guitar.png}} \]

or sometimes \( d^3 \) instead of \( d^1 \).
**MACHINE-HEAD—MANDOLIN.**

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<tr>
<td>A rack-and-pinion adjustment substituted for the ordinary tuning-pegs of the double-bass, the guitar, and of the melody-strings of the zither.</td>
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<tr>
<th>Ma‘dre, a‘l‘a (It.)</th>
<th>Maggiola‘ta (It.) A May Song.</th>
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<tr>
<td>“To the Mother”; a superscription of hymns to the Virgin.</td>
<td>Major.</td>
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<td>Originally, a short lyrical poem of an amorous, pastoral, or descriptive character.—Hence, a poem of this kind set to music, which is polyphonic, with incessant contrapuntal variations, and based (in the stricter style) on a <em>cantus firmus</em>; it is without instrumental accompaniment, and differs from the Motet in being of a secular cast. This style of composition appears to have had its rise in the Low Countries towards the middle of the 15th century, spreading thence to other European States, and cultivated with peculiar success in Italy and England well into the 16th century; in England the Madrigal Society still flourishes. Madrigals are written in from 3 to 8 or more parts, and are best sung by a <em>chorus</em>, which feature forms one of the chief distinctions between the <em>M.</em> and the Glee (for solo voices).</td>
<td>Name of, and first word in, the “Magnificat anima mea dominum” (my soul doth magnify the Lord), the hymn or song of the Virgin Mary (Luke I, 46-55), sung in the daily service of the Church.</td>
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<tr>
<th>Ma‘estro‘so (It.)</th>
<th>Mag‘tro. (Fr.) Master… <em>M. de chapelle,</em> Kapellmeister, conductor… <em>M. de musique,</em> (a) conductor; (b) music-master, teacher.</th>
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<tr>
<td>Majestic, dignified…</td>
<td>Maitrise (Fr.) In France, prior to 1789, a music-school attached to a cathedral, for the education of young musicians, who were called <em>enfants de chœur.</em> Some few were reestablished, and still exist.</td>
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<tr>
<th>Ma‘estri‘a (It.)</th>
<th>Majest‘atisch (Ger.) Majestical(y).</th>
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<tr>
<td>Mastership, skill, virtuosity.</td>
<td>Major. (Ger. <em>dor</em>; Fr. <em>majeur</em>; It. <em>mag‘giore.</em> Lit. “greater”, and thus opp. to <em>minor,</em> “lesser.” (Comp. <em>Phone, Interval</em>)… Major cadence, one closing on a major triad… <em>M. chord</em> or <em>triad,</em> one having a major third and, perfect fifth. <em>M. interval,</em> key, mode, scale, tonality, see the nouns… <em>M. whole tone,</em> the greater whole tone 8:9 (as c–d); opp. to the lesser (or minor) whole tone 9:10 (as d–e).</td>
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<tr>
<th>Ma‘estro‘ (It.)</th>
<th>Malincon‘ia (It.) Melancholy… <em>Con m.</em> with melancholy expression, dejectedly (also <em>malincornicam</em> et). <em>Malincorno</em> (<em>nio‘so, no‘so</em>), melancholy, dejected.—Also <em>Melancoria,</em> etc.</th>
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<tr>
<td>A master… <em>M. al cembalo,</em> term formerly applied to the conductor of an orchestra, who sat at the harpsichord instead of wielding the baton… <em>M. dei putti,</em> “master of the boys”, i.e., the choir-master of St. Peter’s at Rome… <em>M. del coro,</em> choirmaster… <em>M. di canto,</em> singing-master: <em>M. di cappella,</em> (a) choir-master; (b) conductor; (c) <em>Kapellmeister</em> (conductor of chorus and orchestra).</td>
<td>Mancan‘do (It.) Decreasing in loudness, dying away, <em>decrescendo</em>; usually, a combination of <em>decrescendo</em> and <em>rallentando</em> is intended (v. <em>Tempo-mark</em>).</td>
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<th>Ma‘estro‘ (It.)</th>
<th>Manche (Fr.) Neck.</th>
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<tr>
<td>Occasional term for the stretto of a fuge, when in canon-form.</td>
<td>Mando‘la (It.) A large variety of Mandolin.</td>
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| Ma‘estri‘a (It.) | Man‘dolín(e). (It. *mándolíno*) An instr. of the lute family, the body shaped like that of a lute, though smaller, having wire strings tuned pairwise, played with a plectrum, and stopped on a fretted fingerboard. There are 2 chief varieties, (1) the Neapolitan (*mándolino napolitá* no), which has 4 pairs of strings tuned g–d–g–d–d′ like those of the violin. |

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<td>Bridge (of a cithara or lyre); fret (of a lute).</td>
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Mandelina'ta (It.) A piece for mandolin, or played with mandolin-effect.

Mandòra, Mando're. Same as Mandola.

Ma'nico (It.) Neck (of a lute, violin, etc.)

Man'ichord. (Lat. manichor'dium.) A term variously applied to different forms of obsolete keyboard stringed instr.s.

Manier' (Ger.) An agré'ment (harpsichord- or clavicord-grace).

Manie'ra (It.) Style, manner, method.

Manifold fugue. See Fugue.

Män'nerchor (Ger.) A male chorus; also, a composition for such a chorus.

Man'nergesangverein, men's choral society...Männerstimmen, men's voices.

Ma'no (It.) Hand...M. de'stro (sini'stro), right (left) hand.

Man'u'al. i. A digital.—2. (Ger. Ma'nu'aul; Fr. clavier; It. manu'ale.) An organ-keyboard; opp. to pé'dal. (Compare Organ.)...Manuel-key, a digital.

Manu'brien (Lat.) Knob of a draw-stop; Ger. pl. Manu'brrien, whence Manu'brrienkoppcl, draw-stop coupler.

Marcan'do (It., "marking") With dis-

Marc'a'to (It., "marked")...ticketness and emphasis...Marcatissimo, with very marked emphasis.

March. (Ger. Marsch; Fr. marche; It. mar'cia.) A composition of strongly marked rhythm, suitable for timing the steps of a body of persons proceeding at a walking pace, and thus bearing a processional character akin to that of the Polonaise, Entrée, etc. The march-form of the earlier operas and clavier-pieces also resembles that of the old dances, consisting of 2 reprises of 8, (12), or 16 measures. The modern march-form is further developed; it is in 4-4 time, with reprises of 4, 8, or 16 measures, and is followed by a Trio (usually in the dominant or subdominant key and of a more melodious character), after which the march is repeated, often with amplifications.—The ordinary Parade March (Ger. Pard'emarsch; Fr. Pas ordinaire) has about 75 steps to the minute; the Quick-step (Ger. Geschwind'marsch; Fr. Pas redouble), about 108; while for a Charge (Ger. Storm'marsch; Fr. Pas de charge) some 120 steps per minute are reckoned.

Marche (Fr.) i. A march.—2. Progression...Marcher, to progress.

Mar'cia (It.) A march; alla m., in march-style.

Mark. (Often equiv. to sign.) Cadence-mark, the vertical line separating the words of a chant, dividing those sung to the reciting-note from those in the cadence...Harmonic mark, see Harmonic 2, b...Metronomic mark, see Metronome...Mark of expression, see Expression-mark...Tempo-mark, see that word.

Markiert' (Ger.) Marqué (Fr.) Marked, accented; marcato.

Marseillaise. The French revolutionary hymn, the poem of which was written and set to music during the night of April 24, 1792, by Rouget de Lisle, Captain of Engineers, at Strassburg; first named by its author "Chant de guerre de l'armée du Rhin"; but, soon after its introduction in Paris by the soldiers of Marseilles, it became universally known as "La M.," or "Hymne des Marseillais".

Marteau (Fr.) i. Hammer (of pft.-

action).—2. Tuning-hammer.

Martélé (Fr.), Martella'to (It.) "Hammered"; a direction in music for bow-instr.s, indicating that the notes so marked are to be played with a sharp and decided stroke (usual sign ♪);—in piano-music, that the keys are to be struck with a heavy, inelastic plunge of the finger, or (in octave-playing) with the arm-staccato...Martellato notes are generally messo staccato, and often take the sign > or sfz.

Martellement (Fr.) i. In harp-playing, calls for the crush-note (accciduit'ra) or redoubled stroke.—2. Comp. Graces.

Marzia'le (It.) Martial, warlike.

Mascherà'ta (It.) Masquerade.

Maschi'ne (Ger., pl.) See Pistons... Maschinenpauken, kettledrums pro-

and (2) the Milanese (mand. lombar'do), which has 5 or 6 pairs, tuned g-c'-a'-d'-f' (or g-b'-e'-a'-d'-f'). Com-pass about 3 octaves:
vided with a mechanism for the rapid adjustment of the pitch.

**Mask, Masque. (Ger. Mas‘kenspiel; Fr. masque.)** The mus. dramas called masques, so popular during the 16th and 17th centuries, were spectacular plays on an imposing scale and with most elaborate appointments, the subject being generally of an allegorical or mythological nature, and the music both vocal and instrumental. —The masque was the precursor of the opera, but was distinguished from it by the lack of monody.

**Mass. (Lat. misa; It. messa; Fr. messe.** “Mass” is derived from missa, in the phrase “Ite, missa est [ecclesia].” (Depart, the congregation is dismissed), addressed, in the R. C. Church, to persons in the congregation not permitted to take part in the communion service, the Mass itself taking place during the consecration of the elements. —The divisions of the musical mass are (1) the Kyrie; (2) the Gloria (incl. the Grattias agimus, Qui tollis, Quoniam, Cum Sancto Spiritu); (3) the Credo (incl. the Et incarnatus, Crucifixus, Et resurrexit); (4) the Sanctus and Benedictus (with the Hosanna); (5) the Agnus Dei (incl. the Dona nobis). It has passed through very various phases from the simple unison chant of Plain Song to the most elaborate productions of late medieval counterpart, with a transition thereafter to the severity of the Palestrina epoch, to the vocal masses in 8, 16, or even 32 parts, and finally to the grand mass with full choir and orchestra (missa solemnis)....High mass, one celebrated on church festivals, accompanied with music and incense....Low mass, one without music. Missa brevis, short mass of Protestant churches, incl. only the Kyrie and Gloria. **Mä’ssig (Ger.)** Moderately.

**Mas’sima (It.)** 1. The maxim.—2. A whole note.—3 (adj.) Augmented (of intervals).

**Master-chord.** The dominant chord.... **Master-fugue, fuga ricercata.**... **Master-note, leading-note.**... **Mastersinger, see Meistersinger.**

**Masure, Masurek, Masurka.** See Masurka.

**Matelotte (Fr.)** An old sailors’ dance resembling the hornpipe, in duple time.

**Mat’ins.** The music sung at morning prayer, the first of the canonical hours.

**Maul’tronmel (Ger.)** Jew’s-harp.... **Maul’trommelklavier,** the melodicon.

**Max’im. (Lat. max’ima.)** See Notation, §3, Large.

**Mazur’ka.** A Polish national dance in triple time and moderate tempo, with a variable accent on the third beat.

**Me.** For ms (Tonic Sol-fa).

**Mean.** Former name for an inner part (as the tenor or alto), or an inner string (of a viol).... **Mean clef,** the C-clef, as used for noting the inner parts.

**Mean-tone system.** See Temperament.

**Measurable music.** Measurable music.

**Measure. 1. (Ger. Takt; Fr. mesure; It. misura.)** A metrical unit, simple or compound, of fixed length (time-value) and regular accentuation, forming the smallest metrical subdivision of a piece or movement; visibly presented by the group of notes or rests contained between two bars, and familiarly called a “bar”. (Comp. Time.)—2. Occasional for tempo.—3. A dance having a stately and measured movement.— **Measure-note,** a note indicated by the time-signature as an ‘even divisor of a measure; thus indicates that each measure has 3 quarter-notes, and a measure-note is then a quarter-note.... **Measure-rest, see Rest.**

**Mécanisme (Fr.)** Technic or technique; mechanical skill. (It. meccanismo.)

**Mechanik (Ger.)** 1. A mechanism or mechanical apparatus, such as (a) the pft.-action; (b) the machine-head of a guitar, zither, etc.—2. In pft.-playing, (a) technique; (b) specifically, the mere mechanical action of the fingers and hand, as the lift and down-stroke of finger or wrist, the passing-under of the thumb, etc.; often carelessly translated by mechanism.

**Mechanism.** See Mechanik 2 b.

**Mede’simo (It.)** The same.

**Med’ial.** Proper to the Mediant.

**Med’iant. 1. (Ger. and It. Median’ta; Fr. médiane.)** The third degree of a scale.—2. In medieval music, one of the 3 pivotal tones of a mode, situated as nearly as possible midway between the Final and Dominant, and ranking next in importance to the latter.

**Me’dius.** See Accentus ecclesiasticus.
MEHR—MELOPIANO.
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Mehr (Ger.) More...Mehr'chörig, for several (4-part) choruses...Mehr'fach, manifold; mehr'facher Kon'trappunkt, compound interval; mehr'facher Kannon, a canon having more than 2 themes; mehr'facher Stim'me (organ), a compound stop...Mehr'stimmig, in several parts; polyphonic...Mehr'stim'migkeit durch Brechung, apparent polyphony obtained (especially on the pfte.) by employing broken chords.

Meister (Ger.) Master...Meister'suge, fuga ricerc'ata...Meister'singer (or -sänger), in Germany, the successors of the Min'n'esänger (Troubadours), but, unlike the latter, chiefly artisans, who formed guilds in various cities for the cultivation and propagation of their art, the stringent rules for which were contained in the Tabulatur'. Their poems were founded for the greater part on biblical subjects; the musical treatment was apt to be dry and prosaical.—They originated about the 14th century in Mainz, reached their zenith in the 15th and 16th centuries (notably under Hans Sachs of Nuremberg), and thereafter decayed gradually, the last society becoming extinct in 1839 (Ulm).

Melancoli'a (It.), Mélancholie (Fr.) See Malinconia.

Mélanie (Fr.) A medley, pot-pourri.

Melisma (Gk.) i. A melodic ornament, floritura, grace; colorature.—2. A Ca-dens a...Melismat'ic, ornamented, embellished; said of vocal or instrumental music abounding in ornaments; also, specifically, melismatic song, that in which more than one tone is sung to a syllable; opp. to syllabic song.

Melo'deau. The original American organs were called melodeons or melodiuns. (See Reed-organ.)

Melo'dia. (Organ.) A variety of stopped diapason nearly resembling the Clarabella.

Melodic.' PERTAINING TO THE PROGRESSION OF SINGLE TONES; HENCE, VOCAL, AS A MELODIC INTERVAL.

Melo'dica. A small variety of pipe-organ inv. in 1770 by Jôh. Andr. Stein of Augsburg, having a tone like the flôte à bec, and a compass of but 3 1/2 octaves. It was used ordinarily to play the melody to a harpsichord- or pfte.-accompaniment; hence the name. An excellent crescendo and decrescendo were obtainable by varying the finger-pressure on the keys.

Melo'dico (It.) Equiv. to Cantando.

Melo'dicon. A keyboard instr. inv. by Peter Rieffelsen of Copenhagen, in 1800, in which the tones were produced by tuning-forks.

Melo'dik (Ger.) Science or theory of melody.

Melo'diograph. See Melograph.

Melo'dion. A keyboard instr. inv. by J. C. Dietz, of Emmerich, in which the tones were produced by vertical steel bars chromatically graduated; these bars being pressed by the digits against a rotating cylinder. Forte was obtained by a quicker, piano by a slower, rotation. Compass, 5 1/2-6 octaves.

Melo'dinn. I. Melodeon.—2. (Ger.) Alexandre organ.

Melo'drama. I. Originally, a musical drama.—2. In modern usage, (a) stage-declamation with a mus. accomp.; (b) a form of the drama in which the music plays a very subordinate part, and the plot is more or less romantic and sensational.

Melo'dy. (Ger. Melodie; Fr. mélodie; It. melodìa.) I. The rational progression of single tones; contrasted with Harmony, the rational combination of several tones.—2. The leading part in a movement, usually the soprano.—3. An air or tune.

Melo'graph. Name of various mechanical devices for recording the music played on a pfte. One of the latest and most successful is the electric m. or Phonograph (inv. by Fenby, in England), in which the pressure on the digits closes an electric circuit, effecting a record on paper as in the Morse system of telegraphy. A cardboard stencil forming an exact copy of the record can be made to reproduce the music when placed in the Melotrope, a mechanical attachment to a pfte. by means of which the digits are depressed as if by the player's fingers.

Mel'ophone. A variety of Concertina.

Melopian'o. A pfte. inv. by Caldera of Turin, in 1870, in which the tone is sustained by rapidly repeated blows of small hammers attached to a bar passing over and at right angles to the strings, the bar being kept in vibration...
by means of a treadle worked by the player. Crescendo and decrescendo effects are producible at will, and the tone is of delightful quality.

Mel'oplaSTE. A simplified method for learning the rudiments of music, inv. by Pierre Galin about 1818. Instead of teaching the notes, clefs, etc., at first, he took merely the 5 lines of the staff, singing familiar airs to the syllables do, re, mi, etc., at the same time showing with a pointer the position on the staff of the notes sung. For teaching rhythmical relations he used a double metronome marking both measures and beats.

Me'los (Gk.) "Song". The name bestowed by Wagner on the style of recitative exemplified in his later mus. dramas. (See Recitative.)

Mel'otrope. See art. Melograph.

Même (Fr.) The same...À la même, l'istesso tempo.

Men. Abbr. of Meno.

Ménestrel (Fr.) Minstrel (q. v).

Ménéttrier, trière (Fr.) Originally, a player on any instrument, especially for dancing; now, a vagabond fiddler at fairs and in low places of entertainment, or a village musician.

Me'no (It., abbr. men). Less, not so.—When Meno occurs alone as a tempo-mark, mosso is implied...Meno mosso, "less moved," i. e., slower.

Mensur' (Ger.) 1. Mensura, i. e. the time of a movement (mensurable music).—2. Scale (of organ-pipes).—3. In other instr.s, the various measurements requisite for their true intonation (as length of tube, distance between finger-holes, thickness of strings, etc.)

Mensural'gesang,-musik (Ger.) Mensurable music. (See Notation, §3.)

Men'te (It.) Mind, memory; alla m., improvised, extemore.

Ménet (Fr.), Mennett' (Ger.) Minuet.

Me'ruia (Lat., "blackbird, ousel")

Same as Vogelgesang.

Mescolan'za (It.) A medley.

Mes'o'tonic. Mean-tone.

Mes'sa (It.), Mes'se (Ger. and Fr.) Mass.

Mes'sa di vo'ce (It.) The attack of a sustained vocal tone pianissimo, with a swell to fortissimo, and slow decrease to pianissimo again; thus:

\[ pp \rightarrow ff \rightarrow pp \]

The attack and increase was formerly called formre il tuono; the sustaining of the ff tone, formre il tuono; and the decrease and close, finire il tuono.

Messa'na (It.) A quodlibet.

Me'sto (It.) Pensive, melancholy...Mestamente, plaintively, grievingly. (Also con mest'sia.)

Mesure (Fr.) Measure; a measure, d la m., in time (i. e. a tempo, a battue)....Mesure, measured.—(See Time.)

Metal'lo (It., "metal") A ringing, "metallic" quality of voice.

Metal'lophone. A pte. in which graduated steel bars take the place of strings.— 2. An instr. like the xylophone, but with bars of metal instead of wood.

Meter, Métre. 1. Metre in music is the symmetrical grouping of musical rhythms; a disposition of musical members akin to the arrangement of the poetic strophe. It differs from Form in having to do merely with the rhythmical groupings within compositions; from Rhythm, in treating of the symmetrical arrangement of the smaller tone-groups, the articulation of which produces the rhythm or time. These definitions are, however, not universally binding, metre and rhythm being used sometimes as interchangeable terms, and sometimes with significations exactly the reverse of those just given. In metre the smallest metrical-element (unit of measure) is the Measure; the combination of 2 measures (either simple or compound) produces the Section; of 2 sections, the Phrase; of 2 phrases, the Period (of 8 measures), which may be extended to 12 or 16 measures; beyond the period of 16 measures the metrical divisions seldom go, i. e. they are not followed by the ear as metrical, but as thematic divisions (see Form).— 2. The metre of English hymns is classified, according to the feet used, as iambic, trochaic, or dactylic; in the syllabic schemes below, the figures indicate the number of syllables in each line. Variants are not infrequent in modern hymnology.

A. Iambic metres: Common metre (C. M.), 8 6 8 6; Long metre (L. M.), 8 8 8 8; Short metre (S. M.), 6 6 8 6; these have regularly 4 lines to each stanza; when doubled to 8 lines they are called Common metre double (C. M. D.), Long metre double (L. M. D.), and Short metre double (S. M. D.). They may also have 6 lines in each stanza, and are then named
that of the 22nd Regt., New York, has
66, namely:

2 piccolos    1 contra-fagotto
2 flutes      1 1st Bb cornets
2 oboes       2 2nd Bb cornets
1 Ab piccolo clarinet 2 and
3 3rd Bb clarinets 1st Ab cornets
3 flutes      2 trumpets
4 8 Bb clarinets 2 flugelhorns
and 1st 2 French horns
d 4th    2 2nd Bb horns
1 alto        2 Bb cornets
1 bass        2 euphoniums
1 sopr. saxophone 2 trombones
12 alto        2 bombardons
1 tenor       3 drums
1 bass        1 pair cymbals
2 bassoons

In France, in accordance with the
official order promulgated Nov. 17,
1892, the regular infantry bands com-
prise the following instruments:

2 flutes      3 trombones
2 small clarinets 2 alto horns
2 large       3 alto saxhorns
2 oboes       5 bass horns
1 sopr. saxophone 2 contrabass sax.
1 alto        1 tuba
1 bary.       1 shallow drum
1 tenor       1 bass drum
2 cornets     1 pair cymbals
2 trumpets

or 40 in all (14 wood-wind, 23 brass, 3
percussives).—The principal innovations
on the former standard (estab-
lished by imperial decree of March 26,
1890) are (1) disuse of wooden flutes,
for which metal flutes are substituted;
(2) suppression of 4 saxophones, and
substitution of 4 more clarinets; (3)
suppression of 2 barytone saxhorns, for
which 2 bass saxhorns are substituted.

Mimodrama. (Fr. mimodrame.) A pan-
tomimic dramatic performance, often
accomp. by music.

Minacc'vole (It.) In a menacing or
threatening manner. (Also minaccio-
mente.) minacc'ando, minaccioso, min-
acciosamente.

Mineur (Fr.) Minor.

Min'im. (Lat. minima; It. minima or
bianca; Fr. minime or blanche; Ger.
halbe Note) 1. A half-note. — 2. See
Notation, § 2. Minim-rest, a half-rest.

Min'nesinger,-sänger (Ger. sing, and
pl.) One of the German troubadours,
or lyric poets and singers of the 12th
and 13th centuries, who were exclusively
of noble lineage; distinguished from
their Southern contemporaries by their
chaster conception of love (Min'ne,
Frau'endinner). They accompanied
their songs (Min'nesang, written
chiefly in the Swabian dialect) on the

viol or arpanetta, and their rivalry cul-
minated in grand poetical contests, such
as the one immortalized by Wagner in
"Tannhäuser." Their art originated
in Austria, spreading thence to the
Rhine, Thuringia, and Saxony; in the
hands of their successors, the Meister-
singer, it degenerated past recognition.

Mi'nor. (Ger. klein, m tall; Fr. mineur;
It. minore.) Lesser; smaller (comp.
Interval, Major, Phons). Minor tone,
the lesser whole tone 109.

Minstrel. The minstrels of the middle
ages were professional musicians who
sang or declaimed poems, often of their
own composition, to a simple instru-
mental accomp. They were followers
of the nobility in court and camp. The
French minstrels of the 8th century and
later were the musical attendants of the
trouvères and troubadours, having to
execute practically the musical concep-
tions of their noble masters. Thus they
occupied from the outset a subordinate
position; their art slowly degenerated
in England, whether they were trans-
planted at the Norman Conquest, until
they were classed by statute (1597) with
"rogues, vagabonds, and sturdy beg-
gars"; in France their guilds were
maintained down to the Revolution. In
England they coalesced with the Anglo
Saxon "gleemen". Their favorite instr.
was the rebec...Negro Minstrels,
singers and actors portraying (originally)
scenes from Southern plantation-life.
The chief performers of the troupe are
the middle-man or interlocutor and the
two end-men (so called from their re-
spective positions in the semi-circle of
performers on the stage); the former
leads the talk and gives the cues, while
the latter presides over the tambourine
and "bones", and crack the jokes.

Minuet'. (It. minuetto; Fr. menuet; Ger.
Menuet.) One of the earlier French
dance-forms, supposed to have origi-
inated in Poitou; it dates as an art-
product from about Lully's period (end
of 17th century), and, as such, proper-
ably consists of 2 minuets, or a double
minuet with contrasted sections of 16
measures each, the second forming the
Trio, after which the first is repeated.
It is in triple time, and has a slow,
stately movement, eschewing all orna-
mentation. It frequently occurs in the
Suite, Sonata, and Symphony; Beetho-
ven was the first to introduce in its
stead, in the 2 latter, the livelier and freer Scherzo; in the Suite it figures, by way of contrast, between the Sarabande and Gigue.

**Miracle, Miracle-play.** See Mystery.

**Miscel’ia (Lat.)** A mixture-stop.

**Mise de voix (Fr.)** Messa di voce.

**Miserere’ (Lat.)** The first word of the Psalm LI (in the Vulgate, L), which begins: “Miserere mei, Domine” (Pity me, O Lord); hence, the name of this Psalm, or of a musical setting of it, sung in the Catholic Churches as part of the burial service, at the Communion of the Sick, and the like. During Holy Week it is performed with peculiar solemnity in the Sistine Chapel at Rome.

**Mis’sa (Lat.)** The Mass...**M. brev’is**, short mass...**M. cant’da**, chanted mass...**M. pro defunct’is**, see Requiem...

**. . .M. solem’nis, or solem’nis, high mass.**

**Mis’sal. (Lat. miss’ale.)** The R. C. Mass-book, containing the liturgical forms necessary for the celebration of mass the year round.

**Miss’klang (Ger.)** Discord, cacophony.

**Misterio’so (It.)** Mysterious...**Misteriosamen’te**, mysteriously.

**Mistichan’za (It.)** A quodlibet.

**Mis’ura (It.)** A measure...**Misura’to**, measured, in exact time.

**Mit (Ger.)** With.

**Mit’klang (Ger.)** Resonance...**Mit’klingende Töne**, overtones.

**Mit’telkadenz (Ger.)** Semi-cadence. **. . .Mit’telstimme**, an inner part or voice.

**Mixed cadence. See Cadence...Mixed**

### AUTHENTIC MODES.

**Mode I (Do’rian).**

**Mode III (Phryg’ian).**

**Mode V (Lyd’ian).**

**Mode VII (Mixolyd’ian).**

**Mode VI (Hypolyd’ian).**

**Mode VIII (Hypomixolyd’ian).**

**canon, one in which the successive parts enter at different intervals...**Mixed chorus, quartet, voices, vocal music combining male and female voices.

**Mixolyd’ian.** See Mode.

**Mixture.** (Ger. **Mistur’;** Fr. **fournitures:** It. **ripiéne, accor.do.)** A compound auxiliary flute-stop with from 3 to 6 ranks of pipes sounding as many harmonics of any tone represented by a given digital. These harmonics are generally octaves and fifths of the fundamental tone; sometimes a third, or even a seventh, is added; they are higher in comparative pitch for low tones than for high ones, (see Break 3); e. g. for the tone C the 3-rank mixture would usually contain \( c^6 \) \( g^6 \) \( c^6 \); and for \( c^4 \), \( g^6 \) \( g^6 \) \( c^6 \) (not \( c^3 \) \( g^2 \) \( c^6 \)). In some old German organs mixtures are found having from 8 up to 24 (!) ranks, there being, of course, several pipes to each harmonic.

—Mixtures are used to reinforce and “brighten” the upper partials of the heavier foundation-stops.

**Mo’bile (It.)** With a facile movement, readily responsive to emotion or impulse.

**Mode. 1.** For Greek modes, see Greek music.—2. (Lat. **mod’us.**) The medieval church-modes were octave-scales, like the Greek modes, and also borrowed their names (see below) from the latter; but they, and the fundamental diatonic scale A-a, were conceived as ascending scales, a distinct departure from ancient theory. They were called church-modes because each chant in the Gregorian antiphony was kept strictly within the compass of some one of these octave-scales, without chromatic change save that from \( Bb \) to \( B \), or vice-versa.
MODE HELLÉNIQUE—MODERATO.

AUTHENTIC MODES.

Mode IX (Æolian).

Mode XI (Lo'cian).

Mode XIII [or XI] (Io'nian).

PLAGAL MODES.

Mode X (Hyposeolian).

Mode XII (Hypolo'cian).

Mode XIV [or XII] (Hypoio'nian).

In the authentic modes the Final (what we should call the key-note) is the lowest tone; in the plagal modes, a fourth above the lowest; it is marked by a whole note in the Table. Each plagal is derived from a parallel authentic; St. Ambrose is supposed to have established the first 4 authentic modes, to which St. Gregory added the corresponding plagals; these 8 were exclusively employed in serious composition down to the 16th century, despite the lack of any scale similar to the (C-)

Greek Names. Octave-scales.

Hypophrygian  
\[ g \ a \ b \ c \ d^1 \ e^1 \ f^1 \ g \]^  

Hypolydian  
\[ f \ g \ a \ b \ c \ d^1 \ e^1 \]^  

Dorian  
\[ e \ f \ g \ a \ b \ c \ d^1 \]^  

Phrygian  
\[ d \ e \ f \ g \ a \ b \ c \ d^1 \]^  

Lydian  
\[ d^1 \ e \ f \ g \ a \ b \]^  

Mixolydian  
\[ b \ c \ d \ e \ f \ g \ a \]^  

Hypodorian (or Æolian)  
\[ A \ B \ c \ d \ e \ f \ g \]^  

Final Medieval Names.

Mixolydian (Mode VII, 4th authentic)  

Lydian (Mode V, 3rd authentic)  

Phrygian (Mode III, and authentic)  

Dorian (Mode I, 1st authentic)  

[Hypomixolydian (Mode VIII, 4th plagal)]  

Hypolydian (Mode VI, 3rd plagal)  

Hypophrygian (Mode IV, 2nd plagal)  

Hypodorian (Mode II, 1st plagal)  

The gradual development of monodic, harmonic, and chromatic music, the evolution of the leading-note, the acceptance of the third as a consonance, and the recognition of the predominance of the tonic triad, with the modern system of transposing tempered scales in the major and minor modes thence resulting, led to the gradual disuse of the church-modes.

Mode hellénique (Fr.; also troisième mode). The inverted major scale, beginning on the 3rd degree:  
\[ e^1 \ d^1 \ c^1 \ b \ a \ g \ f \]^  

so termed by Blainville (1711-69), this being the ancient Dorian mode (see Greek music).

Moderato (It.; superl. moderatissimo.)  

I (noun). Moderate; i.e. at a moderate rate of speed, or tempo.—2 (adverb). (Also moderatamente). Moderately; as allegro moderato, moderately fast.
MODERNO—MORDENT.

Mord'no,-a (It.) Modern; alla moder-na, in modern style.

Modification. Same as Temperament.

Mo'do (It.) Mode; style.

Mod'ulate. (Ger. modul'diren; Fr. modu-le; It. modul'dare.) To pass from one key or mode into another; to effect a change of tonality. Modulation. (Ger. and Fr. Modulation; Fr. also transition; It. modulazione.) Passage from one key to another; change of tonality.

—A modulation may be either final or transient; it is final when the new tonic is permanently adhered to, or still another follows; transit stemorily, passing), when the original tonic is speedily reaffirmed by a cadence. Chromatic modulation, one effected by the use of chromatic intervals; diatonic m., one effected by the aid of diatonic intervals; enharmonic m., one effected through employing enharmonic changes to alter the significance of tones or intervals.

Mod'ulator. See Tonic Sol-fa.

Mo'dus (Lat.) Mode.

Moll (Ger.) Minor...Moll'akkord, minor chord...Moll' dreiklang, minor triad...Moll' tonart, minor key...Moll' tonleiter, minor scale; etc.; etc.

Mul'le (Lat., 'soft'.) A term probably first used in the 10th century to designate the B rotum' dam (B moll,e,= )); in opposition to the B quadratu tum (B dur rum, = , the modern B). Later it was applied to the hexachord f—the, in which b was substituted for b, and, finally, to the minor key and triad (with flat third).

Mollemen'te (It.) Softly, gently.

Mol'lis (Lat.) See Mollle.

Mo'loss(e). (Lat. mollusus.) A metrical foot of 3 long syllables (— — —).

Mol'to,-a (It.) Much, very; as molto adagio, very slowly; molto allegro, very fast...Di molto, exceedingly, extremely.

Momen'tulum (Lat.) A 16th-rest.

Momen'tum (Lat.) An 8th-rest.

Mon'o'chord. (Fr. monocorde; It. mono cor'do.) I. A very ancient instr. for the precise mathematical determination of the intervals, consisting of a single string stretched over a soundboard and provided with a bridge sliding on a graduated scale, by means of which any desired division of the string could be isolated, and intervals of true pitch obtained.—An instr. of the same name, but furnished with several strings for the purpose of obtaining harmonic effects, was the precursor of the clavicord.—2. The tromba marina.—3. A clavicord.—4. (Ger., recent.) A kind of bow-zither, having one string stretched over a fretted fingerboard attached lengthwise to the top of an oblong resonance-box.

Mon'ody. (Ger. and Fr. Monodie; It. monodia.) A style of composition (monodie or monophoniei) in which one part, the melody, predominates over the rest, they serving as a support or accomp. to it. It took its rise in Italy about 1600, in the form of a vocal solo with instrumental accomp., the latter being at first a mere figured bass executed on the harpsichord, theorbo, etc. Its novelty lay, not in its newness, but in its employment and recognition by artists. It developed into the opera, cantata, and oratorio on the one hand, and, on the other, into all those forms of instrumental music in which the element of accompanied melody is found, as the suite, symphony, etc. (Also Homophony, Monophony.)

Monoph'onous. Capable of producing but one tone at a time; opp. to poly phous...Monophony, see Monody.

Mon'o'tone. i. A single unaccompanied and unvaried tone.—2. Recitation (intoning, chanting) in such a tone.

Monter (Fr.) i. To ascend; montant, ascending.—2. To raise the pitch of.—3. To put strings on an instr.; also, to put an instr. together, to set it up.

Montre (Fr.) In the organ, the diapason; so called because "shown" or set up in the organ-front, away from the soundboard.

Morailtés. (Ger. Moralitiäten; Fr. moralités.) A later form of the miracle-plays or mysteries.

Morceau (Fr.) A piece, composition; morceaux de genre, characteristic piece.

Mordant (Fr.) Comp. Graces.

Mordent. (Ger. Mordant, Bcl'esser; Fr. pointé; It. morden'te.) A grace consisting of the single rapid alternation of a principal note with an auxiliary a minor second below; thus:
MORENDO—MOVEMENT.

Contrary or opposite motion is that in which one part ascends while the other descends; parallel* motion, that in which both parts ascend or descend by the same interval; oblique motion, that in which one part is held while the other ascends or descends; similar* motion, that in which both parts ascend or descend together by dissimilar intervals; mixed motion, that in which 2 or more of the above varieties occur at once between several parts.

* N.B. —The above fine distinction between parallel and similar motion is very often not observed, the term parallel motion being used indiscriminately for both.

**Motive** [sometimes pron. mo-teev']. (Ger. Motiv; Fr. motif; It. motivo.)

1. A short phrase or figure (rhythmic, melodic, or harmonic) used in development or imitation.—2. A theme or subject (see Leading-motive).—3. Sometimes used for Measure, as the rudimentary element of the Period.—Measure-motive, one whose accent coincides with the measure-accent.

**Moto** (It.)

1. Motion...M. contra'rio, contrary motion...M. ni'to, mixed motion...M. obbli'quo, oblique motion...M. perp'tuo, perpetual motion...

2. M. re'to, similar motion.—2. Movement, tempo...Con moto, with an animated and energetic movement...Moto preced'ente, at the former tempo.

**Mortettian'do** (It.) Bantering, facetious.

**Mottet'to** (It.) Motet.

**Mottess'se** (Lat.) Motion...M. contrar'ius, contrary motion...M. obbli'guus, oblique motion...M. re'tus, similar motion.

**Mouth**. The opening on the front side of an organ-pipe...Mouth-harmonica, a set of graduated metal reeds mounted in a narrow frame, blown by the mouth, and producing different tones on expiration and inspiration...Mouth-organ, see Pan's-pipes...Mouthpiece (Ger. Mundstuck; Fr. embouchure; It. imboccatu'ra), that part of a wind-instr. which a player places upon or between his lips.

**Mouvement** (Fr.) Movement, tempo. ..Mouvement'. A piece is said to be bien mouvement when its rhythmical structure is elegant and symmetrical.

**Movement**. 1. (Ger. Bewegung; Fr. mouvement; It. movimento, mo'io, tem'po.) Tempo, rate of speed.—2. (Ger.
MUANCES—MUTHIG.

Satz; Fr. partie; It. tempo.) A principal and usually separate division or section of a composition, containing themes and a development peculiar to itself.

Muances (Fr.) See Mutation 2.

Mund (Ger.) Mouth . . . Mund'hormonika, mouth-harmonica . . . Mund'loch, mouth (of an organ-pipe; usually Aus-schnitt). . . Mund'stück, mouthpiece.

Muner'ra (Span.) A Galician dance of moderate tempo and in 2-4 time, with an ausflakt of a quarter-note, and the strong beat marked by the castanet-rhythm.

Mun'ter (Ger.) Lively, animated, gay. (Also adverb.)

Murky. A murky-bass is one progressing in broken octaves; a harpsichord-piece with such a bass was called a murky.

Muse. The mouthpiece or wind-pipe of the bagpipe.

Musette (Fr.) 1. A small and primitive kind of oboe.—2. A variety of bagpipe in which the wind is supplied by a bellows.—3. A short piece of music imitating in style that played on this kind of bagpipe, i. e. of a soft and gentle character and with a drone-bass; hence, the dance-tunes of the same style and name.—4. A reed-stop in the organ.


Musical box, Music-box. The so-called Swiss music-box consists of a metallic cylinder or barrel studded with small pins or pegs, and caused to revolve by clockwork. In revolving, the pins catch and twang a comb-like row of steel teeth arranged in a graduated scale, each tooth producing a tone of very accurate pitch. In the larger instr.s the barrel may be shifted so as to play several tunes, or is made exchangeable for others.—For the newer music-boxes, compare Symphonion, Libellion.

Musician. (Ger. Musiker; Fr. musicien; It. mu'sico, music'ista.) One who practises music in any of its branches as a profession.

Music-pen. 1. A soft-nibbed, broad-pointed pen for writing notes, etc.—2. A 5-pointed pen for drawing the 5 lines of the staff on paper.

Music-recorder. See Melograph, Phonograph, Phonautograph.

Music-wire. Steel wire for the strings of mus. instr.s.

Musi'k [—seek'] (Ger.) Music . . . Musik'bande, see Band . . . Musik'diktat, see Dictée musicale . . . Musik'direktor, a conductor . . . Musik'fest, mus. festival . . Musik'meister, conductor of a military band.

Musika'lien (Ger.) Music (i. e. musical compositions). [A trade term.]

Musikant' (Ger.) A vagabond or bungling musician.

Mu'siker, Mu'sikus (Ger.) A musician.

Musiquette (Fr.) Little piece of music; or (collectively) light music.

Mu'ta (It.) “Change!” A direction in orchestral scores indicating a change of crock or instr., or in the tuning of an instr., necessitated by a change of key.

Mutation. 1. (Ger. Mutie'rung; Fr. mue; It. mutazio'ne.) The change of the male voice at puberty.—2. (Ger. Mutation'; Fr. pl. mutations, muances; It. mutazio'ne.) In medieval solmisation, the change or passage from one hexachord to another, with the consequent change of syllable (comp. Solmisation).—3. In violin-playing, “shifting.”

Mutation-stop. In the organ, any stop, except a mixture, whose pipes produce tones neither in unison nor in octaves with the foundation (8-foot) stops; i. e., all fierce and quint-stops, and their octaves.

Mute. 1. (Ger. Däm'per; Fr. sour'dine; It. sord'ino.) The mute for the violin, etc., is a piece of brass or other heavy material, having cleft projections which permit of its firm adjustment on the bridge without touching the strings; its weight deadens the resonance of the sound-box. (Recently made in the form of a spring clip.) The direction for putting on the mutes is “con sordi'ni”; for taking them off, “senza sordini”.—2. A pear-shaped, leather-covered pad introduced into the bell of the horn or trumpet to modify the tone. Other forms of this mute are (for the horn) a pasteboard cone with a hole at the apex, and (for the trumpet) a cylindrical tube of wood pierced with holes.

Mu't(big) (Ger.) Spirited, bold. (Also adverb.)
N.

Nacaire (Fr.) A former kind of kettle-drum.

Nac’cara, Nac’chera (It.) 1. See Na’caira.—2. (Also Gna’c care; pl.) Castanets.

Nach (Ger.) After; according to... Nach’ahmung, imitation... Nach Belieb’ben, ad libitum... Nach’druck, emphasis... Nach’drücklich (or mit Nachdruck), with emphasis, emphatically... Nach’laxend, slackening (in tempo)... Nach’lässigkeit, careless, negligent (also adverb). Nach’ruf, a farewell, leave-taking. Nach’satz, after-phrase, second phrase or theme, contrasting with Vor’ersatz. Nach’schlag, (a) the unaccented appoggiatura; (b) “after-beat” of a trill (also Nach’schlief’e)... Nach’spiel, a postlude... Nach’tans, see Saltarello 2... Nach und nach’l, step by step, gradually.

Nacht (Ger.) Night... Nacht’horn, Nacht’schall, a flute-stop in the organ, having covered pipes of 2, 4, or 8-foot pitch, and resembling in tone the Quintattön or the Höch’flöte... Nacht’hornsass, the same stop on the pedal. Nacht’sstück, a nocturne.

Naenia. See Nenia.

Nä’gelgeige,-harmonika (Ger.) Nail-fiddle.

Naïf, Naive (Fr.), Naiv’ (Ger.) Naive; unaffected, ingenuous, artless... Naivem’ent, naively... Naive’t, artlessness, simplicity, etc.

Nail-fiddle. (Ger. Na’gelgeige.) An instr. consisting of a soundboard in which are inserted from 16 to 20 steel or brass pins of graduated length, sounded by means of a bow well smeared with rosin; the tone is like that of the harmonica. Inv. by Johann Wilde of St. Petersburg, toward the middle of the 18th century.

Naked fifth (fourth). A fifth (fourth) without an added third. (Also bare.)

Narran’té (It.) In narrative-style; calls for a very distinct declamatory enunciation of the words sung.

Narrator. The personage who, in the earlier passion-plays and oratorios, sings the narrative portions of the text.

Nasard (Fr.; Span. nasar’dó; Ger. Nas’al.) In the organ, the mutation-stop commonly known as the Twelfth (2-foot pitch). The Gros’nasard (Gros’nasat), is a quint-stop either on pedal (10$-ft.) or manual ($5$-ft.); the Pet’it nasard (Largot), is a double-octave quint-stop ($1$-ft.) (Also na’sards, nasart, nasilard, nasad.)

Nason flute. An organ-stop having stopped pipes of mild, suave tone.

Natur- (Ger.) Natural... Natur’horn, a Wald’horn(without valves)... Natur’skala, natural scale... Natur’töne (or natür’liche Töne), natural harmonic tones, as of the horn, etc... Natur’trompete, a trumpet without valves.

Natural. i. (Ger. Auf’lösungszeichen; Fr. bea’rer; It. bequa’dro.) The sign [ see Chromatic Signs].—2. A white digital on the keyboard... Natural harmonics, those produced on an open string; opp. to artificial, which are produced on a stopped string... Natural hexachord, that beginning on C... Natural horn, the French horn without valves... Natural interval, one found between any 2 tones of a diatonic major scale... Natural key, see Nat. scale... Natural pitch, that of any wind-instr. when not overblown... Natural scale, C-major, having neither sharps nor flats. ...Natural tone, a tone producible, on a wind-instr. with cupped mouthpiece, by simply modifying the adjustment of the lips and the force of the air-current, without using mechanical devices for changing the length of the tube (such as keys, valves, or the slide). Such natural tones always belong to the series of higher partials (comp. Acoustics). These are the only tones which an instr. having a tube of invariable length (like the natural [French] horn) can yield; they are produced by the division of the vibrating air-column defined by their tube into aliquot (equal) parts of...
constantly decreasing length. A tube of wide bore in proportion to its length will yield most readily the low and medium tones of the series, including the fundamental; a tube comparatively narrow, the medium and higher tones, omitting the fundamental. Any metal instr. yielding the fundamental tone (e. g. the Tuba) is called a complete instr. (Ger. *Ganz'instrument*); one incapable of yielding it (e. g. the Trumpet), an incomplete instr. (Ger. *Halb'instru ment*). With a minimum air-pressure, and the lips most relaxed, the fundamental tone of the tube is sounded.

**Naturale** (It.) Natural, unaffected... **Naturalmente**, naturally, etc.

**Naturalis** (Lat.) Natural... *Can'tus naturalis*, and *hexacordium naturali*, music, and the hexachord, embracing the tones *c d e f g a*.

**Naturalist'** (Ger.) A natural or self-taught singer; one not trained according to any vocal "method" or "school"... *Naturalis'tisch*, amateurish.

**Naturale** (Fr.) Natural.

**Neapolitan sixth.** A chord of the sixth on the sub-dominant in minor, with one:

- **Ne'ben** (Ger.) By-, accessory... *Ne'ben' dominante*, dominant of the dominant, e. g. *D* in the key of *C...Ne'ben'dreiklang*, secondary triad... *Ne'ben'dankanke*, accessory theme or idea... *Ne'ben'klang*, accessory tone (either essential, as harmonics, or unessential).... *Ne'ben'snote*, auxiliary note... *Ne'ben'septimenakkorde*, secondary chords of the 7th (all except the dominant)... *Ne'ben'sstimme*, accompanying or ripieno part... *Ne'ben'werk* (on 2-manual organ), choir-organ.

**Neck.** (Ger. *Hals*; Fr. *manche*; It. *ma'nica*). The elongated projection from the body of an instr. of the viol or lute family, bearing the fingerboard on its upper side, and ending with the head or scroll.

**Negligente** (It.) Negligent, careless. **Negligentemente**, negligently.

**Ne'gli, nei, nel, nell', nel'la, nel'le, nel'lo** (It.) In the.

**Ne'nia.** A funeral song or lament; a dirge.

**Neo-German school.** The disciples of Schumann and Liszt; the romantic school of composition, and the "programmists".

**Ne'te.** See Lyre.

**Nettamente** (It.) Neatly, cleanly; clearly, distinctly... *Netto*, neat, clean, clear.

**Neudutsche Schule.** See Neo-German.

**Neuma, Neume.** 1. In Gregorian music, a melisma.—2. In medieval music notation, one of the characters used to represent tones, inflections, and graces. They were of different and fluctuating form and signification, at first with a curious outward resemblance to modern short-hand, later changing to coarse and heavy strokes and flourishes. The earlier neumes (8th to 13th century) can hardly be successfully deciphered, even with the aid of the letters (*litterae significative*) sometimes added, or of the lines (inception of staff-notation) employed, from the 10th century onward, to fix the pitch; for they were less an attempt at exact notation in the modern sense, than an aid to memory, a system of mnemonic signs. They are important as being the first attempt to exhibit the relative pitch of notes by their relative height on the page; they gradually passed over into the *nota quadrata* and ligatures of Plain Song.

**Neuvième** (Fr.) The interval of a ninth.

**Nicht** (Ger.) Not.

**Niccolo** (It.) A large kind of bombard (17th century); precursor of the bassoon.

**Nie'der-** (Ger.) Down... *Nie'derschlag*, down-beat... *Nie'der'sich**, down-bow... *Nie'dertakt*, down-beat.

**Nineteenth.** 1. The interval of 2 octaves and a fifth.—2. See *Larigot* (organ-stop).

**Ninth.** (Ger. *Ne'ne*; Fr. *neuvième*; It. *no'na*). An interval wider by a semitone or a whole tone than a perfect octave; a *compound second*; but distinguished in theory from the second by the fact that it enters into the formation of a chord in the series of ascending thirds... *Chord of the ninth*, a chord practically recognized under 2 principal forms: (1) the major, and (2) the minor chord of the ninth, each a chord of the dominant seventh with added ninth:
MOBILE-NOTATION.

The former, based on partials 2-3-(4)-5-(6)-7-9, is acoustically the more euphonic, though the latter has been oftener used in practical music. Their inversions are figured according to the ordinary rule. (Comp. Chord.)

No'ble (It.) Noble; refined, chaste... Nobilmen'te, nobly. Con nobilità, with nobility, grandeur.

Noch (Ger.) Still, yet.

Nocturne (Fr.; Ger. Nochk'stuck; It. nottur'no). A word introduced by Field as a title for piano-pieces of a dreamily romantic or sentimental character, but lacking a distinctive form.

No'c'turns. Services of the Church held during the night, each portion of the Psalm set aside for this purpose being termed a Nocturn.

Nodal figures. The figures corresponding to the nodal lines of a vibrating plate of wood, glass, etc.; rendered visible by strewing fine dry sand on the plate, this sand being tossed by the vibrating portions of the plate to the nodal lines, which are points of perfect or comparative rest; the symmetrical figures thus formed are also called Chladni's figures, having been discovered by him... N. point, see Note.

Node. (Ger. Kno' tenpunkt; Fr. nou'd; It. no'do.) A point or line in a vibrating body (such as a string, soundboard, trumpet, bell), which remains at rest during the vibrations of the other parts of the body. Opp. to Loop x.

No'dus (Lat., "knot"). An enigmatical canon.

Noël (Fr.) A sort of carol sung in the South of France, chiefly on the day before Christmas, or Christmas eve.

Nœud (Fr.) 1. A turn (usually group). —2. A node.

Noire (Fr.) A quarter-note.

Nome, Nomos (Gk.) A canon (rule) for mus. composition; hence, a song, composed according to the rule.

Non (It.) Not.

No'na (It.), No'ne (Ger.) The interval of a ninth.

Nones. The fifth of the canonical hours. 

Nonet*. (Ger. Nonett'; It. nonetto.) A composition for 9 voices or instrs.

Non' engeige (Ger.) Nun's-fiddle, tromba marina.

Nono'le (Ger.) Nonuplet.

Non' uplet. A group of 9 notes of equal time-value, executed in the time proper to 6 or 8 of the same kind belonging to the regular rhythm.

Normal'ton (Ger.) Standard pitch... Normal'tonarten (pl.), normal keys... Normal'tonleitern, normal scales.

No'ta (Lat. and It.) A note... N. bu'na, an accented note... N. cambi' ta (cam-bita), (a) a changing-note; (b) an irregular resolution of a dissonance by a skip... N. caratteri'stica, leading-note... N. cat'ti'va, an unaccented note... Nota contra notam (Lat.), note against note, equal counterpoint... N. d'abbelil'men'to, a grace-note... N. da pas'sa'gio, a passing-note... N. falsa, a changing-note... N. prin'cipa'le, a principal (essential) note... N. qua'dra'ta (quadri guar'ta), a Gregorian or plain-song note... N. rom'a'na, a neume... N. sen'si' bile, the leading-note.

Notation. Musical notation is the art of representing musical tones by means of written characters. Letters, numerals, and signs of different kinds, have been used. The signs now almost universally employed are called notes, and are written on a staff of 5 lines; hence, this system of writing music is termed Staff notation (Comp. also Alphabetical notation, Neumes, Numerals, Tonic Sol-fa.)

§x. The lines and spaces of the staff indicate the pitch of the notes. The lines which Hucbald first used (about A.D. 900), served the same end by representing strings; in the spaces between, the syllables of the words sung were written, the relative pitch of the successive tones being (sometimes) marked by the letters t (=tonus, whole tone), and s (=semitone, semitone).—This system was also used later for noting the primitive part-music called or' ganum or di'scant; increasing the number of lines as far up or down as necessary, and setting the syllables for the several parts vertically one above the other. An example of one-part notation acc. to Hucbald now follows:
NOTATION.

---

Solution in choral notes:

```
\[ \text{\begin{array}{cccc}
\text{Ec} & \text{ce} & \text{ve} & \text{re} \\
\text{Isra} & \text{he} & \text{Li} & \text{ta}, \text{in quo do} \\
\text{Jus} & \text{lus} & \text{non} & \text{est}
\end{array}} \]
```

Nearly contemporaneously with Hubold's invention, an innovation appeared in neumatic notation; a red horizontal line was drawn across the page, and all neumes written on this line were of the same pitch, this pitch being fixed by a letter $f$; set before the line. A second line, but yellow, was soon added for above the $f$-line (or below, for plagal melodies); the two greatly facilitated the reading of written music. Another improvement, in a different direction, is shown by an orderly system of lines marked in regular succession by Greek letters set before them, the tones being represented by points or dots on the lines. To Guido d'Arezzo is generally ascribed the systematization and introduction (about 1026) of the 4-line staff, in which both lines and spaces were at length utilized; he retained the red and yellow lines, added a third (black) line between them for $a$, and a fourth (black) line either above or below these three, according to the range of the melody written, for $e'$ or $d'$; he did not use notes, but either letters or neumes.

§2. A staff being thus established, and affording a firm basis for exactly fixing the pitch of written music, the neumes hitherto in ordinary use gradually lost their hieroglyphical appearance and became transformed into the Choral Notes of Plain Chant, the regular square form of which gave rise to the name nota quadrata or quadrivertia, other shapes occurring only occasionally in certain figures or . The 4-line staff is still retained in Plain Chant; other staves, having from 6 to 15 or more lines, were arbitrarily em-
NOTATION.

—The single notes were often joined in groups (comp. art. Ligature).—The angular notes of measured music were not finally supplanted by modern round notes, in music-printing, till about 1700, though in MS. music they had been freely employed since the 16th century.

For determining the relative time-value of the notes, various and often conflicting rules were made for the Modus (mode), Tempus (time-value of the breve), Prolatio (prolation), Color, Position, etc.; a brief explanation of the 16th-century rules follows, premising, that the terms perfect and imperfect refer to the measure or time, triple time being regarded (out of reverence for the "Blessed Trinity") as perfect, while duplex time was held to be imperfect.

Modus (mode) governed the subdivision of the Large into Longs, and of the Long into Breves: in the

| Modus major perfectus, \( \text{I} \) \(=\) 3 \(\text{M} \) |
|---|---|
| imperfect, \( \text{I} \) \(=\) 2 \(\text{M} \) |
| minor perfectus, \( \text{I} \) \(=\) 3 \(\text{M} \) |
| imperfect, \( \text{I} \) \(=\) 2 \(\text{M} \) |

Tempus (time) governed the subdivision of the breve into Semibreves; in Tempus perfectum (sign the circle \( \circ \)), \( \text{I} \) \(=\) 3 \(\text{M} \).

Tempus imperfect. (sign the semicircle \( \text{O} \)), \( \text{I} \) \(=\) 2 \(\text{M} \).

Prolatio (prolation) governed the subdivision of the Semibreve; in

| Prolatio major \( \text{I} \) \(=\) 3 \(\text{M} \) |
|---|---|
| minor \( \text{I} \) \(=\) 2 \(\text{M} \) |

the former marked by a dot in the time-signature (\( \text{O} \) or \( \text{C} \)), the latter simply by the absence of a dot.*

The usual mode-signatures were vertical strokes (long-rests) at the head of the staff; e. g., with the signs for tempus and prolation:

\[ \text{Modus maj. perf.} \quad \text{Modus min. perf.} \quad \text{Tempus perfectum} \quad \text{Prolatio major} \]

N.B.—The time-signatures were often written smaller, between the second and third, or third and fourth, lines, etc.—The mode-signatures were also drawn from the fourth line down to the lowest; as a rule, they were omitted altogether, leaving the reader to ascertain the mode from conventional peculiarities in the notation called sigla implicita or intrinsica (implicated signs), in contradistinction to the signa indicatilia (indicatory signs); as, in the greater mode perfect, a group of 3 black larges (see Color, below), or, in the lesser mode perfect, a group of 2 black larges, or a breve-rests at the beginning of a modal unit.

POSITION (i. e. the order in which the notes stood) was very important. A long followed by a long, or a breve by a breve, was always perfect (trisyllabic) by position; whereas a long preceded or followed by a breve, or a breve preceded or followed by a semibreve, was always imperfect (bipartite) by position. After the minim was invented, the semibreve also became similarly influenced by its position; the minim and lesser notes were always perfect.

COLOR was the general designation for notes differing in color from those ordinarily used; the red note (notula rubra) of the 14th century generally marked a change from perfect to imperfect time, or vice versa; the white note (notula alba) was at first used like the red, but soon obtained the fixed and definite signification of imperfection in opposition to the ordinary black note (of the 14th century); finally, the black note (notula nigra) of the 16th and 17th centuries, when the white notes were universally adopted, in its turn indicated imperfection; thus, from the 15th century onward, groups of 2 or more black notes had the proportio hemiola to the surrounding white notes, i. e. their time-value stood to that of the latter in the ratio of 2 to 3,—hence their name Hemiola or Hemiola (q. v.)

AUGMENTATION AND DIMINUTION. Terms used loosely to express any increase or decrease in the time-value of the notes; but signifying, specifically, (augmentatio) a retarding of the tempo, generally doubling the integer value;
and (diminution) an acceleration of the tempo, generally reducing the integer valor by one-half.—The diminution was first expressed by a vertical line through the tempus-signature (Ø Ø Ø Ø), or by inverting the semicircle (Ø); also by adding to the tempus-signature, in the midst of a composition, numerals or fractions (3, 2, 1, 1, 1, 1); or 1 then signified that a tactus (semibreves Ø) were equal to 1 of the preceding tempo; etc., etc.—Augmentatio was generally employed to reverse a preceding diminution; the sign for which was simply annulled by the usual sign for the integer valor (Ø, Ø) or by the inversion of the fraction (1, 1, etc.) These fractions, however, were properly termed signs of proportion.

PROPORTION. The theory of proportion, from the 15th century onward, treats of the different time-signatures and tempo-marks applied to several parts progressing simultaneously; for instance, in a 4-part composition the integer valor might be marked for the discant in tempus perfectum Ø, and for the bass in tempus imperfectum Ø; the alto might be in tempus imperfectum diminutum Ø, while the tenor had diminution in triple Ø; further, changes might be made in any or all parts in the course of the piece, and were indicated by fractions (the signs of proportion; compare Augmentatio, above).

ALTERATION (alteratio) was the doubling of the time-value of the second of 2 equal notes, and occurred either when the next largest kind of note was perfect, and the 2 (smaller) notes stood between two such large ones, or when the 2 notes were separated from a following note of equal or smaller value by a punctum divisionis; e.g. H Ø H in tempus perfectum Ø would be expressed thus in modern notation (× · · · Ø · · · Ø · · · Ø).

The Punctum or Punctus (point, dot) had various uses; (a) Punctum augmentatio'nis, equivalent to our dot of prolongation; (b) Punctum alteratio'nis, which, placed before the first of 2 short notes lying between 2 long ones, doubled the value of the second short note and restored the perfection of the 2 long ones; (c) Punctum perfectio'nis, used in prolongation, and also to restore the perfection of a note made imperfect by position; and (d) Punctum divisionis or imperfectio'nis, written between 2 short notes lying between 2 long ones, indicated the imperfection of both the latter.

None of these rules or signs were invariably followed or employed; the above remarks will serve, however, to give a correct general idea of the intricacies of Mensurable Notation. (Also see Figura obliqua.)

Note. (Ger. and Fr. Note; It. nota.) One of the signs used to express the relative time-value of mus. tones. (Comp. Notation.) The notes employed in modern notation are the following:

<table>
<thead>
<tr>
<th>English</th>
<th>German</th>
<th>French</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breve, or</td>
<td>Double note</td>
<td>Ganzznote, or</td>
<td>Breve</td>
</tr>
<tr>
<td>Semibreve, or</td>
<td>Whole note</td>
<td>Ganz'Taknote</td>
<td></td>
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<tr>
<td>Minim, or</td>
<td>Half-note</td>
<td>Halbnote, or</td>
<td></td>
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<tr>
<td>Crotchet, or</td>
<td>Quarter-note</td>
<td>Viertel, or</td>
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<tr>
<td>Quaver, or</td>
<td></td>
<td>Achtelnote</td>
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<tr>
<td>Eighth-note</td>
<td></td>
<td>Achtelnote</td>
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<tr>
<td>Semiquaver, or</td>
<td></td>
<td>Sechzehntelnote</td>
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<tr>
<td>Sixteenth-note</td>
<td></td>
<td>Sechzehntelnote</td>
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<tr>
<td>Demisemiquaver, or</td>
<td></td>
<td>Zwollfelternote</td>
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<tr>
<td>Thirty-second-note</td>
<td></td>
<td>Zwolfunddreieslige-stel(note)</td>
<td></td>
</tr>
<tr>
<td>(or Sixty-fourth-note)</td>
<td></td>
<td>Vierundsechzig-stel(note)</td>
<td></td>
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</table>

Black note, one having a solid head (Ø); opp. to white note (Ø). Also, a black digital or key... Changing note, see Changing-note. Character-note, notes varying in shape from those in common use, employed to present characteristic qualities of the tones other than their time-values... Choral-note, see Notation, §§1 and 2... Crowned note, one with a hold (Ø) over it... Double note, a breve (= 2), Driving-note, a syncopated note... Essential note, a chord-note, or melody-note... Grace-note, see Grace... Harmonic note, a chord-note... Hold-
ing-note, a tone sustained in one part while the other parts move...Leading note, Master-note, see Leading-notes...
Note (Fr.) A note...N. accidenté, an accidental...N. d'agrement, or de goût, grace-note...N. sensibile, leading-note...
Note (Ger.) A note...N. accentu, a tone sustained in one part while the other parts move*. Leading-note, Master-note, see...Opus-numero, anew, is clavier-music, romantic violin-bow, move*.

Numerals. For the employment of Arabic numerals, comp. Abbreviations 2, Fingering, Harmonium-music, Organ, Phone §§, Pitch §§, Tablature, Thorough-bass.—As abbreviations, 2-time, 3-time, are equivalent to duple time, triple time; att, 5te, to quartet, quintet... (It.) 3°, 4°, 5°, 6°, 7°, contractions of Terza, Quarta, Quinta, Sesta, and Settesima respectively; 8 or 8°, "all'ottava"; 15mus, "alla quindicesima"... (Fr.) 2p, 4p, 8p, 16p, equiv, to 2-foot, 4-foot, etc... Roman numerals are used, in mus. theory, to mark fundamental chords, thus showing at a glance from what triad any given inversion is derived (comp. Chord, and Phone, §§§, 6).

Numerus (Lat.) 1. Number.—2. Rhythm.

Nunc dimit’tis. The first 2 words in the Canticle of Simeon (Luke II, 29-32) "Nunc dimitis servum tuum, Domine,...in pace" (Now, O Lord, lettest thou thy servant depart in peace); a text frequently used by composers, and forming portions of special services in the Catholic and Anglican Churches.

Nun's-fiddle. Tromba marina.

Nuovo,-a (It. [noo’-vo’] New...Di nuovo, anew, again.

Nut. 1. (Ger. Sat’tel; Fr. silet; It. capota’sta) The ridge over which the strings pass at the end of the finger-board next the head of a violin, lute, etc.—2. (Ger. Frosch; Fr. talon) The movable projection at the lower end of the violin-bow, to which the hair is attached, and by which it is tightened or slackened.—3. The lower nut on the violin, etc., is the ridge between the tailpiece and tailpin (or button).

O.

O. A circle (O) was the medieval sign for tempus perfectum (see Notation, §3); enclosing figure (O), see Harmonium-music...A small circle signifies, in modern notation, (a) an open string; (b) the harmonic mark; (c) the diminished fifth; (d) in thorough-bass, tasto solo; (e) in old German clavier-music, marks notes to be played with the thumb.

Obbligato (It.) Required, indispensable. An obbl. part is a concerted (and therefore essential) instrumental part; the term is specially applied to an instrumental part accompanying and vying with a vocal solo, very numerous examples of which may be found in the music of the 18th century.

Obbl’quo (It.) Oblique.
Ober (Ger.) Over, above, higher... Oberdominant, the dominant (opp. to Unterdominant, the subdominant)...
Oherlabium, upper lip (organ-pipe)...
Ohermanual, upper manual... Oberstimme, highest part... Obertaste, black key...
Obersatz, overtones, harmonics; phonischer Oberton, the 15th partial...
Oberwerk (in Germany), choir-organ (when organ has 2 manuals); swell-organ (when organ has 3); solo-manual (when organ has 4 manuals). (Abbr. Obw., or O. W.)

Obligat'-o (Ger.), Obligé (Fr.) Obligato.

Oblique motion. See Motion... Oblique pfte., an upright pfte. with strings running diagonally instead of vertically.

Oblique (Lat.) Oblique.... Figura obliqua, see Figura... Motus obliquus, oblique motion.

Oboe. (Ger. Oboe; Fr. hautbois; It. obò.) 1. An orchestrual instr. with conical wooden tube, having from 9 to 14 keys, and a double reed held by the player directly between his lips, he thus completely controlling the expression. Compass 2 2 octaves though either exceeded in practice. The scale above the fundamental tones, as in the flute, the fingering of which is also similar to that of the oboe. The tone is very reedy and penetrating, though mild, and equally suited for scenes of pastoral gaiety or of lonely melancholy. —The oboe family is incomplete, only 2 instrs. The ordinary treble oboe (formerly oboe piccolo) and the alt-oboe being now used, the former as a non-transposing instr. written in the G-clef, the latter as a transposing instr. The bass for the oboe is furnished by the bassoon. The obo d'amore (Fr. hautbois d'amour) is a piccolo played only in the historical concerts of the Brussels Conservatory; its pitch is a minor third below the treble oboe, and it differs from the obsolete obo bas'so (Fr. grand hautbois) in having a conical bore with a narrow aperture, whereby the tone is sensibly subdued. —The parent instr. of the oboe was the shawm. (See APPENDIX.)

Oboi'sta (It.) Oboist.

Ocarìna. A small wind-instr., an improvement of the toy 2-tone cuckoo-

pipe. It has an elongated bird-shaped terra-cotta body 5 or more inches long, provided with a varying number of finger-holes, and with a mouthpiece like a whistle projecting from the side. The tone is mellow and fluty. The better kinds are provided with a tuning-slide.

Occia'll (It.) Same as Brillenbasse.—Also, recent name for the white notes (癜和 f).

Ochet'to (It.), Ochet'tus (Lat.) See Hocket.


Octave. 1. (Ger. Octave; Fr. octave; It. ottava.) 1. A series of eight consecutive diatonic tones. —2. The interval (1:2) between the 1st and 8th tones of such a series. (Comp. Interval.)—3. The 8th tone of such a series, considered in its relation to the 1st; or vice versa. The 8th is called the higher octave of the 1st, the 1st the lower octave of the 8th. —4. One of a number of arbitrary divisions of the entire range of tones employed in practice, made for the sake of convenience in referring to and establishing the absolute pitch of each tone. (Comp. Pitch.)—5. In the organ, a stop whose pipes sound tones an octave higher than those represented by the digitalis touched; like the Principal... At the octave, see Ottavas, all'.

Broken octaves, see Broken... Conical, covered, or hidden octaves, parallel octaves suggested by the progression of 2 parts in similar motion to the interval of an octave... Rule of the octave, a system of harmonizing the diatonic scale taken as a bass; much employed in tuition before the laws governing harmonic progression had been formulated... Short octave, in organ-building, the lowest octave of the keyboard, when abbreviated by the omission of all digitalis but those needed for the bass of the simpler harmonies, the digitalis remaining being set side by side as if forming the regular series; this was done to save expense and space... Octave-coupler, see Coupler... Octave-flute, (a) the piccolo; (b) an organ-stop of 4-foot pipe... Octave-scale, see Mode... Octave-stop, same as Octave 5.

Octavia'nà. See Ottavino. (Also octavio, octavina, octavino.)

Octavin ['veen]. 1. See Ottavino.—2. A wind-instr. inv. in 1803 by Oscar
Adler of Markneukirchen, Saxony. It has a single reed, and a wooden tube of conical bore; the keys are 50 arr. that the fingering is similar to that of the clarinet, oboe, etc. The tone is quite powerful; the timbre between oboe and horn. Made in 2 sizes, $B$ and $C$, compass 3 octaves, $c^2$—$c^4$.

**Octavo attachment.** See Octave-pedal, under Pedal.

Octet. (Ger. *Octett*, Fr. *octette*; It. *ottetto*) A composition for 8 voices or instr.s.

**Octo-basse** (Fr.) The octo-bass, an immense 3-stringed double-bass 4 metres in height, provided with a mechanism of digits and pedals for stopping the strings; it is a third lower in pitch than the ordinary double-bass ($G_1-G_2-C$), and its tone is smooth and powerful. Inv. by J. B. Vuillaume in 1851.

**Octochord.** See Octachord.

**Octo-le** (Ger.) Octuplet.

**Octuor.** Same as Octet.

**Octuorplet.** A group of 8 equal notes having the same time-value as 6 notes of the same kind in the regular rhythm.

**Ode.** A lyric poem intended for singing, and expressive of lofty and fervent emotion; it has no set characteristic metrical form.—Also, the musical setting of such a poem.

**Ode'on.** (Gk. *odéon*; Lat. *odéum*) A public building in which musical contests were held.

**O'der (Ger.)** Or, or else.

**Ode-symphonie** (Fr.) A choral symphony, symphony with chorus.

**Œuvre** (Fr.) Work, composition.

**Off.** In organ-music, a direction to push in a stop or coupler; as *Sw. to Gt. off.* *Off the pitch*, false in pitch or intonation.

**Offen** (Ger.) I. Open (of organ-pipes).—2. Parallel (fifths, octaves).

**Offenbar** (Ger.) Open, manifest... *Offenbare Oktav'en*, *Quint'en*, open or parallel octaves, fifths.

**Offertory.** (Lat. and Ger. *Offertorium*; Fr. *offertoire*; It. *offertorio*.) In the R. C. Mass, the verses or anthem following the Credo and sung by the choir while the priest is placing the unaccompanied elements on the altar, during which the offerings of the congregation are collected. The daily offertory of the Gregorian antiphony is now usually supplemented by a motet on the same or different verses; such offertories are also composed with instrumental accompaniment.

**Oficleide** (It.) Ofichleide.

**Oh'ne (Ger.)** Without.

**Oh'renquinten** (Ger., "ear-fifths"). Covered fifths, the ill effect of which the ear detects (or is supposed to detect); sometimes used to designate mere theoretical finalities.

**Oktave** (Ger.) Octave... *Oktav'en*, to produce, when overblown, the higher octave of the lowest natural tone of the tube (wind-instr.)... *Oktav'chen*, *Oktav'flöte*, piccolo... *Oktav'vengattungen*, octave—scales... *Oktav'venordopfulzungen*, *Oktav'folgen*, *parallel'len*, parallel or consecutive octaves... *Oktav'-Waldhorn*, a new species of Waldhorn, inv. by Eichborn and Heidrich of Breslau, of particularly full tone in the high and low parts of its range.

**Oktavin'**. See *Octavin* 2.

**O'lio.** A medley, or mus. miscellany.

**Olivettes** (Fr.) Dances after the olive-harvest.

**Ombra** (It.) A shade, shading, nuance.

**Om'nes, Om'nia** (Lat.) All. See *Tutti*.

**Om'nitonic**. (Fr. *omnitonique*) Having or producing all tones, chromatic; as *cor omnitonique*, chromatic (valve-)horn.

**Once-accented.** See *Pitch*.

**Undulation...** *Ondeggiamento* to (It.) *Ondulazione...* *Ondeggia'mente*, undulating, wavy.

**Undulation** (Fr.) Undulation... *Ondulazione...* *undulate, undulated, wavy*.

**One-lined.** See *Pitch*.

**Ongare'se** (It.) Hungarian.

**Onzième** (Fr.) The interval of an eleventh.

**Open diapason, harmony, note, order, pedal, pipe, etc.; see the nouns.**

**O'pera**. (It. *O'pera* [s'ría, bús'fa, etc.], *dram'ma per música*; Fr. *opéra*; Ger. *O'per*...) Modern opera, a form of dramatic representation in which vocal and instrumental music forms an essential and predominant element, took its rise towards the close of the 16th century in the striving of Italian (Florentine) composers and aestheticians to emancipate vocal music from the fetters of contrapuntal form. Their efforts led to the adoption of Monody.
OPERETTA—OPHICLEIDE.

(q.v.) as an art-style, and its application to dramatic purposes. The first opera given was probably "Dafne" (music by Peri and Caccini, book by Rinuccini) in 1594, which was lauded to the skies as a successful return to the musical declamation of the ancient Greek tragedy. The dry *stilo rappresentativo* of the earliest operas was improved upon by Monteverde (1568–1643), who employed vocal and orchestral resources with a freedom undreamed of up to his time, justly earning him the title of "father of the art of instrumentation". His orchestra for the opera "Orfeo" (1608) is given below:

\[\begin{array}{l}
2\text{ Gravicembani,} \\
2\text{ Contrabassi di Viola,} \\
2\text{ Viole da Braccio,} \\
1\text{ Arpa doppià,} \\
4\text{ Violini piccoli alla franca,} \\
2\text{ Violini piccoli alla veneziana,} \\
2\text{ Chitarroni,} \\
2\text{ Organi di legno,} \\
2\text{ Bassi dagamba,} \\
2\text{ Tromboni,} \\
1\text{ Regale,} \\
2\text{ Cornetti,} \\
1\text{ Flautina alla zada,} \\
1\text{ Clarino, con} \\
3\text{ Trombe.}
\end{array}\]

With Alessandro Scarlatti (1659–1725) begins the era of modern Italian opera; the sensitive charm of melody asserts itself more and more strongly; the singer becomes master of the situation, and operas are written to his order. This tendency, early transplanted with Italian opera to France and Germany, was combatted by leading composers of those countries; Lully (1632–1687) and Gluck (1714–1787) were reformers of the musical drama in ridding vocal dramatic music of superfluous melismas and coloraturas, making it flow throughout the course and sense of the action. The *grand or heroic opera*, with its full choruses and finales, its arias and recitatives, and all varieties of ensemble (duets, trios, quartets, etc.) is a growth due to the grafting of Italian opera upon the French musical stock, and is the style especially affected by modern French composers; the formal plan of Italian opera was likewise adopted by the great German composers, but with an infusion of artistic potency and sincerity which raise their productions far above the earlier level (Mozart, Beethoven), and a tinge of German romanticism which lends them a truly national color (Weber, Marschner). In comedy-opera the ItaHians were also pioneers (Pergolesi, Cimarosa); then follow the French (Grétry), and lastly the Germans (Mozart), all in the 18th century. Recent Italian operas show a distinct reaction against the old type, and bear witness to the strong influence of Germany (par-

ticularly of Wagner). France continues in the footsteps of her national composers (Grétry, Méhul, Boieldieu, Adam, Hérold, Halévy, Aubé, Meyerbeer, Gounod).—To the purification, or rather annihilation, of the quasi-dramatic form of the grand opera, Richard Wagner (1813–1883) devoted all the powers of his marvelous genius. The guiding principle in his "Musikdramen" (musical dramas) is the harmonious cooperation of the dramatic, poetic, scenic, and musical elements; thus, the action of the drama must never be checked or veiled by purely musical episodes, however charming in themselves; the music must illustrate the (emotional) course and effects of the action, and nothing else. Hence the discontinuance of cut-and-dried movements and leveling of traditional forms, the rarity of full cadences and harmonic sequences, the richly modulated flow of inspired *melos*, the absence of "vain repetitions" of words and phrases, the uninterrupted dramatic interpretation by the orchestra of scenes and moods.—Both the grand opera and the Wagnerian drama find zealous advocates and imitators; these, together with operettes of most various complexion, are the typical forms of musical-dramatic composition at present. The *comedy-opera* varies the form of grand opera by the interpolation of spoken dialogue... *Opéra bouffe* [formerly *bouffon*] (Fr.), light comic opera.*Opéra buffa* (It.), Italian opera of a light and humorous cast,—comic opera in which the dialogue is carried on in *recitativo secco*, instead of being spoken... *Opéra comique* (Fr.), comedy-opera.*Opéra seria* (It.), serious (grand, heroic, tragic) opera; *opp. to opera buffa*.

Operet'tta (It.; Ger. and Fr. *Operet'tue*.) A "little opera", with reference either to duration or style of composition. The text is in a comic, mock-pathetic, parodistic, or anything but serious vein; the music light and lively, in many cases interrupted by dialogue. The English *Ballad-operas* and the German *Singspiele* are varieties of the operetta. Modern masters of this style are Offenbach, Lecocq, Strauss, Sullivan, etc.

Oph'acleide. (It. *Opacleide.*) The bass instr. of the key-bugle family (brass instruments with keys), now little used; it was made in various sizes and of different pitch; (r) as *bass ophicleide* in C,
$B_h$ and $A_h$, compass 3 octaves and a semi-tone, chromatically ascending from: $E_p$, compass the same, upward, (3) as contrabass ophicleide $E_p$, compass only $2\frac{1}{2}$ octaves, pitched an octave lower than the alt-ophicleide. Only the bass ophicleide was for a time in comparatively general use. (RIEMANN.) Now superseded in the orchestra by the bass tuba in $E_p$.

Opposite motion. Contrary motion.

Oppu’re (lt.) Or, or else; abbr. op. See Ossia.

O’opus (Lat.) A work; abbr. Op. or op.

Orato’rio. (Fr. and It. ditto; Lat, and Ger. Oratorio.) An extended composition of dramatic type, for vocal solo and chorus with orchestral accomp., usually having a text based on Scripture. It is distinguished from Opera mainly by the absence of scenic decoration and of stage-play by the performers, the action being contained in the words. The oratorio takes its name from the oratorio in which the monk Neri (d. 1595) held discourses, illustrated by sacred songs, on biblical history; similar productions of a mystical character, and a growing preponderance of the musical element, led up to the first known oratorio employing the recitative (E. del Cavaliere’s "Animae e Corpo", 1600), which is also a distinctive feature of the opera. At this period oratorios were given with scenery and dramatic action (asiéne sacra); the adoption by Carissimi (d. 1674) of the epical part of the Narrator, rendered both superfluous. The modern oratorio, with full orchestra, recitatives, lyrical solo, and the grand choruses (in their solemn and majestic breadth the fundamental characteristic of oratorio-style), is a product of the early 18th century (Haydn, Händel). (Comp. Mysteries, Passion, Opera.)—Rubinstein’s "geistliche Opern" (sacred operas, Paradies Lust, Tower of Babel, Moses, Christus) are also called oratorios, although adapted for stage-performance, for which reason they are playfully termed "Operatoris."

Orchestra. (Ger. Orchester; Fr. orches-

1. A place reserved (a) in the ancient Greek theatre, for the chorus, between audience and stage; (b) in ancient Rome, for seats for distinguished personages, in the same place; (c) in the modern theatre, for the band of instrumentalists, placed in front of the stage, and either just below the level of the lowest seats in the auditorium, or (as in the Wagner theatre at Bayreuth) sunk still lower, and provided with a half-roof concealing the musicians from the audience. Hence—2. (a) A company of musicians performing on the instr.s commonly used in the theatre or concert-hall in opera, oratorio, etc., or in symphony-concerts; (b) the instr.s so played on, taken collectively; as Wagner’s orchestra, a symphony-orchestra.—The orchestral instr.s (compare Instruments) are classified in 4 main groups: (1) The strings or string-band (violin, viola, violoncello, double-bass); (2) the wood-wind (flute, piccolo, English horn, oboe, bassoon, double-bassoon, clarinet, basset-horn); (3) the brass-wind (French horn, trumpet, trombone, saxhorns, bass tuba, cornet, [ophicleide]); (4) the percussives (kettledrums, bass drum, snare-drum, cymbals, triangle, bells, gong, and likewise the harp and ppte., though the latter is not generally reckoned as an orchestral instr.)—The full orchestra, in which all the above groups are represented, may be either a grand orchestra (symphony-orchestra) or small orchestra; the former should contain 2 flutes, 2 oboes, 2 clarinets, 2 bassoons; 2 trumpets, 4 horns, 3 trombones, and a pair of kettledrums, to balance which there should be, in the "string-quartet", about 14 1st violins, 14 2nd violins, 9 violas, 9 violoncelli, and 6 double-basses (orchestra of the Gewandhaus, Leipzig); this basic grand orchestra may be enlarged ad libitum (as for the modern opera) by doubling the principal instr.s or by adding others. On the other hand, by leaving out the trombones, 2 of the horns, and even the kettledrums and clarinets, we get the small orchestra.—Groups 2 and 3 constitute what is called the "wind-band".

Orchestral flute. An organ-stop closely imitating the flute in timbre.

Orchestré. (Ger. orchestriéren; Fr. orchestrer; It. orchestrare). To write or arrange music for orchestra. — Or-
ORCHESTRE—ORGAN.

Orchestration, the art of writing music for performance by an orchestra; the science of combining, in an effective manner, the instr.s constituting the orchestra. [The best treatises on the instr.s and on orchestration are by Gevaert, Berlioz, and Riemann.]

Orchestre. (Fr.) Orchestra...À grand orchestre, for full orchestra.

Orchestri'na di ca'mera. One of various small keyboard free-reed instr.s, each constructed with the compass and timbre of some orchestral instrument which it was intended to replace, such as the clarinet, oboe, or bassoon; inv. by W. E. Evans, about 1860.

Orchestri'no. A kind of piano-violin imitating in tone the violin, viola d' amore, and 'cello; inv. by Pouleau of Paris in 1808.

Orches'trien. The modern o. is a large stationary barrel-organ (q.v.), generally with a self-acting mechanism, and imitating, by means of a variety of stops, various orchestral instr.s.—The orch. of Abbé Vogler (inv. towards the end of the 18th century) was a "simplified" organ, in which the complicated key-action and registers were abolished, the pipes standing directly behind the keys governing them, while the mixtures and numerous other adjuncts were done away with; it also had a Venetian swell, and for the 16-foot stops he substituted a combination of an 8-foot stop and a fifth (5¼-ft)—an idea still of utility.

Ordina'rio. (It.) Common, ordinary...

Tempo o., common (4-4) time.

Or'gan. (Lat. or'ganum; Ger. Or'gel; Fr. orgue; It. organo.) The largest and most powerful among musical instr.s, and of great antiquity, trustworthy accounts reaching back to the 2nd century B.C. Up to the 10th century A.D. the organ appears to have been a very primitive instr., with a diatonic compass of 2 octaves at most; the pipes were all flue-pipes, constructed in much the same manner as at present; reed-pipes were not introduced until the 15th century. But as early as 980 we hear of an organ at Winchester, England, which had 400 pipes and 2 manuals. Each with a compass of 20 keys, and with 10 pipes to each key. The keys of the early organs were so broad, and the whole action so clumsy, that in playing the plain-song melodies the clenched fists, or even the elbows, were used to depress them. Improvement has been steady, and chiefly due to German, English, and French organ-builders.—The pipe-organ (see also Reed-organ) is a keyboard wind-instr. consisting of few or many sets of pipes controlled by one or more keyboards. It has 3 distinct mechanisms: (1) The wind-supply, incl. bellows, winddrunk, windchest, etc.; (2) the pipes, called collectively the pipe-work; (3) the keyboards, pedals, and stops, called collectively the action, and under the player's direct control. (1) The wind (compressed air) is obtained from a weighted storage-bellows filled by feeders; from the storage-bellows the wind is driven, by pressure of the weights on the storage-bellows, through a hollow wooden canal, the winddrunk, into the windchest, a wooden wind-reservoir beneath the soundboard on which the pipes are set; the wind passes up through the soundboard by way of grooves separated by bars, and leading directly to the pipes; the grooves are closed below by pallets (air-tight valves) opened by depressing the keys, and above by sliders opened by pulling out the draw-stops. (2) The pipes are divided into 2 principal groups, flue-pipes and reed-pipes (which see; also comp. Stop). They are held in position over the soundboard by the upper-board, into which the holes of the pipes are inserted, and the pipe-rack, a board pierced with holes to admit the feet of the pipes and to support the latter. Each set of pipes (a stop or register) is ranged in one or more rows above a slider, which is a long, narrow strip of wood with holes corresponding in size and relative position to those in the feet of the pipes, and pushed back and forth by a draw-stop; when the latter is on (out, or drawn) the slider-holes come exactly under the pipe-feet, so that wind can pass from the grooves into the pipes; when the draw-stop is off (i.e., in) the slider-holes are out of position, and the pipes cannot speak. (3) The action: (a) The draw-stop action is that acting upon the sliders by means of a system of levers; combination-pedals (see Pedal) are compound draw-stops... (6) The keyboard-action acts upon the pallets closing the grooves; when a key is depressed, its rear end rises, forcing up
an upright wooden wand called a sticker, which raises the front end of a horizontal lever called a backfall, whose rear end in turn goes down, and pulls with it a tracker, a thin, vertical strip of wood bearing on its upper end the pull-down or pallet-wire, a wire attached to a pallet (valve) closing the lower side of a groove; this pull-down thus pulls down the pallet and admits the compressed air to the groove from the windchest; if a draw-stop is on, so that the wind can enter a pipe, the pipe will speak which corresponds to the key depressed. This is a common variety of key-action; squares and roller-boards are also often interposed between the stickers and trackers; more recent inventions are the pneumatic and the electric actions, in which the depression of a key simply forms a connection setting the compressed air or electric current at work.

Couplers are mechanical stops acting to connect 2 manuals, or pedal with manual, so that when one is played on, the other is combined with it. A 4-manual organ often has as many as 8, namely, 4 manual-couplers.

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**ENGLISH.**

<table>
<thead>
<tr>
<th>Organet'to (It.)</th>
<th>A bird-organ; a barrel-organ.</th>
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<tbody>
<tr>
<td>Organier (Fr.)</td>
<td>Organ-builder.</td>
</tr>
<tr>
<td>Organi'sta (It.)</td>
<td>Organist.</td>
</tr>
<tr>
<td>Organis'trum (Lat.)</td>
<td>Hurdy-gurdy.</td>
</tr>
<tr>
<td>Or'gano (It.)</td>
<td>Organ (g. u.) ... O. pie'no, full organ ... O. portas'tile, a portable organ.</td>
</tr>
<tr>
<td>Organoch'ordium</td>
<td>A combined pft. and pipe-organ (Fr. piano organised); the idea originated with Abbé Vogler.</td>
</tr>
<tr>
<td>Organ-point. (Ger. Or'gelpunkt; Fr. point d'orgue; It. pun'to d'or'gano)</td>
<td>A tone sustained in one part to harmonies executed by the others. It is ordinarily a bass note (usually the tonic or dominant, or even both combined), and is also called a pedal-point, or pedal; but a tone so sustained in a higher part is more properly termed a holding-note, or simply a sustained tone, and the organ-point is then sometimes termed inverted. ---Pastoral organ-point, tonic and dominant sustained together in the bass.</td>
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**FRENCH.**

<table>
<thead>
<tr>
<th>Grand-orgue (i° clavier)</th>
<th>Principale.</th>
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<tbody>
<tr>
<td>Positif (ii° clavier)</td>
<td></td>
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<tr>
<td>Clav. de récit (iii° clavier)</td>
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<tr>
<td>Clav. des bombardes (iv° clavier)</td>
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<tr>
<td>Clav. d'echo (v° clavier)</td>
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</table>

**ITALIAN.**

| Or'gano (Lat.) | I. An instrument; later, an organ. --- 2. The earliest attempts at harmonic or polyphonic music, in which the parts progressed in parallel fifths and fourths. The excruciating effect of this diaphony on the modern ear has led investigators to make the most of any historical evidence going to show that these progressions were not simultaneous, but of an antiphonal character; it appears to be established, however, that they were really the connecting link between the earlier chanting in octaves, and the later contrapuntal forms slowly developed out of the oblique and contrary motion in certain forms of the organum, due to the occasional introduction of harmonic seconds and thirds. --- Though the organum was, properly, the part added below the cantus firmus, the term is generally applied to all the first rude attempts at harmonic composition, whether in 2 parts (diaphonia), 3 parts (triphonia), the added third part being called triplum. |

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**GERMAN.**

<table>
<thead>
<tr>
<th>Hauptwerk (Man. I)</th>
<th>Grand-organ.</th>
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</thead>
<tbody>
<tr>
<td>Unterwerk (Man. II)</td>
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<tr>
<td>Schwellwerk (Man. III)</td>
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<tr>
<td>So'lokla'veier (Man. IV.)</td>
<td>Clav.</td>
</tr>
<tr>
<td>E'choklavier (Man. V.)</td>
<td>Clav. des bombardes, Clav. d'echo, Clav. d'acco.</td>
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</tbody>
</table>
whence our treble), or 4 parts (tetraphonia). The examples are quoted from Ambros, and are of the time of Hucbald (A.D. 840-930):

Or'gel (Ger.) Organ...Or'gelgehüse, organ-case...Or'gelmetall, organ-metal. ..Or'gelpunkt, organ-point...Or'gelregister, organ-stop...Or'gelwolf, ciphering (also Hed'len).

Orgue (Fr.) Organ...O. de Barbarie, or à cylindre, barrel-organ...O. expressif, (a), an har­monium; (b) swell-or­gan...O. à percussion, a form of reed­organ, constructed by de Provins and Alexandre, Paris.

Orgu­i­nette. A mechanical wind­instr. having 1 or more sets of reeds, and an exhaust­bellows; by turning a crank the bellows is operated, and a perforated strip of paper attached to 2 rollers is made to pass over the reeds, the per­ro­ra­tions admitting wind to the reeds and thus producing music.

Ornament. (It. ornamento; Fr. or­na­ment; Ger. Verzi­erung.) A grace, embellishment...Ornamental note, an accessory note.

O­rnatamen­te, Or­na'to (It.) Embell­ished, ornamented.

Orph'nion. See Orph'reon.

Orph'éon. 1. In France, a singing­society composed of men...Orphémiste, a member of such a society.—2. A piano­violin.

Orph'éonium, or -ron. A variety of cither, having a flat back, and ribs with more than one incuvation on either side.

Or­pheus­harmonika (Ger.) Same as Fän­harmoniken.

Oscillation. (Ger. Oscillation.) Vi­bra­tion, or beating.

Osservanza, con (It.) With care, and attention (to the signs)...Osservato, carefully observed; stile osservato, strict style.

Ossìa (It.) Or; or else; indicates an alternative or facilitated reading (or fingering) of a passage. (Also oppure, ovvero.)

Ostina'to (It.) Ob­stinate...Basso o., a ground bass; hence the use of ostinato substantively, as a technical term for the incessant repetition of a theme with a varying contrapuntal accomp.

O­tze (It.) Off (in organ­mus.)

Otta'va (It.) Octave...All’ottava (usu­ally abbr. to òva or ov or òva...), “at the octave”, an octave higher.—Also signifies, in scores, that one instr. is to accompany another in the higher octave. ..Col’ottava, “with the octave,” i. e. in octaves...O. alla, the higher octa­ve...O. bassa (òva bassa), the lower octave, an octave below...O. rima, an Italian strophe of 8 lines, each in the heroic metre of 11 syllables, the first 6 rhyming alternately and the last 2 forming a couplet.

Ottavi’na (It.) 1. An octave-spinet.—2. A harpsichord-stop controlling a set of strings tuned an octave higher than the rest.

Ottavi’no (It.) The piccolo (fis­suto piccolo).

Ottemo’le. An octuplet.

Ottet’to (It.) An octet.

Otto’ne (It.) Brass.

Ou (Fr.) Or. (See Ossia.)

Ou­fe (Fr.) Sound-hole.

Ouvert,-e (Fr.) Open...Accord à ou­vert, a chord produced on open strings of stringed instrs...À livre ouvert, at sight.

Ouverture (Fr.), Ouvert'ëre (Ger.) Overture.

OVerb', e (Fr.) Open...Accord à ou­vert, a chord produced on open strings of stringed instrs...À livre ouvert, at sight.

O’ve’r-chord. See Phone, §1.

Overspun'. (Ger. überspom’nen.) Used
for covered (strings), the correct technical term.

**Overstring**. To arrange the strings of a pfte. in 2 sets, so that one set lies over and diagonally crossing the other; a pfte. so strung is called an overstrung pfte. (Ger. *kreuzsaiteig*), in contradistinction to vertical.

**Overtone.** See Acoustics.

**Overture.** (Ger. *Ouvertüre*; Fr. *ouverture*; It. *ov'tura*, *sinfonia*.) A mus. prelude or introduction. The first Italian opera-overtures were simple vocal (sung) prologues, or instrumental preludes in vocal (madrigal-) style; with Scarlatti the *ouverture* or *sinfonia* assumed a purely instrumental character, and was written in three divisions (I leggero, II slow, III vivace, presto); hence the *ouverture in sonata-form*, with 2 or 3 contrasting themes following a short and slow introductory passage, and repeated after a more or less extended development-section, but differing from the true *sonata-form* in lacking the characteristic reprise before the development. This *ouverture in sonata-form* is the parent both of the modern Symphonies and of the Concert-overture (a term derived from the custom of performing real opera-overtures as separate concert-pieces), in which latter the above *form* is usually adhered to. — *Opera-overtures* not in this form are either *potpourris* of leading mus. numbers taken from the body of the work, or *preludes* (symphonic poems) treating and blending themes occurring in the musical drama in the form of an independent composition, with the intention of preparing the hearers for the coming action; such preludes have neither a regular key-plan, nor any conventional formal method of construction.

**Ov'vero** (It.) Or. (See *Ossia*.)

**P.**

Abbr. of *Pedal* (P. or Ped.); *piano* (p); *pp* or *ppp*, *pianissimo*; P. *f*, *piano-forte*; *ff*; (a) *piccolo forte* (louder), (b) *poco forte* (rather loud); *f*; *fortepiano* (i. e. loud, instantly diminishing to soft); *mp*, *mezzo-piano* (half-soft); of *Ponte* (Fr., = *toe*); and, in Fr. organ-music, P stands for *Postif* (choir-organ).

**Padigl'io'ne** (It.) Bell (of horn, etc.)

**Padova'na** (It.) Same as *Pavane*. (Also *Pavovane, Padauna, Paduane*, etc.)

**P'an** (Gk.) A hymn to Apollo; a hymn of invocation or thanksgiving to Apollo or other help-giving god.

**Pe'ON** (Gk.) A metrical foot of 4 syllables, 2 long and 2 short. It has 4 forms according to the place occupied by the long syllable; namely, first *poem* (—), second (—), third (—), and fourth *poem* (—).

**Paired notes.** A proposed equivalent, in pfte.-technic, for the term double-stops on the violin, and for the Ger. *Doppelfelgriff*; i. e. 2 parallel series of notes played with one hand, as thirds, sixths, and octaves.

**Palala'ika.** See *Balalaika*.

**Pal'co** (It.) A stage; a box (theatre).

**Palestri'nastil** (Ger., “Palestrina-style”). *Equiv. to a cappella style* (It. *alla Palestrina*).

**Palettes** (Fr., pl.) The white keys of the keyboard; opp. *friintes*, the black keys.

**Palimbac'chius.** See *Antibacchius* and *Bacchius*.

**Pan'dean Pipes.** (Also *Pan's-pipes*, *Syrinx*.) A simple wind-instr., known in slightly varying forms from earliest antiquity; it consists of a set of graduated reeds or tubes arranged in a row and blown by the mouth. The Grecian instr. usually had 7 tubes.

**Pando'ra, Pandu'ra, etc.** See *Bandola*.

**Panf'lette** (Ger.) Pandean pipes. (Also *Pansflöte*.)

**Panharmon'icon.** A variety of self-acting orchestration, inv. by J. N. Mälzel of Vienna in 1800.

**Panmel'o'dion.** A keyboard instr., the tone of which was produced by the friction of wheels on metal bars; inv. by Fr. Leppich, in 1810.

**Panorgue** (Fr.) A miniature reed-organ attached beneath and played by the keyboard of a pfte.; the combined instr. is named a *panorgue-piano*. Inv. by J. Jaulin of Paris.

**Panta'leön, Pant'al'on.** An improved dulcimer, inv. in 1690 by, and named after, Pantaleon Hebenstreit; a precursor of the pfte. It was 4 times as large as the ordinary dulcimer, and oblong in shape; had 2 soundboards, as of 2
Instr.s standing close together; was strung on one side with steel and brass wires, and on the other with gut; the 2 wooden mallets in the player's hands were sometimes used with the softer face, sometimes with the harder.

**Pantalon** (Fr.) The first figure or movement in the old quadrille.

**Pantalonzug** (Ger.) "Pantalon-stop"; a harpsichord-stop which neutralized the action of the damping mechanism, and thus produced the confused effect peculiar to the Pantalon.

**Parallel.** See *Interval, Key, Motion. Parallelbewegung* (Ger.), parallel (and also similar) motion... *Parallelten* (Ger., pl.), (a) sliders (in the organ); (b) consecutives... *Paralleltonart* (Ger.), a relative (major or minor) key.

**Paraphrase.** A transcription or re-arrangement, of a vocal or instrumental composition, for some other instr. or instr.s, with more or less extended and brilliant variations.

**Parfait** (Fr.) Perfect (of intervals); complete (of cadences); true, pure (of intonation); strong, accented (of beats).

**Parkyptate.** See *Lyre* 1.

**Part** (It.) 1. Part... *Colla parte*, a direction to accompanists to follow yieldingly and discreetly the solo part or voice.—2. A movement.

**Partial stop.** See *Stop... Partial tone*, see *Acoustics... Partial turn*, see *Turn 1.*

**Participating-tone.** See *Accessory.*

**Particular metre.** See *Metr.*

**Partimen'to** (It.) A figured bass... *Partimenti* (pl.), exercises, generally written on a figured bass, for training students to read and accompany from such a bass.

**Parti'ta** (It.), *Partie* (Ger.) 1. See *Suite.—2. A set of variations.*

**Partiti'no** (It.) A supplementary score, appended to the body of the score when there are too many parts for all to be written on one page.

**Partition** (Fr.), *Partitur* (Ger.), *Partimento.* See *Lyre* 2. A partition or figured bass, in general, a manuscript or printed music book for concerted music, containing a number of musical parts, the transcription of which is produced by the performer, like those in vogue during the 15th and 16th centuries.—2. (Ger. *Chor'buch.*) A book of that period, containing 4 vocal parts (sometimes with added instrumental accomp.), not, as at present, in score, but each on a separate staff side by side with the others (can' tus latera' lis), and on opposite pages; the fragments of the several parts so corresponding, of course, that the leaf could be turned for all at the same time. Some were so printed, that singers on opposite sides of the table could read from the same open book. The diagrams give a notion of this peculiar arrangement:

![Partition Diagram](image)

Parlan'do, Parlan'te (It.) "Speaking"; a style of music resembling recitative in clear enunciation, the vowel-sounds being marked "thrown forward."

**Part** (Ger. *Part, Stim'me; Fr. partie, voice; It. parte, vo'ce.*) In concerted music, the series of tones written for and executed by a voice or instr., either as a solo or together with other voices or instr.s of the same kind; a melody so performed.

**Part-book.** 1. (Ger. *Stimm'buch.*) A written or printed part for a single performer, like those in vogue during the 15th and 16th centuries.—2. (Ger. *Chor'buch.*) A book of that period, containing 4 vocal parts (sometimes with added instrumental accomp.), not, as at present, in score, but each on a separate staff side by side with the others (can' tus latera' lis), and on opposite pages; the fragments of the several parts so corresponding, of course, that the leaf could be turned for all at the same time. Some were so printed, that singers on opposite sides of the table could read from the same open book.

**Part-singing.** The singing of part-music; as generally understood, without instrumental accomp.

**Part-song.** A composition for at least 3 voices in harmony, without accomp. [and for equal or mixed voices].—The first requisite of the music is well-defined rhythm, and the second unyielding homophony... Tunefulness in the upper part or melody is desirable, and the attention should not be withdrawn by elaborate devices of an imitative or contrapuntal nature in the harmonic sub-
structure... The part-song being essentially a melody with choral harmony, the upper part is in one sense the most important... The words may be either amatory, heroic, patriotic, didactic, or even quasi-sacred in character... The part-song is one of three forms of secular unaccompanied choral music, the others being the madrigal, and the glee... Like the madrigal and unlike the glee, the number of voices to each part may be multiplied within reasonable limits. [GROVE.]

Part-writing. The art and practice of counterpoint.

Pass (Fr., noun.) A step; also, a solo dance in a ballet... Pass de deux, a dance performed by 2 dancers... Pass redoublé, quickstep... Pass seul, a solo dance... (Adverb.) Not; as pas trop lent, not too slow.

Papal. See Passepied.

Passetta (It.; Fr. passe-temps) An old Italian dance in triple time and stately movement, written on a ground bass of 4 measures, whose theme sometimes appears in a higher part. It was always in minor, and is hardly distinguishable, as an instrumental piece, from the Ciaccona.

Passepied (Fr.) Pasticcio.

Passage. 1. A portion or section of a piece, usually short—2. A rapid repeated figure, either ascending or descending. A scale-passage is usually called a run... Notes de passage (Fr.), grace-notes.

Passagé (It.) Passage 1.—2. A modulation.—3. A flourish or bravura embellishment, either vocal or instrumental.

Passamezzo (It.) An old Italian dance in duple time, and similar to the Pavane except in having a more rapid movement.

Passant (Fr.) Slide (of bow).

Passépied (Fr.) A paspy, an old French dance in 3-8 or 6-8 time, generally beginning with an eighth-note on the weak beat, and having 3 or 4reprises in an even number of measures, the third reprise being short, and sportive or toy ing; like the minuet in movement, but quicker.

Passing-notes, tones. Notes or tones foreign to the chords which they accom-
idyllic scenes.—Pastoral organ-point, see Organ-point.

Pastoritia. See Nachthorn.

Pastourellé (Fr.) 1. A bucolic song, as sung by the troubadours.—2. A figure in the quadrille.

Patetica (It.) Pathétique (Fr.) Pathetically...Patétic (It.), pathetic.

Patimento (It.) Suffering, grief; con espressione di p., with mournful or plaintive expression.

Patouille (Fr.) Same as Claquebois.

Patte (Fr., "paw"). 1. A music-pen 2.—3. A special key on the clarinet.

Pauke (Ger.) Kettle-drum...Maschinen-pauke, see Maschinen.

Pa'usa (It.) A rest; a pause.

Pause. 1. A rest.—2. A hold (σ).—3. (Fr.) A whole rest, semibreve-rest.

Pavané. A stately dance of Italian or Spanish origin, in slow tempo and alla-breve time. [Probably of Italian origin, the It. pava'na (abbr. of pado'va'na) referring to a peasant-dance of the province of Padua.]

Paventa (It.) Afraid, fearful.

Pavillon (Fr.) Bell (of a wind-instr.). ..P. chinois, a crescent...Flûte à p., an organ-stop, the pipes of which have a flaring top...Pavillon en l'air, "turn the bell upwards"; a direction to horn-players.

Peal. 1. See Change 3.—2. A chime of bells; a carillon.

Pearly. (Ger. per'len; Fr. perlé) In piano-technic, a style of touch producing a clear, round, and smooth effect of tone, especially in scale-passages ("like a string of pearls").

Pedal. (Ger. Pedal'; Fr. pédale; It. pedale.) 1. A foot-key; opp. to digital (see Organ and Pedal-piano).—2. A foot-lever; as the swell-pedal of the organ, the loud and soft pedals of the pfte., or the pedals of the harp.—3. A treadle, as those used for blowing the reed-organ, etc.—4. A stop-knob or lever controlled by the foot, as a combination-pedal in the organ.—5. Contraction of Pedal-point.—Pedal-action, the entire mechanism directly connected with a pedal or set of pedals...Pedal-check, a bar under the organ-pedals which can be so adjusted (often by a stop-knob) as to prevent them from being depressed...Pedal-coupler, see Coupler...Pedal-keyboard, the organ-pedals (see Organ)...Pedal-note, see Pedal-tone...Pedal-organ, the set of stops (partial organ) controlled by the pedal-keyboard in playing...Pedal-piano, a pfte. provided with a pedalier...Pedal-pipe, -soundboard, -stop, one belonging to the pedal-organ...Pedal-point, see Organ-point...Pedal-tone, a sustained or continuously repeated tone...Combination-pedal, a metal foot-lever placed above the pedal-keyboard of an organ, and giving the player control over a certain combination of stops. It is single-acting when it only draws out new stops in addition to those already drawn, or pushes in some of the latter; and double-acting, when it always produces the same combination, whatever stops were or were not previously drawn. Comb.-pedals are of 3 kinds: (1) The forte pedal, drawing all the stops of its keyboard; (2) the mezzo pedal, drawing the chief 8-foot and 4-foot stops of its keyboard; and (3) the piano pedal, pushing in all but a few of the softest stops...Composition-pedal, a combination-pedal...Coupler-pedal, see Pedal-coupler...Crescendo-pedal, a pedal mechanism drawing all the stops successively up to "full organ." (Also, occasional for swell-pedal...) Damper-pedal, the right pfte.-pedal, on depressing which the dampers are raised from the strings...Diminuendo-pedal, the reverse of crescendo-pedal, retiring successively the stops drawn by the latter...Extension-pedal, see Loud pedal...Harp-pedal, same as soft pedal...Loud or open pedal, the damper-pedal on the pfte...Octave-pedal (A. B. Chase Co.'s, for pfte.), acts, when depressed, in such a way that when a key is struck, the higher octave of the tone is also sounded. (Usually Octavo attachment)...Prolongation-pedal, see Sustaining-pedal...Reversible pedal, a pedal-coupler...Sforzando-pedal, a pedal in the organ which brings out the full power of the instr. for the production of a sudden and forcible accent...Soft pedal, the left pedal of the pfte...Sustaining-pedal, a piano-pedal acting to hold up any dampers already raised by the damper-pedal, by this means prolonging the tone of all strings affected...Swell-pedal, a foot-lever in the organ, by depressing which the shutters of the swell-box can be
opened; they close when the pedal is released.—Balance swell-pedal, the modern form of organ swell-pedal—a lever in the shape of an iron plate made to fit the shoe-sole, and placed above the centre of the pedal board. Depression of the toe-end of the plate opens the swell-shutters; depression of the heel-end closes them. Called balance s.-p. because it remains at rest (balanced) wherever the foot leaves it.

Pédale (Fr.) 1. A pedal-key, the pedal-keyboard being clavier des pédales.—2. Pedal (of the piano); petite pédale, soft pedal, "una corda."—3. A pedal-point.

Pédale dop'pio (It.) Same as Doppio pedale.

Pédalflügel (Ger.) A grand piano provided with a pedalier.

Péd'alier. (Fr. pédalier.) A set of pedals, either (1) so adjusted as to play the low octaves of the piano after the manner of organ-pedals, or (2) provided with separate strings and action, to be placed underneath the piano and played with, but not affecting the action of, the latter. (Sometimes Pedalian.)

Pédale'tra (It.) A pedal-keyboard.

Pé'dal'klaviatur (Ger.) A pedal-keyboard; either a pedalier, or for the organ.

Peg. 1. (Ger. Würfel; Fr. cheville; It. bischero.) In the violin, etc., one of the movable wooden pins set in the head, and used to tighten or slacken the tension of the strings.—Peg-box, the hollow part of a violin-head in which the pegs are inserted.—2. A tuning-pin.

Pennant. Same as Hook.

Pensieroso (It.) Pensive, contemplative, thoughtful.


Pentam'eter. A form of dactylic verse, differing from the hexameter by the ellipsis of the second half of the 3rd and 6th feet:

\[ \underline{\text{\(\text{\ing}
\end{equation}

Pentatonic. An interval embracing 5 whole tones; an augmented sixth... Pentaton'ic, having, or consisting of, 5 tones; pentatonic scale, see Scale.

Per (It.) For, by, from, in, through... Per l'or'gano, for the organ... Per il flauto solo, for solo flute.

Percussion. 1. The striking or sounding of a dissonance, contradistinguished from its preparation and resolution.—2. The act of percussing, or striking one body against another. The instruments of percussion are the various drums, the tambourine, cymbals, bells, triangle, etc., and the dulcimer and pianoforte. ...Percussion-stop, a reed-organ stop used to strike the reed a smart blow simultaneously with sounding it, thus rendering its vibration prompter and stronger.

Percussive. An instr. of percussion.

Perden'do, Perden'dosi (It.) Dying away; morendo or diminuendo, together (in modern music) with a slight rallentando.

Perdu'na. Bourdon (organ-stop).

Perfect. (Ger. rein; Fr. parfait; It. perfetto.) See Interval.

Perfection. 1. See Notation, § 3.—2. In ligatures, the presence of a longa as final note (ultima), which occurred when a higher penultimate note was not joined with the final as a figura obliqua (ยาย), or when, after a lower penultimate note, the final took a descending tail to the right (since the 15th century; from the 12th to the 14th this tail signified a plica, and to secure the perfection of the final note it was written vertically over the penultimate). (See Figura obliqua, ex. in black notes; also Notation, § 3.)

Pé'rígourdine (Fr.) An old Flemish dance in 6-8 time.

Period. See Form.

Perlé (Fr.), Per'lend (Ger.) Pearly.

Per'petuo (It.) Perpetual; infinite.

Pes (Lat., "foot"). An harmonic accomp. or ground bass to a round, the round itself being called rota.

Pesan'te (It.) Heavy, ponderous; calls for a firm and vigorous execution of the passages so marked.

Petite (Fr.) Small... Petite flûte, the piccolo... Petite mesure à deux temps, 2-4 time... Petites notes, grace-notes... Petite pédale, soft pedal.

Pet'to (It.) The chest... Di getto, from the chest, i. e. in a natural voice, not falsetto... Voce di getto, chest-voice.

Peu à peu (Fr.) Little by little, gradually... Un peu, a little.
Pez'zo (It.) A piece. . . Pesi concertati, concerted pieces.—2. A number of an opera, etc.)

Pfeife (Ger.) A pipe; specifically, an organ-pipe. The technical name of the 1-foot stops is -fife, as Bass-erpfife.

Phantasie' (Ger.) Fancy, imagination. . . Phantasie' stiick; a fantasia; in modern music, a short piece of a romantic and intensely subjective cast, without distinctive formal structure. . . Phantasi' ren, to improvise. . . Phantasier-

maschine, any kind of melograph.

Philomèle. See Bow-sither, under Zither.

Phonau'tograph. An electric music-recorder for keyboard instr.s, inv. by Fenby, in which a stud attached under each key makes an electric connection when the key is depressed, and thus marks, on paper, lines corresponding in length to the duration of the notes. Another, inv. by the Abbé Moigno, records the tones (sounded or sung) by the aid of a pencil fitted to a sort of drum, the membrane of which vibrates to the tones.

Phone. §1. It forms no part of a compiler's work to introduce new words on his personal responsibility; but the terms "tone," "clang," and "sound" being already appropriated, a distinctive and exact equivalent had to be employed in rendering the German "Klang" as used in modern musical theory. The Greek word φωνή, in the English form phone, appeared to be a fairly acceptable neologism.—A phone, then, will be understood as signifying not only a tone with its overtones and undertones (Tyn dall's "clang"), but specifically the major triad (generator and higher partials [2] 3 [4] and 5) or over-phone, and the minor triad (generator and lower partials [2] 3 [4] and 5) or under-phone. [N.B. Over-phone and under-phone are also called over-chord and under-chord respectively.—In the subjoined statement of the modern theory of chords, Riemann is followed.]

§2. There can be no doubt, that the consonance of the major triad (major consonance) is referable to the series of higher partials (see Acoustics), i.e. that a major triad, however the tones may be set or inverted, is to be conceived as a consonance in which certain higher partials of the root are reinforced by actual tones. E.g.,

Moreover, the generator accompanying each phone represented above, is always present as a resultant tone. But the series of partials not only completes itself downward to the generator by means of the resultant tones, but continues itself upward by the aid of the upper partials of the primary overtones. Those overtones, above the 5th, which are represented by composite numbers (9 = 3 × 3, 15 = 3 × 5, etc.), are conceived as overtones of overtones (secondary overtones); i.e. as integral constituents of the primaries (the 5th overtone as the 3rd of the 3rd primary, the 15th as the 5th of the 3rd primary, etc.), and, sounded as notes of an actual chord, appear as dissonances; that primary overtone, whose overtones they are, has the character of a generator, 2 over-

phones thus being simultaneously repre-

sented. Only the ratio of the octave (2:1) is never dissonant. Striking out from the series of overtones the doublings in the octave, there remain, to represent the major consonance of the over-phone, only (1) the generator, (2) the twelfth, and (3) the fifteenth; hence, the primitive form of the major triad is not, properly but in speaking, the triad in close harmon'ony:

—The consonance of the minor triad is not derivable from the series of higher partials, but is referable to a series of lower partials (undertones) diametrically opposed to the former (comp. Acous-
tics). The lower partials 1, 2, 3, 4, 5, 6, 8, 10, 12, 16, etc., in fact all tones of the lower series corresponding to lower octaves of the 1st, 3rd, and 5th lower partials, are constitu-
ents of the minor triad below c, of the C under-phone: have a parallel ex-

phone: plation.
§ 3. **Phonie Representation** (Klangvertretung) is the peculiar significance attaching to any tone or interval, according as it is conceived as belonging to a particular phone. For instance, the tone C has a very different meaning, in the logic of progression, when conceived as tierce in the A-major chord, from that as tierce in the A-minor chord; in the former case, it is most closely related to Dy and the Dy-major chord; in the latter, to E, and the chords of E-major and E-minor. Every tone may form an integral part of 6 different phones; for instance, the tone C in the C over-phone (C-major chord) as major root, in the F over-phone as major quint (over-quint), in the A7 over-phone as major tierce (over-tierce), in the C under-phone (F-minor chord) as minor root, in the G under-phone (C-minor chord) as minor quint (under-quint), and finally in the E under-phone (A-minor chord) as minor tierce (under-tierce):

<table>
<thead>
<tr>
<th>Major chords (read up)</th>
<th>Minor chords (read down)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>E</td>
</tr>
<tr>
<td>A</td>
<td>F</td>
</tr>
<tr>
<td>G</td>
<td>Dy</td>
</tr>
<tr>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>A7</td>
<td>C</td>
</tr>
<tr>
<td>G</td>
<td>C-major chord</td>
</tr>
</tbody>
</table>

Whenever the tone C enters into any other chord as a dissonant tone, or is substituted for some chord-tone as a suspended or altered tone, it is nevertheless always to be conceived as belonging to one of the above 6 phones, i.e. to the one most nearly related in any given case.

§ 4. **The Relation of Tones** is a modern conception, based on the affinity of tones belonging to the same phone. Tones belonging to the same phone are directly related; to C, for instance, are directly related g, f, e, cb, a, and dy; for C: g belongs to the chord of C-major or C-minor, e: e to the chord of C-major or A-minor, c: cb to the chord of A7-major or F-minor, c: a to the chord of F-major or A-minor, and c: dy to the chord of A7-major or C-minor. Directly related tones are consonant; all other, or indirectly related, tones are dissonant. The mutual relation of the former is more easily understood than that of the latter. Directly related phones are (1) those similar ones (both either major or minor) in which the phonic root of the one is directly related to the phonic root of the other [phonic root = generator, i.e. the fundamental tone in a major triad, or the quint in a minor triad]; (2) those dissimilar ones (one major and the other minor) of which the one is the under-phone of some chord-tone of the other; namely, for the major chord, the under-phones (minor phones) of its phonic root, quint, and tierce; for the minor chord, the over-phones (major phones) of its phonic root, quint, and tierce; to which must be added the under-phones of the respective leading-tones. Thus, the following chords are directly related to the C-major chord:—G-major, F-major, E-major, A7-major, Dy-major, F-minor, C-minor, A-minor, and E-minor; whereas, to the A-minor chord, are directly related the chords of:—D-minor, E-minor, F-minor, C#-minor, C-minor, F#-minor, E-major, A-major, C-major, and F-major. The relation of the tones depending on that of the the tonics (tonic phones), it follows, that any key is directly related to C-major (or A-minor), whose tonic is one of the phones (chords) given above as directly related to the chord of C-major (or A-minor).

§ 5. **Phonic Progression** (Klangfolge) is the progression between two chords with reference to their significance as phones. The ordinary method of marking the phones (major and minor triads) by the Roman numerals I, II, III, IV, etc. (comp. Chord) is inadequate from the standpoint of free tonality; e.g. this passage:

\[
\begin{align*}
C: & I \quad V' \quad I \\
F: & V \quad III \\
C: & VI \\
G: & V'
\end{align*}
\]

is hardly intelligible with such a figuring; although it in no way signifies a modulation into another key, one must perforce consider the A7-chord as in f-minor, and the D-chord as in G-major. For such progressions, a figuring with reference to a scale is simply impossible; they are referable to free tonality, an idea but recently recognized, whose scope extends far beyond the bounds of diatonic harmony. Tonality
PHONIKON—PHYSHARMONICA.

knows neither diatonic nor foreign chords, but only a tonic phone and referable (related) phones. In the above example, the C-major triad is throughout the tonic phone, to which the others are referable; the Ap-major chord is its under-tierce phone, the D-minor chord is its second over-quin quint phone, and the G-major chord its over-quin quint phone. The first progression (C-major to Ap-major) reaches over to the undertone side; the second (Ap-major to G-major) springs across to the overtone side; the other two lead back to the tonic phone. If we term a progression between 2 similar phones a stride (Schrift), and one between 2 dissimilar phones a change (Wechsel), we can distinguish 4 species of phonic progression in which the mutual relation of the roots is a quint-relation. It is of widely different significance for the tonality, whether a stride from the tonic goes to overtone side or to the undertone side; starting from a major chord the latter, and from a minor chord the former, signifies a contradiction of, or opposition to, the phonic principle; strides or changes to contraphones (i.e. phones belonging to the opposite side) will be indicated by the prefix contra. Thus (1) the progression from C-major to G-major, or A-minor to D-minor (= E under-phone to A under-phone) is a simple quint-stride; (2) C-major to F-major, or A-minor to E-minor (E under-phone to B under-phone) is a contraquint-stride; c-g, or 'e-a (see § 6), is a simple quint-change; c-f, or 'e-b, is a contraquint-change. In all species of phonic progression the simple changes are, like that above, easily intelligible; whereas the contra-changes are much more difficult to understand.—The tierce-progressions are, for example, the simple tierce-stride c-e, or 'e-'c; contratierc-stride, c-op, or 'e-g; simple tierce-change, c-e, or 'e-e; contratierc-change, c-op. Any direct progression to a remote phone makes the want of an (omitted) connecting link sensibly felt; it will be easy to modulate to such an intermediate phone, i.e. to transfer to it the significance of a tonic phone.

§ 6. PHONIC FIGURING (Klang-schlüssel) [according to RIEMANN]. (1) No scale-degrees are marked or taken note of; small letters are used to mark the root-tones of the phones, with an o prefixed for an under-phone; thus c =

C-major triad, \( c = F\)-minor triad. (2) To these letters are affixed numerals, marking intervals added to the phones; not, however, counting from the bass note, but from the phonic root; Arabic numerals [read up!] for over-phones (major triads), Roman numerals [read down!] for under-phones (minor triads). Thus \( I = \) phonic root; 2 (II) = major second; 3 (III) = major tierce; 4 (IV) = perfect quart; 5 (V) = perfect quint; 6 (VI) = major sext; 7 (VII) = major sept. (3) The sign < after a numeral denotes the raising of the interval by a semitone; > denotes its lowering by a semitone. Examples:

\[
\begin{align*}
\text{Phon'ikon. A metal wind-instr. with a} & \\
\text{globe-shaped bell; inv. by B. F. Czerveny of Königgrätz in 1843.} & \\
\text{Phonom'eter. (Fr. phonomètre.) An} & \\
\text{instn. for recording the number of vibrations made by a sonorous body in a} & \\
\text{given length of time.} & \\
\text{Phor'minx (Gk.) An ancient stringed} & \\
\text{instr. resembling the cithara or the lyra.} & \\
\text{Phrase. 1. See Form.—2. Any short} & \\
\text{figure or passage complete in itself and} & \\
\text{unbroken in continuity... Phrase-mark,} & \\
\text{in mus. notation, a curved line} & \\
\text{connecting the notes of a phrase 2.} & \\
\text{Phrasing. (Ger. Phrasierung, from} & \\
\text{Phrasier'en, to phrase.) 1. The} & \\
\text{bringing-out into proper relief of the phrases} & \\
\text{whether motives, figures, subjects, or} & \\
\text{passages), both as regards their individual} & \\
\text{melodic and rhythmic characteriza-} & \\
\text{tion and their relative importance.—2.} & \\
\text{The signs of notation devised to further} & \\
\text{the above end.} & \\
\text{Phryg'ian. See Mode.} & \\
\text{Physharmon'ica. 1. A small reed-} & \\
\text{organ inv. in 1818 by Anton Häckel of} & \\
\text{Vienna, and designed for attachment} & \\
\text{beneath a piano-keyboard to sustain} & \\
\text{the tones of melodies.' It was the pre-} & \\
\text{cursor of the harmonium.—2. (Ger.) A} & \\
\text{free-reed stop on the organ.}
\end{align*}
\]
PIACERE—PIANOFORTE.

PIACERE, a (It.) "At pleasure"; a direction equivalent to ad libitum, signifying that the expression of the passage so marked is left to the performer’s discretion.—Also marks the introduction of a cadenza. (Sometimes a piacere.)

PIACERENTO (It.) Equiv. to Piacere.

PIANETTA. A low form of upright piano.

PIANGENDO (It., "weeping, tearful") Wailing, plaintive. (Also piangevole, piangovente.)

PIANO, piano (It., dimin. of piano.) An upright pianoforte.

PIANISTA (It.) A pianist.—2. A mechanical pianoforte.

PIANO (It.) Soft, softly (sign p...Piano pedal, the soft or left pedal of the piano...Pianissimo (superl. of piano), very soft (sign pp or ppp).

PIANO. (Abbrev. of Pianoforte)...Boudoir p., a short style of grand piano...Cabinet p., an old form of upright piano...Cottage p., see Cottage...Dumb p., a piano-keyboard without action or strings, used for silent mechanical practice. (See Virgil Practice—Clavier)...Electric p., one of whose strings are set in vibration by electro-magnets instead of hammers...Grand p., see Pianoforte...Pedal-piano, see Pedal...Piccolo p., a small upright piano introduced by Wornum of London in 1839...Semi-grand p., same as Boudoir...Square, upright p., see Piano.

PIANO (Fr.) A pianoforte...P. à archet, piano-violin...P. à claviers remontés, a grand piano having 2 keyboards, one above the other, the ascending scale of the upper one running from right to left...P. à queue, grand piano...À queue éclectique, boudoir grand piano...P. à secrétaire, cabinet p...P. carré, square piano...P. droit (oblique, à pilastres, vertical), upright piano...P. élastique, see Anemochord...P. harmonico-corde, a combined piano, and harmonium, inv. by Debin...P. mécanique, a mechanical piano...P. muet, dumb piano...P. organisé, a piano with physismonica-attachment.

PIANO FORTE. (Ger. Klavier' [in Ger. Pianoforte usually means "square piano"]; Fr. piano [more rarely pianoforte or forte-piano, very seldom forte]; It. piano, pianoforte.) A keyboard stringed instr. of percussion, the tones being produced by hammers striking the strings.—The principal parts are (1) the Frame, (2) the Soundboard, (3) the Strings, (4) the Action, and (5) the Pedals.—According to the shape of the case, pfes. are classed as grand (harpsichord-shaped; Ger. Flügel; Fr. piano à queue; It. piano a coda), with horizontal strings and built in several sizes, as Concert Grand, Parlor Grand, Boudoir;—Square (oblong; Ger. Pianoforte, or ta'felför miges Klavier; Fr. piano carré; It. piano forte a tavolino) with horizontal strings;—and Upright (buffet-shaped; Ger. and It. Pianino; Fr. piano droit) with vertical or slanting strings.

(1) The Frame is now generally of iron cast in one piece (Broadwood’s pfes. form the most notable exception to this rule), and braced with cross-bars and trusses to resist the string-tension which varies from about 12 up to nearly 20 tons.—(2) Below the frame is the Soundboard, near the front end of which is a bridge of hard wood over which the strings are stretched.—(3) The Strings are attached at one end by hitchpins to the stringplate, and at the other to wrestpins (tuning-pins) set in the wrestplank; they are of steel wire, the bass strings of a steel core covered (coiled) with copper wire; 8 or 10 of the lowest bass tones have one string, about 1½ octaves above have 2 strings, and the remaining 5 octaves 3 strings, to each tone; such pairs or triplets of strings to one tone are called unisons.—(4) The Action consists essentially of the key (digital, finger-lever); the hopper on the rear end of the key, raising the hammer when the key is depressed, and allowing the instant escape of the latter after propelling the hammer, which can therefore immediately rebound into position after striking the string; the hammer, hinged at the butt, with a slim round shank, upon which is fixed the head (the hammer proper) made of felt and sometimes covered with leather.—(5) The Pedals are 2 (sometimes 3) in number: (a) Damper-pedal, (b) Piano pedal, (c) Sustaining-pedal (comp. art. Pedal).
chord, spinet, harpsichord, and clavichord, from that of the organ; the idea of a hammer-action (which constitutes the essential difference between the Pianoforte and its precursors) was, perhaps, derived from the dulcimer in its perfected form the Panhiana. The hammer-action was first practically developed by Bartolommeo Cristofori of Padua in 1711, whose action is the same, in essentials, as that now manufactured by Broadwood (English action).

**Pianograph.** A form of music-recorder.

**Piano-harp.** See Klaviaturharfe.

**Piano-violin.** (Ger. Bo'genflügel, Geigenwerk; Fr. piano à archet, pianoguattor.) The English name covers the results of a long series of experiments, and of improvements of the hurdy-gurdy, the prototype of the class.

—In the Geigenwerk inv. by Heiden of Nuremberg (about 1600) the keys, when touched, pressed their corresponding wire strings against small rosined wheels made to revolve by a treads; the tone was similar to that of a bow-instr.—The Gambeinwerk was made by Risch of Ilmenau (about 1750), and improved by the substitution of gut strings for wires.—Hohlfeld's Bogenflügel (1754) had gut strings, beneath which was a bow furnished with horsehair; on pressing the keys, the strings were drawn by little hooks against the bow, whose slow or rapid movement was controlled by a pedal-stop.—C. A. von Meyer, of Knovnow, provided a separate horsehair bow for each string (1794).—The clavecin harmonique of Hübner (Moscow, about 1800) accurately reproduced the sound of a string-quartet.—Poulet's orchestrine was a further improvement of the clavecin harmonique.—H. C. Baudin of Paris invented an instr. called the pianoquatuor, patented in England in 1865 under the name of piano-violin. It has for each tone one wire string, at or near a nodal point of which is attached a piece of stiff catgut projecting about an inch. Above these gut ties, a rosined roller is caused to revolve rapidly by a treadle; on touching the keys, these ties are carried up against the roller, the tones thus produced having the timbre of tones from gut strings. The instr. is capable of rapid execution and articulation.

**Piat'ti (It., pl.)** Cymbals.

**Pi'broch.** A set of variations for the bagpipe on a theme called the uirlar, generally 3 or 4 in number, and increasing in difficulty and speed up to the closing quick movement (the crean-luido). This is the highest and most difficult form of bagpipe-music.

**Piccante' a, con (It.)** With piquant, sprightly expression.

**Picchetta'to, Picchieta'to (It.)** Detached. See Figeul.

**Picco pipe.** A small pipe with a flageolet-mouthpiece, and 3 ventages, 2 above and 1 below; named after the Italian peasant Picco, whose extraordinary virtuosity on his instr. introduced it to the general public (London, 1859), and who obtained from it a compass of 3 octaves.

**Pic'colo.** (It. fit'uto pic'colo; Fr. petits flûte; Ger. Obertöne, Picthemt.) The octave-flute. See Flute.

**Pickle (verb).** To pluck or twang (as the strings of a guitar, mandolin, etc.); (noun), a plectrum.

**Piece.** 1. A composition.—2. An instrument, taken as a member of an orchestra or band (usually in pl.).

**Piede (Fr.)** A piece (ordinarily of instrumental music)...Suite de pièces, a set of pieces.

**Pie'no (It.)** 1. Full.—2. Mixture-stop.

**Pieto' so (It., "pitiful, moving")** Calls for a sympathetic and expressive delivery; nearly same as expressivo.

**Piffera'ro (It.)** A player on the piffero.

**Pif'fero (It., dimin. piffer'ino.)** A fife; also, the name of a primitive kind of oboe or shawm.—2. An organ-stop (see Bifera).

**Fikie'ren (Ger.)** Same as piquer. See Figeul.

**Pincé (Fr., "pinched")** 1. Plucked or twanged, as the strings of the harp, zither, etc.—2. Pizzicato (in violin-playing).—3 (noun). A mordent; sign or ♮...Pincetouffé, acclamatur; piné'trenversé, inverted mordent.

**Pipe.** 1. A primitive wind-instr., a rude flageolet or oboe.—2. An organ-pipe.

(Ger. O'gel'teifte; Fr. tuyau d'orgue.)
PIPE-METAL—PITCH.

It. can’ta d’or’gano.) (a) Flue-pipes are those in which the tone is produced by the vibration of a column of air within a tube or "body", the vibration being set up by an air-current forced through a narrow aperture and impinging on a sharp edge. A flue-pipe may be of metal or wood; the part resting on the pipe-rack is the foot, which is divided from the body by an aperture in front called the mouth, having an upper and a lower lip, and ears on either side; within the mouth a projecting shelf or ledge called the block (when thick) or language (when thin) deflects the wind rushing through the foot, forming below a channel called the throat, and above (between language and lower lip) a narrow passage called the windway; the wind passing out of the latter impinges on the sharp edge of the shelf (bevelled portion of the upper lip), setting the air-column within the body in vibration and thus producing a tone. The body of an open metal pipe is provided at the top with flaps called tuners, that of a wooden pipe with small movable wooden boards, by adjusting which the pipes can be tuned—("voiced"). Flue-pipes are open or covered (stopped, plugged); an open pipe produces a tone proportioned in pitch to the length of the body, hence the terms 8-foot tone, 16-foot tone, etc. (Compare Harmonic stop.) A stopped pipe yields a tone an octave lower than an open pipe of like length.—(b) Reed-pipes are those in which the tone is produced by a reed; the tone may be modified in quality, but not in pitch, by the shape and size of the body or tube. A reed-pipe has a boot (corresponding to the foot of a flue-pipe), within which is the block, a circular plate of metal with 2 apertures, one holding the tuning-wire and the other the reed. A reed consists of 2 parts, a metal tube (called the shallot) of conical form, widest below, with a lengthwise opening along one side covered by the tongue (the vibrating reed proper), an elastic strip of metal made fast at the top, but free below to vibrate; across its upper portion passes the bent end of the tuning-wire, which can be raised or lowered so as to allow a longer or shorter part of the tongue to vibrate, and thus alter the pitch. The tube is fixed above the block, and may be of metal or wood, and in very various forms.

Pipe-metal. The metal of which the metallic flue-pipes in the organ are made; generally an alloy of tin and lead, the tone improving as the proportion of tin increases. Pure tin, lead, or zinc, or all 3 in varying proportions, have also been used.

Pipe-organ. See Organ.

Pique (Fr.) Peg or standard of a 'cello.

Piqué (Fr.) In violin-playing, the messo-staccato called for by a slur with staccato dots, notes so marked to be played in one bow (picchiettato)... Piquer, to execute picchiettato.

Pirolino (It.) Button (on violin, etc.)

Piston. See Value.

Piston-Solo (Ger.) Solo for the cornet à pistons.

Pitch. (Ger. Ton'höhe; Fr. hauteur du ton; It. diapason.) The position of a tone in the musical scale.—Pitch is relative, or absolute. The relative pitch of a tone is its position (higher or lower) as compared with some other tone. (See Interval.) Its absolute pitch is its fixed position in the entire range of musical tones.

§ 1. For ordinary purposes the musical scale is divided, to indicate absolute pitch, into a fixed series of octaves, which are named and lettered, in English usage, as follows:

**NAMES OF THE OCTAVES IN ABSOLUTE PITCH.**

<table>
<thead>
<tr>
<th>Double contra-octave (2-foot octave, organ)</th>
<th>Contra-octave (x6-foot oct.)</th>
<th>First octave (Great octave) (8-foot oct.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C₂ D₂ E₂ F₂ G₂ A₂ B₂</td>
<td>C₁ D₁ E₁ F₁ G₁ A₁ B₁</td>
<td>C D E F G A B</td>
</tr>
</tbody>
</table>

<p>| | | | | | | | | | | | |</p>
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</thead>
<tbody>
<tr>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
</tr>
</tbody>
</table>

[Diagram of musical notes]
PITCH.

Second octave (Small octave) (4-foot oct.)

c d e f g a b

Third octave (One-lined oct.) (2-foot oct.)

c' d' e' f' g' a' b'

Fourth octave (2-lined oct.) (1-foot oct.)

c'' d'' e'' f'' g'' a'' b''

**NOTE.**—The double contra-octave is often written CCC, DDD, etc., and the contra-octave CC, DD, etc.; also, instead of small figures, accents or lines are employed to mark the letters, as C''', D''', for C3, D3 etc.; -- c''' d''', or c d', for c3 d3 etc.; hence the terms one-lined octave, two-lined octave, and once-accented octave, twice-accented octave, etc.

§ 2. For scientific purposes, and to ascertain the relative pitch of the tones of the scale, the above system is modified, C being retained as the starting-point or standard tone, while the distinction between lower and higher octaves is disregarded, and lines (in this case not marking different octaves) are drawn above or below the letters to distinguish between Quint-tones (i.e., tones whose relative pitch is determined by reaching them through ascending or descending, from the standard tone C, by skips of successive perfect fifths), and Tierce-tones (i.e., tones determined by reaching them through skips of major thirds). For instance, the tone e may be reached either as the fourth quint above C (C-G-D-A-E), or by ascending one tierce to e; in the former case E, as the third of C, is a quint-tone, whereas in the latter case it is a tierce-tone, the difference in pitch being noted by a line under the tierce-tone E, signifying that it is lower than the quint-tone E by a syntonic comma (80: 81). This syntonic comma represents the ratio between the Pythagorean tierce of C (E, the fourth quint), and the major tierce of C (E) of just intonation (E: E := 80: 81); for every tierce-skip taken upward, a line is added below the letter, and for every tierce-skip downward, a line is added above the letter; showing by how many commas the tierce-tone obtained is lower or higher than the corresponding quint-tone.

Table (after Riemann).

<table>
<thead>
<tr>
<th>1st tierce below.</th>
<th>2d quint below.</th>
<th>3d quint below.</th>
<th>4th quint below.</th>
<th>1st tierce above.</th>
<th>2d tierce above.</th>
<th>3d tierce above.</th>
<th>4th tierce above.</th>
</tr>
</thead>
<tbody>
<tr>
<td>c g d a e b # c'</td>
<td>d g b a f C g d</td>
<td>a b f C e C g</td>
<td>b f a b g c</td>
<td>g b a b a b b</td>
<td>a b a b a b b</td>
<td>a b a b a b b</td>
<td>a b a b a b b</td>
</tr>
</tbody>
</table>
In this Table each skip horizontally is a quint-skip, and each skip vertically is a tierce-skip; the major triads are grouped thus, $c$, $c^\flat$, and the minor triads thus $c^\natural$, $c^\sharp$

In just intonation the major scale would be represented thus:

$C D E F G A B c$

and its parallel minor scale thus:

$C D E^\flat F G A^\flat B c$

§ 3. The absolute pitch of a tone is determined by the number of vibrations it makes per second, and is stated as a vibration-number. The standard French pitch, universally adopted in France in 1859, gives the tone $a^1 435$ (double) vibrations per second, $a$ having 442. Formerly there was no recognized standard, the pitch varying in different instr.s (organs) and localities by as much as a fourth. The inconveniences resulting led to the establishment, early in the 17th century, of a mean pitch ($a^2$ averaging about 420 vibrations), which held its own for some 200 years; this has been called the classical pitch, it having obtained throughout the era of classical composition. After this, the growing tendency to force the pitch upwards led to numerous deliberations by scientists and musicians; the German congress at Stuttgart adopted the pitch $a^2 = 440$; but the French pitch mentioned above is, in point of fact, the only real standard, and, since its formal adoption by the Vienna Congress in Nov., 1867, is frequently termed the international pitch. It is called low pitch, as opposed to the high pitch (concert-pitch) in vogue till lately in concerts and operatic performances. The so-called philosophical standard of pitch is obtained by taking, for Middle-C, the nearest power of 2, giving 256 vibrations for $c^2$, and nearly 442 for $a^2$; it has frequently served as a basis in theoretical calculations.

Pitch-pipe. A small metal or wooden reed-pipe producing, when blown, one or more tones of fixed pitch, according to which an instr. may be tuned, or the correct pitch ascertained for the performance of a piece of music.

Pit (It.) More.—When Pit stands alone as a tempo-mark, mosso is implied.


Pizzicato (It., "pinched").) Plucked with the finger; a direction, in music for bow-instr.s, to play the notes so marked by plucking the strings. The succeeding direction coll'arco (with the bow) indicates the resumption of the bow for playing. (Abbr. pizz.)

Placidamente (It.) Tranquilly, smoothly; from pla'cida, placid, tranquil.

Plac'cito (It.) Pleasure... A be'ne placio, at (the performer's) pleasure; means that the tempo may be altered, graces or cadenzas added, or that certain specified instr.s may be used or not, as fancy may dictate.

Plagal cadence, mode, see Cadence, Mode, Plagal melody, one whose range extends about a fourth below and a fifth above its tonic or final.—Plagal is opp. to Authentic in all senses.

Plain chant, Plain song. (Lat. cantus plenus, cantus chord'alis.) The unisonous vocal music of the Christian Church, probably dating from the first centuries of the Christian era, the style being still obligatory in the R. C. ritual. Handed down at the beginning by oral tradition, it was first regulated by St. Ambrose (see Ambrosian chant), and later revised by St. Gregory (Gregorian chant). The comparatively modern name cantus planus distinguished this style from that of the strictly rhythmical cantus mensural'bilis, which originated early in the 12th century, after which period plain chant began to be sung in notes of equal length; in its earlier form, however, the tone-values of plain chant were determined by rules very similar to those for poetical metre. Just as a poem consists of lines, the lines of feet, and the feet of 2 or more syllables, a melody was divided into so-called distinctions consisting of a more or less extended group of neumes (notes), a distinction being in turn divided into single neumes (single notes), each neume, finally, representing one or more tones. Thus a metrical line corresponded to a musical distinction, a metrical foot to a musical neume, and a syllable to a tone. (Comp. Notation, § 3.)

Plainte (Fr.) A lament.

Plaisanterie (Fr.) A divertissement for harpsichord or clavichord.
Planchette. 1. A board studded with pins or pegs, an essential part of the mechanism of the piano mécanique.—2. See Pianita 2.

Plantation. In the organ, the disposition or arrangement on the soundboard of the pipes composing a stop.

Plaqué (Fr.) Struck at once; as un accord plaqué, a "solid" chord; opp. to arpeggio'd, broken.

Plectrum (Lat.; Gk. plectron.) A small piece of ivory, tortoise-shell, or metal, held between the forefinger and thumb, or fitting to the latter by a ring, and used in playing certain instr. s to pluck or twang the strings (mandolin, zither; the zither-plectrum is called the "ring ").

Plein-jeu (Fr.) 1. A stop or combination of stops bringing out the full power of the organ, harmonium, etc.—2. Same as Fourniture.

Plifa (Lat.) One of the neumes.

Plus (Fr.) More.

Pneuma (Gk. "breath "). The long coloratura or vocalise on the last syllable of the Alleluia (early Christian Church), so called because taxing the singers' lungs; so a jubilation.

Pneumatic action. See Organ... Pneumatic organ, the ordinary pipe-organ, as contradistinguished from the early hydraulic organ.

Pochette (Fr.) A kit.

Poco (It.; superl. pochissimo; dimin. pochettino, pochetto; abbr. po.) A little... Poco a poco, little by little, gradually... Poco allegro, rather fast; poco largo, rather slow.

Poggia'to (It.) Leaned or dwelt upon.

Po'i (It.) Then, thereafter.

Point. 1. See Notation, § 3.—2. A dot. —3. A staccato-mark.—4. The attack by, or entrance of, an instrumental or vocal part bringing in a prominent motive or theme.—5. Head (of a bow).

Point (Fr.) A dot (point d'augmentation). .. Point d'arrêt, de repos, a hold (c). .. Point final, final pause... Point d'orgue, (a) a hold; (b) an organ-point; (c) a solo cadenza or flourish... Points détachés, staccato-dots... Point sur tête, dot above (or below) the head of a note.

Pointe (Fr.) 1. Point or head (of a bow). —2. Toe (in organ playing; abbr. p; — p = talon pointe; Engl. a t = heel toe,—but compare Signs [ o v ]).

Pointé (Fr.) Dotted.

Pointer (Fr.) 1. To dot.—2. To execute staccato.

Poitrine (Fr.) Chest; voix de p., chest-voice.

Polac'ca (It.) Polonaise... Alla f, in the style of a polonaise.

Polichinelle (Fr.) A grotesque clog-dance; also, the tune to which it is performed.

Polka. (Bohemian pulka.) A lively round dance in 2-4 time, originating about 1830 as a peasant-dance in Bohemia... Polka-mazurka, a form of mazurka accommodated to the steps of the polka.

Polonaise (Fr.; Ger. Polonaise; It. polac'ca.) A dance of Polish origin, in 3-4 time and moderate tempo, formerly in animated processional form, but in the modern ball-room merely a slow opening promenade, supplanting the old Entrée. The rhythm is characterized by the commencement on the strong beat with a sharp accent [ , and by the close on the last beat [ .

Polska. A Swedish dance in triple time, somewhat like the Scotch reel, and generally in minor.

Polychord. ("Having many chords [strings] "). An instr. in the shape of a bass viol, with movable fingerboard and 10 gut strings; played either with a bow or by plucking with the fingers. Inv. by Fr. Hillmer of Berlin, first half of 19th century. It never became popular.

Polymor'phous. Having, or capable of assuming, many forms... P. counterpoint, a style of contrapuntal composition admitting of a manifold variation of the theme (as in the fugue by inversion, augmentation, diminution, etc.)

Polyphon'ic. 1. Consisting of 2 or more independently treated parts;—contrapuntal;—concerted; opp. to homophonic and harmonic.—2. Capable of producing 2 or more tones simultaneously, as the pianoforte, harp, or organ; opp. to monophonous, and equivalent to polyphonous.

Poly'phony. In mus. composition, the combination in harmonious progression of 2 or more independent parts (as opp.
to *Homophony*; the independent treatment of the parts (as opp. to *Harmony*; —counterpoint in the widest sense;—concerted music. (Also pron. *polyphonic*.)

**Pom’mer** (Ger.) See *Bombard*.

**Pompe** (Fr.) A tuning-slide (in the trombone, horn, and various other instrs.).

**Pomposo** (It.) Pompous, majestic, dignified... *Pomposamente*, in a broad and dignified style.

**Punctuation** (Fr.) *Phrasing... Punctuer*, to phrase.

**Ponduro’so** (It.) Ponderous, heavy, very strongly marked.

**Ponticello** (It.) 1. The bridge of bow-instrs... *Sul p.*, near the bridge; a direction to play near the bridge, the tones resulting having a more or less strident and metallic sound; abbr. *s. pont.;* opp. to *sul tasto.*—2. The break in the voice.

**Pont-neuf** (Fr.) Generic title for popular street-songs in Paris.

**Portamento** (It.; equiv. to *portar la voce,* to carry the voice; see Porte de voix.) A smooth gliding from one tone to another; an effect attained in great perfection on bow-instrs., the melody-strings of the zither, and with the human voice. It differs from the *legato* not only in its more deliberate execution, but also in the actual (though very rapid and slurring) sounding or passing-through the intermediate tones, without a noticeable break, or a pause on any tone. It may be written thus: \[\text{\textcopyright} \]

**Porta’dio** (It., “carrying”;”) Usually in the phrase *la voce,* carrying the voice, i.e. *portamento.*

**Porta** (It.) Staff.

**Portatif** (Fr.), Portatif’ (Ger.) Portative organ, i.e. a small organ convenient of transportation; opp. to *positif.*

**Port de voix** (Fr.) 1. Portamento.—2. See *Accent, Chute.*

**Portée** (Fr.) The staff.

**Porter la voix** (Fr.) See Portamento.

**Portunal flute.** An open wooden flute-stop in the organ, with pipes wider at top than at the mouth.

**Portu’nen** (Ger.) *Bourdon* (org.)

**Posa’to** (It.) Sedate, dignified.

**Posau’ne** (Ger.) 1. Trombone.—2. A reed-stop in the organ, having metal pipes of broad scale and 8-foot pitch (manuals) or 16-foot pitch (pedal); the 32-foot stop is called *contra-posaune.*

**Poschet’té**. Ger. form of *Pochette.*

**Posément** (Fr.) *Posate.*

**Poser la voix** (Fr.) To attack a vocal tone with clearness and precision.

**Positif** (Fr.), Positif’ (Ger.). A “positive” or stationary organ; opp. to *portatif.*—Also, the French term for choir-organ; and (in German) a small partial organ in front of the main instr. was often called *Rückpositif,* because usually behind the organist.

**Position.** 1. (Ger. *La‘ge;* Fr. *position;* It. *posizione.*) The place of the left hand on the fingerboard of the violin, etc. In the *1st pos.,* the forefinger stops the tone or semitone above the open string; by shifting up (see *Shift*) so that the 1st finger takes the place previously occupied by the 2nd, the *2nd pos.* is reached; and so on for each succeeding position. There are 11 positions in all, but only 7 are commonly employed.—The *half-position* is the same as the *1st pos.,* except that in it the 2nd, 3rd, and 4th fingers occupy the places taken, in the *1st pos.,* by the 1st, 2nd, and 3rd fingers.—2. The arrangement of notes in a chord with reference to the lowest part; in the *1st,* or *fundamental,* *position* the lowest part takes the root; in the *2nd position* it takes the third, etc.—3. Close and open position, see *Harmony.*

**Possibile** (It.) Possible; *pianissimo possible,* as soft as possible; *il più presto possibile,* as rapid as possible.

**Post-horn.** The straight horn used by postmen. See *Appendix.*

**Postl’ude.** (Lat. *postul’dium;* Ger. *Nachspiel;* Fr. *clôture.*) A concluding voluntary on the organ, closing a church-service.

**Pot-pourri** (Fr.) A musical medley, all kinds of tunes or parts of tunes being juxtaposed in an arbitrary manner, often with very flimsy connecting-links.

**Poule** (Fr.) The 3rd movement or figure in the quadrille.

**Poussé** (Fr., “pushed.”) Up-bow.

**Präch’tig** (Ger., “splendid.”) Grand, majestic, dignified. (Also *adverb.*)

**Præcentor** (Lat.) Precentor.
PRALLTRILLER—PRIMZITHER.

Prall'triller (Ger.) An inverted mordent. (Also Prahler.)
Präludie'ren (Ger.) To prelude.
Präzis' (Ger.) Precise, exact.
Pream'blum (Lat.) A prelude, introduction.
Precent'or. In the Anglican Church, a director and manager of the choir and of the musical services in general, ranking after the Dean, and sitting on the side of the choir opposite to the latter, whence the terms cantoris (i.e. the precentor's) and decani (the Dean's) side.
Precipitan'do, Precipitatamen'te (It.) Precipitately; calls for a rapid and bold execution of the figure or passage so marked; precipita'to (also precipitu'so), (Fr. précipité), precipitate.
Precisio'ne, con (It.) With precision...
Presso'ne, precise, exact.
Preghie'ra (It.) A prayer; a modern title for certain melodious salon-pieces of a more or less devotional character.
Pre'l'ude. (Lat. præludium; It. preludo; Fr. prélude; Ger. Vor'spiel.) A piece of musical introductory or preparatory to another and more extended movement or composition, or to a dramatic performance, church-service, etc. The prelude has no distinctive form or independent character, being adapted to what is to follow it. (Comp. Overture.)—The short piano-pieces by Chopin, entitled "Preludes", are anomalous, not having been intended for introductory pieces.—An organ-prelude to the church-service is commonly called a voluntary.
Premier (Fr., fem. première.) First...
Premier dessus, first soprano...Premi'ère fois, first time...A première vue, at first sight...Première (noun), the first production of a dramatic work.
Preparation. (Ger. Vor'bereitung; Fr. préparation; It. preparazione.) The p. of a dissonance consists in the presence, in the preceding chord and same part, of the tone forming the dissonance. (Comp. Percussion, Counterpoint, and Substitution.)
Prepare. 1. See Preparation.—2. To introduce by a grace-note or figure; e. g. a prepared trill is one prefaced by a turn or other grace.
Pre'sa (It.) A sign marking the successive entrance of the parts of a canon, having various forms (S•S + \( \infty \) etc.)
Pressan'te (It.) Accelerando, stringendo.
Pressez (Fr.) Accelerando, stringendo; \( \text{pressez un peu, poco stringendo.} \)
Pressure-note. A note marked thus \( \text{\vulgaris} \), indicating a sudden pressure or crescendo following the attack.
Prestant (Fr.) An open five-stop in Fr. and Ger. organs, generally of 4-foot pitch; equiv. to Engl. Principal.
Prestes'za, con (It.) With rapidity (of movement or execution).
Prestissimam'ente, Prestis'simo (It.) Very rapidly, as fast as possible.
Pres'to (It.) 1. Fast, rapid; indicates a degree of speed above allegro and below prestissimo...P. assai, very rapid. —2. A rapid movement, most frequently concluding a composition.
Prick. In earlier terminology, the dot or mark forming the head of a note; to prick meaning, to write music. Hence, prick-song, (a) written music, opp. to extemporized; (b) the counterpoint to a cantus firmus, the point against point.
Primary accent. The down-beat or thesis; the accent beginning the measure, directly following the bar...Primary triad, one of the 3 fundamental triads of a key (those on the 1st, 5th, and 4th degrees).
Prime. 1. The first note of a scale.—2. See Interval...Prime tone, same as generator.—3. The 2nd of the canonical hours.
Prim'geiger (Ger.) Leader (1st violin).
Pri'mo,-a (It.) First...Prima buffa, the leading female singer in comic opera...Prima don'da ("first lady"), the leading soprano singer in the opera...Prima vo'sia, at first sight...Prima volta, the first time (abbr. •me volta, or simply I, or i.)—indicates that the measure or measures under its bracket are to be played the first time, before the repeat; whereas, on repeating, those marked secun'da volta (abbr. •mea volta, or simply II, or 2) are to be performed instead.—Tempo primo, at the first or former rate of speed...Primo u'pe'mo, the first male soprano (castra'to), or first tenor. (Obsolet in both senses.)
Prì'mo (It., noun.) A first or leading part, as in a duet.
Prim'zither (Ger.) Treble zither.
Principal. I. In the organ, a flue-stop of open metal pipes, of 4-foot pitch on the manual, and 8-foot pitch on the pedal. (In Ger., *Prinzipal* is the open diapason.)—2. Theme of a fugue (obolete).

Principal chords. The basic chords of a key, i. e., the triads on the tonic, dominant, and subdominant, with the dom. chord of the 7th. (Also called *fundamental, primary,* etc.)

Principale (It.) Diapason (organ-stop).—2. Principal, chief; also, principal or leading part.—3. Sometimes found, in old scores, for *tromba* (trumpet).

Principal-work. See Stop (noun) 2.

Principio (It.) Beginning, first time. [In Beethoven, Op. 27, No. 2, 1st movem.: “più marcato del principio,” more marked than the first time.]

Prise du sujet (Fr.) Entrance of the subject.

Probe (Ger.) Rehearsal... General probe, full rehearsal.

Proceed. (Fr. *procéder.*) To progress.

Program. (Ger. *Programm;* Fr. *programme;* It. *programma.*) A list of compositions to be performed at a concert... Program-music (Ger. *Programm-musik*), a term of modern invention, applied to a class of instrumental compositions intended to represent different phases of emotion, or actual scenes or events; sometimes made synonymous with “descriptive music.” The “program” of such a composition may be merely its title; or occasional interpolated remarks; or a concise summary of its poetic subject-matter, appended as a description for the better comprehension of the music.

Progress’. (Ger. *fortschreiten;* Fr. *procéder, marcher.*) To advance or move on; in melody, from one tone to another; in harmony, from one chord to another... Progression (Ger. *Fortschritzung;* Fr. *progress, marche;* It. *progression*), the advance from one tone to another, or from one chord to another; the former is *melodie,* the latter *harmonie,* progression.

Progressive stop. A compound organ-stop in which the number of ranks increases as the pitch rises.

Prolation. (Lat. *prolatio.*) See Notation, §3.

Prolongement (Fr.) I. A mechanical attachment in the reed-organ for holding down single keys after the fingers are raised.—2. Sustaining-pedal.

Promptement (Fr.). Frontamen’te (It.) Promptly, swiftly.

Pront’o,a (It.) Prompt, speedy.

Pronunzia’to (It.) Pronounced, marked; *ben pr.*, well, clearly enunciated.

Proportion. (Lat. *propor’tio.*) See Notation §§3, and Nachtmans.

Propo’sta (It.) Theme of a fugue.

Propri’etas (Lat.) A term applied to a ligature when the first note was a breve. It was indicated, when the 2nd note was the lower, by a descending tail on the left (seldom on the right) of the first note; when the 2nd was the higher, by the absence of the tail. *Oppo’sita proprietas* occurred when the first 2 notes of the ligature were semibreves,—indicated by an ascending tail to the left of the first note...*Si*ne *proprietas*, same as *Impropri’etas.*

Prose. (Lat. *pro’sa.*) See Sequence.

Proslambanomenos (Gk.) See Greek music, p. 89.

Prosody. (Lat. and It. *prosodia*; Fr. and Ger. *Prosodie.*) Metrics, or the science of metre; specifically, the science of the quantity of syllables, and of accentuation, as affecting versification.

Prospekt’ (Ger.) The front of an organ... *Prospektfeifen,* front or display-pipes; also *Frontifeifen.*

Pro’va (It.) Rehearsal.

Psalm-melodicon. A wood-wind instr. with 8 finger-holes and 25 keys, having a compass of 4 octaves, and so constructed that from 4 to 6 tones could be produced at once. Inv. by Weinrich of Heiligenstadt in 1828; improved by Leo Schmidt in 1832, by whom it was called the *Apollo-Lyra.*

Psaltery. (Lat. *psal’terium;* It. *saltério;* Fr. *psaltérium;* Ger. *Psalter.*) An instr. of very ancient origin, and in use down to the 17th century, known to the Hebrews as the *kinnor,* to the Germans as the *Rotz,* a kind of harpsichord, with a varying number of strings plucked by the fingers or with a plectrum. The strings were stretched over a soundboard, as in the dulcimer.

Psaume (Fr.) A psalm.
Psautier (Fr.) Psalter.

Pulsatile instruments. Instrs. of percussion (Lat. pulsatiilia).

Pulse. A beat or accent.

Punctus, or Punct'um (Lat.) 1. A dot.

Punkt (Ger.) A dot . . Punktier', dotted.

Pun'ta (It.) Point (of the bow).

Pun'to (It.) Dot. . . Punta te, dotted; staccato'd.

Pupitre (Fr.) Music-desk.

Purfiling. The ornamental border on the bellies and backs of violins, etc.

Put'ti (It., pl.) Boys, choir-boys.

Pyramidon. An organ-stop having short covered pyramidal pipes more than 4 times as wide at top as at mouth, and of 16' or 32' tone.

Pyrrhic, Pyrrhich'itus. A metrical foot consisting of 2 short syllables (− −).

Pythian metre, verse. The dactylic (or spondaic) hexameter (− − | − − | − − | − − | − − | − −).

Q.

Quadrat' (Ger.) A natural (§).—(Engl.) In medieval music, a breve (Lat. quadr'um).

Quadrici'niun (Lat.) A composition in 4 parts.

Quadrille. (It. quadr'iglia.) A square dance consisting of 5 (or 6) figures named le Pantalon, l'Eté, la Poule, la Pastourelle, (la Trenise), and la Finale. The time alternates between 3-8 (6-8) and 2-4.

Quadruple counterpoint. See Counterpoint . . . Q. croch e (Fr.), a 64th-note . . . Q. rhythm or time, that characterized by 4 beats to the measure.

Quad'ruplet. A group of 4 equal notes to be executed in the time of 3 or 6 of the same kind in the regular rhythm; written ♬ ♬ ♬ ♬ ♬.

Quality of tone. (Ger. Ton'farbe; Fr. timbre; It. timbro.) That characteristic peculiarity of any vocal or instrumental tone which distinguishes it from the tone of any other class of voices or instrs.

Quantity. In metrics, prosodic length, i.e., the time-value of a syllable.—In English versification this is apt to be disregarded, accented and unaccented syllables taking the place of long and short ones.

Quart. The interval of a fourth.

Quart (Fr.) Quarter . . . Q. de souffir, a 16th-rest.

Quarta (Lat. and It.) The interval of a fourth . . . Q. modi (toni), the subdominant.

Quarte (Ger. and Fr.) The interval of a fourth . . . Q. du ton (Fr.) the subdominant.

Quartenfolgen (-parallelen) (Ger.) Consecutive or parallel fourths.

Quarter-note. (Ger. Viertelnote, Viertel; It. quarto; Fr. quarte.) A crotchet (♩). (Sometimes abbrev. to Quarter.)

—— Quarter-rest, a rest equivalent in time-value to a quarter-note (♩, ♩, or ♩). (Also called quarter-note rest, and crotchet-rest.)

Quartet'. (Ger. Quartett'; Fr. quatuor; It. quartetto.) 1. A concerted instrumental composition for 4 performers, in symphonic form.—2. A comp. or movement, either vocal or instrumental, in 4 parts.—3. The 4 performers themselves.

Quart'fagott (Ger.) See Bassoon...

Quart'flute, see Flute . . . Quart'geige, see Violon . . . Quart'takord, chord of the fourth and sixth (♯ chord).

Quarto d'aspetto (It.) A 16th-rest.

Quarto'le (Ger.) A quadruplet.

Quasi (Lat. and It.) As if, as it were; like; nearly, approaching. E.g., A.n- dante quasi allegretto, andante approaching allegretto.

Qua'ter. See Bis 3.

Quatorzii'me (Fr.) The interval of a fourteenth.

Quatre (Fr.) Four . . . À quatre mains, for 4 hands.

Quat'rible. In medieval music, a counterpoint progressing in parallel fourths to the cantus firmus; a quinible progressed in parallel fifths.

Quatroci'nium (Lat.) A composition in 4 parts.

Quattrico'ma (It.) A 64th-note.

Quat'tro (It.) Four . . . A quattro mani, for 4 hands.

Quatuor (Fr.) A quartet, vocal or instrumental.
Quaver. An eighth-note.

Quer’flöte (Ger.) Orchestral flute...

Quer’pfife, a pipe... Quer’tonge, false or inharmonic relation... Quer’tonge, the thick stroke substituted for the hooks of hooked notes when grouped.

Queue (Fr., ‘tail’.) 1. Stem of a note. — 2. Tailpiece... Piano à queue, see Piano (Fr.)

Quickstep. See March.

Quie’to (It.) Calm, quiet; opp. to agita’to.

Quindeçima (It.) A fifteenth (either the interval or the organ-stop)... Alla q. (abbr. 15q) two octaves higher (or lower).

Quindizeime (Ger.) The interval of a fifteenth.

Quintible. See Quadruple.

Quinquegrade. Same as Pentatonic.

Quint. 1. The interval of a fifth. — 2. A 53-foot organ-stop, sounding a fifth higher than the normal 6-foot pitch. — 3. The E-string of the violin. — 4. See Violin... Quint-stride, the (a) harmonic or (b) melodic progression of a fifth:

\[ \begin{align*}
& (a) \\
& (b)
\end{align*} \]

Quinta (Lat. and It.) The interval of a fifth... Q. de cima, the int. of a fifteenth. .. Quinta falsa (“false fifth”), the prohibited melodic interval between mi in the hexachordum durum and fa in the hex. naturale: the modern diminished fifth... Q. mod’i (‘to’,ni), the dominant (comp. Quintus)... Alla quinta, at or in the fifth.

Quint’absatz (Ger.) A half-close, in the midst of a piece, on the dominant; same as Halbkadenz.

Quintattin (Ger.) In the organ, a covered five-stop of 8, 16, or 32-foot pitch.

Quinte (Fr.) See 1 and 2 below... Quinies cachées, covered fifths.

Quinte (Ger.) 1. The interval of a fifth. — 2. See Quint 2. — 3. The E-string of the violin (Fr. chanterelle)... Quintenfolgen, parallelen, consecutive fifths... Quintenrein, an epithet applied to strings of bow-instrs, signifying that they produce “true fifths” to the neighboring strings throughout their length... Quintenzirkel, circle of fifths.

Quin’terne. See Lute. A species of lute or guitar extremely popular in Italy some 200 years ago, with a body resembling a violin and from 3 to 5 pairs of gut strings, to which were sometimes added 2 wire-covered single strings.

Quintet’. (Ger. Quintett’, Fr. quintet; It. quintetto) 1. A concerted instr’l comp. for 5 performers, in symphonic form.— 2. A comp., movement, or number, vocal or instr’l, in 5 parts.

Quintile’sren (Ger.) To overblow by a twelfth, like the clarinet and other instrs. with single reed.

Quintoier (Fr.) 1. To quintible (also quintoyen). — 2. See Quintieren.

Quintoie (Ger.) Quintuplet.

Quinton (Fr.) 1. The 5-stringed treble viol, or (acc. to Rousseau) the tenor viol.— 2. See Saxhorn.

Quint’stimme (Ger.) A quint (organ-stop)... Quint’tone, quint-tones (see Pitch, § 2).

Quintuor (Fr.) A quintet.

Quintuple rhythm, time. That characterized by 5 beats to the measure.

Quintuplet. A group of 5 equal notes to be executed in the time of 4 of the same kind in the regular rhythm; written:

\[ \begin{align*}
& \text{Quintvo’le (Ger.) 1. See Quinton} \\
& \text{2. In the organ, a mutation-stop (see Gamenstimme).}
\end{align*} \]

Quinzième (Fr.) The interval of a fifth.

Quire. Obsolete for Choir... Quirister, ditto for Chorister.

Quod’libet (Lat., “what you please”; also Quod’libet, “as many as you please”; It. messan’za, mistichan’za, a mixture.) A humorous combination of various airs, performed either simultaneously or one after the other; the latter mode differing from the pot-pourri in lacking the connecting interludes; a favorite device in the 16th and 17th centuries, and occasionally employed even now.
R—RECHANGE.

R. Abbr. for right (Ger. rechte); r, h. = right hand (rechte Hand); for ripieno; R stands in Catholic church-music for Responsorium; RG, for Resp. Graduale; R, in Fr. organ-music, stands for clavier de récit (swell-manual).

Rab'bia, con (It.) With passion, frenzy; furiously.

Rackett' (Ger.; also Rarket.) An obs. wood-wind instr. of the bombard class, with the tube bent many times and, in consequence, a very weak tone; improved by Chr. Denner, who reduced the number of bends and made it more like the basson, whence the later name Rackett (Fagott', Stock fagott).
—2. An organ-stop with a tone resembling the above.

Racleer (Fr.) To scrape, saw; racleur, a bungling fiddler.

Raddolcen’do, Raddolc’ente (It.) Growing calmer and gentler...Raddolcia’to, gentler, calmer.

Raddoppia’men’to (It.) 1. Doubling chord-notes.—2. Manifolding copies of parts.—Raddoppia’dio, doubled.

Ra’del (Ger.) See Rundgesang.

Radiating pedals. A pedal-keyboard in which the pedals are set in fan-shaped arrangement, spreading out to the rear from in front, and concave (i.e. somewhat higher at the sides).

Radical bass. A fundamental bass... Radical cadence, see Cadence.

Rad’leier (Ger.) Hurdy-gurdy.

Ra’dlmaschine (Ger.) Piston-mechanism.

Rallentamen’to (It.) A slackening in tempo...Rallentan’do, gradually slackening the tempo, growing slower and slower; equiv. to risiurando. (Abbr. rall.)—Also rallenta’to...Rallentà’re, to grow slower; sensa rallentare, without slackening the pace.

Rang (Fr.) Rank.

Rank. A row of organ-pipes. A mixture-stop is said to have 2, 3, or more ranks according to the number of pipes sounded by each digital.

Rant. An old dance; a name given to the tunes of various country-dances, and also to reels (e.g. the Cameronian Rant).

Ranz des vaches (Fr.; Ger. Kuh’-reigen, Kuh’reichen.) One of the airs, or variations on an original air, sung, or played on the Alpine horn, in the Swiss Alps as a call to the cattle. It is characterized by oft-repeated figures, rising and falling broken chords, and (when sung) by the frequent employment of the Jodler.

Rapidamen’te (It.) Rapidly...Rapidi’dà, con, with rapidity...Rap’ido, rapid.

Rapsodie (Fr.) 1. Rhapsody (see Rhapsodie).—2. A composition of bizarre and desultory form, lacking unity and consistency.

Rasch (Ger.) Fast, rapid, swift... Noch rascher, still faster... So rasch wie möglich, as fast as possible.

Rasga’do (Span., “a rasping”). In guitar-playing, the sweeping the strings with the thumb; hence, the arpeggio effect so obtained.

Ras’tral, Ras’trum. (Ger. Rastral’.) 1. Music-pen 2.—2. A 5-pointed claw or graver used by music-engravers for scoring the lines of the staff in the zinc plates.

Rät’selkanon (Ger.) Enigmatical canon.

Rattenen’do, rattenen’to (It.) See Ritenuto.

Rauh (Ger.) 1. Harsh(ly), rough(ly).—2. Hoarse(ly).

Rau’scher (Ger.) A rapidly repeated note, as on the pianoforte.

Rausch’quinte (Ger.) In the organ, a mixture-stop of 2 ranks, combining pipes of 5-foot and 4-foot pitch, or of 2-foot and 2-foot pitch, without a break (Also Rausch’tiœ, &c. &c.—quarte-work.)

Ravviv’an’do (il tempo) (It.) Accelerating the tempo.

Ray. For Re, in the Tonic Sol-fa system.

Re. Second of the Aretinian syllables, and name of the note D in Italy, etc.—In French, Rê.

Re’bec(k). The primitive violin of medieval Europe, known in Italy as the ribè’ka or ribè’ca, and in Spain as the rabe, rabel. The body was shaped like a half-pear; it had 3 gut strings, which yielded a powerful, strident tone.

Rechange (Fr., “exchange”). The corps or tons de rechange are the crooks of the horn, etc.
RECHT—REED-ORGAN.

Recht (Ger.) Right; rechte Hand, right hand.

Récit (Fr.) I. A vocal or instrumental solo part.—2. The leading part in a piece of concerted music.—Clavier de récit, swell-manual.

Recital. In the usual acceptation of the term, a concert at which either (a) all the pieces are executed by one performer [as a p̄ie récital], or (b) all pieces performed are by one composer.

Recitando (It.) In declamatory style.

Récitant, e (Fr.) One who sings or plays a solo.

Recitativo (teeter'). It. Recitativo; Fr. récitatif; Ger. Recitativ. A style of declamatory singing, dating from 1600 (the earliest operas), and springing from the efforts to emancipate dramatic song from the contrapuntal forms then in vogue. The first recitatives had a very simple accompaniment, a mere figured bass (recitativo secco); this broadened into the recitativo accompagnato (or obligato, stromenato; Fr. equiv. obligé, accompagné), in which the instrumental parts were invested with more life, variety, and musical importance.—Unless marked recitativo a tempo, the recitative may be performed ad libitum. The connecting-link between the rec. of the opera and oratorio and the Aria is found in the Arioso.—Wagner's rec. differs from the earlier forms in the perfectly natural musical inflection of the vocal part (the ancient cadences, etc., being abolished), and the richly instrumented and marvelously pregnant accompaniment (comp. Melais).

Réciter (Fr.) To sing or play a récit.

Reciting-note. That tone, in any Gregorian mode, on which the greater portion of every verse in a psalm or canticle is continuously recited; i.e. the dominant of the mode.

Recorder. An obsolete species of flageolet, having 7 finger-holes on the upper side and one below, with an extra hole near the mouthpiece covered with a thin membrane (goldbeaters' skin), and probably influencing the quality of the tone. Compass $f$—$f$, about 2 octaves, from $f$.

Recte et retro (Lat., "forwards and backwards"). Direction for performing a canon cancrizans.

Rectus (Lat.) See Motus.

Reddi'ta, Reddi'ta (It.) A repeat.

Redoubled interval. A compound interval.

Red'ow'a. A dance derived from Bohemia, and, like the Mazurka, though less strongly accented, in 3–4 time and lively tempo. In Bohemia there are 2 varieties, the Rejadows in 3–4 or 3–8 time, and the Rejadowka in 2–4 time.

Réduire (Fr.), Reducz'eren (Ger.) To reduce the volume of a composition by rearranging it for a smaller number of instr.s, while preserving its form as far as possible.

Redundant. Same as Augmented (of chords and intervals).

Reed. (Ger. Roh'blatt, Zung'e; Fr. anche; It. an'cia, lin'gua). A thin strip of cane, wood, or metal, so adjusted before an aperture as nearly to close it, fixed at one end, and set by an air-current in vibration, which it communicates either to an enclosed column of air (organ-pipe, oboe, etc.), or directly to the free atmosphere, thus producing a musical tone. There are 2 classes of reeds, (1) Free Reeds, which vibrate within the aperture without striking the edges; and (2) Beating (or striking, or percussion) Reeds, which strike on the edges; in either class, the elasticity of the reed causes its return-stroke after it is borne down by the air-current.—Double Reed, two beating reeds which strike against each other (oboe, bassoon). (Also comp. Pipe 2, 6, Reed-organ, Regal.)

Reed-instrument. One whose tone is produced by the vibration of a reed in the mouthpiece; the orchestral instr.s of the oboe and clarinet groups.

Reed-organ. The precursor of the reed-organisms now in use was the Regal, which contained beating reeds similar to those in the reed-pipes of church-organs. The present reed-organs have free reeds; there are 2 principal classes; (1) The Harmonium, the bellows of which forces compressed wind outwards through the reeds; and (2) the American organ, in which an exhaust or suction-bellows draws the air in through them. Until the invention of the Vocalion, a variety of reed-organ having compression-bellows like those of the harmonium, the tone of the second class was generally superior to that of the first.—The wind-supply is ordinarily obtained by the aid of a pair of
treadles operated by the performer. There may be one or many sets of reeds or vibrators, each controlled by a stop and slider-mechanism. The timbre of the various orchestral instr.s is now very successfully imitated.—Common mechanical devices are the *percussion-stop*, *expression-stop* (harmonium), *key-swell* (Amer. org.), *tremulant*, *double-touche*, and *prolongement*.—The first reed-organ was invented by Grénié in 1810, and named by him *orgue expressif* on account of the crescendo and decrescendo obtainable on it; other inventors constructed the *aoline*, *aolikon*, *phys-harmonica*, etc.; the *Harmonium*, the first instr. of the class having several stops, was patented in Paris by A. Debain in 1843.

**Reed-pipe, Reed-stop.** See *Pipe 2, b.*

**Reed-work.** See *Stop (noun) 2.*

**Reel.** A lively dance, probably of Celtic origin, still in vogue in Scotland and Ireland, and usually in 4-4 (sometimes in 6-4) time, with reprises of 8 measures; danced by 2 couples.

**Refrain.** A burden.

**Re`gal.** (Ger. *Regal.*) 1. An obsolete kind of portable organ with one or two sets of reed-pipes (beating reeds), a keyboard for the right hand, and a bel lows worked by the left. According to the number of pipes sounded by each digital, it was called a *single* or *double regal*. The old English name was *regal*, or a pair of *regalls*. (See *Harmonium.*) A *Bibiregal* (Ger.) was one folding up like a large bible; a bible-organ.—2. (Ger.) An obsolete suffix distinguishing reed-stops; e.g. *Har'-fenregal*, *Gei'genregal*.—3. An old species of xylophone.

**Re`gel.** (Ger.) A rule.

**Re`gens cho`ri (Lat.) Choir-master.**

**Regier`werk** (Ger.) In the organ, the mechanism of the keys and draw-stops, taken collectively.

**Regis`ter.** 1. (Ger. *Regis*ter.) A set of pipes or reeds controlled by one draw-stop; in this sense synonymous with stop (organ-stop).—2. A board with perforations for guiding and steadying the trackers of an organ-action.—3. A portion of the range and compass of the voice, and of certain instr.s; (a) see *Voice*; (b) comp. Chalumeau.

**Regis`ter (Ger.)** Register 1 and 3.—

**Regis`terknopf, stop-knob...Regis`ter-**

| stange, stop-lever...Regis`teraug, draw-stop mechanism...Shunt`me Register (pl.), mechanical stops; tônende Regis`ter (pl.), speaking stops. |

**Registre** (Fr.) 1. A stop-knob.—2. Register 3.

**Registration.** 1. The art of effectively employing and combining the various stops of the organ.—2. The combination or combinations of stops employed for any given composition.

**Registrie`ren** (Ger.) To register or register (see *Registration*).—Registrie`rung, registration.

**Regle** (Fr.) Rule.

**Rein** (Ger.) Perfect (of intervals); just, true, correct (of pitch orintonation).

**Rein`greifen** (Ger.) Accurate stopping (violin); accurate playing (in general).

**Rei`ter trompete** (Ger.) Clarion, clarina, clarino. (Medieval trumpet, with straight tube about 30 inches long.)

**Rela`tio non harmo`nica** (Lat.) Inharmonic relation.

**Relation.** (Ger. *Verwand`schaft*; Fr. *relation*; It. *relazio`ne*.) The degree of affinity between keys, chords, and tones. The simplest explanation of relationship is that promulgated by the neo-harmonists (comp. *Phone*, §4).—Also *Relationship*, *Tone-relationship* (Ger. *Ton`verwand`schaft*).

**Relative key.** (Ger. *Paralle`lonart;* Fr. *mode relat`if;* It. *tono relat`ivo.*) A minor key is relative to that major key, the tonic of which lies a minor third above its own; a major key is relative to that minor key, the tonic of which lies a minor third below its own. (N. B. Relative is sometimes used for *related*, in qualifying keys and chords.)

**Religiosamen`te, Religio`so (It.)** In a style expressive of religious or devotional feeling.

**Relish.** One of the “shaked graces” of the old harpsichord-music; in 2 forms, namely, the Single Relish:

```
\[ \text{played:} \]

\[ \text{and the} \]

\[ \text{Double} \]

\[ \text{Relish played:} \]
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Remote key. An unrelated key. (See 'Relation'.)

Remotus (Lat.) Remote, far apart; as harmonia remota, open harmony.

Remplissage (Fr., "filling"). The parties de r. are the inner parts. — The word r. is also used as a term of repro- 

repetition for superfluous or cumbersome parts in the works of novices—"padding"; also, for non-concerted parts.

Rendering. Artistic interpretation or reproduction. (Preferable to the term "rendition").

Rentrée (Fr.) Reëntrance of a part or theme after a rest or pause.

Reverser (Fr.) To invert; renversé; inverted; renversement, inversion.

Renvoi (Fr.) The sign (e.g. $\overline{\overline{\overline{\overline{\ldots}}}}$) directing the performer to return to and re- 

peat from a similar sign.

Repeat. (Ger. Wiederdhungzeichnen; 

Fr. bëton de repris; It. riplica.) The sign $\overline{\overline{\overline{\overline{\ldots}}}}$ or $\overline{\overline{\overline{\overline{\ldots}}}}$ or $\overline{\overline{\overline{\overline{\ldots}}}}$

the first signifying that the division be- 

 tween the dotted double-bars is to be 

repeated; the second and third, that 

the preceding and also the following 

division is to be repeated; the dots always being on the same side of the 

bar as the division to be repeated. 

Comp. Da Capo, and Dal Segno.

Repeating action. See Repetition 2.

Repercussion. (Lat. repercus'sio.) 1. 

The repetition of a tone or chord. — 2. 

The regular reëntrance, in a fugue, of 

the subject and answer after the epi-

sodes immediately following the expo- 

sition.—3. In Gregorian music, the 

dominant of the mode, as being the 

tone most reiterated.

Repetieten (Ger.) 1. To break (see 

Break 3). . . . Einer repetit'en rende Stimme, 

a mixture-stop with a break.—2. To re- 

peat.

Repetition. 1. The very rapid reiter-

ation of a tone or chord, producing 

almost the effect of a sustained sound. 

— 2. Repeating action, one in which 

the rebound of the hammer admits of 

the instant striking of the key and 

repetition of the tone (pfte.)

Répétition (Fr.) Repetition; rehearsal.

Répétition (Ger.) Repetition 1 and 2; 

also, a Break 3 . . . . Répétitions' mechanik, 

repeating action (pfte.)

Répétitor (Ger.) The trainer or con-

ductor of an opera-chorus. (Fr. chef du 

chant.)

Répétitio'ne (It.) Repetition.

Réplica (It.) A repeat . . . . Réplica'to, 

(a) repeated; (b) doubled.

Réplique. A tone one or more octaves 

above or below a given tone.

Réplik' (Ger.) A complementary inter-

val.

Réplica (Fr.) 1. A replicate (unused). 

— 2. Answer (usually réponse). — 3. A 

complementary interval.—4. A cue.

Reply. Answer.

Répons (Fr.) A response.

Réponse (Fr.) An answer.

Report. Same as Answer.

Repos (Fr.) The end of a phrase, 

marked by a full cadence.

Reprise (Fr.) 1. A repeat.—2. The re-

vival of a work.—3. Break 3.—4. The 

repetition of the first theme, in a short 

movement, after an episode.—5. Same 

as Rentrée.

Requivem. The first word in the Mass 

for the Dead, which begins with the 

antiphon Requiem aeternam dona eis, 

domine; hence, the title of the musical 

setting of that Mass. Its divisions are 

as follows: (1) Requiem, Kyrie; (2) 

Dies irae, Requiem; (3) Domine Jesu 

Christe; (4) Sanctus, Benedictus; (5) 

Agnus Dei, Lux eterna.

Resin. See Rosin.

Resolution. (Ger. Auflösung; Fr. 

résolution; It. risoluzione.) The pro-

gression of a dissonance, whether a 

simple interval or a chord, to a conso-

nance.

Resoluzione, con (It.) See Risoluto.

Résonance-box. A hollow resonant 

body, like that of a violin or zither.

Resonanz' bôden (Ger.) Soundboard or 

belly. . . . Resonanz' bas ten, resonance-box. 

. . . Resonanz' rait e, sympathetic string.

Respiró (It.) A 16th-rest.

Respond. See Responsory 3.

Response. (Lat. respond'sum.) 1. The 

musical reply, by the choir or congre-

gation, to what is said or sung by the 

priest or officiant, either in the Anglican 

or R. C. Church.—2. See Responsory. 

— 3. Same as Answer.

Responsory. (Lat. responsor'ium.) 1. 

That psalm, or part of one, sung be-
between the missal lessons.—2. The Gradual.—3. A Respond; i.e. a part of a psalm (formerly an entire psalm) sung between the lessons at the canonical hours.

Ressort (Fr.) Bass-bar.

Rests:

Time-value:

<table>
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<th>1. Whole rest.</th>
<th>2. Half-rest.</th>
<th>3. Quarter-rest.</th>
<th>4. Eighth-rest.</th>
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<th>6. 64th-rest.</th>
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<tr>
<td>Taktpause.</td>
<td>Halbe (or Zweiteil-)</td>
<td>Viertelpause.</td>
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<td>Pausa dellasemibreve.</td>
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...Breve or Semibreve, a rest equal in time-value to 1 breve (.), or 2 semibreves or whole notes (\|). . .

Reveille (Engl. and Ger.; from Fr. reveil.) A military signal for rising.

Rheidsde. An instrumental comp. of a dreamy cast, without characteristic form.

Reversion. See Imitation, retrograde...

Rhapsodie. In ancient Greece, rhapsodies were fragments from the great epics, sung by the rhapsodes to the cithara. In modern music, the rhapsodie is generally an instrumental fantasia on folk-songs or motives taken from primitive national music; an exception is Brahms' Op. 53. (Also Rhapsody.)

Rhythm. (Ger. Rhythmus; Fr. rythme; It. ritmo.) 1. The measured movement of similar tone-groups; i.e., the effect produced by the systematic grouping of tones with reference to regularity both in their accentuation and in their succession as equal or unequal in time-value.—A Rhythm is, therefore, a tone-group serving as a pattern for succeeding groups identical with it as regards the accentuation and duration of the tones. The rhythm, being thus a thing apart from tonal melody or harmony, is reducible to a formula of notes without pitch, merely representing an orderly series of pulsations; take, for instance, the castanet-rhythm of 3 Spanish national dances:

(1) El Vito:
The vertical bars divide the measures; the slurs connect notes forming one *rhythmic group* or *rhythm*. The difference between a *measure* and a *rhythm* is apparent; the former is the sum of the time-values of notes (or rests) between 2 bars, whatever be their arrangement; the latter *may* be contained (1) within a measure, but at (2) embraces 2 measures, and at (3) begins before the bar.—*Time*, on the other hand, is the division of each measure into equal fractional parts of a whole note, corresponding (at least in the simple times) to the same number of regular beats to a measure; with which regular beats the pulsations of the rhythm are by no means required to coincide.—It must be added, however, that the above definitions are not universally accepted, and that great confusion prevails in this department of English mus. terminology, as in others; they are given simply as valid for this Dictionary.—2. Rhythm, in a wide sense, is the accentuation marking and defining *broader mus. divisions* in the flow and sweep of a composition by special emphasis at the entrance or culminating points of motives, themes, phrases, passages, sections, etc. (Comp. Accent 2.)

**Rib.** (Ger. *Zérjen*; Fr. *alises*; It. *fa’scè*) The curved sides of the violin and similar instrs, connecting belly and back.

**Ribatt’ta (It.)** A device for beginning a trill. (Comp. *Trill*)

**Ribe’ba, Ribe’ca (It.)** Rebec.

**Ricerca’re, Ricerca’ta (It.)** 1. Originally vocal, and later also instrumental, compositions of the 16th and 17th centuries, in fugal form more or less highly developed, usually built up as a sort of fantasia on original motives.—2. See *Fugue*.

**Riddle-canon.** See Canon, *enigmatical*.

**Ridot’to (It.)** 1. Reduced (see *Réduire*).—2. A reduction.

**Rigadoon’.** (Fr. *rigaudon*) An animated, often grotesque dance of French origin, generally in 4-4 time (sometimes 2-2, rarely 6-4) with an *auftakt* of a quarter-note; it consists of 3 or 4 reprises, the third falling in as if by chance at a lower pitch and frequently without a regular close, to enhance the contrast with the succeeding division.

**Ri’go (It.)** The staff. (Also *banda, portata, sistema, tirata, or verto*.)

**Rigo’re (It.)** Rigor, strictness...*Con r., al r. di tempo*, in strict time. (Also *rigoro’so*.)

**Rilascian’do, Rilascian’té (It.)** Rallentando.

**Rimetten’do (It.)** “Resuming,” the former tempo (after *accel. or rall.*).

**Rinforza’re (It.)** To reinforce (by additional stress); to emphasize... *Rinforzamento*, reinforcement; *rinforzan’do* or *rinforzando*, with special emphasis; indicates a sudden increase in loudness, either for a tone or chord, or throughout a phrase or short passage (abbr. *rinf., rfz., rf.*); *rinforzò*, reinforcement; *per rinforzo*, by way of reinforcement.

**Ripercessi’one (It.)** Repercussion.

**Ripetizione (It.)** Repetition.

**Ripie’nist.** (It. *ripieni’sta*) A musician playing a *ripieno* part.

**Ripieno (It.; lit. “full, filling up; supplementary.”) 1. A *ripieno* part in instrumental music is one reinforcing the leading orchestral parts by doubling them or by filling in the harmony, and is thus opposed to *solo, concertante*, and *obbligato*; such parts are termed *ripieni* (noun).—2. In scores, *ripieno* is a direction calling for the entrance of the full string-band (or, in military music, the clarinets, oboes, etc.), being equivalent to *tutti*. (Also v. *APPENDIX.*)

**Ripien’stimmen (Ger.)** *Ripieni*.

**Ripiglia’re (It.)** To resume; *ripi- gian’do*, resuming.

**Ripren’dere (It.)** To resume; *riprend’endo*, resuming.

**Ripre’sa (It.)** A reprise or repeat; also, the sign *关停*.
Rise. Same as Plain-beat.

Risenti'to (It.) Energetic, vigorous; expressive.

Risolutio'ne (It.) 1. Energy, decision. — 2. A resolution...Risolut'lo, energetic, decided, strongly marked...Risoluta'men'te, with energy, decision.

Risonan'za, Risonan'za (It.) Resonance.

Rispo'sta (It.) Answer (in a fugue); consequent (in a canon).

Riss in der Stimme (Ger., "crack in the voice.") A break (when the passage from one register to another cannot be smoothly effected).

Ristret'to (It.) A stretto.

Risvegia'to (It.) Lively, animated.

Ritardan'do (It.) Growing slower and slower (abbr. ri'tard., rit.)—Also ri'tar-da'to...Ri'scor, retardation.

Ritenen'do, Ritenen'te (It.) Same as Rallentando.

Ritenu'to (It.) Properly, held back, in slower tempo; but often used incorrectly for rallentando.—Abbr. ri'ten., rit. (See Tempo-marks.)

Rit'mo (It.) Rhythm...R. di due (tre) battu'te [= 2-measure (3-measure) rhythm], a phrase indicating that not one measure, but 2 (3) measures, are to be considered as forming a great measure or metrical unit. [An identification of rhythm with metre; comp. Rhythm 2.]

Ritornel'lo (It.) 1. In accompanied vocal works, such as songs, arias, oratorios, or operas, an instrumental prelude, interlude, or postlude (refrain); or, a tutti in a concert-piece.—Also ritornelle (Fr. ritournelle).—2. A repeat.—3. The burden of a song.

River'sso (It.) 1. Reversed. — 2. Retrograde. (Comp. Rossicco.)

Rivoigimen'to (It.) Transposition of the parts in invertible counterpoint.

Rivol'to (It.) Inversion...Rivolta'to, inverted.

Robu'stto (It.) Firm and bold...Robustamente, firmly and boldly.

Rock-harmonicon. An instr. consisting of a series of rock-crystals, graduated to the tones of the scale, and played with hammers.

Roger de Coverly. See Sir Roger.

Rohr, Rohr'blatt (Ger.) 1. Reed; the latter is applied specifically to the reeds of the oboe and bassoon (doppeltes Rohrblatt), and of the clarinet (einfaches Rohrblatt). Zung'e is the usual term for Reed...Rohr'flöte (Fr. flûte à cheminée; Engl. reed-flute), a half-covered flute-stop in the organ, with a hole or chimney in the cover, and of $8$, 16, or 4-foot pitch; the tone is brighter than when the pipes are wholly covered; the lower half of the rank, however, is wholly covered. Of 2 or 1-foot pitch, it is usually called Rohr'schelle. The Dopp'elrohrflöte is one with double mouth, the Rohr'quinte a reed-flute of 2%-foot pitch. The English clarionet-flute resembles the Rohrquinte...Rohr'werk, reed-work.—2. Tube (of a wind-instr.) [only Rohr].

Roll. 1. (Ger. Wir'bel; Fr. roulement; It. rolo.) A tremolo or trill on the drum, produced (a) on the kettle-drum by rapid alternate single strokes; (b) on the side-drum, by striking alternately 2 strokes with the left hand and 2 with the right. The signal in notation is:

..Long roll, the prolonged and reiterated drum-signal to troops, either for the attack, or the rally.—2. In organ-playing, a rapid arpeggio.—3. On the tambourine, the rapid and reiterated hither- and thither-stroke with the knuckles.

Rol'le (Ger.) A succession of rapid undulatory (ascending and descending) runs or passages consisting of repetitions of the same figure.

Rol'lo (It.) Roll 1.

Roller. 1. The cylinder or barrel of a music-box, or of a carillon.—2. A roller-board; a wooden bar resting on gudgeons and provided with 2 arms, one pulled by a tracker from a key, which makes the other draw a tracker opening a valve (organ)...Roller-board action, the mechanism belonging to the roller-boards of an organ.

Romance. (It. roman'za; Ger. Roman'ze.) Originally, a ballad, or popular tale in verse, in the Romance dialect; the name, being later transferred to stories of love and knightly adventure, which were often set to music, has been employed in modern times as the title of epico-lyrical songs, and, by further transference, of short instr.
mental pieces of a sentimental or romantic cast, and without definite form (see Ballade).—The French romance is a simple love-ditty expressive of tender melancholy; Romances sans Paroles are "Songs without Words."

Romanesca (It.) The Italian form of the Galliard, so called because coming from Rome.

Romantic. The opposite of classic (which denotes an accepted and comprehended type, in which form and spirit blend to form an harmonious whole). Romantic was an epithet originally derived from Romance poems of the early middle ages, and applied to very various products of a lively, gloomy, or heated imagination down to the German revival of Romantic literature during the 18th century. All late romantic poems having something of exalted mysticism, visionary enthusiasm, or strong subjective and sentimental emotion of an uncommon type, the term romantic was naturally transferred to composers and their works that depart from the beaten track, and aim at expressing emotion in a style and with means differing from those employed by their predecessors. Thus, old forms are, broadened, new forms and types created, and also many eccentric and ill-conceived productions brought to light. Hence it comes, too, that the Romanticists of to-day are the Classicists of to-morrow; that Haydn and Mozart, — Beethoven, — Weber, Chopin, and Schumann,—Berlioz, Liszt, and Wagner,—are all in turn decried, listened to, tolerated, admired, worshiped,—and imitated. And the imitators of original genius are simply post-classicists, who, in full accord with the form and mode of expression employed by their models, seek to elaborate and finish both in a manner suited to their own needs. It might be said, that any great original composer remains a romanticist until he is thoroughly understood. Berlioz, Liszt, Wagner and their following are generally classed as the neo-romantic school.

Romansbuchstaben (Ger.) The literal significative.

Ronde (Fr.) A whole note.

Ron'do. (It. rondò [dimin. rondinèt'to, rondinet'to, ronds'i no, rondole'tto]; Fr. rondeau.) A form of instrumental composition, the characteristic feature of which, a return of the leading theme, is derivable from the construction of the old French poetical form of the rondeau. While in the earlier rondos the digressions from the 1st theme were of an irregular and desultory character, the episodes of the modern form assume the shape of well-defined contrasting themes, somewhat in the following order: I-II (dominant)—I-III—I-II (tonic)—Coda. (See Form.)

Root. The lowest note of a chord in the fundamental g is the root of the triad.

Ros'àlia (It.) A melodic form consisting of the repetition of a phrase or figure several times, each time transposed one degree higher, or simply (as more loosely interpreted) on various degrees. (Ger. Rosalie; also Schusterbeck, and Peter Michiel.)

Rose. (Ger. Ros'se; Fr. rosette; It. ro'za.) The ornamental pattern bordering the sound-hole in the belly of the guitar, mandolin, etc.; often used not merely as an ornament, but as a trade-mark.

Rosin. (Ger. Kolophon'; Fr. colophane; It. colofè'nia.) The residue of turpentine, after distillation to obtain the oil of turpentine. That used for violin-bows is the refined article.

Ro'ta. i. A round, rondeau, or piece of similar construction.—2. (Also Rote, Rotta, Rotta.) See Crowd.

Rotond'o (It.) Round, full (of a tone).

Roulade (Fr.) A grace consisting of a run or arpeggio from one principal tone to another; a vocal or instrumental flourish.

Roulement (Fr.) Roll.

Round, 1. A species of vocal rhythmical canon at the unison, differing from the regular canon in having no coda, thus being infinite; a favorite style of composition in England, from early times (the celebrated round "Sumer is icumen in" is supposed to date from the middle of the 13th century) down to the present day. It differs from the catch (with which it was formerly identical) in eschewing the comical effects of, the latter.—The round proper sometimes has an harmonic support or accompaniment called the pes.—2. A circle-dance, or round dance.

Roundel. A dance in which the participants form a circle or ring.
ROUNDELAY—SAITE.

Roundelay. A lay or song containing some continued reiteration or refrain.— Also, a roundel.

Rovesciamento (It.) 1. Reversion, contrary motion; retrograde motion.— 2. Inversion.

Rove'scio (It., "reverse, wrong side"). Al r. signifies: (a) Imitation by contrary motion; (b) a movement so constructed that it may be performed backwards (cancrizans).

Ruba'to (It., "robbed"). Used in the phrase tempo rubato as a direction, in passages calling for the display of intense or passionate feeling, that the performer should modify the strict rhythmic flow of the movement by dwelling on, and thus (often almost insensibly) prolonging, prominent melody-notes or chords, this in turn requiring an equivalent acceleration of less prominent tones, which are thus robbed of a slight portion of their time-value.

Rubèbe (Fr.) Rebec.

Rück'fall (Ger.) A backfall.

Rück'gang (Ger.) Return (i.e. a transition from one theme to the repetition of a preceding theme).

Rück'positiv (Ger.) See Positiv.

Rück'ung (Ger., "a shifting"). 1. Enharmonic change (enharmonische Rücküng).

Rück'weiser (Ger.) The sign •. 

Ruh'ezichen (Ger.) See Pause (Ger.).

Ruh'ig (Ger.) Quiet, calm, tranquil. (Also adverb.)

Ruh' rung (Ger.) Emotion.

Rule of the octave. See Octave.

Rullan'te (It.) Rolling; tamburo rullante, a side-drum.

Run. 1 (noun). A rapid scale-passage; in vocal music, usually applied to such a passage, sung to one syllable.— 2 (verb). The wind in the windchest (organ) is said to run when it leaks into a groove; this running causes a more or less distinct sounding of the pipes on that groove, and is a serious defect.

Rund'gesang (Ger.) A solo song, with refrain for chorus.

Russ'pfeife (Ger.; Dutch Ruispipe.) See Rauchquinte.

Ru'nstico (It.) Rustic, pastoral.

Rutsch'er (Ger.) Old Ger. name for the Galop.

Ru'vido (It.) Rough...Ruvìdenment'e, roughly, coarsely.

Rythme (Fr.) Rhythm.

Rythmè (Fr.) In rhythm, measured; bien r. (It. ben ritmato), with due rhythmic emphasis; or (of a composition) well-balanced and effective in rhythmical construction.

S.

S. Abbr. of Segno, in the phrases al Segno, dal Segno; Senza, in the phrases senza Pedale, senza Sordini; of Sintesia; Solo; Sordini; and of Subito, in the phrase volti subito.

Sabot (Fr.) 1. In the double-action harp, one of the movable disks, each provided with 2 projecting studs, which make a partial revolution on depressing a pedal, the studs engaging and thus shortening the string.— 2. An inferior fiddle.

Saccade (Fr.) In violin-playing, a firm stroke of the bow by which 2 or more strings are so pressed down as to sound together.

Sackbut. 1. Earlier form of the trombone.— 2. In the Bible (author. vers.), the translation of sabbeka, which is supposed to have been a harp-like instr. (Also Sackbut.)

Sack'pfeife (Ger.) Bagpipe.

Sacque-boute (Fr.) See Saquebute.

Sacred music. (Ger. Kirchenmusik; Fr. musique d'église; It. musica religiosa.) Church-music, or music for devotional purposes; opp. to secular music.

Sa'crist. A person retained in a cathedral, whose office it is to copy out the music for the use of the choir, and take care of the books. [Busby.]

Sagbut. Same as Sackbut.

Sa'i'te (Ger.) A string...Sa'tenchor, a unison of strings (group of 2 or 3 tuned in unison)...Sa'tensassed, usually Sa'tenhaller, tailpiece...Sa'tenharmonika, a keyboard stringed instr. inv. by J. H. Stein in r788, with diminuendo attachment...Sa'teninstrumente, stringed instrs...Sa'tenergul("string-organ"), a keyboard stringed instr. inv. by Carl Günbel of Krefeldorff, near Giessen, Prussia, in 1890. The sustained tone (organ-tone) is obtained by adding to
Salicet—Sarrusophone.

Salicet, Salicet. An organ-stop having open flue-pipes of metal, generally of 8-foot pitch, sometimes of 4, 2, and (on the pedal) 16-foot pitch, with a mellow, reedy tone like the Dulciana.

Salmo (It.) Psalm.

Salmi (Fr.) Quodlibet.

Salmofügel (Ger.) Parlor grand (pfte.) . . .Salonstück, a piece of salon-(parlor-) music.

Saltarel'la, Saltarel'lo (It.) 1. A jack. —2. In many dance-tunes of the 16th century, the second part (Ger. Hop'pel'zaun, Nach'tanza; Lat. propor'tio; Fr. tourdion), which was in triple time, the first being in duple time; the skipping step was marked in the rhythm:

\[ \begin{align*}
\text{etc.—3. A Roman (or Venetian [?])}
\text{dance in 3-4 or 6-8 time.—4. In sal-
\text{tarello, a term formerly applied to a}
\text{santo fermo accompanied by a counter-
\text{point in sextuplets.}}
\end{align*} \]

Saltato (It.) In violin-technic, a variety of the "springing bow".

Saltereto (It.) The rhythmical figure

\[ \begin{align*}
\text{Sal'terio, Sal'terio (It.) 1. Psaltery.—}
\text{2. Dulcimer (salterio tedesco).}
\end{align*} \]

Sallto (It.) A skip, leap...Di salto, (progressing) by skips or leaps.

Salvare (It.) To resolve (salvare una dissonanze).

Salvation (Fr.) Resolution (of a dissonance).

Sal've Reg'na (Lat., "Hail! Queen [of heaven]"). One of the antiphons to the "Blessed Virgin Mary", sung, in the R.C. service, after lauds or complia from Trinity Sunday to Advent.

Sambu'ca. One of the most ambiguous instrument-names of the middle ages, usually employed in the sense of the Greek σαμβύκη (Lat. sambuca) for a kind of small psaltery (Spitz'harfe), but also occurring (as if derived from the Lat. sambucus, alder) for a species of pipe; and finally, as a corruption of symphonia (samponia, sambogna) for the bagpipe and hurdy-gurdy (sambuca rotā'ta), and, instead of sacquebout, for instr. of the trombone class. Sambut, Sambut, are German forms of sambuca in the sense of a psaltery. [RIEMANN.—Also Sambute.

Samo'nia. See Sambuca, and Zampogna. (Also cf. APPENDIX.)

Samo'gna (It.) A rustic reed, or fagolet.

Sanctus (Lat.) A division of the Mass.

Sanft (Ger.) Soft, low...Sanft'gedacht, a flue-stop in the organ, having stopped pipes of soft intonation.

Sang'iot (Fr., "sob.") An obsolete agreement, consisting of an accent or chuté sung to an interjection:

\[ \begin{align*}
\text{Sans (Fr.) Without.}
\end{align*} \]

Saquebute (Fr.) Sackbut.

Sar'aband. (Ger. and Fr. Saraban'de; It. saraban'da.) A stately dance of Spanish or Oriental origin, for a single dancer, though later changed (in England) to a sort of country-dance. The instrumental saraband has, as a rule, 2 8-measure reprises, in slow tempo and triple time, generally beginning on the down-beat, with a stress on or prolongation of the second beat (,, and often highly embellished. Its place in the Suite, as the slowest movement, is before the Gigue.

Sarrusophone. A brass wind-instr., inv. (1863) by and named after the band-master Sarrus of Paris, with a double reed like the oboe and bassoon; herein differing from the single-reed
SATTEL—SBALZO.

Saxophone, from which its key-mechanism is in great part borrowed. Like the saxophone, it is made in 6 principal sizes, with the addition of a rare soprano in $E_b$ and a contrabass in $E_b$. Its tone partakes in quality of that of the nearly-related oboe da caccia, double-bassoon, and bombard. —Little used outside of France.

Set'tel (Ger.) Nut... Settel ma'chen, in 'cello-playing, firm pressure of the thumb on a string; in the higher positions, for obtaining harmonics, the thumb acting as a temporary nut... Sat'tellage, half-position (in violin playing).

Satz (Ger.) 1. A theme or subject.—2. A phrase, i.e., half a period of 8 measures, the 1st half being the Vor'dersatz, the 2nd the Nach'satz (sometimes translated "fore-phrase" and "after-phrase").—3. A chief division of a movement.—4. A Movement 2.—5. The science of harmony and counterpoint; art or style of composition; e.g., re'tner Sats, strict style (of writing).—6. A passage or separate portion of a composition.

Saut (Fr.) Skip... Sauter, to overblow... Sau'teau, a jack.

Sau'ver (Fr.) To resolve (a dissonance).

1. in $E_b$. 2. in $B^b$. 3. in $E_b$. 4. in $B^b$. 5. in $B^b$. 6. in $B^b$. 7. in $B^b$.

For the orchestra there are also made a bass in $C$, a contrabass in $C_1$, and a low bass in $F_1$; and all members of the family are also constructed a semitone lower in pitch than shown above.

Saxophone. An instr. of a type inv. about 1840 by Adolphe Sax of Dinant-sur-Meuse, Belgium. It is a wind-instr. of metal, having a conical tube with recurved bell, and clarinet-mouthpiece with single reed, the key-mechanism and fingerings being also similar to those of the clarinet. It is an "omni-tonic" (chromatic) instr., with a mellow and penetrating tone of veiled quality partaking of that of the clarinet, cor anglais, and violoncello, but very sonorous, and of remarkable homogeneity in all registers and sizes; 6 principal sizes are made, at intervals of a fourth and fifth apart, each size in turn comprising 2 individuals a whole tone apart:

1. Soprano saxophone in $F$ (and $E_b$).
2. Soprano " $C$ (" $B^b$).
3. Contralto " $F$ (" $E_b$).
5. Bariton " $F$ (" $E_b$).

The notation for this transposing instr. is alike for all diatonic chromat-sizes; 1c tones in military bands.

Saxotrom'bâ. A valve instr. of the trumpet family, inv. by Ad. Sax, intermediate in quality of tone and scale of tube between the Horn and Saxhorn; constructed, like the latter, in 7 sizes.

Sba'lo (It.) A skip or leap... Sbal'to dashingly impetuously.
SBARRA—SCHERZO.

Sbar'ra (It) Bar; sb. dop'zia, double-bar.

Scag nel'lo (It.) Bridge.

Scale. 1. (Ger. Ton’leiter; Fr. échelle, gamme; It. scala.) For the ancient scales compare Mode, Greek music, Octave-scale.—A modern scale is simply the series of tones, taken in direct succession, which form (a) any major or minor key (diatonic scale), or (b) the chromatic scale of successive semitone steps. (Comp. Key.) Pentatonic scale, a “4-tone” scale found in primitive melodies of certain peoples (Scotch, Chinese), in which the step of a semitone is omitted by omitting the 4th and 7th degrees in major and the 2nd and 6th in minor. It can be played on the piano by touching 5 successive black keys, beginning on E♭ for major, and on B♭ for minor. The ancient Greek chromatic scale also had five tones.—2. The series of tones producible on various wind-instr.s is also called a scale, whether the series is diatonic or not; the term is also used for the compass or range of a voice or instr.—Harmonic scale, the series of higher partial tones (see Acoustics).—3. (Ger. Mensur’; Fr. échelle.) In the tubes of wind-instr.s, especially organ-pipes, the ratio between the width of bore and the length; this varies in organ-pipes from about 1:10 to 1:24, a broad scale yielding a mellow, sonorous tone, and a narrow scale yielding a sharp and thrilling, or a thin, stringy tone.

Scannet’tio, Scannel’lo (It.) Same as Scagnello.

Sceman’do (It.) See Diminuendo.

Sce’na (It.) 1. In the opera, a scene (Fr. scène, Ger. Auf’tritt), i.e. a division marked by the entrance or exit of one or more performers.—2. An accompanied solo of a dramatic character, consisting of arioso and recitative passages, and frequently terminating with an aria, then being termed scena ed d’aria.—3. A stage.

Scena’rio (It.) 1. The plot of a dramatic work.—2. A skeleton libretto of such a work, sketching the course of the plot, and giving entrances and exits of leading personages, serving as a guide to stage-managers, actors, etc.—3. A play-bill.—4 (pl.) Scen’rii, scenes, side-scenes, decorations.

Scena’rium. An opera-libretto contain-

ing the full dialogue, and directions for the actors, etc.

Scene. 1. A division of a dramatic performance marked by a change of scenery.—2 (the preferable usage). Same as Scena 1.

Schablo’ne (Ger.) A stencil, pattern; hence, Schablo’nenmusik, schablo’nen-hafte Musik, uninspired composition written to fit a cut-and-dried form, or in mere imitation of any style; ‘stereo-typed’ music.

Scha’ferlied (Ger.) Shepherd’s song, pastoral ditty... Schäferlied, shepherd’s pipe, shawm... Schäftertanz, shepherd’s dance.

Schalk’haft (Ger.) Roughish, sportive, wanton. (Also adverb.)

Schall (Ger.) Sound, resonance, resounding, ringing... Schall’becken, Bell 2... Schall’gekeh, cymbals... Schall’lost, (a) f-hole; (b) sound-hole... Schall’stab, triangle... Schall’stück, the trichter, Bell 2.

Schalmel’i, Schalmey’ (Ger.) Shawm; chalumeau.

Schau’nó (Ger.) Corruption of Chans’on.

Scharf (Ger.) Sharp. See Acuta.

Scha’trig (Ger.) In a style expressive of (or calculated to inspire) mortal dread; weirdly.

Schel’lenbaum (Ger.) Crescent.

Scherzan’do (It.) In a playful, sportive, toying manner. Also scherzan’to, scherza’vole, scherza’do.

Scherz’haft (Ger.) Sportive; joose; burlesque. (Also adverb.)

Scher’zo (It., dimin. scherzan’to.) A joke, jest.—1. An instrumental solo piece of a light, piquant, humorous character; hence applied to various compositions in which an animated movement and sharp and sudden contrasts are leading features.—2. A movement in a sonata, concerted composition, or symphony, usually in triple, sometimes in duple, time, introduced chiefly by way of contrast with slower movements, consequently of a bright, vivacious, often humorous character, with strongly marked rhythm, and sharp and unexpected contrasts in rhythm and harmony, requiring delicate phrasing and shading. Its forerunner in the symphony was the Minuet of Haydn; Beethoven named this movement, which
had entirely lost its original slow and stately character, Schnelero, nothing of the Minuet being left but the (much extended) form. The Beethoven Scherzo is usually the 3rd movement; but under different conditions the scherzo may with equal propriety take the second place.

Schipetto, Schiattamente (It.) Plain, simple, unembellished (also adverb).

Schisma (Gk.) The difference between the third tierce of the 8th quint (see Temperament) and the octave of the given tone (\( \frac{5}{4} : c = 32805:32768 \)); one-eleventh of a syntonic comma.

Schlag (Ger.) A beat; pulse; blow, stroke...Schlagfeder, a plectrum...Schlaginstrument, instr. of percussion...
Schlagmanieren, (pl.), the various strokes in drum-playing...Schlag- sither, the ordinary zither played with plectrum and fingers; opp. to Streich- sither (bow-zither).

Schlägeli (Ger.) Drumstick; mallet, small hammer.

Schlecht (Ger., "bad"). Weak; as schlech'ter Taktteil, weak beat.

Schleip'fogen (Ger.) Slur...Schleif'en, to slur; Schleif'er, (a) a slide; (b) a slow German waltz, Ländler...Schleif'- zeichen, slurr.

Schlep'pen (Ger.) To drag, retard...
Schlep'pend, dragging.

Schluss (Ger.) Conclusion, end; close, cadence...Schluss'fall, a cadence...
Schluss'kadens, final or closing cadence...Schluss'note, final note...Schluss'satz, concluding movement, Finale...Schluss'striche, double-bar...Schluss'zeichen, (a) the double-bar; (b) the bold ∞.

Schlüssel (Ger., "key"). A clef...Schlüsselfeld, nail-fiddle. ...Schluß'G, the note g2 on the treble-clef line: J.

Schmeicheln (Ger.) Flattering; in a coaxing, caressful style.

Schmerz (Ger.) Pain; grief, sorrow. ...Schmerzhaf't, schmerz'tich, painful, sorrowful, plaintive. (Also adverb.)

Schnebel (Ger.) "beak"; Fr. bec. A mouthpiece like that of the clarinet or flageolet...Schnebelflöte, flûte à bec.

Schneppwerk (Ger.) The reed-work of an organ, or a single reed-stop.—Also, a Regal.

Schneck'e (Ger., "snail"). Scroll.

Schnell (Ger.) Fast, quick, rapid. (Also adverb.) Schneller, (a) faster; as nach und nach schneller, gradually faster;—(b) an inverted mordent.

Schot'tische. (Ger. Schottisch, "Scotch, Scotsish"). A round dance in 2-4 time, a variety of the Polka; the Écosaise is a country-dance.

Schräg (Ger.) Oblique.

Schreib'art (Ger.) Style.

Schrei'end (Ger.) Strident; screaming, screeching, squeaking.

Schreier'fläche (Ger.) See Schryari 2.

Schryari. 1. An obs. wind-instr. described by Praetorius in the "Syntagma..."—2. The sharpest mixture-stop, usually in 3 ranks and tuned in octaves, beginning 3 octaves above the key struck.

Schub (Ger.) Slide (of bow).

Schuh (Ger.) Bridge (of a tromba marina)... Schuhplattlans, a kind of clog-dance in the Austrian and Bavarian Alps.

Schul'tergeige (Ger.) Viola da spalla; opp. to Kniegeige.

Schuster'flöcke (Ger.) Rosalia.

Schwach (Ger.) 1. Weak, as schwach'er Taktteil, weak beat.—2. Soft, faint, low; schwach'er, fainter, softer.

Schwärm'er (Ger.) A Rauscher.

Schweb'ung (Ger.) 1. In mus. acoustics, a Beat 4.—2. Same as Tremulant.

Schwe'gel (Ger.) 1. Any wind-instr.—2. A pipe, especially a flue-pipe in the organ, the Schweidel'fleie being an open stop of 8 or 4-foot pitch, the pipes slightly tapering at the top.

Schwei'gezeichen (Ger.) A rest.

Schweins'kopf (Ger., "pig's-head"). Obsolete term for Flügel.

Schweiz'erflöte (Ger.) 1. Fife.—2. In the organ, an 8-foot metal flue-stop of penetrating tone; the same of 4-foot pitch is called Schweiler'pfiff; of 16-foot pitch, on the pedal, Schweizer'pfiffenbass...Schweizer'pfiff, earliest name of the German flute.

Schwel'len (Ger.) See Amschwellen.

Schwel'ler (Ger.) Swell (of the organ).

Schwell'ton (Ger.) Messa di voce.

Schwell'werk (Ger.) Swell-organ.

Schwer (Ger.) 1. Heavy, ponderous...
(see Pesante).—2. Difficult. Scotch snap or catch. The rhythmic motif frequently recurring in many active the common motive choice.
Schwie'gel (Ger.) See Schwegel.
Schwining'und (Ger.) Vibration.
Schwining-voll (Ger.) With sweep and passion.
Sclalumo' (It.) Chalumeau.
Scintillante' (It. and Fr.) Brilliant, sparkling.
Scioltamen'te (It.) Freely, fluently, nimbly. . . Sciolt'sa, freedom, fluency. . . Sciolt'a,-a, free, fluent, agile; fuga sciolt'a, free fugue, opp. to fuga obblig'gata.
Sco'rdato' (It.) 1. Discordant, out of tune,—2. Tuned in a manner deviating from the ordinary one. . . Sco'rdatura', an alteration of the ordinary accordatura of a stringed instr. for the attainment of special effects; e. g. Paganini's tunin G-string in which the string was the violin: raised a minor and a major third respectively; such an alteration is sometimes called solo pitch.
Score. (Ger. Partit'ur; Fr. partition; It. partit'ura, partizione.) A systematic arrangement of the vocal or instrumental parts of a composition one above the other, tones sounded together being in the same vertical line, to facilitate reading . . . Close or compressed score, see Short score. . . Full or orchestral score, one in which each vocal and instrumental part has a separate staff assigned to it (see Orchestra). . . Piano-for'te-score, one having the vocal parts written out in full, generally on separate staves, the pfte.-accomp. being arranged or compressed (from the full instrumental score) on 2 staves below the rest. . . Organ-score, arr. like pfte-score, except that a third staff for pedal-bass is often added below the others. . . Short score, (a) any abridged arrangement or skeleton transcript; (b) 4-part vocal score on 2 staves. . . Supplementary score, see Partit'ino. . . Vocal score, (a) score of an a cappella composition; (b) same as pfte-score.
Scoring. Same as Instrumentation, or Orchestration.
Scorren'do (It.) Flowing, gliding. (Also scor're vol'te.)
Scotch snap or catch. The rhythmic motif frequently recurring in many active the common motive choice.
Scoze'sse (It.) Scotch; alla s., in the Scotch style.
Scroll. (Ger. Schnecke; Fr. volute; It. voluta.) The terminal curve of the head in the violin, etc.
Sde'gno (It.) Scorn, disdain; wrath indiguation. . . Sdegno'cendent'ura, scornfully, etc. . . Sdegno'so, scornful, etc.
Sducciolan'do (It.) Sliding . . . Sdrucc'iolare'ra, to slide, by pressing down the pfte.-keys in a rapid sweep with the finger-nails.
Se (It.) If . . . Se bis'o'gna, if necessary; se p'd'ce, if you please. (. . . Comp. Si.)
Sea-trumpet. Tromba marina.
Sec (Fr.), Sec'co (It.) Dry; simple, unembellished (see Recitative).
Sechs (Ger.) Six . . . Sechsach'teltakt, 6-8 time . . . Sch'er, sechs'lak'tiger Satz, a passage, period, or theme comprising 6 measures. . . Schvier'teltakt, 6-4 time.
Sech's(s)zehn (Ger.) Sixteen . . . Sech'zehntel (note), 16th-note. . . Sech'zehnh'telpause, 16th-rest.
Second. 1 (noun). (Ger. Sch'und'de; Fr. second; It. seconda.) The interval between 2 conjunct degrees (see Intervals).—2. The alto part or voice. . . 3 (adj.) (Ger. zweit'er,-e,-es; Fr. second'-e, -es; It. secon'do,-e) (a) Performing a part lower in pitch than first; as second bass, second violines; (b) lower in pitch, as second string; (c) higher, as second line of staff.
Secondaire (Fr.) A temps secondaire is a weak beat.
Secondary chords. Subordinate chords.
Seconde deu'sus (Fr.) Second soprano.
Secon'do,-a (It.) Second (adj.); as seconda don'na, the female singer taking the leading parts after the prima donna; violi'ni secon'di, second violins. . . (Noun.) Seconde, a second part or performer in a duet.
Section. In the wider sense, a short division (1 or more periods) of a composition, having distinct rhythmic and harmonic boundaries; specifically, half a phrase (see Form).
Secular music. Music other than that...
SECUNDE-SEPTET.

A crooked organ, a semipurpuret, a semivirent, an organ.

Semptet (L. septem, seven). A small organ.

Semi-grand (Lat.) Semigrand.

Semi-quaver (Fr.) Semiquaver.

Semi-unita (Lat.) See Unita.

Semi-diminished (Lat.) See Diminished.

Semi-diminished (Fr.) Diminished.

Semi-diminished (Ger.) Diminished.

Semi-dissimilated (Fr.) Dissimilated.

Semi-dissimilated (Ger.) Dissimilated.

Semi-dissimilated (It.) Dissimilated.

Semi-dissimilated (It.) See Dissimilated.

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Semi-dissimilated (Fr.) See Dissimilated.

Semi-dissimilated (Fr.) See Dissimilated.
Septièmes (Fr.), Sep'time (Ger.) The interval of a 7th... Sep'timenakhord (Ger.), chord of the 7th.

Septimo'le, Septo'le (Ger.) Septuplet.

Septuor (Fr.) Septet.

Septuplet. A group of 7 equal notes to be performed in the time of 4 or 6 of the same kind in the regular rhythm;

Sequence. (Lat. sequent'ia; It. sequen'ta; Ger. Sequenz.) 1. The repetition, oftener than twice in succession, of a melodic motive, the repetitions ascending or descending by uniform intervals. The harmonic sequence is merely the grouping of chords necessary to the reiteration of the melodic figure. A diatonic or tonal sequence employs only tones proper to the key; a chromatic or modulatory sequence is one in which accidentals are used more or less freely; a sequence progressing by a whole tone or semitone is called a Rosalià. (Also Progression.)—2. In the R. C. Church, a kind of hymn; such were founded on the melodies of the sequentia (the jubilations of the Alleluia following the epistle, words being in time set to the melodies instead of the original syllables a-e-u-i-a), whence the name. They originated in the 6th century, and multiplied to such an extent that Pius V. in 1568 expunged all but 5 (Victimae paschalli; Veni Sancte Spiritus; Lauda Sion; Stabat Mater; Dies irae). (Also Prose [Lat. prosa].)

Seraphi'na, Ser'aphine. A precursor of the harmonium, inv. by John Green in 1833; owing to its harsh tone, it was speedily superseded by the latter.

Serenade'. (Ger. Ständ'chen; Fr. stré'na'de; It. serena'ta.) 1. An "evening song," specifically, such a song sung by a lover before his lady's window.—2. An instrumental composition imitating the above in style.—From these was evolved the

Serena'ta (Fr. and It. ditto; Ger. Seren'ald'ez.) 1. A species of dramatic cantata greatly in vogue during the 18th century.—2. An instrumental composition, midway between the Suite and Symphony, but freer in form than either, consisting of 5, 6, or more movements for various combinations of instrs., and in chamber-music style. The earlier serenatas were invariably concerted pieces; they were also called Cassations and Divertimenti.

Sere'no (It.) Serene, calm, tranquil.

Serinette (Fr.) A bird-organ (small barrel-organ used in training song-birds).

Se'rio-a (It.) Serious... O'pera seria, grand or tragic opera; opp. to Opera buffa... Tenore serio, dramatic tenor.

Serio'so (It.) In a serious, grave, impressive style.

Serpent. (It. serpen'te.) A nearly obs. wood-wind instr., still used in some French churches, but seldom met with in the orchestra; inv. by Canon Guillaume of Auxerre in 1590. It belongs to the Zinke (Cornetto) family; the modern forms have a recurved bell, and a cupped mouthpiece set in a brass crook forming a right angle with the first bend of the serpentine tube. The tube is of wood, covered with leather, about 8 feet long, and provided with 6 finger-holes and a varying number of additional keys. Compass: the serpent being a transposing instr., in Eb, the notes are written a degree higher. The tone is variously described by French authorities as "harsh and savage," and as a "cold, horrid howling." It is replaced, in the modern orchestra, by the bass tuba (or ophicleide).—The Serpentelleide resembles the ophicleide, but retains the wooden tube.—The Contra-serpent produces 16-foot Eb.—Some old organs have reed-stops named serpent.

Service. In the Anglican Liturgy, a complete series of mus. settings of the canticles, etc., the free composition of which is sanctioned by usage. Versicles, responses, chants, and anthems, are excluded. The full list for morning and evening prayer, and communion, includes the Venite exultemus, Te Deum, Benedictice, Benedictus (dominus), Jubilate, Kyrie, Credo (Nicene Creed), Sanctus, Agnus Dei, Benedictus (qui venit), Gloria, Magnificat, Cantate domino, Nunc dimitis, and Deus misereatur; all composed for chorus and soli, with or without accomp by organ or orchestra.

Sesquial'tera (Lat., "one-half more")
I. A perfect fifth, its ratio to the prime being $1 : 1\frac{4}{7} = 2 : 3$. In measurable music, the proportion marked by the signature $\text{5th}$, indicating that the time-value of 3 minims is then equivalent to that of 2 before.—3. A mixture-stop in the organ; the name is properly applicable to a mutation-stop a fifth above the fundamental tone or some given octave of the latter, but is ordinarily used to designate a compound stop producing the 3rd, 4th, and 5th partial tones, or their octaves; it has from 2 to 5 ranks.

Sesquino'na. The lesser whole tone, its ratio being $9 : 10$.

Sesquiocta'va. The greater whole tone, its ratio being $8 : 9$.

Sesqui quar'ta. The major third, its ratio being $4 : 5$.

Sesqui quin'ta. The minor third, its ratio being $5 : 6$.

Sesqui ter'tia. The perfect fourth, its ratio being $3 : 4$.

Ses'quitone. A minor third, i.e. $1\frac{4}{7}$ tone.

Sestet'. (It. sestet'to.) A sextet.

Sesti'na (It.) A sextuplet.

Se'sto-a (It.) Sixth...Sesta (noun), interval of a sixth.

Ses'tole, Ses'tolet. A sextuplet.

Settima'no (It.) A septet.

Set'timo-a (It.) Seventh...Set'tima (noun), interval of a seventh.

Setz'art (Ger.) Style of composition...Setz'kunst, art of composition...Setz'stick, crook.

Seul-e (Fr.) Alone, solo.

Seventeenth. I. Interval of 2 octaves plus a tierce.—2. Same as Tierce (organ-stop).

Seventh. (Ger. Septima; Fr. septième; It. set'tima.) See Interval...Seventh-chord, a chord of the 7th, composed of a root with its third, fifth, and seventh.

Sévèra'men'te (It.) Strictly, with rigid observance of tempo and expression-marks.

Six' (Ger.) The interval of a sixth.—2. The office of the fourth canonical hour.—3. A compound organ-stop of 2 ranks (a twelfth and a seventeenth) a sixth apart.

Sex'ta (Lat.) Sixth...(Noun.) The interval of a sixth; also, a sixth part (see Quintus).
SHAWM—SIGNS.

Shawm. (Ger. Schalmei.) An obs. double-reed wind-instr., the precursor of the oboe, the prime difference between them being that the reed of the shawm was set in a cupped or globular mouthpiece, whereas the oboe-reed is held directly betwixt the lips. The chanter of the bagpipe is probably the sole surviving form of the ancient shawm. (Also Shalm.) [N. B. The Fr. chalumeau had a single reed.]

Shift. A change in the position of the left hand, in playing the violin, etc., from the first position, in which the forefinger stops its string a semitone or tone higher than the pitch of the open string, according to the scale; the 2nd position is called the half-shift, the 3rd the whole shift, and the 4th the double shift. When out of the 1st position the player is said to be "on the shift," and shifting up or down, as the case may be. (See Position.)

Shutter. In the organ, one of the blinds forming the front of the swell-box.

Sig. (It.) One, it; often written in directions, as si leva il sordino, take off the mute; si levano i sordini, take off the mutes; si pie’te, si libet (Lat.), at pleasure; si repl‘ca, repeat (= Da Capo); si segue, proceed; si tace, be silent; si volta, turn over. [Beethoven writes (Ep Quartet, op. 74): "Si ha s’immaginar la battuta di 4" meaning: "Imagine the time to be 4."—2. The 7th of the solmisation-xyllabes; hence, name of the note B in France and Italy. ...Si contra fa, see Mi. (Compare Key, and Solmisation.)

Siciliana (It.), Sicilienne (Fr.) Dance of the Sicilian peasants; a kind of pastoral in moderately slow tempo and 6-8 or 12-8 time, frequently in minor, and common (especially in the 18th century) as an andante movement in sonatas or vocal music. (Not Siciliana... Alla siciliana, in the style of the above.

Side-drum. See Drum.

Sieb (Ger.) Soundboard of the organ (Lat. crivulum).

Sifflet (Fr.) Whistle... S. de Pan, Pan-dean pipes... Sifflet-diapason, pitch-pipe.

Sifflet (Ger.) In the organ, an open metal flue-stop of broad scale and 1 or 2-foot pitch.—Also Sub’flät, Sub’flät, Weit’flät.

Sight-reader. A musician capable of correctly performing a piece of music at sight.

Signs. (Compare Abbreviation, Notation, Segno.) [Italicized terms indicate that the signs are no longer in use.]

- Forte tenuto.
- Bebung. Mezzo staccato.

(See Dot 3.)

- (under notes to be sung to one syllable; in Tonic Sol-fa, a line under the letters).
- Hold.
- (Notation, §3.)
- (Abbreviation.)
- Presa.
- Segno.

- Double relish.
- Double-sharp.
- Repeat.

- Repeats (2 and 4 times).
- Repetition of words.
- Thumb (pft-e-music).
- Double-sharp.
- Tremblement.
- Double Backfall. Tenuto. Pesante.
- Mezzo legato.

- Biad. Slur. Tie.
- Pincel.
- Tasto solo.
- Double Appoggiatura.
- Suspension.
- Cadent.
- Plain beat.
- Chute.
- Port de voix.
- Backfall (Double Backfall).
- Springer.
- Acciacatura. Arpeggio.
Single (Double) Releish.

(Abbreviations.)

Crescendo.
Decrescendo.

Staccatissimo. Martellato.

Foré piano (fp).

Rinforzando.

Sforzato.


Down-bow (violoncello-music).

Heel and toe (organ-music; better as given below).

Martellement double and triple.

Nachschlag.

Down-bow.

Pesante.

Arpeggio. Acciaccatura.

—in modern pâte-music, signifies that 2 notes so connected are to be played (a) with the same hand; (b) with one finger.—In vocal music, signifies voci divise:

| 1 | 2 | 3 | 4 | etc. (See Numerals.)
|---|---|---|---|---|
| 0 | 0 | 0 | 0 | 0 | 0 | (See Harmonium-music.)

Trill. All’ottava. (A mark of continuation.)

Balancement. Tremblement.

Tremblement.

Arpeggio.

from one staff to another. shows (a) in pâte-music that notes so con-

ected are to be played with the same hand; (b) that a part is trans-

ferred from one staff to another.

\[ \text{Direct.} \]

\[ \text{Inverted Mordent.} \]

\[ \text{Mordent.} \]

\[ \text{Trill.} \]

\[ \text{Turn (Back-turn).} \]

\[ \text{Release damper-pedal (obsoleto).} \]

\[ \text{Sign of the dimin. triad (e.g. vii).} \]

\[ \text{Harmonic mark. Open string.} \]

\[ \text{Tasto solo (Thorough-b.).} \]

\[ \text{Triple time (see Notation, §3).} \]

\[ \text{Thumb-positions (violoncello-playing).} \]

\[ \text{Heel and toe (organ-music). Over notes for right foot, under notes for left foot.} \]

\[ \text{Change toes on organ-pedal.} \]

\[ \text{Slide same toe to next note.} \]

Examples:

I, 2, 3, 4, etc. (See Numerals.)

II, III, etc. (See Harmonium-music.)

J, A, B, etc. (See Chord, Thorough-bass.)

I II, III etc. (See Chord.)

2' 4' 8' 16' (See Foot.)

\[ \text{et c.} \]

\[ \text{etc. (See Pitch, §1.)} \]

\[ \text{Gamma.} \]

\[ \text{M. M. } J = 60 \] (See Metronome.)
**SIGNALHORN—SISTRUM.**

**In organ-music, signifies "change hands on chord".**

**In pfte.-music, signifies "hold chord with pedal".**

**SIGNALHORN** (Ger.) A bugle.

**Signature.** The signs set at the head of the staff at the beginning of a piece or movement, indicating the key and measure in which it is written. The chromatic sign or signs are termed the key-signature; the figures or signs indicating the measure, the time-signature, or rhythmical signature.

**Signatur'en** (Ger., pl.) The figures and signs employed in thorough-bass notation.

**Signe** (Fr.) Sign.

**Signum** (Lat.) Sign... Signa simplica, indicativa, intrinseca, see Notation, §3, Modus.

**Siguidilla** (Span.) See Seguidilla.

**Sil"bendehnung** (Ger.) Slurring a syllable, i.e. singing it to more than one tone.

**Silence** (Fr.), Silenzio (It.) A rest. (Comp. Pause, Soupir.)

**Sillet** (Fr.) Nut; specifically, petit sillet, nut at upper end of neck; grand sillet, nut at tailpiece.

**Similar motion.** See Motion.

**Simile** (It., "similarly, in like manner.") A direction to perform the following passage or passages in the same style as a preceding similar passage; used to save the trouble of repeating phrase-marks and other signs... The simile-mark is (see Abbreviation). [Simile, being an adverb, is indeclinable, and has no plural form similibi; the Lat. term is similliter.]

**Simple.** (Of tones and intervals.) Not compound.—(Of counterpoint, imitation, rhythm etc.) Not compound or complex, undeveloped, not varied.

**Sin'** (It.) Abbr. of Sino.

**Sinfon'a** (It.) 1. A symphony.—2. An overture (to the earlier Italian operas).

**Sinfonie** (Ger.) Symphony (usually Symphonie).

**Sing'akademie** (Ger.) A choral singing-society.

**Sing'bar** (Ger.) Singable; cantabile... Sehr singbar vorzutragen, perform in a very singing style.

**Sing'end** (Ger.) Singing, melodious cantabile.

**Sing'etanz** (Ger.) Dance accomp. with song.

**Sing'fuge** (Ger.) Vocal fugue.

**Sing'liozzadou** (It.) Sobbingly, catching the breath.

**Sing'manieren** (Ger., pl.) Vocal graces.

**Sing'schule** (Ger.) Singing-school.

**Sing'spiel** (Ger.) The German national form of the opera, established during the 2nd half of the 18th century by J. A. Hiller, whose guiding rule was to give simple, folk-song-like melodies to singers representing plain characters, whereas to "gentlefolk" he gave arias; the instrumental accomp. is also kept subordinate to the vocal parts.—The term is also used for any light opera or operetta with spoken interludes; likewise, by extension, for more pretentious operas and mus. dramas.

**Sing'stimme** (Ger.) The singing-voice, the voice.

**Sin'stra** (It.) Left; mano s., left hand; colla s., with the left hand.

**Sink-a-pace.** See Cinque-pace.

**Sino** (It.) To, up to, as far as, till; sino (or sin) at fine, to the end.

**Sir'en.** (Ger. Sirene; Fr. sirène.) An acoustical apparatus for determining the vibration-number of a given tone.

**Sir Roger de Coverley.** An ancient English dance-tune in 9-4 time, still in vogue as a country-dance.

**Siste'ma** (It.) Staff.

**Sis'trum** (Lat.) An ancient mus. instr of Egypt and the East; a sort of rattle.
consisting of loose metal rods set in an oval frame, and shaken by a handle.

Sitone. See Sitole.

Sitz (Ger.) Seat; situation, place.

Sixième, Sixte (Fr.) Sixth; sixte ajoutée, added sixth.

Sixteenth-note. (Ger. Sechzehntel [-note]; Fr. double croche; It. semicrescendo.) A semiquaver (\(\frac{1}{32}\)). Sometimes abbr. to Sixteenth...6th-rest, a semiquaver-rest (\(^2\)). Comp. Note, Rest.

Sixth. (Ger. Sechste; Fr. sixtes; It. se'sta.) See Interval...Chord of the sixth, first inversion of a triad...Chord of the added sixth (Fr. accord de la sixte ajoutée), the subdominant triad with sixth added, e.g.: ...

Sixtine (Fr.) Sextuplet.

Sixty-fourth-note. (Ger. Vierundsechzigstel [-note]; Fr. quadruple croche; It. quattricrescendo.) A hemidemisemiquaver (\(\frac{1}{64}\)); sometimes abbr. to Sixty-fourth...64th-rest, (\(^2\)).

Skip. (Ger. Sprung; Fr. saut; It. salto.) Melodic progression by an interval wider than a second; disjunct (or discrete) progression.

Skit'ze (Ger.) Sketch; a short characteristic piece, or bit of salon-music, without fixed form.

Slan'cio, con (It.) With vehemence, impetuously. (Sometimes written i solancio, for the sake of euphony.)

Slargan'do, Slargan'dosi (It.) Growing slower; comp. Largando.

Slentan' do (It.) See Slargando.

Slide. 1. A movable U-shaped tube in the trombone (sometimes in the trumpet and French horn), which is pushed in and out to alter the pitch of the tones while playing. It is a more perfect device than the valve, because it changes only the length of the vibrating air-column, not the direction and form of the wind-current; and also because perfect purity of pitch is obtainable [comp., however, art. Trumpet, last sentence]; but it is technically more difficult of manipulation.—2. In the organ, a slider.—3. A grace (Ger. Schleifer; Fr. coul), either (\(\delta\)) a diatonic series of 2 or more tones rapidly ascending or descending, the notation of which varies greatly:

written:

played:

or (\(\delta\)) a portamento.

Slide-horn. See Slide-trumpet.

Sliper. See Organ, (\(\pi\)).

Slide-trumpet. One played by the use of a slide instead of keys or valves.

Sliding relish. An old harpsichord-grace written:

\[
\begin{array}{cccc}
\text{written:} & \text{played:} \\
\hline
\text{Slissa'to (It.) Slurred.} & \text{Slur. 1. (Ger. Legato; Fr. liaison; It. legazione.) A sweeping curve drawn over or under 2 or more notes, signifying that they are to be executed legato. —2. In vocal music, the slur unites 2 or more notes to be sung to the same syllable and in one breath; the notes} & \text{so sung are also called a slur... Slurred melody, one in which 2 or more tones are sung to one syllable; opp. to syllabic melody.} \\
\text{Small octave. See Pitch... Small orchestra, see Orchestra.} & \text{Small octave. See Pitch... Small orchestra, see Orchestra.} \\
\text{Smanian'te, Smanio'so (It.) In an impetuous, passionate style.} & \text{Smanian'te, Smanio'so (It.) In an impetuous, passionate style.} \\
\text{Sminuen'do, Sminu'tto (It.) Diminishing and decreasing (in speed and force).} & \text{Sminuen'do, Sminu'tto (It.) Diminishing and decreasing (in speed and force).} \\
\text{Smoren'do (It.) Dying away.} & \text{Smoren'do (It.) Dying away.} \\
\text{Smorfi'so (It.) With affected expression.} & \text{Smorfi'so (It.) With affected expression.} \\
\text{Smorzan'do (It.) "Fading away"; equiv. to Morendo.} & \text{Smorzan'do (It.) "Fading away"; equiv. to Morendo.} \\
\text{Snap. See Scotch snap.} & \text{Snap. See Scotch snap.} \\
\text{Snare-drum. See Side-drum, under Drum.} & \text{Snare-drum. See Side-drum, under Drum.}
\end{array}
\]
SOAVE—SOLMISATION.

Soa've (It.) Suave, sweet, soft... Soave-m'ente, suavely, etc.

Socket. In a clarinet, the short, rounded joint connecting the mouthpiece with the 'top-joint'.

Sogget'to (It.) Subject, theme.—This term is properly applied to a homogeneous theme of moderate length, a longer one being called an andamento, and a short, motive-like theme an atto acco (though this last term is practically obsolete).

Sognan'do (It.) Dreaming, in a dreamy manner.

So. For sol, in the Tonic Sol-fa system.

Sol. 1. The fifth of the Aretian syllables.—2. Name of the note Gin France, Italy, etc.

Solem'nis (Lat.) Solemn.

Sole'nne (It.) Solemn; splendid, pompous... Solennem'ente, solemnly, etc... Solemnità', solemnity, pomp.

Sol-fa (Engl.) I (verb). To sing sol-feggi; specifically, to sing to the solmisation-syllables.—2 (noun). Solmisation, and the syllables employed in it; a solfeggio on those syllables.—Tonic Sol-fa, see Tonic.

Solfeggia're (It.) To sol-fa.

Solfeg'gio (It., pl. solfeg'gi; Fr. solfège.) A vocal exercise, either on one vowel, or the syllables of solmisation, or to words.

Solid chord. One the tones of which are performed simultaneously; opp. to broken. ("Flat chord" is preferable.)

So'llito (It.) Customed, habitual... At solito, as usual, in the customary manner.

SOLMISATION. A method of teaching the scales and intervals by syllables, the invention of which is ascribed to Guido d'Arezzo (b. 900?). It is based, in opposition to the Greek theory of tetra-chords, on the hexachord or 6-tone scale: the first six tones of the natural major scale, e d e f g a, were named ut, re, mi, fa, sol, la, (the initial syllables of the successive phrases of a hymn to St. John beginning Ut queant laxis, these syllables happening to fall on these 6 tones), forming the natural hexachord (hexachordum natural'is) with the semitonic step at mi-fa; the syllables were further applied to 2 other hexachords, the hard hexachord (hex. durum) g a b c d e (so called because constructed with the hard B = B♭ or B durum), and the soft hexachord (hex. moll'e) f g a b♭ c d (with the soft B = B♭ or B moll); in each, the step mi-fa was in the same relative position. The entire mus. scale, extended beyond that of Greek theory by adding 1 tone below (Gamma Γ = G), and 4 above, embraced 7 hexachords, the higher ones being mere replications of the original 3. In the following View, the solmisation-names of the notes will be found by reading up from (and including) the letter-name; thus low G was called Gamma-ut, its octave G sol re ut, and its double-octave likewise G sol re ut; B, however, was called only B fa or B mi, according as it occurred in the soft or hard hexachord.
and hard, hexachords (a direct transition from hard to soft, or vice versa, being less smooth because of the clash in the modern idea of modulation, the final victory of which, in establishing the major and minor modes and freely transposable scales, disposed of the system of hexachords.—During the supremacy of the medieval modes, this system sufficed for the composer’s needs; but after the recognition of the leading-note, and the general adoption of a corresponding 7th syllable is early in the 17th century, the modern 7-tone scale, or heptachord, gradually superseded the hexachord in theory and practice. Many proposed changes in the syllable-names met with merely local and transient favor; among them, those of Waelrant of Antwerp in 1550 (bo, ce, di, ga, lo, ma, ni), called Beccisation or Bobisation), Pedro d’Urenna in 1620 (ni for si), Hitzler of Stuttgart in 1628 (la, be, ce, de, me, fe, ge, called Béisation), Graun in 1750 (da, me, ni, po, tu, la, be, called Damenisation). In Italy, and afterwards in all Europe excepting France, the syllable do (presumably first used in 1673, by Bononcini) has ousted the original ut (comp. Do). In both France and Italy the syllables have, in everyday usage, quite supplanted the letter-names of the notes, which are employed in Germany, Holland, England, and the United States.

So’lo (It., “alone.”) Properly, a piece or passage for a single voice or instr.; by extension, any non-concerted piece or passage in which a single voice or instr. predominates. As an orchestral direction, Solo (or simply I) marks a passage where one instr. (1st violin, 1st flute, etc.) takes a leading part.—In a 2-hand arr. of a ptte.-concerto, Solo marks the entrances of the solo ptte. —Violino solo signifies, according to circumstances, either “violin alone,” or “1st violin” (accompanied).—Solo organ, see Organ...Solo pitch, a scordatura temporarily employed by a solo player for obtaining unusual effects...Solo quartet, (a) a quartet consisting of 4 singers (4 “solo voices”); (b) a composition or passage in 4 parts for 4 singers; (c) a non-concerted composi-
tion for 4 instr.s, one of which has a leading part...Solo stop, see Stop.

So’losänger (Ger.) A solo singer...So’lospieler, a solo player...So’lostimme, a solo part or voice.

Sombrer (Fr.) In vocal music, to give to the tones, for dramatic effect, a sombre, veiled, yet intense expression.

Som’ma (It.) Utmost, highest, extreme; greatest.

Som’merophone. An instr. of the bombardon or saxhorn class, inv. by Sommer of Weimar in 1843; also called Euphonion, Euphonic Horn.

Sommer (Fr.) Windchest.

Son (Fr.) Sound; tone...Son harmonique, an harmonic; son plein, a round, full tone.

Sona’ble (It.) Resonant, sounding.

Sonan’té (It.) Sounding, resonating; sonorous, resonant.

Sona’re (It.) To sound; to play (on an instr.)...Sonare alla mente, to improvise.

Son’ata (It.; Fr. and Ger. Sonata.) The original Italian word, suona’ta, meant any instrumental “sound-piece” in contradistinction to a canta’ta (vocal composition). The old sonata da camera and sonata da chiesa were such instrumental pieces, for secular and sacred use respectively.—The modern Sonata (comp. Form) is an instrumental movement contrasted in 3 or 4 extended movements in theme, tempo, and mood...Sonata-form, see Form...Double sonata, a duo for 2 solo instr.s, in sonata-form.

Sonatil’la (It.) A short, easy sonata.

Sonati’na (It.), Sonati’ne (Fr. and Ger.) A short sonata in 2 or 3 (seldom 4) movements, the first having the characteristic first-movement form, though the development-section is either very short, or quite omitted.

Sonato’re (It.) A player on any instr.

Sone’vole (It.) Same as Sonabile.

Song. 1. (Ger. Gesang; Fr. chant; It. can’to) Vocal musical expression or utterance.—2. (Ger. Lied; Fr. chanson; It. canto’ne.) A short lyrical or narrative poem with a musical setting characterized by a structure in simple periods. Songs may be divided, according as they are classed as spontaneous popular productions or the re-
suit of artistic inspiration, in 2 broad groups, folk-songs and art-songs, though the former were doubtless originally conceived by specially gifted singers of earlier times, and the latter are frequently written with studied simplicity (völk thümlich). Further, art-songs are either strophic (i.e. each strophe sung to the same tune, with a deviation at most in the final one), or composed-through (see Durch komponieren).—The so-called song-form (Ger. Lied-form), either vocal or instrumental, has 3 sections and 2 themes, the second contrasting theme occupying the 2nd section. (See Form.)

Sonante (Fr.) Same as Stahlspiel, or Lyre 2.—The steel bars are sometimes replaced by fixed bells.

Sonner le tambour (Fr., “to beat the drum”; also rouler.) Said of the G-string on a cello when a jarring sound is given out on playing certain notes.

Sonnerie (Fr.) i. Same as Carillon (peal or chime of bells).—2. A military call or signal.

Sop’no (It.) Sound; tone.

Sonom’eter. An apparatus for acoustic experiments with strings, consisting of a sound-boarding provided with bridges over which 2 strings may be stretched.

Sonoramen’té (It.) Sonorously, resonantly, resoundingly.

Sono’ro (It.) With a sonorous, ringing tone...Sonoramente, sonorously, resonantly, resoundingly...Sonorid, con, sonorously, ringingly...Sonor’e, sonorous, resonant [pl; le note implied].

Sonorophone. A variety of bombardon.

So’nus (Lat.) Sound; tone.

So’pra (It.) On, upon; above, over, higher...Sopradomina’nte, dominant. ...Soprano’ica, supertonic...Sopra una corda, on one string... Co’me sopra, as above...Nella parte di sopra, in the higher (or highest) part.

Sopra’no (Ger.) Soprano...Sopran’-schässl, treble-clef...Sopran’sis’me, soprano voice or part.

Sopra’na corda (It.) The chanterelle. (ST. AND B.)

Sopra’nista (It.) A soprano singer; specifically, a male soprano (castra’to).

Sopra’no (It.; Ger. Sopran; Fr. dessus.) The highest class or division of the treble, has a normal compass from c’ to a’ all tones of which, except the extremes, are common to both the chest-register and head-register; solo voices often reach above c’; and phenome- nal ones up to a’ or even c’. There are also boy-sopranis, and male sopranis (of these latter 2 classes, the falsettis [ali natura’li, tenori’ni], and castra’ti)—Soprano dramma’ico, a female soprano of dramatic power...Soprano leggier’o, a light soprano...Mezzo-sopra’no, see Mezzo...Soprano natura’le, natural soprano, a male singer having an unusually developed falsetto of soprano quality...Soprano sfogo’to, see Sfogo’to—Soprano-clef, the C-clef on the first line...Soprano string, the chanterelle.

Sordamen’té (It.) With a veiled, muf-fied tone.

Sordelli’na (It.) An Italian variety of the musette (bagpipe), provided with 4 pipes which could be opened and closed at will.

Sordi’no (It., pl. sordi’ni; Ger. pl. Sord’n’en.) i. A mute; con sordini, with the muted; senza sordini, without the muted; si l’e’rano i sordini, take off the mutes.—2. Damper (of the pfte.); senza sordini, with damper-pedal; so used by Beethoven, who employed con sordini to express the release (raising) of the damper-pedal, instead of &.—3. A kit.

Sordo’-a (It.) Muted; as clarinetto sordo, tromba sorda.

Sordo’no (It.; Ger. Surdun’; Fr. sor’done.) i. An obs. wood-wind instr. resembling the bombard, with a double reed and 12 ventages, constructed like a bassoon, and in 5 different sizes.—2. An obs. reed-stop in the organ, with a perforated foot and a chimney, of 4, 8, or 16-foot pitch and muffled tone.

Sordun’ (Ger). See Sordone.—Also, a mute for the trumpet, in the shape of a perforated disk of wood.

Sorg’ältig (Ger.) Careful, cautious. (Also adveris)

Sort’ita (It.) 1. A closing voluntary.—2. The first number sung by any of the leading characters in an opera.

Sospiran’do (It., “sighing, sobbing”.) A vocal effect produced by interposing a rest between two tones in such a way
SOSPIREVOLE—SPIEL.

syllables, the singer catching his breath as if deeply moved.

Sospire'vole, Sospir'o'so (It.) Sighing deeply; plaintive, mournful.

Sostenen'do, Sostenen'te (It.) See Sostento.

Sostenu'to (It., abbr. sot.; superl. sostenuti/simo.) "Sustained, prolonged"; sometimes implying a tenuto, at others a uniform rate of decreased speed; e.g. andante sostenuto...Pik sostenuto, equiv. to meno mosso.—Standing alone, as a tempo-mark, it is nearly equiv. to andante.

Sostinente pianoforte. A pft. in which some device is employed for "sustaining" or prolonging the tones, such as the numerous piano-violins, the lyra-chord, celestina, cavioli, etc.

Sot'to (It.) Below, under... Sottovoce, in an undertone, aside...Sottodominan'te, subdominant.

Soubasse (Fr.) Subbass.

Soubrette (Fr.) In comedy and comic opera, a maid-servant or lady's-maid, of an intriguing and coquetish character; applied, by extension, to various light rolés of this or a similar type.

Soufflet (Fr.) The bellows (of an organ, harmonium, etc.)...Souffler, to blow... Soufflerie, the bellows with all adjuncts...Souffleur, (a) organ-blower; (b) prompter (fem. souffleuse).

Sound. See Acoustics.

Soundboard. I. (Ger. Resonanz'boden; Fr. table d'harmonie; It. tavola armoni-nica.) The thin plate of wood placed below or behind the strings of various instr.s, to reinforce and prolong their tones by reflecting them from its broader surface by means of molecular vibration. The s. of the pft. is sometimes, that of the violin generally, called the belly.

—2. (Ger. Pfif f enstock; Fr. pied du tamis d'orgue; It. cassone.) In the organ, the cover of the windchest, in which the feet of the pipes are inserted.

Sound-body, Sound-box. Same as Resonance-box... Sound-bow, the thick rim of a bell, against which the clapper strikes... Sound-hole, a hole cut in the belly of a stringed instr. to enhance the resonance... Soundpost. (Ger. Selle, Stimm'stück; Fr. âme; It. d'anna.) In the violin, etc., the small cylindrical wooden prop set inside the body, between belly and back, just behind (near-

ly beneath) the treble foot of the bridge. Its function is not only to brace the belly against the strong string-tension, but also to transmit the vibration of the strings from belly to back, thus rendering the whole body of the instr. resonant.

Soupape (Fr.) Valve.

Soupir (Fr.) A quarter-rest... Demi-soupir, an eighth-rest...Huitième de soupir (or demi-quart de soupir), 32nd-rest... Quart de soupir, a 16th-rest... Seizième de soupir, a 64th-rest.

Sourdeline (Fr.) Same as Sordellina.

Sourdine (Fr.) i. A mute.—2. A stop in the harmonium, which partially intercepts the wind-supply, so that full chords can be played softly.—3. Same as pédale celeste (of the pft.)—4. Formerly, a spinet (or lute) of veiled, muffled tone.

Sous (Fr.) Under, below... Sous-chantre, subcantor... Sous-dominant, subdominant... Sous-médianante, submediant... Sous-tonique, subtonic, leading-note.

Space. (Ger. Zwischenraum; Fr. espace; It. spa'zio.) In the staff, the interval between 2 lines or ledger-lines. (See Leger-space.)

Spalla (It.) Shoulder... Vio'la da spal-la, see Viola.

Spänischer Reffer (Ger.) See Durch-stecker...Spänisches Kreuz, sign (x) of the double-sharp.

Sparta, Spartan'ta, Sparti'to (It.), Spar'te (Ger.) A partitura.

Sparti're (It.) To write out in score.—The Ger. form spar'tit'en signifies, to copy out old scores into modern notation.

Spassapensie'ro (It.) A jew's-harp.

Spass'haft (Ger.) Scherzando.

Spät'ium (Lat.), Spa'zio (It.) A space.

Sper'vventil (Ger.) See Venti' 2.

Spezza'to (It.) Divided.

Spianato-a (It., "leveled ".) Smooth, even, tranquil; nearly equiv. to sensa' passione.

Spicca'to (It., "separated"). See Spring-ing bow.

Spiel (Ger.) Playing; style (of playing),... Spiel'art, (a) style or method of playing; (b) touch (of a keyboard instr.),... Spiel'bar, handy to play (on vio-
SPINA—STANZA.

lin; playable (as a passage or piece). ..Spielen, to play; Spieler, player... Spieltzelle, (a) wandering fiddlers, etc., of the middle ages; (b) the drummers and fifers of a military band; opp. to Haushof's ten... Spielmanniren, instrumental graces... Spieler, light opera, comic opera... Spieltenor, light tenor, as for comic opera or operetta.

Spi'na (Lat.) Quill (of a spinet).

Spin'en (It.) spinet'ta; Fr. spinette; Ger. Spinette'). An obs. keyboard instr. like a harpsichord, but smaller. Also called Virginal (pair of Virginali), and Couched Harp.

Spi'rito, con (It.) With spirit. Also spirito'samente, spirito'so, with animation and energy.


Spitz'diote (Ger.) In the organ, an open flue-stop of organ-metal, tin, or wood, of 8, 4, 2, and 1-foot pitch; tone somewhat thin, but pure and reedy. The pipes are conical, whence the name. (Also Spitz'diote, Spindel'diote; Lat. stibia cas'pida.)

Spitz'harfe (Ger.; It. arpa'netta) A small triangular harp (psaltery) to be set on a table; it had an upright soundboard with strings on both sides of it, the bass strings on one side and the treble strings on the other. Also called Harfenett', Flö'gelharfe, Zwiß'scher-harfe. [RIEMANN.]

Spitz'quent (Ger.) The quint of the Spitz'diote.

Spon'dee. A metrical foot consisting of 2 long syllables (- - -).

Spread harmony. See Harmony.

Springing bow. In violin-playing, a style of bowing in which the bow is allowed to drop on the string, its elasticity then causing it to rebound and quit the string between each two tones. There are 2 varieties: (1) the Spicca'to, indicated by dots over the notes, and played near the middle of the bow with a loose wrist, for rapid passages in equal notes; (2) the Salta'to, with a longer fall and higher rebound, generally employed when several equal notes are to be taken in one bow.

Sprung (Ger.) A skip, a leap; sprung-weise, by skips or leaps.

Square pianoforte. See Pianoforte.
either metrical length, or rhyme, or both, and forming, in connection with similar groups, a poem, or a part of cza.

Staple. In the oboe, etc., the metallic tube which carries the double-reed, and conveys the vibr. of the latter to the body of the instr.

Stark (Ger.) Loud, forcible, vigorous; forte. (Also adverb) . . . Stärker, louder, stronger; più forte.

Stave. See Staff.

Steam-organ. The Calliope.

Stecca (It.) A vicious vocal effect,—the choked or interrupted tone caused by pressing the root of the tongue too far back into the pharynx.

Stecher (Ger.) A sticker.

Steg (Ger.) Bridge.

Stem. (Ger. Hals; Fr. queue; It. gambo.) The vertical line attached to a note-head (\( \text{\textregistered} \)), etc.—Also Tail.

Stentan’do (It.) Dragging and heavy, ritenuto e pesante.—Also Stentato.

Step. (Ger. Schritt.) A melodic progression of a second (either major, minor, or augm.)—Also, often used as synonymous with degree; and, further, as equiv. to whole tone and semitone, in the phrases whole step and half-step. Chromatic step, the progression of a chromatic second; Diatonic step, a progression between conjunct degrees of the diatonic scale.

Ster’bend (Ger., “dying”). Morendo.

Ste’so (It.) Extended, prolonged; steso moto, a slow movement.

Stetes’so (It.) The same.

Sten’ochire. An apparatus designed for increasing the strength and dexterity of the hands and fingers of players on keyboard instrs.

Sticca’dò, Sticca’to (It.) Xylophone.

Sticker. See Organ.

Stief’el (Ger.) Boot (of a reed-pipe).

Stiel (Ger.) Stem; neck (of violin).

Stil (Ger.), Stile or Stilo (It.) Style.

Still’gedackt (Ger.) A soft-toned stopped organ-register.

Stilo (It.) Style . . . S. osservato, strict style, especially of pure vocal music . . . S. rappresentativo, dramatic monodic song with instrumental accomp. in chords; a style originating toward the close of the 16th century.


Stinguen’do (It.) Dying away.

Stiracch’ia’to, Stira’to (It.) Dragging, retarding the tempo.

Stock (Ger.) Bundle of 30 strings.

Stöck’chen des Hal’ses (Ger.) “Heel” of violin, etc.

Stock’fagott (Ger.) Same as Rackett . . . Stock’fütte, same as Caaken.

Stol’ten (Ger.) See Strophen.

Stonan’te (It.) Dissonant.

Stone-harmonicon. See Lapisicon.

Stop (noun). 1. (Ger. Regist’ruseg; Fr. registre; It. reg’ stro.) That part of the organ-mechanism controlling the admission of wind to the grooves beneath the pipes.—2. (Ger. Regist’r; Fr. jeu d’orgue(s); It. reg’ stro.) A set or row of organ-pipes of like character, arranged in graduated succession. These are called speaking or sounding stops; they are classed as Flute-work (having flue-pipes), and Reed-work (having reed-pipes); the flue-work has 3 sub-classes, namely (a) Principal-work, having cylindrical flue-pipes of diapason-quality, i.e. the characteristic organ-tone; (b) Gedackt-work, having covered (stopped or plugged) pipes; and (c) Flute-work, including all flue-
stops having flue-pipes of a scale too broad or too narrow to produce the diapason-tone, together with such stop-
piped pipes as have chimneys, and all 3- or 4-sided wooden pipes. . . Complete stop, one having at least one pipe for each key of the keyboard to which it belongs. . . Compound stop, see Mixture-
stop. . . Divided stop, one in which the lower half of its register is controlled by a different stop-knob from the upper, and generally bears a different name. . .

Flue-stop, one composed of flue-pipes. . . Foundation-stop, one of normal 8-foot pitch. . . Half-stop, incomplete or imper-
fect stop, one producing (approximately) half the tones called for by the full scale of its manual. . . Mechanical stop, one not having a set of pipes, but governing some mechanical device; such are the couplers, tremulant, bell-
signal, and the like. . . Mixture-stop, one with 2 or more ranks of pipes, thus producing more than one tone for each key (as the Mixture, Carillon, Corno, Cymbal). . . Mutation-stop, one producing tones a major 3rd or perfect 5th (or a higher octave of either) above the 8' stops (as the Terve, Twelve, Quint). . . Partial stop, see Half-stop. . . Pedal-stop, a stop on the pedal. . . Reed-stop, one composed of reed-pipes. . . Solo-stop, any organ-stop adapted for the production of characteristic melodic effects, whether on the solo organ or not. . . Sounding or speaking stop, a stop proper, having pipes and producing musical tones. . . On a violin, etc., pressure of a finger on a string, to vary its pitch; a double-stop is when 2 or more strings are so pressed and sounded simultaneously;—on wind-instrs with finger-holes, the closing of a hole by the finger or a key, to alter the pitch;—on wind-instrs of the trumpet family, the partial closing of the bell by inserting the hand, thus raising the pitch and modifying the quality of the tone.

Stop (verb). To vary the pitch of instrs as described under Stop 3 above. . . Stopped notes, notes obtained by stop-
ping; opp. to open. . . Stopped pipes, organ-pipes closed (plugged or covered) at the top; opp. to open.

Stop’fen (Ger.) To stop (bell of horn with the hand). . . Stop’töne, stopped tones, "hand-notes" (horn).

Stop-knob. The projecting handle of a Stop.

Stoss’zeichen (Ger.) Staccato-mark.

Straccicalan’do (It.) Babbling, prattling.

Strain. In general, a song, tune, air, melody; also, some well-defined pas-
sage in or part of a piece.—Technically, a period, sentence, or short division of a composition; a motive or theme.

Strascican’do (It.) Dragging, draw-
ling. (Also strascinan’do; strascinando l’arco, drawing the bow so as to bind the tones.)

Strathspey. An animated Scotch dance, somewhat slower than the reel, and like it in 4-4 time, but progressing in dot-
ted eighth-notes alternating with 16ths, the latter frequently preceding the for-
mer, then producing the peculiar jerky rhythm of the Scotch snap.

Stravagan’te (It.) Extravagant, eccen-
tric, fantastical.

Stravagan’za (It.) An extravaganza.

Straw-fiddle. See Struvel.

Stre’ch’en (Ger.) 1. To bow (draw the bow across).—2. To cut (as a scene in an opera). . . Streich’end (Ger.; lit. "drawing as a bow"), the quality of tone called in English stringy (opp. to reedy, fluty, etc.) . . . Streichende Register, in the organ, stops with string-tone . . . Streich’simamente, bow-instrs. . . Streich’orchester, string-orchestra, "the strings". . . Streich’quartett, -trio, string-quartet, -trio . . . Streich’sitze, bow-strings.

Streng (Ger) Strict, severe. (Also adverb.)

Strep’ito (It.) Noise. . . Streptosamen-
te, strepiato, in a noisy, boisterous, impetuous style.

Stretch. On a keyboard or fingerboard, a wide interval whose tones are to be taken simultaneously by the fingers of one hand.

Stret’ta, commonly Stret’to (It.; Fr. strettet; Ger. Engl’führung) "Nar-
row, drawn together". 1. A division of a fugue (usually a final development, for the sake of effect) in which subject and answer follow each other in such close succession as to overlap . . . S. maestra’le, one constructed in strict canon . . . Alla strettta, in, or after the manner of a strettto . . . Andante strettto, same as andante agitato.—2. A con-
cluding passage taken, to enhance the effect, in faster tempo.
These are the most usual combinations, which may be variously extended to form string-sextets, septets, etc.—2. The string-group in the orchestra, when considered as composed of (1) 1st and (2) 2nd violins, (3) violas, (4) 'cellos, and (5) double-basses; called string-quartet when considered as composed of (1) violins, (2) violas, (3) 'cellos, and (4) double-basses.

Stringy. Having the quality of tone ("string-tone") peculiar to bow-instr.s.

Striscian'do (It.) Gliding, smooth, legato.

Str'ofa (It.) Strophe.

Stroh'bass (Ger.) The deep, husky tone of the lowest chest-register (male voice) produced by forcing the breath between the vocal chords when the latter, though brought near together, are in a state of relaxation... Stroh'fiedel, the xylophone.

Stroke. The sweep (fall and rise) of a digital or pedal.

Strombetta're (It.) To sound a trumpet... Strombetter' re, trumpeter.

Stromen'ta'to (It.) Instrumented.

Stromen'to (It.) Instrument... S. da arco, bow-instr... S. da corda, stringed instrument... S. da fis'to (di vento), wind-instr... S. da ta'ste, keyboard instr... S. di le'gno, wooden instr... S. di meta'lle, metal instr.

Strophe. (Gk. "a turning round") 1. In the Greek drama, the song of the chorus when turning from right to left, the antistrophe being what was sung when turning from left to right, the ep'ode then following.—2. A recurrent group of lines in a poem, arranged according to a fixed metrical system or plan; equivalent to stanza in modern poetry.—3. The former of two such groups, the latter then being called the antistrophe (see above)... The Strophe, Antistrophe, and Epode of the Greek tragic chorus and Pindar's odes, closely correspond to the 2 Stollen and the Abgesang of the German Meistersinger; the Bar being the group formed by the 2 Stollen and the Abgesang.

Stück (Ger.) A piece; a number (as on a program).

Study. (Ger. Stu'die [pl. Stu'dien], or Etü'de [pl. Etü'den]; Fr. étude; It. stu'dio.) See Etü'de.

Stu'fe (Ger.) A degree... Stufenweiss
Fort'schreitung, diatonic or conjunct ('stepwise') progression.

Stumm (Ger.) Dumb...Stumm'ses Klavier', dumb piano...Stumm'se Pfeife, dummy pipe...Stumm'ses Registerv, mechanical stop.

Stür'misch (Ger., "stormy"). Impetuous, passionate. (Also adverb.)

Stür'ze (Ger.) Bell (of wind-instr.)...Stür'ze in die Höh'e, "turn the bell upwards!"

Stuttgart pitch. That proposed by Scheibler at the 9 to make Stuttgart Congress 400 vi...in 1834, the a1 vibrations per second at a temperature of 69° Fahrenheit. (Comp. Pitch, Absolute.)

Stutz'flügel (Ger.) Boudoir grand, 'baby' grand (pcte.)

Su (It.) On, upon; by, near...Arco in su, up-bow.

Suabe flûte. A sweet-toned organ-stop.

Su'a've (It.) See Soave...Suavido', con, suavely, sweetly.

Sub (Lat.) Under.

Subbass', Subbour'don. An organ-stop of 16 or 32-foot pitch, generally on the pedal and stopped.

Subcantor. A deputy cantor or precentor, supplying the place of his chief in the latter's absence. Also Succentor.

Subdiapente. In medieval music, the fifth below a given tone.

Subdom'inant. The under-dominant, i.e. the tone below the dominant in a diatonic scale; the 4th degree.

Subitamen'te, Subbito (It.) Suddenly, quickly...Volutus subito (abbr. V. S.), turn over quickly...P. subito (after f), an abrupt [change to] piano, without gradation.

Subject. (Ger. Subjekt; Fr. sujet; It. soggetto.) A melodic phrase or motive on which a composition or movement is founded; a theme; opp. to answer. (Also antecedent, dux, guida, proposta, etc.)—Compare Soggetto.

Subme'diant. The third scale-tone below the tonic; the 6th degree.

Suboc'tave. The octave below a given tone—Suboctave-coupler, an organ-coupler bringing into action keys an octave below those struck, either on the same manual or another.

Subordinate chords. Chords not fun-
former.—The modern orchestral Suite can hardly be called a revival of the old form, as the separate movements are not necessarily or generally in dance-form, nor do they keep to one key; it more nearly resembles the Divertimento, both in character and form.

Suivez (Fr., "follow"). Same as Colla parte.—Also, "continue," "go on" (i. e., in like manner); *simile.*

Sujet (Fr.) Subject.

Sul, sul', sul'la, sul'le (It.) On the, near the (all contractions of su, on, with the definite article)...Sulla corda La, on the A-string...Sulla tastiera, near or by the fingerboard...Sul ponticello, near the bridge (see Ponticello).

Summational tone. See Acoustics, §3. b.

Suona’re (It.) Same as Sonare...Suon-d’a, see Sonata...Suona, sound; suoni armonici, harmonics, flageolet-tones.

Super (Lat.) Above, over.

Superdominant. The 6th degree of any major or minor scale.

Superf nous. (Fr. superfius.) See Augmented.

Supe’rius (Lat.) Formerly, the highest part.

Superoctave. 1. An organ-stop pitched 2 octaves higher than the diapasons (i. e., of 2-foot pitch).—2. An organ-coupler bringing into action keys an octave above those struck, either on the same manual or another.—3. The octave above a given tone.

Supertonic. The 2nd degree of a diatonic scale.

Suppliche’vole, Supplichevolmente (It.) In a style expressive of supplication, entreaty, pleading.

Support. An accompaniment, or subordinate part.

Supposed bass. See Bass.

Sur (Fr.) On, upon, over...Sur une corde, see Sopra una corde.

Surabondant (Fr.) See Note (Fr.)

Suraigu, & (Fr.) Superacute.

Surdeli’na (It.) See Sourdeline.

Surprise cadence. See Cadence.

Sus-dominante (Fr.) Superdominant.

Suspended cadence. See Cadence.

Suspension. (Ger. Vor’halt; Fr. suspension; It. sospensio’ne.) A dissonance caused by suspending (holding back) a tone or some tones of a chord while the other tones progress; the dissonance of a seventh or second, occurring immediately before a chord which would have entered entire were it not for the suspension; e. g.

---Double (triple) suspension, one in which 2 (3) tones are suspended.—The suspended tone itself is also termed a suspension.

Suspri’ium (Lat.) A quarter-rest; in mensurable notation, a minim-rest.

Süss (Ger.) Sweet(l)!

Sustain. To hold during the full time-value of notes; specifically, to perform in sostenuto or legato style...Suspended note, see Organ-point.—Sustaining-pedal, see Pedal.

Sus-tonique (Fr.) Supertonic. (Also Sutonique.)

Susurrando, Susurrante (It.) In a whispering, murmurous tone.

Sveglia’to (It.) Light, lively, animated, brisk.

Svel’to (It.) Light, nimble.

Swell. 1. In the organ, a contrivance for producing a crescendo and diminuendo. By enclosing a partial organ (swell-organ) in a box, the front of which could be opened or shut at will, this end was attained. In the modern (so-called Venetian) swell the front of the swell-box is composed of movable parallel shutters (swell-blinds); when these shutters are horizontal, they are usually opened by a lever (swell-pedal) worked by the organist’s right foot, and close automatically when the lever is released (but comp. Balance swell-pedal); when vertical, they are closed by a spring.—Formerly other devices were employed, notably the nags-head swell, a single broad shutter in front of an echo-organ, to be raised or lowered.

—On the harpsichord a swell was obtained by a movable cover.—2. A crescendo (**), or crescendo and diminuendo (---)...Swell-keyboard, the manual controlling the
Syl'be (Ger.) Syllable.

Syllabic melody. One each tone of which is sung to a separate syllable (Ger. silla‘bisch Gesang; Fr. chant syllabique); opp. to Slurred melody.

Syllable-name. A syllable taken as the name of a note or tone, as Do for C; opp. to Letter-name.

Sympathetic string. A string (e. g. the octave-strings stretched over the unisons in Blüthner's "aliquot grands") adjusted so as to be affected by the vibrations of other strings or resonant bodies, and not by being itself struck, plucked, or bowed.

Symphon‘e ta (Lat.) Polyphony, polyphonic writing.

Symphoni’a (Gk. and Lat.) 1. In Greek music, a consonance.—2. (Medieval.) A name formerly applied to various different instr.s, as the hurdy-gurdy and virginal.—3. A symphony.

Symphon‘ic. (Ger. sympho'nisch; Fr. symphonique; It. sinfonico.) Relating or pertaining to a symphony... Symphonic poem (Ger. sympho'nische Dicht-tung; Fr. poème symphonique), an orchestral composition allied, both in its length and in the power and variety of its instrumentation, to the symphony; but radically differing from the latter by discarding the orthodox form (division into the regular movements), and in being directly based on and receiving its inspiration from a program (the poem; i.e., it is conceived as an instrumental poem, depicting events, scenes, or moods like a word-poem). This "fairest flower" of program-music can necessarily have no fixed form, but its continuous flow is moulded into a sort of unity by the repetition of the same theme variously modified and transformed.


Symphonie-Ode (Ger.) A symphonic composition combining chorus and orchestra (Fr. odo-symphonie).

Symph‘oniker (Ger.) A composer for full (symphony- or opera-) orchestra.

Sympho'nion. 1. A pите, combined with an organ flute-stop, inv. in 1839 by Fr. Kaufmann of Dresden.—2. A music-box, consisting essentially of a graduated comb-like series of steel teeth, and a thin flat metallic disk caused to rotate by clockwork, and in which the notes are punched in such a manner that short tongues of metal project from the lower side of the disk; in rotating over the steel teeth, these tongues engage a series of small wheels furnished with projecting studs, which twang the teeth in the same way as the studs on the cylinder of the ordinary Swiss music-box. The instr.s are made in all sizes, and as the note-disks are interchangeable, the repertory is limited only by their number (now several thousand).

Symphoniste (Fr.) 1. A composer.—2. A symphony-writer.—3. A member of a symphony-orchestra.

Symphony. (Ger. Symphonie, Sinfonie; It. sinfonia; Fr. symphonie from the Gk. sympho'nia, "conso-nance", i.e. consonant interval.) 1. A form of instrumental composition developed from the Overture (q. v.), the 3 divisions of which latter were separated towards the middle of the 18th century, by composers writing purely orchestral pieces, into 3 distinct movements; the 4th (the Minuet) being introduced by Haydn, who thus consummated the modern 4-movement form. This form is identical with that of the Sonata (comp. Form). For the Minuet, Beethoven substituted the Scherzo, which since then has been the typical form of the 3rd movement. Haydn also transferred the "first-movement" form of the sonata to the symphony, and utilized the individual timbres of the various instr.s for contrasts in orchestra; the perfection of instrumental individualization is the work of Mozart and Beethoven, and the latter enlarged the symphony-orchestra to its modern status (comp. Orchestra). The usual plan of the symphony is now I (Allegro [in first-movement form, often with a slow introductory division]); II (Adagio); III (Scherzo); IV (Allegro or Presto).—Its latest development is the Symphonic Poem.—2. Same as Ritornello 1.—3. A medieval name for several instr.s, as the Hurdy-gurdy, Bagpipe, etc.
**Syncopate—Tablature.**

**Syncopate.** To efface or shift the accent of a tone or chord falling on a naturally strong beat, by tying it over from the preceding weak beat; a tone or chord so robbed of its accent is termed syncopated.

**Syncopa'tion.** (Ger. Synköpe; Fr. syncope; It. sin'cope.) The tying of a weak beat to the following strong beat, effacing the accent naturally falling on the latter and in most cases shifting it to the (naturally unaccented) weak beat. Syncopation may take place in one, several, or all parts; in the first two cases as an anticipation, a suspension, or a resolution of either (as a resolution the accent is weakest, or quite elided, particularly when concluding a phrase); in the third case, or in anticipation, the accent is apt to have a sforzando character.

**Synem'menon.** See Greek music.

**Syn'kope** (Ger.) Syncopation...Synköpe'ren, to syncopate.

**Synonyme** (Fr.) Same as Homophone, which latter term is more correct.

**Synton'ic comma.** See Comma.

**SyntonoLy'dian.** Same as Hypolydian (see Mode).

**Syringe** (Fr.) Syrinx.

**Syr'inx.** See Pandean pipes.

**System.** 1. A number of staves braced together for writing out a full score...2. (Ger.) See Liniensystem.

**Systema** i. (Gk.) In Greek music, a comparatively wide interval filled out by intermediate tones; e. g. a tetra-chord.—2. (Lat.) The staff.—3. The series of tones constituting a hexachord.

**Système** (Fr.) i. The whole range of musical tones.—2. The compass of any given instr.

**Syzygi'a** (Lat.) A chord; specifically, a triad...S. com'pos'ta, triad with doubled tone...S. perfe'cta, triad...S. propin qua, chord in close harmony...S. remo'ta, chord in open harmony...S. sim'plex, the simple triad without doubled tones.

**T.** An abbr. of Talon, Tasto (t. s. = tastio solo), Tempo (a t. = a tempo), Tendre, Tenor, Toe (in organ-music), Tre (T. C. = tre corde), and Tutti.

**Tabal'lo** (It.) See Timpano.

**Tab'lature.** i. (Ger. Tabulatur.) The rules and regulations for the poetry and song of the Meistersinger.—2. (Ger. Tabulatur; Fr. tablature; It. intavola'tu're.) An obsolete system of musical notation employed chiefly for the lute, viol, and organ, and most in vogue from the 15th century till early in the 18th.—The organ-tablature (also called German t.) used for keyboard instr.s was a system of alphabetical notation based on the division of the mus. scale into the octaves C—H (= E), c—h (= b), etc.; the melody (highest part) was often noted on a staff, the accompanying chords being expressed by vertical rows of letters. In the lute-tablatures (excepting the German) the tones were represented by letters (French or English t.) or numerals (earlier Italian t.) indicating the frets at which the strings were to be stopped, and were written on the lines or in the spaces of a kind of staff, said lines or spaces showing the number of strings on the instrument. The pitch of the tones represented by the letters or figures would therefore vary with the size of the lute, and was not a staff-notation in the modern sense.—Three leading features were common to nearly all systems of tablature: (1) The vertical disposition of the characters representing one chord; (2) the use of bars to divide the measures; (3) a system of signs for marking the time-value of the tones called for by letters or figures (or of the corresponding rests), these signs being written either above or below the latter, and signifying:

<p>| Note- Rest- | Time-Value. |</p>
<table>
<thead>
<tr>
<th>Signs.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Brevis (</td>
<td>)</td>
</tr>
<tr>
<td>Minima (</td>
<td>)</td>
</tr>
<tr>
<td>Fusa (</td>
<td>)</td>
</tr>
</tbody>
</table>

The hooks of consecutive equal notes were often run together thus
or Arbitrary variations from these general rules were, however, of frequent occurrence.—A new development of tablature is the Tonic Sol-fa system of notation.

Table (Fr.) Soundboard; belly. (Also table d'harmonie)... Table de dessous, back.

Table-music. See Tafelmusik.

Tabor. A small drum, like a tambourine without jingles; formerly much used by pipers, who beat the tabor with the right hand as an accompaniment to a flageolet or pipe manipulated by the left... Taboret, Tabret, a small tabor.

Tab'ulature. See Tablature.

Ta'cent (Lat.) "Are silent". See Tacet.

Ta'cet (Lat.), Ta'ce or Ta'ci (It.) "Is silent"; signifies that an instrumental or vocal part so marked is omitted during the movement or number in question.

Tactus (Lat.) A beat. In medieval music its time-value was styled tactus major when it marked a breve to a measure, and tactus minor when a semibreve.

Tafelklavier (Ger.) A square pfe—Also la seltförmiges Klavier. Tafelmusik, "table-music"; (a) music performed during repasts; (b) music so printed that several performers, sitting around a square table, could read their several parts from the same book. See Part-book.

Tail. Same as Stem... Tailpiece. (Ger. Saitenhalter; Fr. corde, queue.) In the violin, etc., the piece of wood (usually ebony) to which the strings are attached behind the bridge.

Taille. (Fr.) Tenor voice (now used only for church-music; otherwise ténor). Also, the tenor violin... Taille de basson, same as Obô da caccia.

Takt (Ger.) 1. A beat.—2. A measure.—3. Time... Takt'acc, measure-accen, primary accent... Takt'art, time, measure, rhythm... Takt'erschickung, syncopation... Takt'sach, a space... Takt'fei, steady in time... Takt'glied, measure-note... Takt'halen, to keep time; keeping time... Takt'tieren, to beat time... Takt'tierstab, a baton... Takt'mässig, in time... Takt'messer, metronome... Takt'note, whole note... Takt'pause, measure-rest... Takt'schlagen, to beat time... Takt'ssock, a baton... Takt'strich, a bar... Takt'teil, beat, count; guter Takt'teil, strong beat; schlechter Takt'teil, weak beat... Takt'vorzeichnung, Takt'zeichen, time-signature... Ein Takt une vorher 'zwei ("one measure like two before"), same as Doppio movimento... Im Takt, a tempo.

Talon (Fr., "heel"). 1. Nut (of the bow).—2. In pedal-playing, heel; abbr. t (compare Pointe 2).—Talon de la manche (in the violin, etc.), heel (end of neck joining the body).

Tambour (Fr.) 1. A drum.—2. A drummer (also Ger.)—Tambour chromatique, see Timbalarion... T. de basque, tambourine... T. roulation, the long drum.

Tamboura, Tamboura. An Oriental instr. of the lute kind, having a round body, fretted fingerboard, and 3 or 4 strings.

Tambourin (Fr.) 1. A sort of tabor.—2. A French peasants' dance, in 2-4 time and lively tempo, often accompan., by the tambourin and galoubet (tabor and pipe).

Tambourine'. (Ger. Tamburin'; Fr. tambour de basque; It. tamburino.) A small drum played by striking it with the right hand, consisting of a shallow circular hoop of wood or metal with one head of parchment; in apertures made around the hoop are fastened several pairs of loose metallic plates, called jingles from the noise they produce. Used principally in Spain and southern France as an accomp. to dancing; occasionally employed in the (operatic) orchestra. In tambourine-music, notes with wavy stems π π π π π call for the roll, notes with short vertical strokes over them π π π π π for the jingles.

Tamburello (It.) Tabor.

Tamburino (It.) 1. A drummer.—2. Tambourine.

Tambur'ro (It.) Side-drum... Tamburino, the big drum, bass drum (also Cassa grande).

Tamis (Fr.) Pipe-rack (organ).

Tam-tam. 1. A gong.—2. A Hindu drum of elongated form. (Also Tom-tom.)

Tän'delnd (Ger.) In a toying, bantering style.
Tangent. (Ger. Tangent'te.) In the clavichord, a brass wedge fixed in the jack on the rear end of a key; on depressing the key, the tangent struck and rubbed across the string, and remained bearing on it until the finger was lifted, thus both producing the tone and fixing its pitch. ... Tangent'enkugel (Ger.), a clavichord shaped like a grand piano.

Tanti'no (It.) A little; very little.

Tan'to. (It.) As much, so much; too (much); allegro non tanto, not too fast (here equiv. to troppo); a tanto possibile, as much as possible.

Tanz (Ger.) A dance... Tanzlieder, dance-songs; Tanzstücke, dance-tunes (instrumental); the former were the original form of dance-music (Tanzmusik), the latter being at first mere imitations of them. (Comp. Form II, 3.)

Tarantell'a (It.), Tarentelle (Fr.) A dance of southern Italy, In 6-8 time, the rate of speed gradually increasing, and the mode alternating irregularly between major and minor.—In modern music, an instrumental piece in 3-8 or 6-8 time, very rapid tempo (presto), and bold and brilliant style.

Tardamen'te (It.) Slowly, lingeringly...

Tartar'do, Tard'to, see Ritardando... Tar de, slow, lingering.


Tasch'engeige (Ger.) A kit.

Tasseau (Fr.; Ger. Hera.) The “mould” on which ribs and blocks of a violin are set up.

Tastatur' (Ger.), Tastatur’ra (It.) Keyboard, fingerboard.

Tas'te (Ger.) Key (digital or pedal)...

Tas'tenstäbchen, fret. (The usual term, Bund, means literally the space between two frets.)

Tastie’ra (It.) Keyboard; fingerboard...

Sulla t., near the fingerboard (direction in violin-playing).

Ta'sto (It.) 1. Key (digital) — 2. Fret.—3. Touch.—4. Fingerboard; sul tasto, same as sulla tastiera... Tasto solo (abbr. t. s.), “one key alone”, a direction in thorough-bass, signifying that the bass part is to be played, either as written or in octaves, without chords (sign 0, or  —).

Tattoo’. Military drum-signal or bugle-call for retiring at night.

Te. For si, in the Tonic Sol-fa system.

Té (Fr.) C♯ (for ut dièse).

Tech’nic, Technique’. (Ger. Technik.) All that relates to the purely mechanical part of vocal or instrumental performance.—In some German works treating on pfte-technique, a distinction is made between Mecha’nik (the merely mechanical drill of fingers and wrist, apart from its application in playing), and Technik (the acquired skill and dexterity in actual performance).

Tech’nicon. A finger-gymnasiaum, or apparatus for training and strengthening the hands and fingers of players on keyboard instr.s; inv. in 1889 by J. Brotherhood of Montreal, Canada.

Techniphone. Earlier name of the (improved) Virgil Practice-Clavier (q. v.)

Tede’sco-a (It.) German... Alla tedesca, in the German style; “the term ‘tedesca’, says Bülow, has reference to waltz-rhythm, and invites changes of time”. [Quoted from Grove.]... Lira tedesca, hurdy-gurdy.

Te deum. See Ambrosian Hymn.

Teil (Ger.) A part... Teil’tone, partial tones.

Telephone-harp. An instr. so connected with a telephone as to render music performed at a distance audible to an audience.

Tellitale. See appendix.

Te’ma (It.) Theme.

Temperament. (Ger. Temperatur; Fr. température; It. temperamento.) A compromise between the acoustic purity of theoretically exact intervals, and the harmonic discrepancies arising from their practical employment.—E.g., taking the tone C as a starting-point, and ascending by quint-strides through a series of 12 perfect fifths (C... E♭), we reach a tone (B♭) which, on instr.s of fixed intonation (like the pfte.), is identical in pitch with the sixth octave of C (♭), but which, as an acoustic interval, is by 4/9½ higher than ♭. A similar result is obtained by descending through 12 fifths to D♭♭, which proves to be lower by 3/9½ than the corresponding lower octave of C. Now, by setting C = E♭ = D♭♭, and equally distributing the deviation 4/9½ among the 12 quint-tones in either series, i.e. by tempering each fifth, the deviation for each becomes practically unnoticeable on keyboard instr.s; such equal distribution is called equal temperament.—Another example: The tone A♭, as
the major tierce below $C$, has the ratio $4:5$; the tone $C\sharp$, as tierce of the tierce of $C$, has $25:32$; that is, $G\sharp$ is by $\frac{12}{15} = \frac{4}{5}$ lower than $A\flat$. — If it be attempted, as formerly, to take note of and employ in practice even only the most noticeable of the different shades of intonation (e. g. by building keyboards with separate keys for $C\flat$, $A\flat$, $D\flat$, etc., etc.), the tones in each octave of our keyboard instrs. would evidently have to be greatly increased in number beyond the ordinary chromatic scale of 12 degrees. However, a perfect fifth ($5:4$) differs from a tempered one by only about $\frac{12}{15}$ [Helmholtz], an interval close to the extreme limit of perceptible differences in pitch, and the use of such an interval instead of a perfect fifth can in very few cases be regarded as objectionable.

In the system of equal temperament the series of fifths, instead of going on indefinitely, returns to the starting-point $C$, thus forming a circle, as it were; this progression from end to end of the series is called the Circle of Fifths:

![Circle of Fifths diagram]

Unequal temperament is a system in which the excess in the series of fifths is not equally apportioned, some intervals being purer, and others less pure, than in equal temperament. In the mean-tone system, once extensively employed, the major thirds were tuned true, and divided into two equal tones forming a mean between the greater and lesser whole tone, hence the term mean-tone; each fifth was $\frac{3}{2}$ comma too flat, making the 12th in the series about 2 commas out of tune, this error being usually laid upon the fifth the system also had 4 thirds $\frac{5}{4}$ which were too sharp by nearly the same interval. The discordant effect produced by chords containing any of these anomalous intervals was called the "wolf'.

**TEMPESTOSAMENTE—TEMPO-MARK.**

**Tempestosamente** (It.) Impetuously, passionately; **tempestoso**, impetuous, impassioned.

**Tempête** (Fr., "tempest"). A lively dance of modern (Parisian) origin, in 2-4 time, and danced like a quadrille, with some modifications of the steps.

**Tempo** (It.; Ger. Zeitmass.) I. Rate of speed, Movement 1. (Compare Tempo-mark).—2. Time, measure; beat... A tempo, or tempo primo, return to the original tempo... Tempo alla breve, see Breve; alla semibreve, see T. ordinar'io... Tempo bin'ario, duple time... Tempo com'modo, at a convenient pace... Tempo de' bole, weak beat. . . Tempo di Ballo, Bal'ro, Minuet'to, etc., see Ballo, etc... Tempo di primo par'te, in the tempo of the first part... Tempo forte, strong beat... Tempo giu'isto, see Giusto,... Tempo maggio're, same as t. alla breve... Tempo mino're, T. ordinar'io, (a) 4-4 time of 4 beats to the measure; opp. to t. alla breve; (b) same as t. primo... Tempo perd'ito, irregular, unsteady tempo... Tempo primo, primier'o, see A tempo, above... Tempo reggi'ndo, same as Colla parte... Tempo rubato, see Rubato... Tempo terz'ario, triple time... L'istesso tempo, or Lo stesso tempo, the same tempo; indicates, at a change of rhythm, that the pace remains the same. (Comp. Istesso)... Senza tempo, same as a piace'rt.

**Tempo-mark.** (Ger. Tempobezeichnung.) A word or phrase indicating the pace or speed of a movement, and thus establishing the absolute time-value of the notes.—Generally accepted tempo-marks were hardly known before the beginning of the 17th century, and were used sparingly until the 18th.—There are 3 classes: (1) indicating a steady rate of speed; (2) indicating acceleration; (3) indicating a slackening of the pace.—They do not in themselves indicate a fixed and positive rate of speed, but only the general character of the movement; consequently, for the sake of precision, a metronome-mark is often added to the tempo-mark; e. g. "Adagio, M. M. $J = 56$," signifies a tranquil movement in which a quarter-note has the time-value of one beat of the metronome set at 56. Fur-
thermore, various qualifying words are added (comp. the several Key-words).

CLASS I.

(Indicating a steady rate of speed.)

Larghissimo (slowest, very slow) [Group I. General]
Largamente (broad, steadily) [General]
Larghetto (broadly) [General]
Gravemente (heavy, dragging) [of terms is]
Lento (slow) [SLOW.]
Adagio (slow, tranquil) [SLOW.]
Andante (moving, going along) [Moderato]
Allegretto (lively) [of terms is]
Allegro (brisk, lively) [Agitato]
Dolce (sweet, delicate) [Festivo]

CLASS II.

(Indicating acceleration.)

Accelerando (gradually accelerating) [of terms is]
Stringendo (suddenly accelerating, usually)
Accelerando (with a crescendo.)
Doppi-o movimento (twice as fast) [of terms is]
Più mosso (a steady rate of speed, faster)
Veloce (than preceding movement) [of terms is]

CLASS III.

(Indicating a slackening in speed.)

Rallentando (gradually slowing)
Ritardando (slowing down)
Largando (broadening) [of terms is]
Tardando (slowing down, more slowly)
Slenteando (slowing down, more slowly)
Ritenuto (a sudden drop to a slower rate of speed)
Meno mosso (slower, more slowly)
Calando (slowing down, more slowly)
Definendo (changing rate of speed)
Maneano (changing rate of speed)
Meno a tempo (slower, more slowly)
Smilando (slowing down, more slowly)
Smorzar (slowing down, more slowly)

Temporiser (Fr.) To play an accomp. alla parte.

Temps (Fr.) Beat...T. faible (secondary), weak beat; t. fort (sensible), strong beat.

Tempus (Lat., “time”.) In medieval music, the tempus was simply the time-value of the breve (except in case of Alteration). The tempus perfectum (sign †), was the original kind, in which the breve was equal to 3 semibreves; in the tempus imperfectum (sign ‡) later introduced, the breve had the value of 2 semibreves. (Comp. Notation, § 3.) Tempus bina-rum (tern-a-rum), duple (triple) time.

Ten'bre (Lat. pl., “gloom, darkness.”)

In the R. C. Church, the lamentations (matins and lauds) sung especially on Good Friday in the Sistine Chapel, while the candles burning at the altar are extinguished one by one.

Te'nero-a (It.) Soft, tender, delicate.

Terneramente, or con tenerèsa, tenderly, delicately; nearly equiv. to dolce, but with somewhat more of passion.

Teneur (Fr.) The canto fermo in a choral or hymn-tune.

Ten'or. (Ger. Tenor; Fr. ténor or taille; It. ténor') i. The high natural male voice. The Germans distinguish 2 classes of tenors, the Heldentenor (lyric tenor), and lyrischer Tenor (lyric tenor); the compass of the former is from e to c7.

The voice full and powerful throughout, with a barytone timbre; the range of the latter is about from e to a7.

Temporiser-Tenorist. 197

thermore, various qualifying words are added (comp. the several Key-words).

CLASS ... Tenor voice
or singer; specifically, a castrato.
Tenorist
7
(Ger.; Fr. ténorist; It. tenori'sta?) Tenor-singer.

In medieval music, tenor also signified (a) a hold; (b) ambitus (of a mode); (c) the initial tone of the EVOVAE. — Tenor-C, small c... Tenor-clef, see Clef... Tenor violin, the viola.

Teno're (It.) Tenor...T. buff'fo, a tenor who sings comic roles...T. centrali'to, a light tenor voice resembling the contrario in timbre...T. di for sa, di gràzia, leggier'ro, robu'sto, see Tenor 1. — T. di messo carattere, a tenor voice of barytone timbre (see Heldentenor, under Tenor 1).

Tenori'no (It.) A falsetto tenor voice or singer; specifically, a castrato.

Tenorist' (Ger.; Fr. ténoriste; It. tenori'sta) Tenor-singer.
Tenoroon'. The oboe da caccia.
Tenor'schlüssel, -zeichen (Ger.) Tenor-clef.
Tenth. (Ger. De'sime; Fr. dixième; It. de' cima.) 1. An interval of an octave plus 2 degrees.—2. Same as Decima 2.
Tenu, -e (Fr.) Held, sustained.
Tenue (Fr.) A sustained tone, or organ-point.
Tenu'to (It., "held"). A direction signifying (a) generally, that a tone so marked is to be sustained for its full time-value; and (b) occasionally, legato.
Forte tenuto (ften.), forte throughout...
Tenuto-mark, a short stroke over a note, with signification as at (a).
Tenute [leaf note implied], [the notes] sustained or held.
Tepidamen'te (It.) In an even, unimpassioned style.
Teponaz'tli (Aztec.) A species of drum still used by the aborigines of Central America and Mexico. It consists of a section of a log (left round in the ruder specimens, but carefully squared in the more artistic ones) in a horizontal position, from 2 to 5 feet long, hollowed out on the under side so as to leave the ends 3 or 4 inches thick and the top part (belly) a few lines through; in the belly 2 parallel incisions are made lengthwise, and connected by a shorter one crosswise, the 3 assuming the shape of the letter X. The 2 tongues left between, when struck by the sticks, yield 2 different tones, at an interval—in various instr.—of a third, fourth, fifth, sixth, or octave apart. It serves to mark the rhythm, and as an imperfect bass, in the aboriginal music. It is played with 2 sticks, the heads of which are covered with wool or an elastic gum.
Ter (Lat.) Thrice; indicates that a passage, or (in songs) a verse or part of one, is to be repeated twice. (Also comp. Bis.)... Ter unica, the 3-hooked semifusa.
Tercce. 1. See Tercce 4.—2. The 3rd of the canonical hours.
Tercet (Fr.) A triplet;—in poetry, a group of 3 rhyming lines.
Tern'ary. (Fr. ternaire; It. tern'ario.) Composed of, or progressing by, threes.
Ternary form, Rondo-form... Ternary measure, simple triple time.
Terpo'dion. A six-octave keyboard instr., similar to Chladni's clavicylinder, with wood substituted for glass as the tone-producing medium; inv. by J. D. Buschmann of Berlin in 1816.
Ter'tia (Lat.) A third or tierce... Tertia modi, 3rd degree of a scale.
Terti'an. (Ger. Tertian zwey'fach.) An organ-stop consisting of a tierce and larigot combined.
Terk (Ger.), Ter'za (It.) The interval of a third... Tertia mo'no (It., "third hand"), an octave-coupler... Tersad'e'cima (It.), Tersad'cima (Ger.), the interval of a thirteenth... Tersadeximal (Ger.), a triscuplet... Tersetti (Ger.), Terset'to (It.), properly, a vocal (seldom an instrumental) trio; now generally called Trio... Tersfö'tse (Ger.), a small transverse flute pitched a third above the ordinary flute... Tern'na (It.), a triplet... Terno sud'no (It.), a differential tone... Tersquatext'ak'kord (Ger.), chord of the third, fourth, and sixth... Tersquintext'ak'kord (Ger.), chord of the (third), fifth and sixth... Ters'töne (Ger., pl.), tiercetones.
Tes'situ'ra (It., "web, framework"). The region covered by the main body of the tones of a given part, infrequent high or low tones not included. The nearest English equivalent is to say that the part "lies" high or low.
Te'sto (It.) See Soggetto.—2. Same as Libretto.
Tête (Fr.) Head (of a note); scroll.
Tet'rar chord. 1. A 4-stringed instr.—2. The interval of a perfect fourth.—3. The scale-series of 4 tones contained in a perfect fourth (comp. Greek music). ... Tetrachor'dal, relating to or consisting of tetrachords... Tetrachoral sys'tem, the original form of the Tonic Sol-fa system.
Tetrachor'don (Gk.) 1. A tetrachord. —2. A variety of the piano-violin.
Tet'trad. A name suggested, but not to any extent adopted, for chord of the seventh;—analogous to Triad.
Tetradi'pas'сон. The interval of 4 octaves. (Also quadruple diapason, octave, or eighth.)
Tet'traphone. See Tetraphone.
Tetr'aphone. See Organum.
Tet'raphony. (Medieval.) Diaphony for 4 parts.
Tet'ratone. An interval embracing 3 whole tones; an augm. fourth.

Text. The words of vocal music.

Theil (Ger.) See Teil.

Thematic composition. A style based on the contrapuntal treatment or development of one or more themes.

Theme. (Ger. The'ma; Fr. thème; It. te'ma.) Same as Subject.—Specifically, a theme is an extended and rounded-off subject with accompaniment, in period-form, proposed as a groundwork for elaborate variations (lemma con varia'zio'ni).

Theor'bo. (Ger. Theor'be; Fr. thècorbe, It. tior'ba, tuor'ba.) One of the various double-necked bass lutes so popular in the 17th century, the bass strings (accompaniment-strings, diapasons) of which were not stopped on the fingerboard, but were stretched beside it to a separate peg-box, which latter, in the theorbo, lay next to the other, though somewhat higher up in the head. In its day it was an important member of the orchestra. (Comp. Lute.)

The'sis (Gk.) The down-beat, strong beat.

Third. (Ger. Ters; Fr. tiers; It. ter'sa.) See Interval.—The third in a diatonic scale is also called the mediant.

Thirteenth. An interval embracing an octave and a sixth; a compound sixth.

Thirty-second-note. (Comp. Note.) A note having half the time-value of a 16th-note; a demisemiquaver...3and'rest, a rest (3) corresponding in value to the above.

Thorough-bass. (Ger. General'bass; Fr. basse chiffrée; It. basso cont'in'nuo.) A species of mus. shorthand in which chords are indicated by figures written over a running bass (briefly explained under Chord). It originated in Italy (basso continuo, or, for short, continuo) toward the close of the 16th century, and for 200 years was the common method of notation for accompaniments by the organ or cembalo. It is now principally employed in mus. theory, in teaching the science of chords.

Three-lined octave. See Pitch, absolute.

Three-quarter fiddle. See Violino piccolo, under Violino.

Three-time, 3-time. Triple time.

Thren'ody. A song of lamentation; a dirge.

Thumb-accented octave. See Pitch, absolute.

Thumb-position. One of the high positions in 'cello playing, in which the thumb quits the neck of the instr.

Thumb-string. Melody-string of the banjo.

Tib'ia (Lat.) The direct flute; also, the name of various organ-stops...T. utri'cul'aris, the bagpipe...Tibi'cen (pl. tibi'cini), a flute-player.

Tie. (Ger. Bin'debogen; Fr. liaison; It. fad'zia.) A curved line joining 2 notes of like pitch which are to be sounded as one note equal to their united time-value...Tied notes, (a) notes joined by a tie; (b) notes (like eighth-notes, 16th-notes, etc.) the hooks of which are run together in one or more thick strokes, e.g. 3 3 3.

Tief (Ger.) Deep, low, grave.

Tier. Same as Rank (organ).

Tierce. 1. Same as Third.—2. The fourth harmonic of a given tone.—3. In the organ, a mutation-stop pitched 2 1/2 octaves above the diapason; now used, if at all, as a component of a mixture-stop.—4. One of the canonical hours;...Tierce-tones, see Pitch, §2.

Tierce (Fr.) Tierce 1 and 4...T. de Picardie, a major third in the closing chord of a minor movement...T. cou'dle (slurred third), a grace written (en montant), or ″(en descendant); see Slide.

Tige (Fr.) Stick (of bow); also baguette.

Timbal'arion (Fr.) A set of 8 drums of different sizes, each furnished with a pedal, on which diatonic and chromatic scales, and some chords, can be played. Also Tambour chromatique.

Timbale (Fr.), Timbal'lo (It.) Kettle-drum.

Timbre (Fr.; It. tim'bro.) 1. Quality of tone.—2. A fixed bell without a clapper; struck from outside by a hammer...Jeux de timbres, Glockenspiel (§).—3. Snare (of a drum).

Timbrel. A tambourine.

Time. 1. Same as Tempo.—2. (Ger. Takt, Tak'tart; Fr. mesure; It.,
TIME.

The division of the measure into equal fractional parts of a whole note ($\text{^}{1}$), forming a standard for the accentuation or regular rhythmic flow of the movement. The sign for time is called the time-signature, and is usually in the form of a fraction set immediately after the clef at the beginning of the movement, the numerator indicating the number of notes of a given kind in each measure, while the denominator shows the kind of notes taken as the unit of measure; e.g. $\frac{3}{4}$ (three-four time) means 3 quarter-notes to a measure, $\frac{6}{16}$ (twelve-sixteen time) means 12 sixteenth-notes to a measure, etc. Among the numerous systems of nomenclature the ordinary English method is still that most in use, and is employed throughout this Dictionary; some others are appended for the purpose of comparison. There are 2 classes of time, Duple and Triple.

<table>
<thead>
<tr>
<th>Duple</th>
<th>Triple</th>
<th>Quadruple</th>
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</thead>
<tbody>
<tr>
<td>Simple</td>
<td></td>
<td></td>
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<tr>
<td>$\frac{1}{2}$ or $\frac{2}{4}$</td>
<td>$\frac{3}{4}$</td>
<td>$\frac{3}{6}$</td>
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<tr>
<td>$\frac{4}{8}$</td>
<td>$\frac{6}{12}$</td>
<td>$\frac{6}{18}$</td>
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<tr>
<td>Compound</td>
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<tr>
<td>$\frac{6}{12}$</td>
<td>$\frac{9}{18}$</td>
<td>$\frac{12}{24}$</td>
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<td>$\frac{10}{20}$</td>
<td>$\frac{15}{30}$</td>
<td>$\frac{16}{32}$</td>
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A proposition made in the above work, to indicate the compound times by the same signatures as those of the simple times, merely adding a dot to the denominator to show the tripartite division:

<table>
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<th>Compound</th>
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<tr>
<td>$\frac{2}{4}$</td>
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<td>$\frac{4}{8}$</td>
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<tr>
<td>$\frac{6}{18}$</td>
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<td>$\frac{8}{24}$</td>
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(From Troutbeck & Dale's Music Primer.)
### TIME.

<table>
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<tr>
<th>Compound</th>
<th>Simple</th>
<th>Compound</th>
<th>Simple</th>
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<tr>
<td>4 (or 8)</td>
<td>1 or 2</td>
<td>4 (or 8)</td>
<td>1 or 2</td>
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</table>

#### Triple Time

- Five-four
- Nine-eight
- Twelve-sixteen
- Twenty-four-sixteen

#### Duple (or Common) Time

- Three-two
- Six-four
- Nine-six
- Twelve-eight

#### Compound Time

- Nine-eight
- Twelve-sixteen
- Twenty-four-sixteen

#### Simple Time

- Three-two
- Six-four
- Nine-six
- Twelve-eight

#### German

- Zweidactakt
- Vierzweidactakt
- Zwillseidactakt
- Sesselseidactakt
- Achtsieidactakt

#### French

- Mesures à deux ou quatre temps
  - Division binaire.
    - Quatre-quarte
    - Quarante-quarte
    - Quarante-quarte (or quarante-quarte)
    - Quarante-quarte (or quarante-quarte)

- Division ternaire.
  - Six-sept
  - Sept-quarte
  - Quarte-quarte
  - Quarte-quarte (or quarante-quarte)

#### Italian

- Composite
  - Cinquequarti (or quattro-cinque)
  - Sei-quarti (or quattro-sei)
  - Sette-quarti (or quattro-sette)
  - Ottavo-quarti (or otto-quarte)

- Simple
  - Tre-quarto
  - Quarto-quarto (or quarante-quarte)
  - Quinto-quarto (or quarte-quarte)
  - Sexto-quarto (or seicento-quarte)
is deserving of notice as an ingenious way of marking the number and position of the beats; the measure-note being found in each case by multiplying the denominator by 2.

Still another, and highly ingenious, system, by Mr. Frederick Niecks, is given below; for the terms duplex and triple he substitutes binary and ternary, referring, not to the number of beats, but to the grouping of the measure-notes in twos and threes.

**Simple Times.**

Simple Binary Time

" Ternary "

**Compound Times.**

Duple Binary Time

" Ternary "

Triple

Quadruple

Finally, a system has been suggested in which the word *rhythm* is substituted for *time*; *duple* and *triple* retained for the *simple forms* of the measure; while the *complex forms* are called *quadruple rhythm*, *sextuple rhythm*, *octuple rhythm*, etc. — However, the desideratum of any new system, i.e. the plain expression of the number of beats to the measure as well as of the number of notes of a given kind, is not yet attained; and well-meant half-reforms serve only to make confusion worse confounded... *2-time*... *3-time*... abbreviations of *duple* and *triple* time respectively.

**Timidamente** (It.) See *Angstlich.*

**Timoideza, con** (It.) In a style expressive of timidity or hesitation.

**Timoroso** (It.) Timorous, fearful...

**Timpano** (It.; pl. *timpani.*) Kettle-drum... *Timpani cogert'ti*, muffled drums.

**Tintinabulum** (Lat.). *Tintinabolo* (It.) A small bell.—Also, an ancient rattle, formed of little bells or small disks of metal.

**Tintinnabuto, Tintinnio** (It.) A tinkling or jingling.

**Tinto, con** (It.) With shading; expressive.

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**Tiorba** (It.) Theorbo.

**Tirade** (Fr.) An extended slide; a rapid run connecting two melody-notes.


**Tirarsi, da** (It., "to be drawn out"). Equiv. to the prefix "slide" in the phrase tromba da tirarsi (slide-trumpet) and the like.

**Tirasse** (Fr.) In small organs, a pedal-keyboard having no pipes of its own, acting only on the lower keys of the manual; also, a pedal-coupler.

**Tir'ta** (It.) See *Tirade.*

**Tirato** (It.) Down-bow (arch in gis).

**Tira tut'to** (It.) A combination-pedal or draw-stop bringing on the full power of an organ. (Fr. *grand jeu*.)

**Tiré** (Fr., "drawn.") Down-bow. Also *tirez,* "draw."

**Tisch'harfe** (Ger., "table-harp"). A variety of autoharp.

**Toccata** (It., from *tocca'*re, to touch.) An early species of composition for keyboard instr.s., originating in Italy toward the close of the 16th century. In style it is free and bold, approaching the (old) fantasia; it has no distinctive form, but consists of runs and passages alternating with fugued or contrapuntal work, built up in the more elaborate specimens on a figure or theme, generally in equal notes, with a flowing style and lively, rapid movement.— *Toccata*na, *Toccat'er la,* diminutives of *Toccata.*

**Toccat'o** (It.) In trumpet-music, a fourth (bass) trumpet-part added as a substitute for the kettledrums.

**To'(d)tenmarsch** (Ger.) Dead-march.

**Tont** (Ger.) A tone; pitch; key, mode, octave-scale... *Den Ton angeben,* to give the pitch; *den Ton halten,* to keep the pitch... *Ton*abstand, interval... *Ton*art, Key 1; *Ton*arivierenwandschaft, key-relationship... *Ton*bestimmung, the (mathematical) determination of tones... *Ton*bildung, (a) production of tone; (b) vocal culture... *Ton*licht, composer; *Ton*leistung, composition... *Ton*fell, see *Ton*schluss... *Ton*farbe, "tone-color", timbre, quality... *Ton*folge, series or succession of tones... *Ton*führung, melodic lead,
ing or progression... Ton'fuss, (a) a rhythm; (b) a measure... Ton'geldung, production of tone; intonation... Ton'-geschlecht, mode; "the distinguishing of a chord or key (tonality) as major or minor" [RIEMANN]... Ton'hohe, pitch.

Ton'kunde, science of music... Ton'kunst, art of music, musical art; music.

Ton'künstler, musician... Ton'lage, pitch; register... Ton'leiter, a scale; fünfstufige Tonleiter, pentatonic scale.

Ton'loch, a vantage... Ton'malerei, "tone-painting", imitative music, program-music... Ton'messer, monochord; sonometer; siren... Ton'messung, see Ton'bestimmung... Ton'rein (of violin-strings), true to pitch, true fifths... Ton'satz, composing; composition... Ton'schlauch, cadence... Ton'setzer, compos...  

Ton'setzung, art of composition... Ton'sprache, the language of tones (i. e. music)... Ton'stück, piece of music, composition... Ton'stufe, degree (of a scale)... Ton'system, system or theory of musical tones... Ton'-umfang, compass... Ton'unterschied, interval... Ton'verwandtschaft, relation or affinity of tones... Ton'versichung, tempo rubato... Ton'verkneus, a musical instr., either natural (voice) or artificial... Ton'seichen, a note or other sign representing a tone.

Ton (Fr.) I. Tone; pitch; donner le ton, to give the pitch.—2. Mode.—3. Scale, key.—4. A crook (ton de re-change).—5. (Formerly) a tuning-fork.

... Ton bouché, stopped tone (horn)... Ton d'église, church-mode... Ton de re-change, crook... Ton entier, whole tone... Ton feint, see Factum... Ton majeur (minuet), a major (minor) key.

... Ton ouvert, open or natural tone (on a wind-instr.).... Ton relatif, related key... Ton générateur, one of the 7 natural tones.

Tonal. Pertaining to tones, or to a tone, mode, or key... Tonal fugue, see Fugue... Tonal imitation, imitation not overstepping the limits of the key of a composition; non-modulating imitation.

Tonal'ity. (Ger. Tonalität; Fr. tonal'ité.) The term Tonality, as contrasted with Key, is distinguished by its broader significance and wider scope. Key denotes simply the mode (of a piece) and the pitch of that mode; strictly, it refers solely to the harmonies constructed from the tones of its own diatonic scale.

On quitting these harmonies, even by touching an "altered chord", it trespasses on the domain of tonality; for—here is the dividing line—key embraces the diatonic harmonies referable to one tonic chord as the point whence they depart and whither they return, whereas tonality, taking this same tonic chord as a starting-point, includes any and every harmony related to it, so long as no actual change of tonic is brought about by a modulation. Tonality might therefore be briefly defined as the chords grouped around and attracted by one central tonic chord, and thus appears as founded upon the relations of chords independent (in a measure) of key. (Comp. Phone, § 4.)

Tone. (Ger. Ton; Fr. son, ton; It. tuono, suono.) See Acoustics... Tone-color, quality of tone.

Tongue. I (noun). Same as Reed; but, in the so-called reed of an organ-pipe, the tongue is the vibratile slip of metal producing the tone.—2 (verb). To employ the tongue in producing, modifying, or interrupting the tone of certain wind-instr.s... Tonguing, the effect obtained by the repeated tongue-thrust to the nearly inaudible consonant t or d; Double-tonguing, that obtained by the repetition of t k; Triple-tonguing, by t k t; etc. With reed-instr.s, single-tonguing only is applicable.

Tonic. (Ger. Ton'ika; Fr. tonique; It. ton'ica.) I. The key-note of a scale.—2. In the new system of harmony, the tonic chord (in C-major the major triad on C; in C-minor the minor triad on C) is designated as the tonic. (Comp. Phone.)... Tonic chord, one having the key-note as root... Tonic pedal, organ-point on the key-note... Tonic section, a section or sentence in the key in which a composition began, with a cadence to the tonic of that key... Tonic Sol-fa, a method of teaching vocal music, inv. by Miss Sarah Ann Glover of Norwich, England, about 1812, and perfected by the Rev. John Curwen, who became acquainted with the method in 1841.—Its formal basis is the "movable-Do" system; the 7 usual solmisation-syllables are employed, but Englished as follows

doh ray me fah soh lah te;
Each is represented in notation by its initial letter (d r m etc.), to which a vertical dash is added above or below when a higher or lower octave is entered; thus s, d t in a soprano part would be equivalent, in G-major, to For teaching the tones and modulation, these tone-names are arranged in a musical chart called a Modulator:

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<thead>
<tr>
<th>d1</th>
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<th>m1</th>
<th>l</th>
<th>r1</th>
<th>s</th>
<th>DOH1</th>
<th>f</th>
<th>TE</th>
<th>m</th>
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</thead>
<tbody>
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This arrangement shows the exact position of each tone in its relation to the key-tone; in fact, the fundamental principle of the method is key-relation-ship, and that the character of every tone is decided by the relation which it holds to its tonic, the name Tonic Sol-fa signifying "solfing according to the tonic principle". The system of tonic sol-fa insists upon the mental effect of each tone in relation to the tonic, i.e., the pupils are taught to recognize the tones of the scale by observing the mental impressions peculiar to each. The parallel columns of the Modulator show the relation of key to key, and may be extended through all the sharp and flat keys, the former lying to the right, the latter to the left of the central column. Sharped tones take the sharp vowel e, flat tones the broad vowel a (ah). In modulating, so-called bridge-tones are added in the notation in the form of small letters indicating the relation of the modulating tone to the key just left, the large letter showing the relation of the tone to the new tonic; thus d s means, that soh of the old key is d o h of the new, as in modulating from C-major to G-major. For a mere chromatic passing-note, however, or a transient modulation, the chromatic syllables are employed. In the printed notation, equal spaces represent equal times, and fractions of time are shown by fractions of space; the beats ("pulses") are represented by regular intervals of space. A thick bar marks the primary accent (strong pulse); the weak pulse is preceded by a colon; a shorter bar marks the secondary accent; a dot midway in a pulse-space marks a half-pulse; and quarter-pulses are marked by commas. The continuation of a tone is indicated by a dash, while a rest (silence) is left simply as a blank space. In lieu of protracted explanations, the hymn "America" is here appended in the Tonic Sol-fa notation:

**GOD SAVE THE QUEEN.**

(America.)

Key A.

<table>
<thead>
<tr>
<th>S.</th>
<th>d : d : r</th>
<th>t1 : .d : r</th>
<th>m : m : f</th>
<th>m : .r : d</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.</td>
<td>s1 : s1 : l1</td>
<td>s1 : .f e1 : s1</td>
<td>d : d : d</td>
<td>d : .t1 : d</td>
</tr>
<tr>
<td>T.</td>
<td>m : d : f</td>
<td>r : .r : r</td>
<td>s : l : l</td>
<td>s : .f : m</td>
</tr>
<tr>
<td>B.</td>
<td>d1 : m1 : f1</td>
<td>s1 : .l1 : t1</td>
<td>d : l1 : f1</td>
<td>s1 : .s e1 : l1</td>
</tr>
</tbody>
</table>

(My coun- try, 'tis of thee, Sweet land of li - ber - ty.)

Arr. by HARRY BENSON.
Despite strenuous opposition, the Tonic Sol-fa method continues to spread; and it deserves to, having triumphantly proved its thorough excellence both in principle and practice.

To'nisch (Ger.) Tonic, i.e. pertaining to the tonic.

To'no (It.) Tone; key.

To'nos (Gk.), To'nus (Lat.) 1. Atone (whole tone, major second). 2. A mode.

Toquet (Fr.) Toccata.

Tostamente (It.) Rapidly and boldly.

To'sto (It.) The phrase piu tosto is used by Beethoven in the sense of "rather", "quasi"; as Allegro molto, piu tosto presto, "very fast, nearly presto."

Touch. (Ger. An'schlag; Fr. toucher; It. to'sto.) The method and manner of applying the fingers to the digitais of keyboard instr.s.

Toucher (Fr.) 1. A key (digital).—2. A fret.—3. A fingerboard, either with or without frets.

Toucher le piano. (Jouer is the universally applicable and more modern term.)

Toujours (Fr.) Same as Sempre.

Tourniquet (Fr.) Plug or cap.

Toy Symphony. (Ger. Kin'dersinfonie; Fr. Poire des Enfants.) The original toy symphony was written by Haydn in 1788, with parts for 6 toy instr.s (a cuckoo-pipe, playing c and g, a quail-call in f, a trumpet and drum in G, a whistle, and a triangle), with 2 violins and a double-bass. Key, C-major.—It has been variously imitated.
Easter eve, for the Gradual, or for the Alleluia following the Gradual, in the R. C. and some other services.

Tradotto (It.) Arranged; transposed.

Transposizione (It.) A transposing key.

Transposition. A mode, or key, raised by a fourth,

Transposing Instruments. 1. Those

Transposition was also used for

Transposing scores, as

Transposer (Fr.) A transposing key.

Traverso (It.) A transverse flute.

Traversìone (Fr.) A transposing notation.

Transverse flute. See Flute.

Transcendental. A mathematical notation.

Translation. 1. The arrangement or adaptation of a composition for some voice or instrumental work.

Transcripción. A transcription.

Transcription uniforme. The uniform notation of transposing instrs.

Transcription, Traversiero (It.) A transverse flute.

Transverse flute. See Flute.

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TREMANDO—TRILL.

Tremano'do, Tremolan'do (It.) With a tremolo-effect.

Tremblant (Fr.) Tremulant.

Tremblement (Fr.) Trill; tremolo...

Tremolo (It., "a quivering, fluttering") comp. Vibrato.) 1. In singing, a tremulous fluctuation of tone, effective in highly dramatic situations, though frequently a mere mannerism or vocal defect.—2. On stringed instr.s, an effect produced by the extremely rapid alternation of down-bow and up-bow, marked —3. On the pft., the rapid alternation of the tones of a chord, e.g.

played:

(2 examples from Gade, Op. 51):

1. Written:

| Played: |
|---|---|
| [Music notation] | [Music notation] |

2. Written:

| Played: |
|---|---|
| [Music notation] | [Music notation] |

(This last is simply a trill without after-beat.) [N. B. The pft.-tremolo is not always written as an exact abbreviation (comp. Abbreviation 2); e.g., may signify , in case the tempo is slow enough to admit of the former reading.]—4. A fluttering effect produced by the tremolo-stop or tremulant.—5. A tremulant.

Tremolo'so (It.) With a tremulous, fluttering effect.

Tremulant. A mechanical device in the organ for producing a tremolo. It consists of a valve or arm of thin metal which, when set in action by a draw-stop, partially checks the inflow of wind, by which latter it is forced to oscillate rapidly, the consequent alternate checking and admission of the wind to the pipes causing a tremulous tone.—Organ-pipes producing a similar tone without the tremulant are those of the Pifaro, Unda maris, etc.

Tremulieren (Ger.) To execute a trill or tremolo; also sometimes used (as a noun) for vibrato.

Trenchmore. An old English country-dance, in lively tempo and triple or compound duple time.

Trenise (Fr.) A figure in the quadrille.

Trepo'dion. See Terpodian.

Trés (Fr.) Very; molto.

Triad. (Ger. Dreiklang; Fr. and It. tria'de.) A "three-tone" chord composed of a given tone (root) with its third and fifth in ascending diatonic order. Harmonic triad, a major triad.

Triangle. (Ger. Triangel; Fr. triangle; It. triangolo.) An orchestral instr. of percussion, consisting of a steel rod bent into triangular shape, one corner being slightly open; it is struck with a metal wand. The rhythm alone being noted, the triangle-part is usually written on a single line, headed by the time-signature only.

Tri'as (Lat.) A triad.

Tri'brach. A metrical foot of 3 short syllables, having the ictus on either the first or second, thus: or . Tri'chord. A 3-stringed instr.—Tri-chord pft., one having 3 strings (unisons) to each tone throughout the greater part of its compass.

Trich'ter (Ger.) Tube (of a reed-pipe); bell (of a horn or trumpet). Often Schall'trickter.

Trici'nium (Lat.) An a cappella composition for 3 voices.

Tridiapa'son. A triple octave.

Trill. (Ger. Triiller; Fr. trille; It. trilla.) (Also Shake.) [Sign fr or fr ---; obs. t., ---, or (~~, etc.) A grace occupying the entire time-value of the principal note.
being the rapid and even alternation of the latter with a higher auxiliary (the maj. or min. second above); except when the time for its execution is so brief as to reduce it to a mere turn, or an inverted mordent.—In modern mu-
sic, the trill generally begins on the principal note \((a)\), and ends with an after-beat \((b)\), which should be written out; if to be begun on the auxiliary, an appoggiatura should be set before the principal note \((c)\).

\[
\begin{align*}
\text{(a) tr} & \quad \text{(b) tr} & \quad \text{(c) tr} \\
\text{\(\text{\sharp}\)} & \quad \text{\(\text{\sharp}\)} & \quad \text{\(\text{\sharp}\)}
\end{align*}
\]

A dotted quarter-note would call for one more group of 4 16th-notes; a for 2 such additional groups; etc.

These are the typical forms of the long trill; they differ in different kinds of time; e.g.

\[
\begin{align*}
\text{allegro} & \quad \text{largo} \\
\text{\(\text{\sharp}\)} & \quad \text{\(\text{\sharp}\)}
\end{align*}
\]

or when preceded by an ascending appoggiatura:

\[
\begin{align*}
\text{allegro} & \quad \text{adagio} \\
\text{\(\text{\sharp}\)} & \quad \text{\(\text{\sharp}\)}
\end{align*}
\]

the tempo also exercises a controlling influence, the following trill: \(\text{\(\frac{5}{6}\)}\) formed:

\[
\begin{align*}
\text{Andante} & \quad \text{passing over into} \\
\text{\(\text{\sharp}\)} & \quad \text{\(\text{\sharp}\)}
\end{align*}
\]

(Allegro), \(\text{\(\frac{5}{6}\)}\) or \(\text{\(\frac{6}{6}\)}\) (Presto). The last is one form of the short trill, which might, in turn, become a long trill in \text{\(\text{\textbullet}\)} presto, when the time-value of the principal note permits of such extension, e.g.

\[
\begin{align*}
\text{No. 6, written thus:} \\
\text{\(\text{\(\frac{6}{6}\)}\)} \quad \text{\(\text{\(\frac{6}{6}\)}\)}
\end{align*}
\]

would be executed:

\[
\begin{align*}
\text{(All\text{\(\text{\textbullet}\)} commodo)} & \\
\text{\(\text{\(\frac{6}{6}\)}\)}
\end{align*}
\]

The after-beat may be modified chromatically, as at No. 3, or thus:
TRILL.

It is often in place when not written out (comp. Ex. b under chain of trills); its introduction is then either a matter of taste, or depends on what follows, it being usually required where the trill is followed by an accented note; though the next three examples require no after-beat:

Successive trills, even though alike in notation, may differ in execution by reason of the notes immediately preceding them:

A trill on several tones in direct succession is called a chain of trills; it may be performed with or without an after-beat:
though in case any step is merely a chromatic alteration of a principal note, the after-beat is best omitted:

\[ \text{[Example]} \]

the following requires short trills like inverted mordents:

\[ \text{[Example]} \]

The only rule now universally applicable to the execution of the trill is one equally applicable to all other graces; namely, that it must exactly fill out the time allotted to it, neither accelerating nor retarding the rhythm. A peculiar mode of commencing the trill, called the ribattuta; and still sometimes employed by vocalists, flutists, and violinists on account of the smoothness attainable thereby, has the following forms:

\[ \text{[Example]} \]

In the 17th and 18th centuries, and early in the 19th, a common practice was to begin the trill on the auxiliary, and end on the principal note. – For varieties of the trill indicated by the signs (\(\text{\textsuperscript{..}}\), \(\text{\textsuperscript{--}}\), etc., compare Graces, Mordent, Signs... Double and Triple Trills, in alternate thirds, sixths, etc., for both hands, frequently occur in modern pfte.-music.

GROVE.).; Trillo capri'no, see Bocks-triller.

Trine. A 3-tone group, or triad, composed of any given tone (the root) with its major thirds above and below (as Ap.-C.-E.). Compare Duodene.

Trink'lied (Ger.) Drinking-song.

Tri’o (It.) 1. A composition for 3 voices or parts. (a) The Instrumental Triu, usually in sonata-form, is most commonly either a Pianoforte Trio (pfte., violin, 'cello), or a String Trio (violin, viola, 'cello; or 2 violins and 'cello). Compositions for 3 concerted instruments, accompanied by a fourth playing a basso continuo, were formerly also styled trios... An Organ Trio is a 3-part organ-piece for 2 manuals and pedal, the registration of the manuals being strongly contrasted.—(b) The Vocal Trio is usually in song-form or aria-form. 2. In minuets, marches, scherzi, etc., the trio or alternativo is a division set between the first theme and its repetition, and contrasting with it by a more tranquil movement and cantabile style; called “trio” because written in 3 parts, in contrast to the ordinary 2-part style of the principal subject.

Triq’le (Ger.), Trioliet (Fr.) Triplet.

Triomphale (Fr.), Trioufa’le (It.) Triumphal.

Triomphant (Fr.), Trionfan’te (It.) Triumphant.

Tri’elfuge (Ger.) Triple fugue... Trip’elkonzert, triple concerto (for 3 solo instr.s with orchestral accomp.)... Trip’eltakt, triple time... Trip’elzunge, triple-tongu ing.

Tripho’nia. See Organum.

Tripla (It.) 1. A triplet.—2. Triple time... Trip’la di m’\textsuperscript{\textmathregular{`}}\textsuperscript{\textmathregular{nima}}, 3-2 time.

Triple counterpoint, fugue, time. See the nouns.

Triple-croche (Fr.) A 32nd-note.
Triplet. (Ger. Triöle; Fr. trioli; It. trip’la.) A group of 3 equal notes to be performed in the time of 2 of like value in the regular rhythm; written \( \begin{align*} & \text{or} \end{align*} \)

Tri’plum (Lat.) In medieval music, a third part added to the original Altus and Bassus of the organum, and generally the highest of the 3; hence, Engl. treble.

Tri’poia (It.) Same as tripia.

Tri’semito’niun (Lat.) Minor third.

Tri’steza (It.) Sadness, melancholy; from tri’sto, sad, afflicted.

Tri’tc (Gk.) The third tone from above in the conjoined, disjoined, and extreme tetrachords. See Greek music.

Tri’tone. (Lat. and Ger. Tri’tonus; Fr. tritone; It. tri’tono.) The interval of 3 whole tones, or an augmented fourth; as

Tritt (Ger.) Treadle or pedal... Tritt’harfe, pedal-harp.

Tri’tus (Lat.) The third authentic church-mode (Lydian).

Tro’chee. (Lat. troch’aeus.) A metrical foot of 2 syllables, long and short, with the ictus on the first (\( \text{\`c} \)).

Trois (Fr.) Three... Mesure à trois-deux, 3-2 time; à trois-huit, 3-8 time; à trois-quatre, 3-4 time.

Troll. A round or catch.

Trömba (It.) A trumpet... Tr. croma’tica, chromatic trumpet, valve-trumpet.

... Tromba mari’na (Sea-trumpet, Marine trumpet, Nun’s-fiddle; Ger. Non’nengeige, Trum’scheit), a very ancient single-stringed bow-instr., having for a body a long thin wooden shell made of several staves, a flat belly, short neck, and 1 thick gut string generally tuned to C (sometimes one or more additional strings as drones). One foot of the bridge rests loosely on the belly, the harsh vibration thus induced rendering the tones very powerful, so that the instr. was formerly used in the English navy for signalling. The natural harmonics have a far more pleasing quality of tone, which accounts for the comparative popularity of the instr., in Germany, from the 14th to the 16th century, in German churches and convents (whence the name “Nonnenengeige”, nun’s-fiddle). It occasionally had an additional octave-string, and some specimens were provided with sympathetic strings within the body... Tr. sorda, muted trumpet... Tr. spezzad’ta, earlier name for the tromba bassa (bass trumpet).

Trombe’tta (It.) A (Also trombetta’dre, trombett’i re, trombetti’no) A trumpet—2. A small trumpet (dimin. trombet’i na).

Trombone. 1. (It. and Fr. trombone; Ger. Posaune.) An orchestral wind-instr. of metal, belonging to the trumpet family, with the distinctive feature of the slide-mechanism (see Slide), in which shape it dates probably from the 15th century. It is constructed in 4 sizes (alto, tenor, bass, and the more recently added contrabass); the tenor trombone is the one in most general use. Gevaert suggests that the tromba da tivarisi of Bach’s scores was possibly a soprano tr., the place of which was usually supplied by the cornetto.—It is a non-transposing instr., and is written in the C-clef (alto or tenor) for the alto and tenor instrs., and in the F-clef for the bass and contrabass. In playing, there are 7 positions, obtained on successive descending semitonic degrees by gradually drawing out the slide, the 1st pos. being when the slide is pushed completely in, i.e. when the tube is shortest; in each position the tones which can be regularly made to speak are the partials 2 to 8. Utilizing all 7 positions, the tenor trombone in B\( \text{b} \) has a chromatic compass of 2\( \frac{1}{2} \) octaves, or

The orchestral compass of the alto trombone is \( A-e\text{\`b} \); that of the bass trombone \( B-f\).—The valve-trombone possesses greater agility than the slide-trombone, but is apt to be inferior to it in purity of tone. (Comp. Art. Trumpet, last sentence.)—2. In the organ, a powerful reed-stop (same as Posaune).

Trömmel (Ger.) A drum... Trommel’bass, the rapid reiteration of a bass tone
TROMPE—TRUMPET.


Trompe (Fr.) A hunting-horn; formerly, a trumpet . . Tr. de Béarn, or tr. à laquais, jew's-harp.

Trompete (Ger.) Trumpet . . Trompe' tengeige, tromba marina . . Trompe'tenregister-werk, sog, trumpet-stop . . Trompler, trumpeter.

Trompette (Fr.) i. Trumpet . . Tr. à coulisse, slide-trumpet . . Tr. harmonieuse, trombone . . Tr. à l'harmonie, orchestral trumpet . . Tr. marine, tromba marina.—2. Trumpeter; bugler (for cavalry).

Troe. (Lat. tro'pus, pl. tro'pi; Ger. pl. Tro'pen.) One of the numerous formulas, in the Gregorian chant, for the close of the lesser doxology following the introt. Originally, there was but one for each mode; the different formulas are now termed differenzia.

Trop'po (It.) Too, too much; allegro, ma non troppo, rapid, but not over rapid.

Troubadour (Fr.; Span. trovador'; It. trovato're; comp. Trouvère.) One of a class of poet-musicians originating in Provence, and flourishing in southern France, northern Spain, and Italy from the 11th century till toward the close of the 13th. The chief theme of their lyrical effusions was love (comp. Meis'tersinger). Their art, at first cultivated by princes and knights, gradually decayed, passing into the hands of their former attendants, the Meistrels.

Troupe (Fr.) A band or company of musicians.

Trovère, Trouveur (Fr.) One of a class of medieval bards in northern France, especially Picardy, contemporary with the troubadours and often confounded with them, though their poems were chiefly of an epic character and in strong contrast to the elegant lyric verse of the latter. We owe to the trouvères, besides their grand epics and the fabliaux, chansons de geste, etc., the origination of the prose tales of chivalry (the famous Round Table cycle).

Trüb (Ger.) Gloomy, dismal; sad, melancholy.

Trug'fortschreitung (Ger.) Progres-sion of a dissonant chord to a dissonance instead of its resolution to a consonance . . Trug'schluss, deceptive cadence.


Trumpet. i. (Ger. Trompe' te; Fr. trompe'tte; It. trom'ba.) An orchestral metal wind-instr. having a tube of somewhat narrow scale, and a cupped mouthpiece; the convolutions of the tube are straighter than in the horn, and the bell is much smaller; length of tube, for the typical pitch in D, is about 7 ft. 3½ in.

By the aid of crooks the pitch of the prime tone in the natural trumpet may be modified to any degree of the 12-tone chromatic scale (A, B₇, B, C, D₇, D, E, F, F₇, G, A₇; and also to high A and B₇). The natural trumpet has the following scale:

![Trumpet Scale](image)

which, by combining the tones obtained by using the various crooks, gives the following complete compass:

![Trumpet Compass](image)

The tone is brilliant, penetrating, and of great carrying power; the stopped tones, however, are so disagreeable as to be practically useless. The trumpet is a transposing instr., and its music is written in the G-clef.—The chromatic or valve-trumpet is provided with 3 valves (comp. Valve). [N. B. With regard to the assumed inferiority in tone of the valve-trumpet and valve-horn, as compared with the natural instr.s, no less an authority than Gevaert writes: "The chromatic horns and trumpets, when well constructed,
possess all the qualities of timbre proper to the natural instr.s, in addition to their own resources".]

2. In the organ, an 8-foot regd-stop of powerful tone.

**Trum'scheit** (Ger.) Tromba marina.

**Tu'ba.** 1. The straight trumpet of the Romans.—2. A name applied to the 3 lowest members of the saxhorn family.

—The original tubas inv. by Wieprecht of Berlin in 1835, are of broad scale and have 4 valves, giving a complete chromatic scale of about 4 octaves. The *tuba* in *B♭*, and *contrabass tuba* in *B♭*, are the ordinary orchestral sizes in Germany; these, and also some others, are in general use in military bands... *Tuba curva*, a species of natural trumpet of very limited compass, taught in the Paris conservatory at close of 18th century.—3. In the organ, a reed-stop (*tuba mirabilis*) on a heavy pressure of wind, of very powerful and thrilling tone.

**Tu' bicen** (Lat.) A blower of the trumpet or tuba.

**Tucket.** A flourish of trumpets.

**Tumultuo'so** (It.) Vehement, impetuous; agitated.

**Tun.** Drum of the aborigines of Yucatan.

**Tune.** An air, melody; a term chiefly applied to short pieces or familiar melodies of simple metrical construction.

**Tuner.** 1. (Ger. *Stimm'er*; Fr. *accordeur*; It. *accordatore*) One who tunes instr.s as a profession.—2. Same as *Tuning-cone*.—3. The adjustable flap or incision at the top of an organ-pipe, by setting which the pitch is regulated.

**Tuning.** 1. The act or process of bringing an instr. into tune.—2. The accordance or *accordatura* of a stringed instr... *Tuning-cone*, a hollow cone of metal, used in tuning metal flue-pipes in the organ. Their tops are "coned out" by inserting the point of the cone, this increasing the flare and raising the pitch; and "coned in" by pushing the inverted cone down over their tops, decreasing the flare and lowering the pitch... *Tuning-crook*, a crook... *Tuning-fork*, a 2-pronged instr. of metal, yielding one fixed tone (usually *d*); *Tonic Sol-fa, c*), and employed to give the pitch for tuning an instr., beginning a vocal performance, etc... *Tuning-hammer*, a hand-wrench used in tuning pipes... *Tuning-horn*, a tuning-cone... *Tuning-key*, a tuning-hammer... *Tuning-slide*, a sliding U-shaped section of the tube in certain brass instr.s, used to adjust their pitch to that of other instr.s... *Tuning-wire*, comp. *Pipe* 2, b.

**Tuo'no** (It.) A tone; a mode.

**Tur'ba** (Lat., "crowd, throng"). In medieval passions, the chorus representing the Jewish populace, or the heathen, and taking part in the action of the play.

**Tur'co-a** (It.) Turkish... *Alla turca*, in Turkish style, with a boisterous and somewhat monotonous 'harmonic' accomp.

**Turkish music.** See *Janissary music*.

**Turn.** (Ger. *Dopfelschlag*; Fr. *grappete*; It. *grappeto*) Sign <; obs. c 2; 3 (back turns). A melodic grace consisting, in what may be termed the typical form (the direct turn), of 4 notes, a principal note (twice struck) with its higher and lower auxiliary (the maj. or min. second above and below, each struck once). The sign is set either after, or over, the note modified; a chromatic sign over or under the turn-sign alters the higher or lower auxiliary respectively.

I. *Turn-sign after the note.*
Except in extremely rapid movements, the principal note is dwelt on before the turn, for one-half or \( \frac{3}{4} \) of its time-value:

\[
\begin{align*}
\text{adagio molto} & \quad \text{prestiss.} & \quad \text{adagio} \\
\end{align*}
\]

and the turn is executed in equal notes. But a dotted principal note usually loses a larger proportion of its value:

\[
\begin{align*}
\text{adagio} & \quad \text{allegretto} \\
\end{align*}
\]

and in a slow movement the second member of the dotted rhythm (e.g. the \( \frac{3}{4} \) in the last example) is frequently robbed of half its value, which is added to the repercussions principal note; this form is occasionally called a partial turn. Mozart sometimes carelessly wrote the turn thus:

\[
\begin{align*}
\text{prestissimo} & \quad \text{or} & \quad \text{adagio} \\
\end{align*}
\]

II. Turn-sign over the note.—In slow tempi, or where the principal note requires special stress, the turn may begin on the principal note, as in:

\[
\begin{align*}
\end{align*}
\]
TUSCH—TYPOPHONE.

III. The Back Turn (sign the inverted or vertical turn-sign $\infty$) begins on the lower auxiliary, and the principal note is generally dwelt on after the turn:

IV. The sign for the Double Turn ($\mathfrak{S}$) calls for a turn in 2 parts at once.

Tusch (Ger.) A thrice-repeated flourish of trumpets accomp. by the roll of the drums, or a flourish by the wind-instr.s in the orchestra, in token of applause or welcome.

Tut'to,-a (It.) All, whole; con tutti la forza, with full power or strength. Tutti (pl.), in scores, indicates the entrance of the whole body of instrumentalists or vocalists after a solo (comp. Solo)... Tutto arco, whole bow.

Tuyau (Fr.) A pipe; a tube (as of the trumpet)... T. à anche, reed-pipe... T. à bouche, flue-pipe... T. d'orgue, organ-pipe.

Twelfth. 1. The interval of an octave plus a fifth; a compound fifth.—2. A mutation-stop in the organ, pitched a twelfth higher than the diapasons.

Twenty-second. A triple octave.

Twice-accented (a'', b'', etc.) See Pitch, absolute.

Two.—Two-time, 2-time, duple time...

Two-lined octave, also $\tilde{a}$, $\tilde{b}$, etc.; see Pitch, absolute.

Tympan. 1. A timbrel or drum.—2. An obsolete Irish instr., probably a kind of crowd.

Tym'pano (It.) See Timpano.

Tympanon (Fr., from Gk.) 1. Dulcimer.—2. Same as tympanum.

Tym'panum (Lat.) An ancient drum, sometimes having one head like a tambourine, sometimes two, closed and rounded below like a kettledrum, and beaten with a stick or the hand.

Ty'pophone. A keyboard instr., the tones of which are produced by steel wands and a hammer-action similar to
that of the pfte. Compass 4 octaves (chromatic) from $c^1$ to $c^6$ inclusive.
Tone sweet and sustained, resembling that of the harmonic flute.

Tyrolienne (Fr.) A Tyrolean dance or dance-song, a peculiar feature of the latter being the \textit{jodler}, especially as a refrain.—Hence, a modern round dance in 3-4 time and easy movement.

\textbf{U.}

\textit{Ü}ben (Ger.) To practise.
\textit{Ü}ber (Ger.) Over, above... \textit{Ü}berblasen, to overwhelm; overblowing... \textit{Ü}bergangen, a transition, modulation... \textit{Ü}bergeführte Stimmen, divided stops (organ)... \textit{Ü}bergriffen, (a) to cross the hands in piste-playing; (b) same as \textit{D}e\textit{manch}d; \textit{Ü}bergrif\textit{f}\textit{f}\textit{e}ndes System, in Hauptmann's theory of harmony, a key-system (i.e. a chain of 3 fundamental triads) formed by adding to the given key-system a new link or triad on the dominant or subdominant side; e.g. adding to $D-f\text{-}A-C-G-b-D/f$ the triad $D-f\text{-}A$ and thus forming the new key-system $A/c-e-g-b$ etc.; \textit{Ü}berleitung, transitional passage... \textit{Ü}bermässig, augmented (of intervals)...

\textit{Ü}berschlagen (a) to cross hands (on a keyboard instr.); (b) to overblow (of organ-pipes and wind instr.s); (c) see \textit{Umschlagen}... \textit{Ü}bersetzen, to pass over (as a finger over the thumb on the keyboard, or one foot over the other on the pedals)... \textit{Ü}berschlagen, to rise above; said of a vocal part which temporarily ascends above one naturally higher.

\textit{Ü}bung (Ger.) Exercise; practice.

\textit{Uguzione} (It.) Equal, like, even... \textit{Ugualis}, equality, conformity... \textit{Ugualmente}, equally, alike, evenly.

\textit{Um\textasciitilde}no (It.) Human... \textit{Voce umana}, (a) vox humana; (b) cor angulais.

\textit{Umfang} (Ger.) Compass.

\textit{Umkehrung} (Ger.) Inversion.

\textit{Umo\textasciitilde}re (It.) Humor.

\textit{Um\textasciitilde}schlagen (Ger.) 1. Of the voice, to break; \textit{umschlagende Stimme}, voice alternating between chest-tones and falsetto.—2. Of wind-instr.s, to overblow; also compare \textit{Goose}.

\textit{Um\textasciitilde}stimmung (Ger.) 1. A change of pitch or key in wind-instr.s or the ket-tledrums, called for in scores by the word \textit{Muta}.—2. A \textit{scordatura} of stringed instr.s.

\textit{Un, une} (Fr.) A, or an... \textit{Un peu plus lent}, a little slower.

\textit{Un\textasciitilde}no, un\textasciitilde (It.) A, or an... \textit{Una corda}, with the soft pedal (pfte.); \textit{Tre corda} then signifies that the soft pedal is to be released.

Unaccented octave. The small octave (see \textit{Pitch}, § 1).

Unacknowledged note. An unessential or passing-note.

\textit{Unca} (Lat.) Hooked; hence, an eighth-note ($\flat$); \textit{bis unca} (twice hooked), a sixteenth-note ($\natural$).

Uncoupled. (Ger. \textit{Koppel ab}.) In organ-music, a direction to push in a coupler previously drawn. (Usually \textit{off}; as \textit{Gt. to Ped. off}.)

\textit{Un\textasciitilde}na\textasciitilde (Lat., "wave of the sea"). In the organ, an 8-foot flue-stop pitched a trifle lower than the surrounding foundation-stops, the interference of its tone with theirs producing beats and a wavy, undulatory effect of tone.

Unde\textasciitilde'cima (Lat. and It.) The interval of an eleventh.

Undec'uplet. A group of \textit{ix} equal notes to be performed in the time of 8 (or 6) of like value in the regular rhythm.

Under-chord. See \textit{Phone}, \textit{St}... \textit{Under-song}, burden, refrain... \textit{Undertones} (from Ger. \textit{Untertöne}), the lower partials. (See \textit{Acoustics}.)

Unde\textasciitilde'zime (Ger.) The interval of an eleventh.

Undezimo\textasciitildeie (Ger.) An undecuplet.

Undulazio\textasciitildene (It.) On bow-instr.s, the \textit{vibrato} effect.

Un'eigentliche Fu\textasciitildee (Ger.) Fuga irregularis.

Un'endlich (Ger.) Infinite.

Unequal temperament. See \textit{Temperament... Unequal voices}, voices different in compass and quality; mixed voices.

Unessential note. One forming no essential part of the harmony or melody, as passing-notes, changing-notes, many graces, etc.

Un'ge\textasciitilderisch (Ger.) Hungarian.

Un'gebunden (Ger.) See \textit{Gebunden}.

Un'geduldig (Ger.) Impatient.

Un'gerader Takt (Ger.) Triple time.
Un'gestrichene Octave (Ger.) Unaccented octave (the "non-lined," or small, octave).

Un'gestim (Ger.) Impetuous(ly).

Un'gleich (Ger.) Unequal... Un'gleich-schwebende Temperatur', unequal temperament.

Un'harmonisch (Ger.) Inharmonic.

Unichord. (Lat. unichordum.) I. Monochord.—2. Tromba marina.

Unione (It.) Coupler.

Unison. (Lat. unisonus; Ger. Unison; Fr. unisson; It. unisono.) Properly, a tone of the same pitch as a given tone; by extension, a higher or lower octave of a given tone; as all'unisono (It.), à l'unisson (Fr.), in unison, at the unison, progressing in unison (in this latter sense often found in scores, as where a double-bass part is written out and the cello has merely the direction col baso all'unisono [c. B. all'unisono], i. e., the same part an octave higher).—Also, in the pianoforte, a group of 2 or 3 strings struck by one hammer and yielding one tone; one such string is called a unison-string.—Finally, sometimes equiv. to Prime.

Unitamente (It.) Unitedly, together with... Un'to, a, united, joined.

U'no (It.) See Un.

Un'rein (Ger.) Impure, false, out of tune.

French system Octave, octave, octave, octave, octave, octave, octave, octave.

English system: C2 C1 C C4 C4 C4 C4

[Table is not visible, but the pattern is clear: C2 C1 C4 C C4 C4 C4]

Thus Middle-C is marked c in the English system, and w13 in the French.

Ut (Lat.) As just, as like; ut supra, as above.

V.

V. An abbrev. for Viole (v. s. = vide sequens), Violino, Violí (V. S. = volti subito), Voce (m. v. = mezza voce).—V, or Voile; Violoncello; Vio; Viola; V or V, Versicle; Vv, violini.

Va (It.) Go on, continue... Va crescendo, go on increasing (the power).

Vacillan'do (It.) Vacillating; noting a passage to be performed in a wavering, hesitating style.

Valeur (Fr.) Va'lor (Lat.), Valo're (It.) Value, i. e. time-value. (Ger. Wertz.)

Valse (Fr.) Waltz; valsé chantée, waltz-song; valsé de salon, a salon-piece in waltz-time for pf.te.

Value. (See Valeur.) The value (or, better, the time-value) of a note or rest, is its length or duration as compared (a) with other notes in the same movement, or (b) with the standard whole note 4 or any fractional note.

Valve. (Ger. Ventil; Fr. piston; It. valv'ola, pist'one.) In certain brass wind-instr.s, a device for diverting the air-current from the main tube to an additional side-tube, thus lengthening the air-column and lowering the pitch of the instrument's entire scale. By the aid of valves, natural instr.s are
altered to chromatic instr.s commanding a chromatic scale throughout their compass. (Compare Horn, Trumpet; also Key 3.)—The valves are operated by the fingers of the right hand; their usual number is 3, No. 1 lowering the pitch by (approximately) 1 tone, No. 2 by a semitone, and No. 3 by 1½ tones. Two systems are in ordinary use; the Piston-valve, and the Rotary Valve. (a) The Piston-valve is a cylindrical plunger working in an air-tight cylinder, terminating in a short rod surmounted by a button, and pierced crosswise by 2 round holes; the enclosing cylinder is similarly pierced, on either side, one perforation communicating with the main tube, the other with the side-tube. When the piston is not depressed, one of its holes is opposite to those in the cylinder which communicate with the main tube, so that the open (natural) tone of the tube can be sounded; on depressing the piston with the finger, communication with the main tube is cut off, but opened with the side-tube, so that the lower tone sounds. On releasing the piston, a spiral spring causes its return to the original position. (b) The Rotary Valve is "a four-way stop-cock turning in a cylindrical case in the plane of the instrument, 2 of its 4 ways forming part of the main channel, the other 2, on its rotating through a quadrant of the circle, admitting the air to the side-tube". Its manipulation is lighter than that of the piston, but it is more liable to derangement. In the organ, the principal valves are the suction-valves or suckers admitting wind to the bellows and preventing its escape; the waste-pallet, relieving the bellows of an over-supply of wind; and the key-valves or pallets.

Variamenté (It.) Variously, differently.

Variante (It. and Fr.) A variant; another (optional) reading. See Ossia.

Variation. (Ger. and Fr. Variation; It. variazione.) One of a set or series of transformations of a theme by means of harmonic, rhythmic, and melodic changes and embellishments. In the Double, or earlier form, the variations left the melody, key, and rhythm of the theme intact, merely embellishing it with new and growingly elaborate figuration; whereas the modern tema con variazioni (beginning with Haydn and Mozart, and fully developed by Beethoven) may employ the strongest contrasts of rhythm, harmony, and tonality, the sole limitation being that a memory—so to speak—of the theme shall in one way or another be kept alive throughout.

Variato (It.), Varié (Fr.) Varied...

Air varié, thème varié, same as tema con variazioni.

Varsouvienne (Fr.; It. Varsovid'na.) A dance in moderate tempo and 3-4 time, with auflakto of a quarter-note, the down-beat of every second measure being strongly marked; presumably invented in France about 1853, as a variant of the Polish polka, mazurka, and redowa.

Vaudeville (Fr.) Originally, a popular convivial or satirical street-song, or song sung about town; by the introduction of such verses into light plays and operas the way was paved for the modern vaudeville, a light comedy, often a parody, in which dialogue an pantomime alternate with witty and satirical couplets generally set to well-known popular airs.

Veemen'te (It.) Vehement, passionate...

Veemen'za, conv, with vehemence, passion.

Veil. In singing, an obscuration of tone, either natural or superinduced by outward causes, detracting from clear and bell-like vocalization. A veiled voice is called in It. vo'ce velada, in Fr. voix sombrée or voilée.

Vela'to (It.) Veiled (see Veil).

Velluta'to (It.) Veltvety.

Velo'ce (It.) Rapid, swift; usually applied to a passage to be performed more swiftly than those before and after, thus being the opposite of ritenuto... Velocem'ente, rapidly... Velocissimamente, veloci'simo, with extreme swiftness, presto... Velocità, velocity.

Ventaglio. (Ger. Ton'loch.) In wind-instr.s having finger-holes or keys, any hole to be stopped by a finger or-key.

Ven'til. 1. Valve.—2. In the organ, a cut-off or shutter within the wind-trunk, for shutting the wind off from, or admitting it to, certain stops or partial organs; often controlled by a draw-stop or pedal... Ventil'mhorn (Ger.), valve-horn; Venil'kornett, cornet à pistons.
VENUSTO—VIBRATOR.
Vicenda (It.) Change... Vicenda vola, changeably, vacillatingly.

Vide (Lat.), Vi'di (It.) See... Vi-de, in scores, a sign that a "cut" has been made, directing the performers to skip from Vi-over to de.

Vide (Fr., "empty"). Open (said of strings)... Corde à vide, open string; opp. to corde à jouer, a string to be stopped.

Viel (Ger.) Much, great... Mit viel'lem Nachdruck, with strong emphasis... Viel'hösig, for several choirs or (divided) choirs... Vielfacher Kontrapunkt, polymorphous counterpoint... Viel'stimmig, polyphonic.

Viele (Fr.) A modernized spelling of vielle.

Vielle (Fr.) Hurdy-gurdy. (Also vielle.)

Vier (Ger.) Four... Vierachteltakt, 4-8 time... Vier'doppelter Kontrapunkt, quadruple counterpoint... Vier'takt, see fach... Vier Füssig, 4-foot... Vier'geschrifen, see Geschritten 2... Vier'hand, for 4 hands... Vier'klang, chord of the 7th... Vier'tel (note), quarter-note... Vier'telpause, quarter-rest... Viervier'achteltakt, 4-4 time... Vierzwe'ltakt, 4-2 time.

Vif, m., Vive, fem. (Fr.) Brisk, lively.

Vigorosamente'te (It.) With vigor, energy... Vigoro'sso, vigorous, energetic.

Vihuel'a. Primitive form of the Spanish guitar.

Villancico (Span.) A sacred vocal composition resembling the English anthem, sung in Spain at the principal festivals of the Church.

Villanella (It.) An Italian folk-song of the 16th century, differing from the treble viol; gradually the larger violintypes were invented, with the above-mentioned result. During the transition, the frets were gradually discarded.

Vio'la (It.) 1. The tenor violin.—2. A viol... V. alta, (a) treble viol; hence (b) tenor violin (obsolete name)... V. bastard'a, an enlarged viola da gamba, originally with 6 or 7 stopped strings, to which were added later an equal number of sympathetic strings stretched arti...
A description of the treble violin, the typical instr. of the family, will suffice for all its members.—The resonance-box, or body, is formed by a vaulted belly (bearing the bridge) and back, joined by narrow sides called ribs; the waist is the narrow middle portion between the incurring bouts, at the corners of which, and also at other points within the body, are glued triangular pieces of wood called blocks, to strengthen the frame. Also inside, just beneath the treble foot of the bridge, is set a round wooden prop, the soundpost, placed there to resist the tension of the strings and to communicate their vibration directly to the back; the bass-bar further strengthens the belly. The curved apertures cut in either side of the belly are the f-holes, or sound-holes. At the bass of the body is the button, to which the wooden tailpiece is attached by a loop of gut; from the tailpiece the strings are stretched across the bridge and over the fingerboard (which lies partly upon the neck and partly over the belly) to the nut, and thence each to a separate peg in the peg-box or head, which ends in the scroll.—The word violin is from the It. violino, a diminutive of viola, meaning literally “small viol”. Violin-music is written in the G-clef (violín-clef). The strings are numbered 1 2 3 4 from highest to lowest, because the highest string is that next the bow-hand. (Compare also Bow, Bowing, Position, Shift)… Violin-clef, the G-clef… Violin-diapason, a diapason-stop of narrow scale and stringy tone.

Violina. A metal flute-stop in the organ, generally of 4-foot pitch, of small scale and stringy timbre.

Violinetta. I. A kit.—2. Same as violina piccolo.

Violino (It.) Violin… V. di ferro, nail-fiddle… V. piccolo, a violin smaller and tuned a fourth higher than the ordinary violin… V. pomposo, a violin with an additional string (s), condotto, first (second) string. Violin'schüssel (Ger.) G-clef.

Violiste (Fr.; formerly violier.) Violaplayer.

Violon (Fr.) Violin.—2. The violin-diapason (organ-stop).

Violonar (Fr.) Recent name for the double-bass.

Violonaro (Fr.) Same as Octav-basse.

Violoncel’lo (It.; Ger. Violoncell’; Fr. violoncelle.) A 4-striglched bow-instr. of
violin-type (see Violin), dating in its present form from the latter half of the 16th century. The word is a diminutive of violone, the It. augmentative of viola, thus meaning literally a "little big viol". The 'cello, as it is familiarly called, required more than a century to become popular, taking at first very subordinate parts, whence its designation, in many scores of the 17th century, as Basso or Bass. It slowly conquered the esteem of artists, and supplanted the viola da gamba, like which it is held, for playing, between the knees, while firmly supported on the floor by its pointed peg or standard. Violoncello-music is written in 3 clefs for convenience of notation, and now invariably according to the actual pitch; but the classic masters, who also frequently used the G-clef in chamber-compositions, wrote the notes in this clef an octave higher than they actually sounded... Violoncello piccolo, see Viola pomeas.

Violo'ne (It., "great viol"). I. See Viol.—2. In the organ, a stop on the pedal, of 16-foot pitch and violoncello-like timbre.

Violu'iste (Fr.) Violonist.

Vir'ga. Same as Virgula.

Virgili Practice-Clavier. A toneless keyboard instr. for mechanical pf. practice, inv. by Ar. K. Virgil, of New York, in 1883 (see Techniphore). It differs essentially from the old dumb piano in 2 features: (1) The depression, and also the release, of a digital produces a mild click like that of a telegraph-key; this furnishes a means for accurately timing the practice, for acquiring promptness of down-stroke and up-stroke, and for determining the different styles of touch (e. g. for the strict legato the click on depressing one digital exactly coincides with the release-click of the one preceding); (2) it affords, by a simple mechanical adjustment, 6 gradations in the weight of the touch, from 2 to 20 ounces—i. e. from the very lightest pfte.-touch up to 5 times that of the average pfte.-action, or more than the heaviest organ-touch.

Vir'ginal. A small kind of harpsichord: often written in the plural form as "a pair of virginals", signifying merely a single instr. (Comp. Pianoforte).

Vir'gula. One of the Neumes.

Virtuoso' (Ger.; fem. Virtu'osin). I. A virtuoso. (Fr. virtuose).—2. Virtuose; i. e., possessing or exhibiting the qualities of a finished artist; also virtu'osenhaft... Virtuosität, virtuosity.

Virtuo'so,-a (It.; pl. virtuosi,-e) A finished instrumentalist or vocalist.

Vis-à-vis (Fr.) A harpsichord or pfte. having 2 opposed keyboards, for 2 players.

V'i'sta (It.) Sight; a (prima) vista, at (first) sight.

Vistament'e (It.) briskly, animatedly...

Vive. See Vif.

Vi'vente (It.) Lively, brisk, animated.

Vi'vido, vi'vo (It.) Lively, spirited. (Vivace.)

Vocal. Pertaining to the voice; specifically, proper for the singing-voice... Vocal cords, 2 opposed muscles or ligaments in the larynx, whose vibration, due to expulsion of air from the lungs, produces vocal tones. Vocal glottis (Lat. rima vocatis), aperture between the 2 cords when approximated for the production of tones... Vocal music, music written for or executed by the voice, as a solo or with accompaniment... Vocal registers, see Voice... Vocal score, reduction of orchestral score with voice-part(s) to piano-score with same.

Vocal'ion. See Reed-organ.

Vocalisation (Fr.) The art of singing prolonged and sustained tones on vowels only... Vocaliser, to sing according to the rules of vocal art, using only the vowels a and e... Vocalises, vocal exercises or études, generally sung to the vowels, but also, in advanced études, to words.

Vocalizza're, Vocalizz'zi (It.) Same as Vocaliser, Vocalises.
Vo'ce (It., pl. vo'ci.) Voice; part... V. ang'li'ca, vox angelica... V. bian'ca ("white voice"), term applied to the voices of women and children, and to the tones of certain instr.s of similar quality... V. di ca'mera, a voice of comparatively slight volume... V. di go'la, throaty or guttural voice... V. di pe'ttu, chest-voice... V. di rii'pito, a ripieno part (see Rii'pimento)... V. di te'sta... V. grampi'ta, a powerful, round voice... V. pa'sto'ra, a full, soft, flexible voice... V. prin'ci-pa'le, leading part... V. spicca'ta, a voice characterized by clear enunciation... A due (tre) voci, for 2 (3) parts, voices; in 2 (3) parts... Colia vo'ce, see Col can'to... Messa di vo'ce, see Massa... Messa vo'ce, sottovo'ce, see Massa, Sotto.

Vo'ces (Lat.) Plural of Vo'ce.

Vo'gel'spate-pfeife (Ger.) A bird-call, like that played on by Papageno in The Magic Flute... Vogelsang, a merula, or set of small pipes standing in water, the passage of the wind through the latter producing a "warbling" tone. (Also Vogelsang.)

Voice. (Lat. vox; It. vo'ce; Fr. voix; Ger. Stim'me, specifically Sing'stimm.e.) For the several classes of the human voice comp. Soprano, Mezzo-soprano, Contralto, Tenor, Baritone, Bass. The word voice is often made synonymous with "part", in imitation of foreign usage; the practice cannot be recommended... Vocal registers. There is hardly any subject on which opinions are more irreconcilably opposed, than this; but if we accept E. Behnke's definition (in his treatise: "Mechanism of the Human Voice") of the term register—"a series of tones which are produced by the same mechanism"—we arrive at his conclusion; namely, that there are 3 principal vocal registers in the female voice, and in the male, the chief "break" occurring in both at... (This is the transition from f' or f'... to "chest"-voice to falsetto in tenor voices.) The second principal break in the female voice occurs an octave higher at... In bass and barit.-tenor voices, the chief break occurs at... also, there is a break at this point. (Comp. the above-mentioned treatise.)


Voicing. Tuning, or regulating the pitch and tone of, an organ-pipe.

Voilée (Fr.) Veiled.

Voix (Fr.) Voice; part... V. angélique, vox angelica... V. celeste, an organism stop with 2 ranks, of the unda maris type... V. de poitrine, chest-voice... V. de tête, head-voice... V. humaine, vox humana... À deux (trois) voix, for 2 (3) voices; in 2 (3) parts... Voilà! (Ger.) Vocal... Vol'kal musík, vocal music, with or without accomp... Vocal'stil, a cappella style; vocal style.

Volante (It.) "flying." Light, swift.

Volta (It.; Ger. Vol'te; Fr. Volatine.) A short vocal run, or trill; a run, or division; a light and rapid series of notes... Dimin. volatí'na.

Volks'lied (Ger.) Folk-song... Volks'-lied, völ'sliche (Ger.), in a style characteristic of or imitating that of the (German) folk-song, or popular music in general; opp. to Kunstlied. A volks'-liedisches Lied is a product of art in the style of the folk-song... Volks'ton, im, in the style—having the general character—of a folk-song. (It. in mo'do popola're... etc.). Volks' we'ise, same as Volkslied.

Voll (Ger.) Full... Vol les Orches'ter, full orchestra; Vol'tes Work, full organ; mit voll'lem Chor', with full chorus... Voll'schreie ("with full hands"), in full chords or harmonies... Voll'kom'ven, perfect(ty)... Voll'stimmig, (a) in full harmonies; (b) for many parts, polyphonous. [Voll frequently occurs as a suffix with the sense of the Engl. "ful... e. g., gedan'kenwoll, thoughtful(ty), stim'mungsvoll, full of (characteristic) expression; etc.]

Volta (It.) A turn or time... Prima vol'ta (or Ina vol'ta, Ina, Ina, etc.), first time; seconda vol'ta (or I'da vol'ta, etc.), second time; una vol'ta, once; due vol'te, twice.

Volteggian'do (It.) Crossing hands (on a keyboard); from vol'teggia're.

Vol'ti (It.) "Turn over!"... Vol'ti su'bíte [V. S.], "turn over instantly".

Volubil'mente (It.) Fluently.

Vó'llun'tary. An organ-solo before, dur ing, or after divine service; also or
Vo'ta (It.) Volute (Fr.) Scroll.

Vom (Ger.) From the... From the "page", at sight.

Vorau'snahme (Ger.) Anticipation.

Vor'bereitung (Ger.) Preparation.

Vor'dersatz (Ger.) First subject or theme; fore-phrase [PROUT].

Vor'geiger (Ger.) Leader, 1st violin.

Vor'halt (Ger.) Suspension... Resolution of a suspension.

Vor'her (Ger.) Before, previous.

Vor'ig (Ger.) Preceding, previous; as vor'iges Zeitmass, = tempo primo.

Vor'sänger (Ger.) Precentor.

Vor'schlag (Ger.) Collective name for the various forms of the accentuated appoggiatura; opp. to Nach'schlag, or unaccented appoggiatura... Lang' er (kur' ser) Vor'schlag, long (short) appoggiatura.

Vor'setzzeichen (Ger.) Chromatic sign.

Vor'spiel (Ger.) Prelude, introduction; overture.

Vor'trag (Ger.) Rendering, interpretation, performance, style, delivery, execution... Vor'tragbezeichnung, Vor'tragsetzung, expression-mark; tempo-mark.

Vor'zeichnung (Ger.) Signature.

Vox (Lat., pl. voices; see below). Voice... Vox angel'ica (angelic voice), a 4-foot organ-stop corresponding to the 8-foot... Vox hum'na (human voice), an 8-foot reed-stop in the organ, the tone of which has a [fancied] resemblance to the human voice; a solo stop, usually drawn with the tremulant.—Also occurs, especially in Italy, as a flute-stop, and occasionally in 2 ranks, one of reed-pipes, the other of flue-pipes... Vox vir'gine' a, same as Vox angel'ica... Vo ces a qua' les, equal voices... Vo ces Ar'ett'na, the Arctian syllables... Vo ces bel' gica, the Belgian solmisation-syllables bo ce di ga ma ni bo.

Vue (Fr.) Sight; à première vue, prima vista.

Vulga'ris (Lat.) In the organ, a flute-stop, tibia being implied.

Voluta-Warbler. Occasionally applied to an anthem or other choral piece opening the service.

Waltz. (Also Wa'ter, Wayghtes, etc.) Originally, a class of street-watchmen in England, who gave notice of their approach by sounding horns or other instrs. The name then appears to have been transferred to town-musicians, and still later to various irregular bands of indifferent music-makers, in which latter application it is not yet obsolete. —Whether the instr. chiefly affected by these musicians (a species of shawm or oboe) derived its name from them, or vice versa, is a moot point.

Wal'dflöte (Ger., "forest flute"; Lat. stil'bia silves'tris.) In the organ, an open metal flute-stop of broad scale and usually of 2 or 4-foot pitch, having a suave, full, resonant tone.

Wal'd'horn (Ger.) The French horn without valves. (Also Jagd'horn, Na'tus'horn.)

Waltz. (Ger. Wa'tser; Fr. vals; It. valzer.) A round dance in 3-4 time, and in tempo varying from slow to moderately fast,—from the primitive Ländler and ordinary German waltz up to the sprightlier trois-temps (ordinary waltz) and deux-temps (rapid waltz). The steps of these waltzes vary thus:

Slow German

Ordinary Waltz (trois-temps, Wiener Walzer)

Quick waltz (deux-temps, Zweitrritt)

The origin of the waltz is variously ascribed to Bohemia, Germany (Ländler), and France (solfé). Waltz is also the title of numerous effective instrumental pieces in triple time, but not meant for dance-music... Waltz-song, a song in waltz-rhythm.

Wal'ze (Ger., "roller"). An undulating figure (see Rolle).

War'kend (Ger.) Wa'vering, hesitating.

Warbler. On the bagpipe, a term applied to various forms of melodic embellishment (graces).
Wärme (Ger.) Warmth; mit großem Wärme, with great warmth.

Was'serorgel (Ger.) Hydraulic organ.

Waste-pallet. See Valve.

Water-organ. Hydraulic organ.

Waygthes. See Waits.

Weak accent, beat, pulse. See Accent.

Wech'selgesang (Ger.) Antiphonal (responsive) singing or song... Wech-selnote, changing-note.

Weh'mut(h) (Ger.) Sadness, melancholy... Weh'mut(h)ig, sad, mournful, melancholy. (Also adverb.)

Weich (Ger.) r. Soft, tender; mellow, suave (also adverb).—2. Minor.

Weight of wind. The tension of the compressed air supplied by the organ-bellows to any stop or group of stops; the mean pressure raises a column of water in a U-tube to the height of about 3 inches, hence the technical expression "an inch" or "two inches" of wind; a stop is said to be "voiced" on a 3, 6, or 10-inch pressure," etc.

Wei'nd (Ger.) Weeping.

Wei'sse Note (Ger.) A "white," or open, note.

Weit (Ger.) Broad; open (of harmonies).

We'ller (Ger.) Roller (organ)... Well-atur, system of rollers... Weßlenbrett, roller-board.

Well-tempered. In equal, and consequently satisfactory, temperament; as J. S. Bach's Well-tempered Clavier (Ger. Wohltemperiertes Clavier).

We'ning (Ger.) Little; ein klein wenig lang'samer, a very little slower.

Werk (Ger.) In the organ, (a) the set of stops controlled by one keyboard; (b) a stop or register.

Wert (h) (Ger.) Value, time-value.

We'sentlich (Ger.) Essential... We'sentliche Dissonanzen, a dissonant chord-tone, in contradistinction to a dissonance produced by a passing or changing-note.

Wet'terharfe (Ger.) Æolian harp.

Whistle. The smallest and most primitive type of instr. with a flageolet or flute-pipe mouthpiece. Comp. Pito-pipe.

White keys. The continuous lower row of digitals on a keyboard; formerly they were black, the now black keys then generally being white... White note, one having an open (not solid) head ( ).

Whole note. See Note... Whole shift, see Shift... Whole step, (a) a step of a whole tone; (b) a whole tone... Whole tone (Ger. Ganzton; Fr. ton plein; It. tono intero), see Footnote, p. 103.

Wie (Ger.) As... Wie o'hen, as above; wie vorher, as before, as at first; wie aus der Ferne, as from a distance.

Wie'der (Ger.) Again... Wiedergabe, performance, production, rendering, interpretation, reading... Wiederherstellungsschienen, see Ablösungszeichen... Wiederholung, repetition; Wieder-zeichen, repeat.

Wiegelnlied (Ger.) Cradle-song, lullaby; berceuse.

Wind-band. r. A company of performers on wind-instr. —2. The wind-instr. in the orchestra; also, the performers on, or parts written for, the same... Windchest, see Organ... Wind-gauge, an apparatus for measuring the wind-pressure in the windchest of an organ. It consists of a twice-bent glass tube, having water in the U-shaped end, the other end being fixed in a socket; on setting the socket in a hole in the soundboard, and letting the wind on, the water rises in the outer arm of the U-shaped tube, indicating the wind-pressure by the height in inches to which it is forced. (Comp. Weight...) Wind-instruments (Ger. Bläsinstrumente; Fr. instruments à vent; It. strumenti da fiato), instruments, the tones of which are produced by wind (i. e. compressed air), the vibrations excited in the latter being transmitted to an air-column enclosed in a tube (e. g. an organ-pipe, or any orchestral instrument blown by the mouth), or directly to the open air (e. g. free reeds without tubes). The vibrations of the wind are excited (a) by its impinging on a sharp edge (flageolet, flute, organ-pipe), (b) by the interposition of a vibratile reed (clarinet, oboe, reed-pipe), or (c) by the vibration of the player's lips (horn, trumpet, trombone). (Comp. art. Instruments...) Windtrunk, see Organ.

Windharfe (Ger.) Æolian harp... Wind-kasten, windchest... Wind'lade, soundboard (organ)... Wind'wage, wind-gauge.

Wir'bel (Ger.) r. Peg; Wir'belkasten,
WOHLTEMPEIRIT—ZARZUELA.

PEG-BOX.—2. Roll (on a drum).—3. Same as Schlägel, the more usual term.

WOHL'TEMPEIRIT (Ger.) See Wohl'tempered.

WOLF. 1. A discord induced in certain keys, on keyboard instrs (especially the organ), by inequality of temperament, such as was inherent in the so-called "meantone" system. (Not synonymous with the Ger. Or'gelwolf.)—2. In bow-instrs, the wolf is the imperfect or jarring vibration of some particular tone or tones, and is presumably due to some defect in the build or adjustment of the instrument.

WOLF (Ger.) Wolf; specifically, the 12th fifth in the circle of fifths, being the one which causes the main difficulty.

WOOD-WIND. The orchestral wood-instr.s collectively; or the performers on them.

WORKING-OUT. Same as Development.

WREST. A tuning-hammer.

WRESTBLOCK, WRESTPLANK. See Piano-forte.

WUCH'TIG (Ger.) Weighty, weightily, ponderous(ly), with strong emphasis, risoluto.

WÜR'DE (Ger.) Dignity; mit W., or wur'de-voll, dignified.

WÜ'r'thend (Ger.) Furious, frantic; fur'riato.

X.

XANOR'PHICA. (Ger. Xönor'phika.) A variety of the piano-violin, and the most complicated of all, there being a separate bow for each string; inv. by K. L. Rüllig of Vienna in 1797.

XYL'HARMON'ICA. (Ger. Xylharmón'ikon.) A keyboard instr. inv. by Utho of Sangerhausen in 1810, and resembling Chladni's Euphonium, but with wooden wands instead of glass rods; an improved Xylostiron.

XYL'OPHONE. (Lat, lig/neum psal'tri-um; Ger. Stroh'fiedel, Hols'harmo'nika, Hols'- und Stroh'instrument, hols'ar'mus Geläch'ter; Fr. claquebois, échellette, patouille, xylorganon; It. gige'bra, sticca'do.) A very ancient and widely disseminated instr. (Europe, Africa, America), consisting of a diatonically graduated series of flat wooden bars adjusted horizontally upon 2 cords (which are sometimes made of twisted straw), and played on with 2 mallets; a wooden dulcimer; capable of pleasing effects in the hands of a skilful player. Usual compass 2 octaves, or a little more.

XYLOS'TRON. The parent instrument of the xyloharmonikon; inv. by Utho in 1807.

Y.

YANG KIN (Chinese.) A Chinese instr. resembling the dulcimer, with brass strings.

YODEL. YODLER. English spellings of jodeh, joder.

Z.

ZA. Former syllable-name for Bb, in solmisation.

ZÄHLEN (Ger.) To count; zähle, count... Zählich, a count.

ZALE'0. See Jaleo.

ZAMP'EGNA (It.) 1. Bagpipe.—2. Shawm.

ZAPATE'DO (Span.) A Spanish dance, in which the dancers mark the rhythm by stamping.

ZAFFENSTREICH (Ger.) The tattoo.—The gro'sser Zaffenstreich is an imposing mus. finale of a military review, commencing with a grand crescendo roll on the drums of the combined regimental bands.—The Z. was originally a blow (Streich) struck on the bung (Zapfen) of the cask of beer or wine, signifying that drinking in camp must cease for the night; hence, a musical signal to drive the bung into the bung-hole, to attain that end.

ZARABANDA (Span.) Saraband.

ZAR'GEN (Ger, pl.) Ribbs.

ZART (Ger.) Tender, soft, delicate; slender... Mit sar'ten Stim'men, with softened stops... Zart'flöte, in the organ, a 4-foot flute-stop of very delicate intonation, the pipes having, instead of the block, a windway reaching up from the foot, and directed against the upper lip.

ZÄRT'LICH (Ger.) Tender(ly), caressing(ly).

ZARZUE'LA (Span.) A two-act drama with incidental music, resembling a vaudeville; so called because first performed in the royal castle of Zarzuela, in the 17th century.
Zeffir'so (It.) Zephyr-like.
Zei'chen (Ger.) A sign.
Zeit (Ger.) Time. Also, same as Takt-teil... Zeit'mass, tempo; im ersten (or vor'igen) Zeit'mass, = tempo primo... Zeit'messer, metronome... Zeit'wer'd(h), time-value.

Zelosam'ente (It.) Zealously, enthusiastically... Zelo'se, zealous, enthusiastic, ardent; marking passages to be performed with energy and fire. Also con zelo.

Zerstreu't (Ger.) Dispersed, open.
Zieh'harmonika (Ger.) Accordion.
Ziem'lich (Ger.) Somewhat, rather.
Zier'lich (Ger.) Neat, delicate; graceful, elegant. (Also adverb.)
Zif'fer (Ger.) Figure... Besi'f'ert, figured; Besi'fer'ung, figuring.
Zigeu'nerartig (Ger.) Gypsy-like... Zigeu'nermusik, Gypsy music.

Zim'balon. An improved dulcimer much employed in Hungarian music, provided with dampers, and having a long-chromatic scale of 4 octaves: a tone is obtained by its rapid reiteration, marked \\.

Zim'belstern (Ger.) A sort of toy-stop in some old organs, consisting of a star hung with little bells, placed conspicuously in front of the organ, and caused to sound by a current of air controlled by a draw-stop.

are plucked by the fore-, middle, and ring-fingers of the right hand, the little finger resting behind the bridge to steady the hand. They are of gut, or covered silk, variously colored to guide the player's eye and fingers. The 3 ordinary sizes of zither are the Treble Zither (Prim'sither), Concert-Zither, and Eklegit'-Zither (also called Alt-or Liedersither), and tuned a fourth below the Prima and Concertzither) — 2. (Streich'sither, i.e. Bow-sither). The earlier bow-zithers were heart-shaped; of the newer ones, the Viola-Zither has the form of a viola, while the Philomèle has a more pointed body and shallower bouts; they are varieties of the viol, with short neck, fretted fingerboard, and 4 strings in violin-tuning, the E and A of steel, the D of brass, and the G of silk silver-covered; but the bow-zither is held quite differently from the viol, its head being furnished with a little foot which rests on the edge of the table before the player, who holds the body in his lap.

Zit'ternd (Ger.) Trembling, tremulous.
Zö'gernd (Ger.) Hesitating, lingering, retarding.

Zof'fa (It.) Sol-fa.

Zop'po-a (It.) "Halting, limping"... Alla sopra, syncopated; as the rhythm } } } } ; also applied to Magyar music with the rhythm :
Zoulou (Fr., "Zulu"). A style of pianette.

Zu'fallig (Ger.) Accident[al(ly)]...Zufälliges Versetzungsszeichen, accidental.

Zu'folo (It.) A small flageolet, such as is employed in training singing-birds. (Also Zu'fo'lo.)

Zug (Gen) 1. Same as Regis'terzug. 2. A pedal (pfte.) 3. A slide (of a trombone, etc.)...Zu'g(zu)trumpetti slide-trumpet...

Zulcunftsmusik (Ger.) Music of the future; a term first used (according to R. Wagner) about 1850, by Dr. L. Fr. Chr. Bischoff, in a satire on Wagner's essay upon "The Art-work of the Future" [Das Kunstwerk der Zukunft]. The word has been adopted, by enthusiastic disciples of the neo-German cult, as an epithet of distinction, with the meaning "music with a future"—a definition whose correctness can hardly be successfully disputed.

Zh'nehmend (Ger.) Increasing, crescendo.

Zung'e (Ger., "tongue"). Reed...Zung'enpfeife, reed-pipe...Zung'enstimme, reed-stop...Zung'enwerk, "the reeds," reed-stops of the organ, considered collectively...Auff schlagende Zunge, beating reed; durch' schlagende Zunge, free reed...Dop' pelsunge, etc., see Tonguing.

Zurück'halten (Ger.) To retard...Zurück'haltend, ritardando...Zurück'haltung, retardation...Zurück'schlag, same as Ribattu'ta.

Zusam'men (Ger.) Together, simultaneous(y); bei'de Chö're zusammen, both choruses (choirs) together...Zusamm'enklange, a sounding together, simultaneous sounding of 2 or more tones; a "solid" chord...Zusamm'enzeiten, combined, compound; zusamm'enzeits'takte Takt'ar'f, compound time...

Zwisch'en (Ger.) Between, intermediate...Zwischen'akt, an entr'acte; Zwischen'akt'smusik, act-tune(s)... Zwischen'akt'stimmung, see Zwischen'akte... Zwischen'akt'ssatz, episode...Zwischen'spiel, interlude, intermezzo.

Zwölf (Ger.) Twelve...Zwölf'takte, 12-8 time...Zwölf'saiter, see Bissex.
APPEND IX
OF
ADDITIONS AND CORRECTIONS
APPENDIX.

(An asterisk * refers to an earlier article in body of Dictionary.)

A.

Abbandonan’dosi (It.) Yielding wholly to emotion; with a burst of passion.

Abbandona’re (It.) To leave, to quit; semp’ a abbandona’re la cor’ da, without quitting the string.

*Abbreviations. Add to former list:
c.f. Canto fermo; cantus firmus.
Div. Divisi, divise.
Mov. Movimento.

A’bendunterhaltung (Ger.) Pupils’ concert (in a music-school; given for ensemble-practice or quasi public performance). (Also Übungabend.)

Ab’langen [eines Tones] (Ger.) Taking [a tone] by extension (in violin-technic).

Ab’schleifer (Ger.) Staccato-dash (!).”

Accent’a’té (It.; plural form of accent’ata, “le note” being implied.) i. Accent’ed, marked.—2 (imperative, pl.). Accent! Emphasize!

Accentua’re (It.) To accent... Accent’an’do, accenting... Accentua’ta, a, accent.

Accessit (Fr.) Honorable mention.

Accord’zither (Ger.) See Zitherharfe.

Æol’ian. A reed-organ of the American type, the air being drawn through the reeds. It has a keyboard, and may be played like an ordinary organ; but its distinguishing feature is a mechanical arrangement for executing music without using the keyboard. Motive-power and wind are supplied by two pedals (treadles) worked by the feet; the time-value of the notes is controlled by perforations in a gradually unrolling sheet of paper, the music-roll; the tempo is regulated by a stop called the Motor; and the expression is regulated (a) by the pedal-movement, (b) by two knee-swells, and (c) by the registration. In the largest instrs there are ten speaking stops, and a Tremolo. The Æolian is remarkable, not merely for extreme technical precision, but for the great variety and artistic finish of musical effects, both tempo and expression being wholly at the player’s command.—The “Æolian” and the keyboard (which has 4 independent stops) may also be played together, the keyboard being used to play an accompaniment to the Æolian. The instr., which is the product of long evolution, became known under its present name about the year 1883, in New York. Its repertory includes all classes of music, and at present (1900) comprises about 20,000 numbers. It has a scale of 58 semitones (the keyboard has 6 octaves); and all its music-rolls also fit the Pianola (q.v.).

Affretta’re (It.) To hasten, to accelerate... Sensa affrettare, without hastening.

A fior’ di lab’bra (It.; Fr. au bout des lèvres; Ger. gehaucht.) Very lightly and softly sung or spoken.

Aggiun’to, a (It.) Added, Interpolated... Arie aggiunte (pl.), airs interpolated in an opera, etc., to which they did not originally belong.

Air coupé (Fr.) An air of set form.

Album-leaf (Ger. Albumblatt; Fr. Feuillette d’album; It. Pagina d’album.) Title of a short and (usually) simple vocal or instr. piece.

Alexandrine verse. “An iambic hexa-pody, or series of six iambic feet—French Alexandrines are written in couplets, alternately acalectic with masculine rimes and hypercalectic with feminine rimes... The cesura occurs at the end of the third foot. The second line of the following extract is an example:

'Tis needless Alexandrine ends the song;
That, like a wounded snake, drags its slow length along.”—(Pope.)”

[THE CENTURY DICT.]

Allarga’té (It.; imperative.) Slower and broader.

Amu’sia. Loss of the musical faculty. [BRITISH MEDICAL JOURNAL, Dec. 22, 1894.]
Ancora pia'no (It.) Still [sing or play] softly; equiv. to sempre piano.

Andan'do (It.) Same as Andante.

An'denken (Ger.) Recollection, souvenir.

*Anima (It.) 3. Core (of a covered string).

A par'te (It.) Aside; e.g., sotto voce a parte.

*Aper'to,a (It.) Open (of organ-pipes).

Appena (It.) Hardly, very little; ap- pena animando, a very little faster; ap-pena meno, a trifle slower.

Appoggiamen'to (It.) Chin-rest.

Appuyer (Fr.) To sustain.

A quatt'ro par'ti (sole) (It.) For four (sole) parts.

Arched viall. [Bow-viol?] Pepys' Diary (Oct. 5, 1664) describes this instr. as "being tuned with lute strings and played on with keys like an organ; a piece of parchment is always kept moving, and the strings, which by the keys are always pressed down upon it, are grated in imitation of a bow, by the parchment; and so it is intended to resemble several vials played on with one bow, but so basely and so harshly that it will never do. But after 3 hours' stay it could not be fixed in tune, and so they were fain to go to some other museque of instruments."

Arcichitar'ra (It.) A modern Chitarone.

Ardo're, con (It.) With ardor, warmth.

*A'ria (It.) Aria d'en'tra'ta, the first air allotted to a leading singer (in opera) on entering the stage...[Aria di sortita] an air, at the conclusion of which the singer makes his exit. [The Sortita is, however, also the name for the first number sung by any of the leading characters in an opera]. . . . Arie aggiunte, see Aggiunto... Aria also signifies wind (in the organ, etc.).

*Ariet'ta alla venezia'na (It.) Little air in "Venetian" style; i.e., a barcarola.

Arietti'na (It.) A brief or trifling arietta.

Armag'gio (di corde) (It.) Set of strings.

(Also Montatura.)

Ascenden'te (It.) Ascending.

Aspirant' (Ger.) A young musician in an orchestra, on half-pay, "aspiring" to full membership.

A'spron'a (It.) Harsh, rough.

Assie'me (It.) Same as Ensemble... Penso d'assieme, a concerted piece.

Astuc'cio (It.) Music-roll, music-case.

Auda'cia, con (It.) With boldness.

Aufhebungszeichen (Ger.) The "cancel" or natural (q).

Auflegestimmen (Ger.) The separate parts of an orch.1 composition, to be "laid on" the music-desks.

Auflöser (Ger.) The "cancel" or natural (q).

Auszwingend (Ger.) Soaring(ly), impetuous(ly); con impetu.

Auszwung (Ger.) Lofty flight, soaring impetuousity; mit A., in a lofty, impetuous, impassioned style.

Ausgesführter Choral' (Ger.) A "worked out" choral; a choral with free counterpoint; or, with contrapuntal working-out; or, contrapuntally worked out (developed).

Aus'stattungsstück (Ger.) Spectacle, spectacular play or opera.

Autoarp'a Wagner (It.; "Wagner Autoharp.") An improved autoharp [Abkordslie] inv. 1896 by E. Gläsel of Markneukirchen, the mechanism of which permits playing in any of the ordinary keys.

Autre (Fr.) Other; another, different.

Avec âme (Fr.) Same as con anima.

Avec le chant (Fr.) Same as col canto.
Ä volon'te (Fr.) Same as a piacere.

B.

Babillage (Fr.) Babbling, chatter.

Badinerie (Fr.) Same as Badinage.

Bagat'el'a (It.) Bagatelle.

Baglio'ra (It.) Flash of light; title for a swift, light and piquant composition.

Balancel'ia (It.; Fr. balançelle) A piece of music imitating the easy rocking of a sailboat.

Baldamen'te (It.) Boldly.

*Ballabili'te (It.) 2. Ballet-music.

Ballat'te (It.) A short ballad.

Bassanel'lo (It.) 1. An obsolete woodwind instr. allied to the bassoon, with double-reed in a conical mouthpiece carried by an S-shaped crook.—2. A 4-foot or 8-foot reed-stop in old organs.

*Bass'horn (Ger.) A wood-wind instr.
inv. by Frichot in 1804, and already ob-
solute, allied to the Serpent, but with
a brass bell, and a cupped mouthpiece
on an S-crook. Compass 4 octaves (C
to F').
Bassist' (Ger.) Bass singer.
*Basso’so (It.) 3. An 8-foot pedal-stop
on the organ.
Basso’ne (a lingua) (It.) A 16-foot
reed-stop on the swell-organ.
*Bassoon (compass). The A_1 below B_S
is occasionally used (Raff).
Bavardage (Fr.) Chatter, tittle-tattle.
Bel canto (It.) The art of beautiful
song, as exemplified by the finest Italian
singers of the 18th and 19th centuries,
and their pupils or imitators. The term
is used especially in contradistinction to
the “declamatory” style of dramatic
vocalism brought into such prominence
by Wagner.
Bien chanté (Fr.) Same as molto can-
tabile.
Biril’lo (It.) Peg.
Block (verb). A hammer in the piano-
forte-action “blocks” when it remains
against the string after impact, instead
of recurring, thus “blocking” (deaden-
ing) the tone.
Bluette (Fr.; “spark,” “flying spark-
let.”) 1. A light, playful comédietta.—
2. Hence, a light, sparkling piano-
piece of no fixed form.
Botto’ne (da cordie’ra) (It.) Button
(on the violin).
Bouts [pl.]. The incursions on either
side of instr.s of the violin-type, form-
ing the “waist.”
*Bridge. A violin-bridge with 4 feet
has been inv. (1894) by Edwin Bonn, of
Brading, Isle of Wight; one foot under
each string.
Brisé, le (Fr.) In violin-technic, short,
detached strokes of the bow.
Budel’lo (It.) Gut. (Also minugia.)
Bu’co (It.; pl. bu’chi) Finger-hole (of
a mus. instr.).
Büh’ne (Ger.) Stage...Büh’nemusik”,
(a) dramatic music; (b) music played on
the stage.
Bun’té Rei’he (Ger.) The phrase means,
literally, the alternation, in a company
seated at table, of a lady with a gen-
tleman; hence, as a mus. title, a series
of contrasted characteristic pieces.

C.

C. In recent Italian music “1 C.” and
“3 C.” are abbreviations of “una cor-
da” and “tre corde” respectively.

Cade’re (It.) To fall.—Cadenza (ca-
dence) means literally a “falling back”
to the tonic from the dominant; Beeth-
oven uses the word jocularly, in the phrase
“Cadenza ma senza cadere”
(heading his Cadenza No. 1 to the 1st
mov. of the G-major Fte.-Concerto),
which may be translated: “Fall back,
but don’t fall down.”

Cahier (Fr.) Book.
Camor’ra (It.) Paid cloaqueurs in Italian
theatres.
Campagnuo’lo,-a (It.) Pastoral, idyl-
ic; rustic.
Campes’tre (It.) Pastoral, rural, idyllic;
as dansa campestre.
Canonico,-a (It.) In canon-form.
Canticchian’do (It.; Fr. en fredonnant.)
Trilling, warbling; humming.
*Canti’no (It.) E-string. (In mercan-
tile Italian the strings of the violin are
named cantino, secondo, terza and
quarta.)

*Canto, written in a score over the blank
part for any instr., means that the latter
is to play in unison with the vocal (or
melody-bearing) part.—Written over an
instr.I part, it signifies that at that point
the vocal melody -réénters after a
ritournelle or interlude.

Capo-ban’da (militare) (It.) Band-
master.

Capoco’mico,-a (It.) See Striese.

*Capo d’astro. [An English corruption
of capotasto.] In the pianoforte, the
“capo d’astro bar” is a transverse
metallic bar placed above the strings
near the wrestplank. Its name is
derived from the fact that it bears down
on the strings of the three highest
octaves (more or less), and is supposed
to add to the brilliancy and carrying-
power of their tone. It is, however,
not removable, like a real capotasto,
but fixed.

Capo-mus’ica (It) Conductor; band-
master.

Capo-orches’tra (It.) Conductor of an
orchestra.

Capophone. A set of musical glasses
inv. by M. F. Coelho, on which he
produced remarkable effects.
**CARATTERISTICO—CORTO.**

Caratteris'tico,-a (It.) Characteristic.

...Pezzo caratteristico, characteristic piece.

Cas'sa (It.) Body (of violin, etc.).

*Catch. (It. ca'ce', from ca'cia, a chase.) The term occurs as early as the 14th century, in a composition by Fr. Landino. [Cf. AMBROS, “Geschichte der Musik,” vol. iii, p. 470.]

Causerie (Fr.) Chat, conversation.

Cavi'gla (Fr.) Peg.

Cello'ne. A bow-instr. intended to replace the 'cello (in conjunction with the Violotta [g. v.]) in the string-quar-tet. In dimensions it resembles the 'cello, but the accordatura is a fourth lower, namely, G₁-D-A-E. Tone like that of the 'cello (though stronger), being far more prompt in speaking, flexible and mellow than that of the double-bass.

Certo,-a (It.) Certain; con una certa espressione parlante [Beethoven], with a certain declamatory expression.

Cé'tra ad accor'di (It.) Autoharp.

Champêtre (Fr.) Same as Campestre.

Charme, avec (Fr.) With charm, gracefully (It. vezzosamente).

Chin-rest. “An oval plate of ebony, slightly hollowed on its upper surface to receive the curve of the jaw, fastened to the edge of the violin to the left of the tailpiece, and extending over, but not touching, the belly.” [KREHBEL.]

Chitarr'ata (It.) Piano-piece imitative of the guitar.

Chord of Nature. The series of harmonics sounding with a generator. (See Acoustics.)

Chord-bar. One of the bars crossing the strings of the autoharp; being pressed down, it allows only the strings of one special chord to vibrate. (Ger. Pedal.)

Clavi-harpe (Fr.) A harp played by a pianoforte-keyboard; inv. by Dietz of Brussels in 1887, and used with good effect in the orch. of the Monnaie Theatre there in 1888.

*Clef. The following is a form of Tenori 1mi tenor-clef now. (1896) used in Italy. [From the Milan "Gazzetta Musicale", Dec. Tenori 2di 17, 1896.]

Colori'to (It.) Same as Colorit.

*Col’po (It.) Stroke; e.g., colpo di campanel’lo, stroke of a bell.

*Co'me pri'ma (It.) Standing alone, as a tempo-mark, it means that the previous tempo is to be resumed (after a digression); also written tornando come prima...Ritenuto come prima, held back (retarded) as before.

Co'me re'tro (It.) As before.

Composed-through. A frequent translation of the German term durchkomponiert (see Durchkomponieren), the correct English equivalent for which is “progressively composed,” as contrasted with “strophic composition” (see Song 2).

Comprima'rio,-a (It.) In theatrical parlance, a part (role) of importance, though not one of the leading parts (prima assoluta).

Concentran’do (It.) “Concentrating,” an expression-mark in vocal music, calling for a dark, veiled, intense effect of tone.

*Concerti’sta (It.) 2. Concert-giver.

Confet’ti (It.) Sugarplums.

Confinal. Compare Final.

Conical mouthpiece. See Cupped.

*Contrab(b)as’so (It.) Sub-bass (organ-stop).

Corde filée (Fr.) Covered string.

Cordie’ra (It.) Tailpiece.

Cordó'metro (It.) String-gauge.


Cori’sta (It.) Chorus-singer... C. capo-fila, a chorus-leader; especially one to whom a minor solo part is entrusted (see Pertichino).

Cornement (Fr.) Running (of wind in an organ).

*Cornet à pistons. Even in the sym-phony-orchestra the cornet is not infre-quently used; but its employment as a substitute for the valve-trumpet is to be condemned, these instr.s being too dis-similar in tone.

Cornett'á (It.) Cornet à pistons... Cornetti’na, a small cornet.

Cor’to,-a (It.) Short. “La cadenza sia...
**COULE—ESCLAMATO.**

**corta** [Beethoven], the cadenza should be short.

*Coulé* (Fr.) 3. A slur.

**Counting.** When a part "rests" for several measures, precision of reentrance is facilitated by counting

(e. g., for [4/4] )

thus: 123, 223, 323, 423, 523.

**Coupure** (Fr.) A "cut".

**Cravat'tentenör** (Ger.) A tenor who sings as if his necktie were too tight.

**Cupped mouthpiece.** The shallower form of mouthpiece for brass wind-instr.s (Ger. *keßelförmiges Mundstück*), in contradistinction to "conical mouthpiece," the deeper form (Ger. *trich'kerförmiges Mundstück*).

**D.**

**Decimaquin'ta** (It.) 1. Interval of a fifteenth.—2. The Fifteenth (organ-stop).

**Declama'to,-a** (It.) Declaimed; in declamatory style.

**Delirante** (It.) Raving; frenziedly.

*Demjeju* (Fr.) In violin-technic, the persistent employment of short strokes of the bow.

**Dichiarazio'ne** (It.) Declaration (title of a composition).

**Discenden'te** (It.) Descending.

**Discretez'za, con** (It.) With discretion; discreetly, cautiously.

**Dispa'ri** (It.) Unequal (voices); triple (times).

**Divagazio'ne** (It.) A ramble, excursion; rambling, strolling.

**Divette** (Fr.; diminutive of *diva*) Leading lady in opera-tta.

**Divi'se** (This (the fem. pl) form is properly applied to instr.s of the feminine gender (in Italian), such as *tromba*; also to vocal parts (*voci divide*); it may likewise be expressed by numerals, e. g. [1/4] etc.

**Dodinette, Dodino, Dodo** (Fr.) Lullaby.

**Do'rico** (It.) Doric, Dorian.

**Dugazon** (Fr.; Ger. *erste Liaßhaberin*) French designation for the leading soprano in comedy-opera, operetta, etc.; named after Louise-Rosalie Dugazon, a celebrated singer (1753-1821).

**Dum'ka** (Polish.) A sort of romance, vocal or instr.l, of a melancholy cast; a lament or elegy.

*Duo* (Ger.) A composition in 2 parts for one instrument; e. g., a violin-duo, in contradistinction to a violin-duett for two violins.

**Duologie** (Ger.) Duology (a series of two stage-plays, operas, or oratorios).

**E.**

**Échancrures** (Fr. pl.) Bouts.

**Eck'satz** (Ger.) "Corner movement"; i. e., the opening or closing movement in a cyclical composition.

**Éclat** (Fr.) Same as *Brio*.

**Eguaglian'za** (It.) Smoothness, evenness; *con molta eguaglianza*, very smoothly, evenly.

*Ein'lagen** (Ger.) Extra number; incidental number. (See *Arie aggiunte*.)

**Élan** (Fr.) Impetuosity, vehemence...

*Avec élan, same as *Con slancio*.

**Élargissez** (Fr.) Same as *Allargate*.

**Enchaînez** (Fr.) "Go on directly" same as *Attaccate*.

**En élargissant** (Fr.) Same as *allargando*, or *pù largamente* (Ger. *breiter werdend*).

**En enlevant** (Fr.) Raising, lifting; detaching (notes).

**Enigmatical Canon.** See *Canon*.

**Enim'mà** (It.; pl. *enimme*). Enigma; hence, enigmatical canon.

**En mesure** (Fr.) "In measure," i. e., *a tempo*, or *a bolltta*.

**Enregisseur Rivoire.** A phonautograph for attachment to a pianoforte; inv. by Rivoire in 1895.

**Ensem'blestück** (Ger.) A concerted piece (Fr. *pièce* or *morceau* *d'ensemble*).

**Entusias'mo**, con (It.) With enthusiasm.

**Erin'nerungsmotiv** (Ger.) A musical motive attached to and recalling a past scene, emotion, personage, etc.; in so far, a *Leitmotiv*.

**Eroico'mico,-a** (It.) Mock-heroic.

**Erzähl'ung** (Ger.) Story, tale, narration.

**Esclama'to,-a** (It.) Exclaimed; *declamato con forza*.
ESEMPIO—FORTSCHREITUNG.

Esem'pio (It.) Example.
Espansio'ne, con (It.) With exalted or intense feeling.
Espans'ivo (It.) Same as con espansione.
*Espressio'ne (It.) Expression-stop.
Esquisse (Fr.) Sketch.
Estre'mo,-a (It.) Extreme...Extremamente, extremely.
Etichet'ta (It.) Maker’s “label” on a violin.
Étoffe (Fr.) To stuff, fill out; to “pad.”
Exaltation, avec (Fr.) Same as avec exaltation.
Exhibition. A scholarship at an English university or music-school, independent of the foundation; as the Potter Exhibition at the Royal Academy of Music, London.
*Expression-marks. The mark p of over an arpeggio signifies “begin piano with a swift crescendo, the highest note of.”

F.

Fah’ne (Ger.) A “flag” or hook (h).
Fallboard. Same as Fly.
*Fantasi’a, con (It.) With fancy; spiritedly, vividly.
Fantas'ica (It.) Short fantasia.
Fantasticheri’a (It.) A light, fantastic composition.
Fascia’re (It.) To cover, to wind (strings)...Corde fasciate, covered strings.
Féerie (Fr.) Fairy-opera, fairy-play.
Fervor’e, con (It.) With fervor, warmth.
Feuille (Fr.) A leaf; feuilles volantes, flying leaves.
Feuillet (Fr.) A leaf, leaflet...Feuillet d’album, album-leaf.
Fia’be (It.) Fable, fairy-tale.
*Fia’to (It.) Wind; strumen’to a fiato (or da fiato), wind-instr.
Flèt’le (It.; pl. fi'lle,) Rank (of organ-pipes); e. g., “Pieno, 3 file XV, XIX, XXII” signifies “Mixture, 3 ranks (Fifteenth, Nineteenth, and triple octave”).
*Filer un son (Fr.) Also means to sustain a tone with a gradual crescendo and decrescendo.
Fl’lo di voce (It.) The very softest and lightest vocal tone.

Fingered octaves. In pfte.-technic octaves played with the 1-5 and 1-4 fingers alternately.

*Fingering. Alternative fingerings may be written thus:

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A change of fingers, temporarily delayed, may be indicated thus:

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A trill on the pfte. is sometimes fingered thus: 1, or 2, or 3, etc.

Firing. The ringing of all the bells belonging to a chime at once, in contradistinction to chiming.

Fisarmo’nica (It.) Physharmonica.

Fixing the voice. Conscious artistic control, in singing, of the act of expiration.

Flessibilità’ (It.) Flexibility.

Flies’send (Ger.) Flowing(ly), smooth(-ly); scorrendo.

Flute-stop. Any flute-stop on the organ (except stops of diapason-tone) made of metal or wood, closed or open, and of any pitch from 1\(\frac{3}{8}\) foot (Terasflöte) to 16-foot (Flautone), may be called a “flute” of some kind, either on account of its tone, or after the builder’s taste or fancy. Descriptions of the ordinary styles will be found under their respective names. (Also see Flute-work, under Stop 2.)

Flüütet (Fr.) Same as Galoubet.

Fo’glio (It.; pl. fogli.) A leaf...F. d’album, album-leaf...Fogli volant’i, flying leaves.

Fol’àtrerie (Fr.) Whim, caprice, bizarre fancy.

Fort’e genera’le (It.) The full-organ combination-stop...Fort’e l’appoggia’tura, accent the appoggiatura strongly.

*Fort’schreitung einer Dissonanz’ (Ger.) Is not necessarily the resolution...
of the dissonance, as one dissonance may progress to another; **Auflosung** is the exact German equivalent of "resolution."

**Fortténor (Fr.)** Dramatic tenor.

**Fouetté (Fr.; "whipped.")** See Whipping bow.

**Frammento (It.)** Fragment.

**Frau’enchor (Ger.)** 1. A female chorus.

—2. A composition for such a chorus.

**Frau’enstimmen** (women’s voices).

**Froh (Ger.)** Same as JSTv^Glottis.

**Gesang’reich (Ger.)** Very singingly; cantabile.

**Gesang’reich (Ger.)** Same as Kicks.

**Glottis.** See Vocal glottis.

**Gosier (Fr.)** Throat. "Isthme du g., isthmus of the throat.

*Graces. In "La Poule" (a piece for harpsichord, by Rameau), the following grace occurs:

Written:

```
    G
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Played:

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    G
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The former is d’Alembert’s Chute et Pincet, or J. S. Bach’s Accent und Mordant (Bach gives a different sign); the latter is Fr. Couperin’s Pincé simple, but with a different sign.

**Gradatamen’te (It.)** By degrees, gradually.

**Grandement (Fr.)** With grandeur; with breadth, dignity and force. (It. con grandezza.)

**Grand’or’gano (It.)** Great organ.

**Gravita’, con (It.)** With gravity, dignity; ponderously.

*Gruppent’to ascenden’te (It.) Back turn…G. descendente, ordinary turn.

**Habane’ra (Sp.)** A species of contradance comprising two 8-measure periods in 6-8 time. It is a typical Cuban dance; hence called the “contradanza criolla” (Creole contradance).

**Hack’e (Ger.)** Heel. (Abbreviated, in organ-technic, H.)

**Harmony, false.** 1. The inharmonic relation. 2. Discord produced by imperfect preparation or resolution. 3. Discord produced by wrong notes or chords.

**Havanaise (Fr.)** A Habanera.

**Hint’ter der Sze’ne (or Se’ne) (Ger.)** Behind the scenes.

**Hoch’format (Ger.)** The ordinary shape of music-paper, higher than it is broad (See Querformat.)
Holding. The burden of a song. (Obsolete.)

Huitième de soupire (Fr.) A 32nd-rest.

---

I.

II pīñ (It.) The most.

Im (Ger.; contraction of in dom.) In the.
...Im Tempo, in the (regular) tempo; a tempo.

Inciso-śa (It.) Incisive, sharp; sharply emphasized; inci' se [le note], [the notes] sharply marked.

Ingenuamente (It.) Ingeniously, naturally.

Ingranag' gio (It.) Gear, gearing; machine-head.

Insenci' rung, Insenien' rung (Ger.) See Mise en scène.

Intar'siō, Intar' zio (It.) Purfling.

Interligne (Fr.) Space (between lines of staff).

Intermez' zio inson' nici (It.) Incidental music (interludes) for orchestra.

Ipo- (It.) Hypo.; e.g., ipofri' gio, Hypophrygian; i polidico, Hypolydian.

Islian' cio (It.) See Stancio.

Isthme (Fr.) Isthmus.

Instrumentato' re (It.) Instrumenter; orchestra'ter; composer for orchestra.

J.

Jagling Johnny. Formerly a popular name, in London, for the Turkish crescent.

Jonction (Fr.) Blending (of the vocal registers); also l'union des registres.

Juste (Fr.) Perfect (said of intervals).

K.

Kan'tor (Ger.) Cantor; the director and trainer of a choir or chorus in a church or school.

Ker' nig (Ger.) With firmness, decision; con fer'men'ta, deciso.

Kes'selfărmiges Mund'stück (Ger.) Cupped mouthpiece.

Klavier abend (Ger.) Piano-recital in the evening. Also Klavierabend.

Klavier'harte (Ger.) Same as Klavi' atur'harte.

Kna'benchor (Ger.) Boy-chorus, boy-choir; also, a composition for such a chorus or choir...Kna' benstimmen, boys' voices.

Kokett' (Ger.) Coquettish(ly).

---

L.

Lamen'to (It.) Lamentation, dirge, elegy.

Lam'penfieber (Ger.) Stage-fright.

Langu'o're, con (It.) With languor, languidly.

Larghe' zsa, con (It.) Same as Largamente.

Leer (Ger.) r. Empty, hollow (of a tone).
---. Open (of a string).

Legan'do (It.; "binding.") r. Equivalent to Legato.—2. An expression-mark, in vocal or instr. music, calling for the smooth execution of two or more consecutive tones by a single "stroke of the glottis" (vocal), in one bow (violin, etc.), by a single stroke of the tongue (wind-instr.s), or legatissimo (on organ or pfte.).

Lega'te (It.; pl. form of lega' ta, the words "le note" being implied.) Siurred; played (or sung) evenly and smoothly.

Legatu'ra (It.) 2. A slur.

Leggen'da (It.) Legend.

Leggeris'sime (It.; pl. of leggerissima, "le note" being implied.) [Play or sing the notes] very lightly.

Leg'gio (It.) Music-stand.

Leg'gni (It.; pl. of leg' gno, wood.) Woodwind.

Les' f (Fr.) The f-holes.

Lice'o (It.) Lyceum; Conservatory.

Lie'derabend (Ger.; "song-evening.") A song-recital (by one singer).

Lie'derdichter (Ger.) A writer of songs (poems) to be set to music.

Lie'derspiel (Ger.) r. Ballad-opera, vaudeville.—2. A concert-piece for vocal soli, chorus, and pfte-accompaniment, with dramatic and local color; invented by Schumann in his "Spa' nisches Liederspiel," op. 74.

Liuta'io (It.) Same as Luthier.

Liut'ista (It.) Lute-player.

Lontanissimo (It.) Very far away; equivalent to piano possible.
LUNGA E DIMINUENDO—NINNERELLA.

Lun'ga e diminuen'do [morendo] (It.) Long sustained and diminishing in force. (Here "nota" is implied.)

M.

Macchinet'ta (It.) Machine-head.

Madrile'ña (Sp.) A dance of Madrid.

*Mandolina'ta (It.) Title for a mandolin-piece of a quiet character, such as a serenade or nocturne.

Mandolone'lo, Man dolo'ne (It.) Large styles of the mandolin.—"Mandolina, Mandola, Mandolone and Mandolone do not differ one from the other in form, but only in size." [GAZZETTA MUSICALE.]

Manua'litcr (Lat.) On the manual(s) alone (organ-music).

Marca'te (It.; pl. of marco'ta) A direction signifying: "The notes are to be marked"; the words "le note" being implied.

Marl'kig (Ger.) "Marowy", with strong emphasis; sturdy, strong, vigorous. (Also advers.)

Mediation. See Chant 3.

Melo'logo (It.; pl. melo'loghi) Melodrama; a spoken dramatic scene accompanied or illustrated by music.

Mes'sa da re'quiem (It.) Requiem mass.

Mes'sa in sce'na (It.) Same as Mise en scène.

*Mesuré (Fr.) Equivalent to moderato; e.g., Allegro mesuré.

Metro'mano-piano (It.) A finger-exerciser for pianists, inv. by Luigi Pizzamiglio in 1897, and commended by a special committee of the Milan Conservatorio. It has a short keyboard, and various strings and other accessories.

*Mez'zo (It.; adjective.) Occurring alone, it refers to the dynamic sign next preceding (either f or p). . . . Mezzo respiro, half-breath (i.e., a [rapid] partial inspiration).

Mez'zo (It.; norn.) Middle; nel mezzo del arco, in the middle of the bow.

Milieu (Fr.) Middle.

Minu'gia (It.) Gut. (Also Budello.)

Mise en scène (Fr.; It. messa in scena; Ger. Inszenierung.) Setting of a play on the stage; stage-setting, mounting.

Moderatamen'te (It.) With moderation (either of tempo or emotion); also con moderazione.

Mol'to sot'tovoce (It.) Very softly indeed.

Mon'do picci'ño (It.) "Little Folks," "Little People"; title equiv. to the German "Kinderszenen," "Kinderstücke."

Montatu'ra (di corde) (It.) Set of strings.

Mor'bite (It.) Soft, tender; morbidissimo, very soft... Con mo'bitezza, with tenderness, softly.

*Morden'te. G. NAVA, in his "Elements of Vocalization," calls an unaccented double-appoggiatura (e.g., ) a mordente.

*Mos'so (It.) Occurring alone as a tempo-mark, Moss is equiv. to Con moto. [Verdi: "Aria," pf.-score, p. 285.]

Mu'sica fic'ta (Lat.; "feigned music.") Medieval name for scales transposed by the use of the i or b; such scales being considered irregular ("feigned") in contrast with the regular ones.

Musical Dictation. See Dictée musicale.

Mu'sico (It.) An artificial male soprano; a castrato or evirato.

Musique de scène (Fr.) Incidental music.

Musurgia (Gk.) The art of correctly employing the musical consonances and dissonances.

N.

Nach'gebend, Nach'giebig (Ger.) Yielding(ly), slower and slower, rallentando... Nach giebig, more yielding—ly, più sostenuto.

Na'ker. Ancient name of the kettle-drum.

Naset'to (It.) Point (of bow). Also punta.

Naufrag'io (It.; "shipwreck.") Modern equivalent of Flascos.

Negligenz'za, con (It.) With negligence, carelessly.

Ni'colo. An ancient style of bombard, the alto of the oboe.

Nient'e (It.) Nothing. (The phrase quasi miente signifies "inaudible, as it were," i.e., barely audible.)

Nin'na-nan'na { (It.) Lullaby. Ninnerel'la}
*Notation. In the following example [Rubinstein, op. 3, No. 4] for pfte., the two notes with convergent stems, \( g^1 \) and \( g^\# \), are to be played simultaneously:

\[
\begin{array}{c}
3 \\
1 \\
\end{array}
\]

**Notturno'no (It., dimin. of Notturno.)** A short nocturne.

**Numerals.** The Roman numerals I., II., III., IV., in violin-playing, indicate the string to be played on, the E-string being I.—1\( \text{st} \), 2\( \text{nd} \), 3\( \text{rd} \), and 4\( \text{th} \) (for prima, seconda, terza and quarta corda, respectively), are also written. A single \( \# \) under a bass note signifies that the note should be doubled in the lower octave.—1 C and 3 C, in modern Italian piano-music, stand for Una corda and Tre corde respectively. — Also cf. Divise and Fingerling, in Appendix.

**Nymphale (Fr.)** A French portable organ of the 16th century.

*O.*

**Oboe (compass).** 1. The usual orchestral compass is only to \( f^\# \). ... Oboe da caccia (It.), the tenoroon oboe (cornoinglese)... Oboe lungo, same as oboe d’amore.—2. In the organ, an 8-foot reed-stop, with conical pipes surmounted by a bell and cap... Orchestral oboe, a stop accurately imitating the orch. instr.

**Obo’er (Ger.) Oboist.**

**Offici’eide (It.)** Alternative spelling of Officielede.

**Opérette [with \( \hat{c} \)]** is the correct spelling of the French word.

**Oper’sta (It.)** Opera-composer.

**Order.** The arrangement of chord-tones above a given bass, “open” and “close order” being equiv. to “open” and “close harmony”.

**Orecchian’té (It.)** One judging of music “by ear”; one lacking theoretical and practical training in the art.

**Orfeo’nico (It.)** Pertaining to the Orphéons.

**Organ’et’ta a manu’brio (It.)** Hand-organ. (Also O. di Barbaria.)

**Organ-metal.** Same as Pipe-metal.

**Organo espress’ivo (It.)** Swell-organ.

**Otto’ni (It.; pl. of ott’ne, brass.)** Brasswind.

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**P.**

**ppppp.** Young Italy occasionally indulge in five \( p \)’s to indicate a barely audible musical murmur.

**Pa’gina d’album (It.)** Album-leaf.

**Parabracc’cio (It.)** Arm-rest.

**Parallel intervals are formed by the progression of two parts in the same direction and at exactly the same interval.**

**Pa’ri (It.)** Equal (of voices; “voci pari”); duplo (of times; “tempi pari”).

**Parlan’té (It.; “speaking.”) In pfte., technical, this direction calls for a clear, crisp non legato.

**Parlia’to (It.)** Spoken.

**Paroli’er (Fr.)** Same as Liederdichter.

**Partie (Fr.)** Par... Parties séparées, separate parts. *Partition et parties,* score and parts.

**Partitionnette (Fr.)** A little (or slight) score.

**Pas’só (It.)** 1. Step; e. g., Valser a due passi.—2. Measure; time; passo ordin’ario, common time; passo doppio compost, compound duplo time.

**Pau’ken (Ger.)** To thump; thumping, pounding, banging (rough piano-playing).

**Pau’ra (It.)** Fear, dismay... Pauro’so, fearful, timid.

**Pedal’ dop’pelt (Ger.)** “The pedal-part in octaves,” (organ-technic; It. pedal doppio)... Pedal’ ein’fach, a direction following the foregoing, and signifying that the pedal-part is no longer to be doubled... Pedal’ koppel, pedal-coupler.

**Ped’le o’gni battu’ta (It.)** “Take pedal with each measure.”

**Pedalet’to (It.)** A mechanical stop on the organ; e. g., \( p. \) di accoppiamento, coupler; \( p. \) di combinazioni, combination-stop.

**Pedal’no (It.)** Same as Pedaletto.

**Pedal-sign.** A sign for the loud pedal,

\[ \left\lfloor \frac{(a)}{(b)} \right\rfloor \]

written \( \left\lfloor \frac{(a)}{(b)} \right\rfloor \), has been introduced by Arthur Foote of Boston; \( a \) showing the precise point at which the pedal should be depressed, and \( b \) where it should be raised.

**Pet’tschend (Ger.)** See Whipping bow.

**Pel (It.)** Contraction of per il, “for the”; e. g., pel mandoline, for the mandolin.
PENNA—PROGRESSIVE COMPOSITION.

Pen'na (It.) Pick, plectrum.
Pensi'ro (It.) Thought ... Pensiero del(la) — Souvenir of —, Recollections of —.
Penso'so (It.) Pensive, thoughtful.
Perce (Fr.) Bore (of wood-wind instr.s).
Per interval'li giu'sti (It.) By exact intervals (in a canon; i.e., the theme is repeated interval for interval, strictly).
Pertichi'no (It.) The singer of an extremely subordinate operatic part; a part often taken by the chorus-leader.—In German such a singer has been jocularly termed a Solochor'sänger, "solo chorus-singer". (See Corista.)
Peta'c'cha (It.) Plectrum.
Pez'z'to (It.) Little piece.
Pez'zi ə stacc'at'ti (It.) Airs détachés.
Phras'ë (Fr.; noun.) Phrasing.
Piano'la. A mechanical piano-player, invented by E. S. Votey of New York, in the year 1807. It is furnished with 4 stops, Piano, Forte, Tempo and Accent, by whose skilful manipulation the most artistic effects may be produced at will. The motive-power is supplied by two pedals (treadles) worked by the feet; these pedals actuate (a) a revolving music-roll of perforated paper, whose perforations control the time-value of the notes; and (b) the pneumatic action, consisting of 65 felt-covered levers, or automatic fingers, which command a compass of five octaves and four semitones (from A₂ to E⁴), and act with all the delicacy and precision of a trained pianist's digits, besides being able to play any 4-hand pieces. The apparatus is not attached to the pianoforte, but set in front of it in such a position that the 65 automatic fingers engage the proper keys. — The repertory, comprising at present (1900) about 20,000 numbers, embraces all grades of popular, romantic, and classic pianoforte-music and arrangements. (Cf. Aeolian.)

Pib-corn (Welsh.) A hornpipe.
Piffera'ta (It.) Air for the fife, or in imitation (as on the pfe.).
Placie'd'za, con (It.) With placidity; tranquilly, calmly.
Plain-beat. An obsolete English harpsichord-grace;
    Written:          Played:
Prolongement (Fr.) Sustaining-pedal.

Pronunzia'to,-a (It.) Pronounced, emphasized.

Protagoni'sta (It.), Protagoniste (Fr.) Singer of the leading rôle in an opera.

*Pro'va (It.) Rehearsal...P. in costume, dress-rehearsal...P. generale, full rehearsal.

Pult (Ger.) Desk...Erstes (I.) Pult, and Zweites (II.) Pult, in a score, indicate, respectively, Division I and II of a group of orch.instrs playing divisi.

Pult'virtuos (Ger.; Fr. virtuose de piano) A "virtuoso of the desk" (i.e., conductor's desk); a conductor of celebrity, like Hans Richter, von Bülow, Weingartner, et al., who either travels with his own orchestra, or conducts different orchestras at various places.

Punt'o corona'to (It.) Hold (•).

Qua'dro (It.) Picture, tableau.

Quer'format (Ger.) Oblong (shape of music-paper, broader than long).

Quitter (Fr.) To quit, leave; sans quitter la corde, without quitting the string.

R. Raccogli'ren'to (It.) Collectedness of mind, composure.

Raccol'ta (It.) Collection.

Raccom'to (It.) Tale, story.

Rallenta'te (It., imperative.) Go slower.

Recessional. A hymn sung in church during the departure of the choir and clergy after a service.

Redite (Fr.) Repetition.

Reduce (It. ridur're.) Same as Réduire.

Reduction (Ger. Reduktion; Fr. réduction) A reduced composition (see Réduire).

Reif'tanz (Ger.) Same as Schäfertanz.

Reminisce'ne (It. pl.) Recollections.

Résolument (Fr.) Same as Résoluto.

Restez (Fr.; "stay there!") In music for bow-instrs this direction means: (1) "Play on the same string", or (2) "Remain in the same position (shift)".

*Rests. A pause of several measures is often written thus:

Retenu (Fr.) Same as Ritenuto.

Retrosce'na (It.) Behind the scenes.

Revue (Fr.) A review in musico-dramatic form, and generally humorous, of the striking events in a season or year just closing.

*Ribattu'to,-a (It.) Restruck, repeated; note ribattute, repeated notes.

Ric'cio (It.) Scroll.

Ricochet (Fr.) In violin-technic, a variety of staccato differing from the saltarello (saltato) in not employing the wrist (in the saltarello, up-stroke, a separate wrist-movement for each detached tone).

Riforme'mento (It.) Same as Adornamento.

Rimembran'za (It.; pl. rimembran'ze) Recollection, souvenir, memory.

Ripieni'no (It.) A 4-foot stop on the swell-organ.

*Ripieno (It.) A combination-stop in the organ drawing all registers of any given manual.

Ripiglio (It.) Repetition, reprise.

Ripo'so (It.) Repose...Riposo'to, restful...Riposatamen'te, restfully.

Riprendere (It.) To resume; stringendo per riprendere il 1° tempo, hastening, in order to regain the former tempo.

Risolutezza, con (It.) With resolution, decision.

Rispe'to (It.) Love-ditty.

Rit. is given on p. 2 as an abbreviation of Ritenuto, and is often so used, though more frequently for Ritardando.—In view of the difference in meaning between Ritenuto and Ritardando, it is advisable always to write Ritenuto out in full, when that nuance is desired.

Ritardan'za (It.) Retardation.

Ritardazio'ne (It.) Retardation, dragging.

Rit'mico (It.) Rhythmic...Rit'mico, written after a recitative, is also equivalent to "a tempo" or misurato.

Rit'ter-Bra'tsche (Ger.) A large style of viola, the Viola ala, inv. by Hermann Ritter of Würzburg; a performer on it is sometimes called a "Ritter-Bratschist".

Rivi'sta (It.) Same as Revue.

Rola'ta (It.) A roulade.
ROMANZA SENZA PAROLE—SIGNS.

Roman'za sen'za parole ‘It.) Song without words.

Romanze’ro ‘It.) A suite or cycle of romantic pieces for pft.

S.

Sag'gio ‘It.) Examination. (Concerto di saggio, pupils’ concert given for practice in ensemble, or quasi public performance; equivalent to the German Übungsabend or Abendunterhaltung).

*Sampo’gna ‘It.) A variety of the Italian bagpipe, having (in a specimen examined in the United States) 2 drones, and 2 melody-pipes fingered by the right and left hands respectively; on it was played the accompaniment to a shrill reed-pipe which the performers called a cornamusa. The bag is inflated by the breath and squeezed by the right arm.

Sans ‘Fr.) Without.

Sautillé ‘Fr.) Saltato.

Sauvement ‘Fr.) Resolution (of a dissonance).

Saxofo’nia ‘It.) Saxophone.

*Scale. 4 (of a piano). Compass; i.e., the range of tones represented by the keyboard.

Schaffertanz ‘Ger.) Festival procession and dance, probably of great antiquity, of the Coopers’ Guild at Munich; held every 7 years.

Schic’ber ‘Ger.) Same as Schub.

Schi’etz’in, con ‘It.) Simply; neatly, deftly.

Schlag’er ‘Ger.) A “hit”; brilliantly successful piece or play.

Schmacht’end ‘Ger.) Longing(ly), longing(ly).

Sciint’il’a ‘It.; pl. scintil’le.) A spark.

Scivolu’ndo ‘It.) Same as Glissando, in pft.-technic.

Scoop. Vocal tones are said to be “scooped” when taken, instead of by firm and just attack, by a rough portamento from a lower tone.

Second’ando ‘It.) Supporting, following; secondando la voce (or il canto), yieldingly following the principal part (with the accompaniment).

Second’essus ‘Fr.) Mezzo-soprano.

Semitril’lo ‘It.) Inverted mordent.

Sentimenta’le ‘It.) Feelingly.

Sen’za misu’ra ‘It.) “Without meas-

ure”; i.e., not in strict time; equivalent to the tempo-mark a placere, and opposed to misurato... Senza suono, “without tone”; i.e., spoken.

Sept’akkord ‘Ger.) Seventh-chord. (Also Sept’timenakkord.)

Serenat’la (‘It.) Little serenade.

Serenità, con ‘It.) With serenity, serenely, tranquilly.

Serietà, con (‘It.) Seriously.

Settimi’no ‘It.) A piece for 7 performers.

Severità, con; Seve’ro ‘It.) In a severe (stern, austere) manner.

Sfuma’to ‘It.; pl. sfuma’te [le note implied.) Very lightly, like a vanishing smoke-wreath... Sfumati’ra, “Smoke-wreath” (title of a light, airy composition).

*Signs. 2 3 Instead of the misleading short slur, with figure, for doublets, triplets, etc., modern French music sometimes has a dotted slur (as shown above), which is an improvement.

This sign, at the end of a staff, shows that the measure is unfinished, so that no bar is required.

The repeat-sign is sometimes written at a single bar.

This sign is used: (1) As a breathing-mark; (2) to mark a very brief pause, together with the interruption caused by taking breath.

Another sign for the Back Turn.

.......... Signifies messo staccato e pesante (marcato); e.g.
In organ-pieces, signs for pedaling are sometimes written thus:

For right foot, heel □, toe △

In piano-playing a note to be taken by the right hand is sometimes marked thus: □; for the left hand: △.

(Also cf., in Appendix, the articles Notation, Numerals, Time and Turn.)

*Silen'zio (It.) 2. A pause, silence; as lungo silenzio.

Simply (Fr.) Simply, semplice; très simplement, semplicissimamente.

*Sinfoni’a (It.) This term is still used in Italy to designate an opera-ovation; e.g., la sinfonia del Tannhäuser.

Sinfoni’sta (It.) A writer of symphonies, or for symphony-orchestra.

Sing’ant (Ger.) See Singmesse... Sing- en, to sing, warble... Sing gedicht, a poem for mns. setting... Sing kunst, art of singing... Sing lehrer, singing-teacher... Sing leiter, gamut, vocal scale... Sing märchen, vocal ballad... Sing meister, singing-master... Sing mese, a-cappella mass... Sing saite, treble string, chanterelle... Sing stunde, singing-lesson, vocal instruction... Sing übung, singing-exercise... Sing verein, singing-society.

Singhioz’zo (It.) Sob.

Slancian’tte, Slancia’to (It.) “Thrown off” lightly and deftly, or forcibly and vehemently.

*Slarga’to (It.) Slower, più sostenuto.

*Slide. 4. On a violin-bow, that part of the nut which slides along the stick.

Salmizza’re (It.) Same as Solfaggiare.

Sopranist’(in) (Ger.) Soprano singer.

Sorri’so (It.) A smile.

*Sorti’ta (It.) See Aria in Appendix.

Soutenu (Fr.) Same as Sostenuto.

Specification (Ger. Disposition.) An enumeration of the various stops composing any given organ, giving number, kind, and arrangement.

Spianar la vo’ce (It.) To render the voice even; to blend the registers.

*Spicca’to (It.) In violin-technic, a variety of staccato differing from the saltato in employing the wrist-stroke throughout, for each detached note.

Spieg’elkanon (Ger.) A canon to be performed backwards; i.e., as it appears when held before a mirror (“Spiegel”).

Spigliate’zze (It.) Agility, dexterity, briskness... Spigliate’ze (pl.), short, lively pieces or studies requiring dexterity.

Stanche’za (It.) Weariness; con st., wearily, very dragging.

Stan’co,a (It.) Weary.

*Sten’tan’do (It.) Means literally, “delaying, retarding, dragging” the tempo. ... Sten’ta, delayed, retarded, dragged.

Stiria’na (It.) See Styrienne.

Stornel’lo (It.) A form of song in which each 8-line stanza rhymes thus: r-3 2-4 5-6 7-8.

Strambot’to (It.) Folk-song; rustic love-ditty. (Also Strambot’tolò.)

Strappa’re (It.; “to pluck off.”) In piano-technic, to throw off a note or chord by a rapid, light turn of the wrist... Lo strappare, the throwing-off. ... Strappato, thrown off (Ger. gerissen).

Strascin’a’re la vo’ce (It.) To sing a portamento with an exaggerated dragging or drawing.

Stre’icher (Ger.) Player(s) on any bow-instrs.

Stre’tda (It.) A closing passage (coda) in swifter tempo than the movement preceding.

Strich’-Staccato (Ger.) A staccato indicated by wedge-shaped dashes (.CompareTo strict.

Strict style (of composition). See Counterpoint, strict.

Strie’se (Ger.; It. capo’c’mico.) The leading comic actor or singer in a company, either gentleman or (It. capo’c’mica) lady.

Strimpella’ta (It.) Strumming, scraping.

Strin’gere (It.) To hasten; senza stringere, without hastening.

Strophic composition. See Song 2.

Styrienne (Fr.; It. Stiriana.) An air in slow movement and 2-4 time, often in minor, with foder after each verse, for vocal or instr. solo.

Super’bo,a (It.) Superb; proud, lofty... Superbamente, proudly, loftily.

Svilupp’po (It.) Development.

Sviz’zera, ala (It.) In Swiss style.
### TABLE DU FOND—UNGBEBUNDE

**T.**

**Table du fond** (Fr.) *Back (of violin).*

**Ta'glio** (It.) *A "cut."*

**Tallo'ne** (It.) *Nut (of bow).*

**Tarantelli'na** (It.) *Little tarantella.*

**Tellitale.** A small weight moving vertically in a groove, and so connected with the bellows of an organ that, by rising and falling, it shows the organist or "blower" the amount of wind in the bellows.

**Terzetti'no** (It.) *A short terzet.*

**Tetralogie'** (Ger.) *Tetralogy; a series of 4 stage-works or oratorios.*

**Three-step.** (Ger. *Dreizritt,* It. *Valser a tre passi*; Fr. *tris-temps.*) *The ordinary (Vienna) waltz.* (See *Wals.*)

**Timballo’ne** (It.) *A 16-foot pedal-stop in the organ.*

**Timbrel** (Hebr.) *A tambourine or tabor.*

**Time.** In French notation the large 3 is still sometimes employed instead of 2.

**Timido** (It.) *Timid, timorous... Timidly, fearfully, anxiously.*

**Tonal'te** (It.) *Thundering, thunderous.*

**Tone-figure** (Ger., pl.) *"Tone-figures"; i.e., "nodal figures" (q.v.).*

**Toni’metro** (It.) *Tuning-fork (t. a percussion); pitch-pipe (t. a fäte).*

**Ton’satz** (Ger.) *2. Arrangement (e.g., of the vocal or instrl. accomp to an ancient melody).*

**Tornan’do** (It.) *Returning; t. al primo tempo (or t. come prima), returning to (resuming) the original tempo.*

**Traduzio’ne** (It.) *Arrangement.*

**Trascrizio’ne** (It.) *Transcription.*

**Traspor’to,** con (It.) *With transport, ecstatically.*

**Treff’übung** (Ger.) *A singing exercise on the "attack," as regards either pitch, or time of entrance (in duets, canons, etc.).*

**Treman’te** (It.) *Trembling; i.e., with a tremolo effect.*

**Trial** (Fr.) *Buffo (or comic) tenor.*

**Trich’terförmiges Mund’stück** (Ger.) *Conical mouthpiece.*

**Trilogie’** (Ger.) *Trilogy; a series of 3 stage-works or oratorios.*

**Trisser** (Fr.) *To demand a number for the third time; to "encore" for a second time.*

**Trito’nikon** (Ger.) *A modern form of double-bassoon, made of metal.*

**Trom’ba reale** (It.; "royal trumpet.") *An 8-foot trumpet-stop in the organ.*

**Trompe des Alpes** (Fr.; It. *tromba delle Alpi.* "The hollowed trunk or branch of a tree, from which the old mountaineers draw strange tones." [Introduced lately into Switzerland by Prof. Heim of Zurich.]

**Trom’co,-a** (It.) *Cut off short; stopped abruptly... Suoni tronchi, tones cut off suddenly.*

**Tuba.** The bass tuba in *E½* is extensively employed in the modern orchestra.

**Turs.** *Example of turn-sign over a dotted note; from Beethoven, op. 14, No. 1, showing the dot as he himself wrote it:*

- **Written:**

- **Played:**

**Tut’ta for’za** (It.) *Abbreviation of "con tutta in forza," with full force.*

**Two-step** (Ger. *Zwei-zritt,* It. *Valser a due passi*; Fr. *deux-temps.*) *The rapid waltz. (See *Wals.*)*

### U.

**Übungsaabend** (Ger.) *See Abendunterhaltung, in APPENDIX.

**Übungsstück** (Ger.) *See Vortragsstück, in APPENDIX.*

**Um’gekehrt** (Ger.) *Reversed; umgekehrter Doppelklag, back turn.*

**Um’schmeissen** (Ger. *theatrical slang*) *To break down in a rôle, so as to necessitate a general stoppage and the recommencement of the passage.*

**Un’gebunden** (Ger.) *Unconstrained;
Virtuo de pupitre (Fr.) See Pultvir- 

Vitesse (Fr.) Rapidity, swiftness.

Vivement (Fr.) Same as Vivace.

*Vocal cords. "The free median bor- 
ders of 2 folds of mucous membrane 
within the larynx, bounding the ante- 
orior two-thirds of the glottis on either 
side. Each is formed by the free me- 
edian edge of an elastic (inferior thyro- 
arytenoid) ligament running from the 
angle of the thyroid cartilage to the 
vocal process of the arytenoid, and cov- 
ered with thin and closely adherent 
mucous membrane."—[CENTURY DICT.]

Voile du palais (Fr.) Veil of the palate.

Vorsetzungsszeichen (Ger.) Chromatic 
sign.

Vortragstuck (Ger.) A piece for per- 
fomance before an audience (in con-
tradistinction to Übungsstück, a prac-
tice-piece); a concert-piece; a show-
piece.—2. Vi.-bung, study intended 
for concert performance.

Vorwärts (Ger.) Forward(s); etwas v. 
genhen, somewhat faster, poco più mosso.

Vuo'to,-a (It.) 2. Empty; scena vuota, 
the stage [remains] empty.

W.

Whipping bow. (Fr. fouetté; Ger. ge- 
pfeitsche Strichart.) A form of violi-
technic in which the bow is made to 
fall with a certain vehemence on the 
strings. Chiefly employed when it is 
desired to mark sharply single tones in 
rapid tempo; e.g.,

Not infrequent in modern orchestral 
music; but avoided by the classic com-
posers on account of its rough, harsh 
effect.
Zarameria (It.) Rustic pipe, with double-reed held between the player's lips, 7 finger-holes, and bell-mouth; plays melodies to the accompaniment of the Neapolitan sampogna (q.v.; Appendix).

Ziem'lich bewegt' und frei im Vor'-trag (Ger.) Quite animated and free in delivery (style).

Zither (It.) Zither.

Zither (Ger.) A species of auto-harp in which dampers actuated by digitals are used to damp the strings. Müller's Accordzither (inv. 1894?) is an example.

Zittera (It.) Zither.
SUPPLEMENT.
English-Italian Vocabulary
for
Composers.

ABOVE—BELOW.

A.

Above. Sopra... Above the right hand, sopra la mano destra.
Accelerated. Accelerato; accelerating, accelerando; stringendo; pressante... Accelerating the tempo, rannvivando il tempo. [See Enliven.]
Accented. Marcato; enfatico; con enfasi.
Affected(ly). Smorfioso; affettato (con affettazione).
Afraid. Paventato. [See Fearful.]
Again. Ancora, ancor.
Agility. Agilità; velocità.
Agitated(ly). Agitato (con agitazione); tumultuoso (tumultuosamente); vibrante.
Agreeable. Gradevole; piacevole. [See Pleasing.]
Air. [See Melody.]
All together. Tutti.
Also. Anche.
Alternatively. Alternamente.
Always. Sempre... Always swift and soft, sempre con agevolezza e sotto-voce.
And. E, ed (before a vowel).
Angry. Adirato; angrily, con ira.
Animated(ly). Animato (con anima); allegro (allegramente); vivace (vivacemente); vivo, vivi (vivamente); vivente; visto (vistamente); con moto; svegliato; risvegliato... With growing animation, animandosi.
An octave lower. All'ottava bassa (8va bassa).

Anxiously. Ansioso (ansiosamente); affanoso (affanosamente); timoroso (timorosamente; con timore).
Ardent(ly). Ardente (con ardore); fervente (con fervore).
Artless(ly). Innocente (innocentemente); semplice (semplicemente); naturale (naturalmente).

As. Come.
As above. Come sopra.
As before. Come avanti; come prima.
As far as. Fino, or fin'; sino, or sin'.
Aside. In disparte.
As if. Quasi.
As usual. Al solito.
As written. Come sta; loco (after 8va...; or simply terminate dotted line with a down-stroke).
At a distance. In distanza; in lontananza; da lontano.
At pleasure. A piacere; ad libitum; a bene placito; senza tempo; a suo arbitrio.
At sight. A prima vista.
Attack. Attacca, attaccate (pl.); attack instantly, attacca(te) subito.
At the former tempo. A tempo, or Tempo I; moto precedente.

B.

Babbling. Straccialando.
Back to the sign. Dal segno (§).
...Back to the beginning, da capo.
Backwards. Al rovescio.
Begin (to). Attaccare... Begin! attacca, attaccate... To begin again, ripigliare.
Beginning. Principio; capo.
Below. Sotto; below the left hand, sotto la mano sinistra.
Bitter(ly). Amarevole (con amarezza).
Bizarre(ly). Bizzarre (bizzarramente, con bizzarreria).
Boisterous(ly). Strepitoso (strepitosamente, con strepito); brioso (con brio); tempestoso (tempestosamente).
Bold(ly). Ardito (con arditezza); fiero (fieramente; con bravura; francamente; con fierazza); intrepido (intrepidamente, con intrepidezza; tostamente).
Bound. Legato.
Brilliantly. Brillante; scintillante.
Brisk(ly). Vivo (vivamente); visto (vistamente); allegro (allegramente); lesto; vivace.
Broad(ly). Largo (largamente, con larghezza); frase larga; very broader, largando, allargando... Broader, più largamente.
Brusquely. Bruscamente.
Burlesque(ly). Burlesco (burlescamente).
But, Ma.
By. Da; by leaps or skips, di salto.

C.
Calm(ly). Tranquillo (tranquillemente, con tranquillità); placido, placidamente; quieto... Growing calmer, calmando; calando; raddolcendo, raddolcente.
Caprice. Capriccio; capricioso, vicendevole; capriciosally, a capriccio, vicendevolmente.
Carefully. Con diligenza; con osservanza; con precisione.
Careless(ly). Negligente (negligentemente).
Caressing(ly). Carrezzando, carrezzevole (carezzevolmente); accarezzevole (accarezzevolmente).
Certain (adj.). Alcuno,-a.
Change! Muta.
Chant. [See Melody.]
Charming(ly). Vezzoso (vezzosamente).
Chaste.
Clear(ly). Chiaro (chiaramente); netto (nettamente).
Coaxing(ly). Lusingando, lusinghevole (lusinghevolutamente).
Cold(ly). Freddo (freddamente, con freddezza).

Comic(ally). Buffo,-a; buffonesco (buffonescamente).
Complaining. Lamentando, lamentevole; lagrimando, lagrimoso.
Connectly. Legato.
Consoling(ly). Consolante.
Continually. Sempre.
Continue.
Contra-dance. Contraddanza.
Coquettishly. Con civetteria.
Cradle-song. Ninna-nanna; ninnerella.

D.
Dark. Cupo.
Dashing. Sbalzato; precipitato.
Decided(ly). Deciso; fermo (con fermezza); energico (con energia).
Declamatory. Declamando; narrante; parlando.
Decreasing (in force). Decrescendo; diminuendo; raddolcendo; diuendo.
Decreasing (in speed). Rallentando; ritardando; ritenente; tardando; lentando; slentando; strascinando; rilasciando; rilasciante.
Decreasing (in force and speed). Calando; deficendo; mancando; morendo; sminuendo; smorzando.
Deliberate(ly). Deliberato (deliberamente).
Delicate(ly). Delicato (delicatamente, con delicatezza); tenero (teneramente, con tenerezza).
Desperate(ly). Disperato (disperatamente).
Detached. Staccato, distaccato; picchettato; very detached, staccatissimo.
Determined. Determinato; risoluto.
Devotional(ly). Devoto (devotamente, con devozione); religioso (religiosamente).
Dignified. Posato; grave.
Discreet(ly). Discreto (con discrezione).
Disdain. [See Scorn.]
Distant. Lontano; at a distance, da lontano, in lontananza, in distanza.
Distinct(ly). Chiaro (chiaramente); ben marcato; distinto (distintamente).
Distressed. Appenato.
Divided. Divisi.
Doleful.(ly). Dolendo,dolente.(con dolore, dolentemente).

Dragging. Stentando; strascinando; strascicando; stirato.

Drawing. Strascicando.

Dreaming. Sognando.

Dreamy. Vago...Dreamily, quasi sognando.

Drinking-song. Brindisi.

Droll. Buffonesco.

Dry. Secco.

Dwelt upon. Tenuto, sostenuto.

Dying away. Morendo; smorzando; mancando; perpendosi; diluendo; espirando; estinguendo, stinguendo.

E.

Easy. Agerole; commodo; disinvolto; facile; mobile...Easily, con agevolzeza, agevolmente; agilmente; commodamente; facilmente; con disinvoltura.

Echo. Ecco...Like an echo, quasi echo.


Emphatic(ally). Enfatico (con enfasi); marcato; sforzato.

End. Fine...To the end, sin’ (or fin’) al fine.

Energetic(ally). Energico (energicamente, con energia); risentito; risoluto (risolutamente, con risoluzione).

Enlivening (tempo). Ravvivando il tempo; animandosi, animando.

Enthusiastic(ally). Zeloso (con zelo; con entusiasmo).

Entreat(ing). Supplichevole (supplichevolmente).

Equal.(ly). Eguale (egualmente); equabile (equabilmente).

Even.(ly). Eguale (egualmente); uguale (ugualmente); tepido (tepidamente); spianato.

Exact. Esatto...With exactness, con esattezza. [See Precise.]

Expiring. Espirando. [See Dying away.]

Expressive(ly). Espressivo (con espressione); sentito; risentito; pietoso; sentimentale; (con sentimento; con sensibilità).

Extempore. All’improvvisa; allamente...Extemporaneously, improvvisamente.

Extinct. Estinto.


Extreme. Sommo,-a.

Extremely. Molto, di molto; -issimo.

F.

Fading away. [See Dying away.]

Faint. Fiacco; debile; estinto.

Fantastic. Fantastico.

Fast. Allegro; vivace; vivo; presto. ..Very fast, allegro molto, allegro assai, allegro vivo; vivaceissimo; prestissimo. Rather fast, allegretto, allegro moderato...Not too fast, non troppo allegro...Twice as fast, doppio movimento; not so fast, meno mosso.

Faster. Più mosso; più allegro; più presto; veloce...Faster and faster, sempre accelerando; pressando, pressante.

Fearful.(ly). Paventato; timido (timidamente); timoroso (timorosamente; con timore).

Feeble. Debile, debole.

Feelingly. [See Expressively.]

Ferment.(ly). Fervente (con fervore); ardente (con ardore).

Festive.(ly). Festivo (festivamente).

Fierce.(ly). Feroce (con ferocità; fieramente; barbaro.

Fiery. Fuoco; con fuoco; ardente.

Firm.(ly). Fermo (fermamente, con fermezza).

First part. Primo (in a duet); first time, prima volta (li...).

Flattering.(ly). Lusin...ghevole (lusinghevolmente).

Flowing.(ly). Scorrendo, scorrevole; disinvolto (con disinvoltura); sciolto (scioltamente); andante (andantemente).

Fluntingly. Volubilmente. [See Flowing.]

Flying. Volante.

Following. Seguente, seguendo.

Fond.(ly). Amorevole (amorevolmente, con amore); amoroso (amorosamente).

For. Per...For voices alone, a cappella.

Forcibly. Con forza; bruscamente; con tutta forza.

Forcing. Forzando, sforzando.

Free.(ly). Disinvolto (con disinvoltura; francamente, con franchezza; liberamente); generoso; sciolto (scioltamente).
FRENZY—IN MILITARY STYLE.

Frenzy. Delirio; frenzied (ly), delirante (con delirio; con rabbia).

From. Da...From the beginning, Da capo...From the sign, Dal segno; from the sign to the sign, Dal segno al segno.

Full. pieno; Funereal. Funebre.

Furious (ly). Furioso (furiosamente; con rabbia); with extreme fury or passion, furiosissimamente.

G.

Gay. Gajo; gioioso...Gaily, gajamente.

Gliding. Glissando; portamento, portando; scorrendo; strisciando.

Gondola-song. Gondoliera.

Go on! Va.

Gracefully. Grazioso (graziosamente; con grazia; con garbo); disinvolto (con disinvoltura); galante (galantemente); elegante (elegantemente); vezzoso (vezzosamente); venusto...Gracefully and sweetly, affabile, amabile.

Gradually. A poco a poco; gradatamente.

Grandly. Grandioso; nobile (nobilità).

Grave (ly). Grave (gravemente; con gravità).

Grotesque (ly). Grottesco; burlesco (burlescamente).

Growing. [See Decreasing and Increasing.]

H.

Half. Mezzo...Half-loud, mezzo forte; half-soft, mezzo piano, mezza voce.

Hammered. Martellato.

Harsh (ly). Aspro (con asprezza); duro (duramente); stridente.

Harshness. Asprezza; durezza.

Hastening. Accelerando; stringendo; affrettando; calcando.

Haughty. Fiero...Haughtily; fieramente.

Heartfelt. Intimo, intimissimo; affettuoso, con affetto.

Heavy. Ponderoso; pesante; grave...Heavily, pesantemente, gravemente.

Held back. Ritenuto; trattenuto; meno mosso.

Held down. Tenuto.

Heroic. Eroico, a.

Hesitating (ly). Irresoluto; timido (timidamente); vacillando.

High. Alto...Highest, il più alto, altissimo...In the higher octave, ottava alta (ova...).

Hoard (ly). Fioco (con fiochezza).

Holding back (tempo). Ritenente; ritardando.

Humorously. Con umore.

Hurried (ly). Affrettoso (con fretta); frettoloso (frettolosamente).

Hurrying. Affrettando; stringendo.

I.

If. Se.

Imitating. Imitando; quasi.

Impassioned. Appassionato, appassionatamente; con abbandono, abbandonatamente; caloroso.

Impatient (ly). Impatiente (impatientemente).

Imperceptibly. Insensibile; imperceptibly, insensibilmente.

Imperious (ly). Imperioso (imperiosamente).

Impetuous (ly). Impetuoso (con impeto, impetuosamente, con impetuosità; sballato; tempestoso (tempestosamente).

Imposing. Impone...nte.

In a festive manner. Con festività.

In a gentle, quiet manner. Con lenezza.

In a sweet manner. Con dolce maniera.

Increasing (in speed). Accelerando; stringendo; affrettando; incalzando; rafforzando il tempo; doppio movimento.

Increasing (in force). Crescendo; accentuando; rinforzando.

Increasing (in force and speed). Stringendo; affrettando; incalzando.

In declamatory style. Declamando, recitando; narrante; parlando.

In devotional style. Devoto, con devozione.

Indifferent (ly). Indifferente (indifferentemente; con indifferenza); tepido (tepidamente).

Infernal. Infernale.

In haste. Con fretta.

In military style. Militarmente.
In modern style. Alla moderna.
In octaves. Doppio pedale (organ-pedal); coll’ottava (coll’adagio).
Insinuating. [See Flattering.]

Intensity. Intenso (intensamente, con intensità).

In the same manner. Simile.
In the same time. L’istesso tempo; moto precedente.
In the style of. Alla.
In time. A tempo; Tempo I°; misurato (after a recitative).

Ironical. Ironico (ironicamente).
Irresolute. Irresoluto (con irresoluzione).

J.

Jesting. Scherzando; giocosamente.

Jovially. Con gioialità.

Joyous. Gioioso (gioiosamente);
gaudioso.

Jubilant. Giubiloso (con giubilo,
con giubilazione).

Judicious. Discreto (con discrezione).

L.

Lamenting. Lamentando, lamentabile, lamentoso; piangendo.

Languid. Languido (con languore,
languidamente).

Languishing. Languendo (languidamente).

Left hand. Mano sinistra.

Leisurely. Adagietto; moderato—
Rather leisurely, commodetto.

Less. Meno.

Light. Leggero or Leggiero (leggeramente, con leggerezza; agilemente);
fiagato; svelto.

Linger. Tardo, tardando (tardamente).

Little by little. A poco a poco.

Lively. Vivace, vivacemente; vivo, vivamente; allegro, allegramente; visto,
vistamente; con allegrezza; svegliato; lento; desto.

Lofty. Nobile; fastoso; pomposo;
elevato—Lofty, con nobiltà; con pompa.

Longingly. Con desiderio.

Loud. Forte; con forza; very loud;
fortissimo; extremely loud, con tutta
forza, forte possibile (ff); half-loud,
mezzo forte; loud, suddenly decreasing
to soft, forte piano (fp).

Louder. Più forte; crescendo; rinfor-
zando.

Love. Amore.

Loving. Amorevole, amoroso (con
amore, amorosamente); amabile.


Lyric. Lirico.

M.

Majestic. Maestoso, maestevole
(maestosamente, con maestà); pomposo
(con pompa); fastoso (fastosamente).

Manner. Maniera; in a quiet manner,
con diletto marriata. [See In.]

Marked. Marcato; con forza;
rinforzato, rinforzando; enfatico; sforzato
sforzando (sfz).

May song. Magnolata.

Measured. Misurato.

Medley. Mescolanza; olio; pasticcio.

Melancholy. Malinconico; with mel-
ancholy, malinconicamente, con malin-
conia.

Melody. La melodia. Il canto.

Mark (or accent) and "carry"
the melody, Marcando e portando la
melodia (il canto); ben e precisamente
portando la melodia; la melodia (il
canto) ben portando ed espressiva.

Menacing. Minaccevole (minacce-
volmente).

Mildly. Dolce; (dolcemente, con dol-
cezza); piacevole; affabile.

Moderate (speed). Moderato (moderatamente); non troppo allegro.

More. Più; more slowly, più lente; più
adagio.

Most. Il più.

Mournful. Mesto (mestamente),
addolorato; amarevole (amarevol-
mente); flebile; funebre; lugubre;
(con espressione di patimento); dolente.

Mouth. Bocca; with closed mouth, con
bocca chiusa.

Moved. Concitato. [See Agitated.]

Movement. Movimento.

Much. Molto.

Muffled. Coperto; suffocato; sordo
(sordamente); con sordini.
Murmuring. Mormorando; susurrando.
Muted. Con sordino (pl. con sordini).
Mysterious(ly). Misterioso (misteriosamente); cupo.

N.
Natural(ly). Naturale (naturalmente).
Nearly. Quasi.
Noble. Nobilmente, con nobiltà.
Noisy. [See Boisterous.]
Not. Non... Not so, meno; not so fast, meno mosso, meno allegro; not too, non troppo; non tanto.

O.
Obliged (necessary). Obbligato.
Obscure. Cupo; misterioso.
Of. Di.
On. Su; sopra (above).
Or. O, od (before a vowel); or else, ossia; oppure; ovvero.
Other. Altro,-a.

P.
Passionate(ly). Passionato (passionatamente); appassionato (appassionatamente); (con passione); ardente (con ardore); fervente (con fervore); furioso (con furore); caloroso (con calore).
Pastoral. Pastorale; rustico; campestre.
Pathetic(ally). Patetico (pateticamente); doloroso (dolorosamente, con dolore).
Pensive. Pensieroso.
Phrase (to). Fraseggiare... Well phrased, ben fraseggiando.
Piece. Pezzo.
Piquantly. Con piccanteria.
plaintive(ly). Lamentando; doendo, dolente, doloroso (con dolore, dolorosamente); addolorato; febile; piangendo. [See Mournful.]

Playful(ly). Giuochevole, giuocante: (con giuocco); giocosio (giocosamente); scherzoso, scherzando.
Pleading(ly). Supplicando, supplichio.

Pleasing(ly). Piacevole (piacevolmente); gradevole (gradevolmente).
Pompous(ly). Pomposo (con pompa); fastoso (fastosamente).
Ponderous. Ponderoso; pesante.
Possible. Possibile; as fast as possible, presto possibile; as loud as possible, forte possibile; con tutta forza.
Pratting. Straccicalando.
Prayer. Preghiera.
Precipitate(ly). Precipitando, precipitandando (precipitatamente).
Precise(ly). Preciso (con precisione).
Pressing (tempo). Stringendo, pressante; (expression) insistendo.
Prompt(ly). Pronto (prontamente, con prontezza).

Pronounced. Pronunciato.
Proud(ly). Fiero (fieramente); altiero (altramente, con alterezza).
Psalm. Salmo.
Quiet(ly). Quieto; tranquillo (tranquillamente; con lenezza). [See Tranquil.]

R.
Rapid(ly). Rapido (rapidamente, con rapidità); celere; veloce (velocemente, con velocità, velocissimamente); mosso (in phrases like meno mosso, più mosso, etc.); tosto (tostamente). [quanto.
Rather. Quasi; piuttosto; poco; al-
Refined. Nobile (nobilmente).
Religious(ly). Religioso (religiosamente); devoto (devotamente).
Reposeful(ly). Riposato (riposatamente).
Resonant(ly). Sonoro; sonante (con risonanza; sonoramente, con sonorità).
Restless. Inquieto.
Resume (to). Ripigliare; riprendere.
Reverie. Meditazione.
Rhythmized. Ben ritmato.
Right hand. Mano destra.
Ringing(ly). Sonoro (sonoramente, con sonorità).
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<td>Burlando</td>
<td>Roughly.</td>
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<td>Rough(ly)</td>
<td>Aspro (con asprezza); ruvido (ruvidamente); (bruscamente).</td>
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<tr>
<td>Rustic</td>
<td>Rustico; campestre; pastorale.</td>
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<td>Tristo (tristamente, con tristezza); mesto (mestamente, con mestizia); languendo, languente; dolente.</td>
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<td>Legato; eguale (egualmente); lieve; lievissimo; slissato; soave (soavemente); sostenuto.</td>
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<tr>
<td>Sorrowful(ly)</td>
<td>Afflitto (con afflizione); mesto (mestamente); doloroso (dolorosamente).</td>
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<tr>
<td>Sparkling</td>
<td>Brillante; scintillante.</td>
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<td>Spirited(ly)</td>
<td>Spiritoso (spiritosamente, con spirito); brio (con brio).</td>
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<tr>
<td>Sportive</td>
<td>[See Playful.]</td>
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<tr>
<td>Sprightly</td>
<td>Desto.</td>
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<tr>
<td>Springing</td>
<td>Saltando.</td>
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<td>Stern(ly)</td>
<td>Duro (duramente).</td>
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<td>Sternness</td>
<td>Durezza.</td>
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<tr>
<td>Stiffed</td>
<td>Suffocato; con voce suffocata.</td>
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<tr>
<td>Still</td>
<td>Ancora; still faster, ancor più mosso; still slower, ancor più lento, ancor più moderato.</td>
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<tr>
<td>Strict(ly)</td>
<td>Giusto (giustamente, con giustizia); severo (severamente); strictly in time, a (or al) rigore di tempo; tempo rigoroso; misurato; aggiustamente; andare a tempo; a battuta. (Ben misurato. Ben ritmato).</td>
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<td>Strident</td>
<td>Stridente.</td>
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<td>Style</td>
<td>Silo; modo. In the style of a, alla; in modo.</td>
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<td>Suave(ly)</td>
<td>Soave (soavemente, con soavità); dolce (dolcemente, con dolcezza, con dolce maniera).</td>
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<tr>
<td>Sublime</td>
<td>Elevato; nobile.</td>
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<tr>
<td>Suddenly</td>
<td>Subito, subitamente; di colpo.</td>
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<tr>
<td>Supplicating</td>
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<td>Sustainedly</td>
<td>Sostenuto, sostenendo, sostenente.</td>
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<td>Sweet(ly)</td>
<td>Dolce (dolcemente); affabile, amabile. [See Suave.] Very sweetly, dolcissimo.</td>
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<td>Swelling</td>
<td>Crescendo.</td>
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<td>Swift</td>
<td>[See Rapid.]</td>
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Then. Allora; poi.
Thoughtful. Pensieroso.
Threatening(ly). Minacciando, minaccioso, minaccevole (minaccevolmente).
Timid(ly). Timido (timidamente, con timidezza).
Timorous. Timoroso (timorosamente, con timore).
Tinkling. Squillante.
To. A, ad (before a vowel).
To the sign, al segno.
Together. Unisono; tutti.
Too. Anche {also}; troppo (not too fast, non troppo allegro; not too slow, non troppo lento).
Tranquil(ly). Tranquillo (tranquillamente, con tranquillità); placido (placidamente, con placidezza); spianato. [See Quietly.]
Trembling(ly). Tremolo; tremolando, tremoloso (tremolosamente).
Triumphant(ly). Trionfante (trionfalmente).
Tune. [See Melody.]
Turn over quickly. Volti subito.
Twice as fast. Doppio movimento.

U.
Under. Sotto; under the right hand, sotto la mano destra.
Undulating. Ondeggiante; tremando, tremoloso.
Uneasy. Affannato, affannoso; uneasily, affannosamente.
Unimpassioned. Tepido.
Unrestful. Inquieto.
Until. Fino (fin'); sino (sin').
Upon. Su; sopra.
Up to. [See Until.]
Urgent(ly). Insistendo (con insistenza); instante (instantemente).

V.
Vague. Vago.
Vehement(ly). Veemente (con veemenza); acciaccato; sforzando; feroce (con ferocità; con isclancio); smaniante.
Very. Molto; assai; ben(e) . . . Very slow, molto lento; very moderate, molto moderato; very fast, molto allegro, allegro assai; presto, prestissimo, prestissi-
mamente; very marked, ben marcato, marcatissimo; very soft, pianissimo, dolcissimo; (eocal) a fior di labbra; very loud, fortissimo.
Vibrant, Vibrating. Vibrante.
Vigorous(ly). Vigoroso (vigorosamente, con vigore).
Vivacious. [See Animated.]
Voice. Voce, canto, parte; with the voice, colla voce, colla parte, col canto.

W.
Wailing. Lamentando; piangendo.
Warlike. Guerriero; bellicoso; in war like style, bellicoso, bellicosamente.
Warmly. Con calore, caloroso.
Wavering. Tremolando; vacillando.
Weak. Debile, debole.
Well. Bene, ben. . . Well marked, ben marcato, or ben pronunziato; well rhythmued, ben ritmato; well sustained, ben tenuto, or ben sostenuto. . . Well phrased, ben fraseggiando.
Whim. Ghiribizzo; capriccio; fantasia.
Whimsical. Ghiribizzoso.
Whispering. Susurrando, susurrante.
Wild(ly). Feroce (ferocemente); fero (fieramente).
With affectation. Smorfioso.
With affection (pathos). Con affetto.
With anger. Con ira, irato.
With anguish. Angoscioso, angosciosamente.
With ardor. Con affetto; con ardore.
With boldness. Con fiducia.
With breadth. Largo, largamente.
With confidence. Con fiducia.
With constantly increasing warmth. Sempre incalzando.
With decision. Deciso.
With deliberation. Con lentezza; lentamente.
With desperation. Con disperazione.
With discretion. Con discrezione, discreto.
With distinctness. Distintamente, distint(); con chiarezza, marcato, mardando.
With ease. Con agevolanza.
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<td>With expression.</td>
<td>Con espressione, expressivo; sensibile, sentito.</td>
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<td>With frenzy.</td>
<td>Con delirio, con rabbia.</td>
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<td>With grace.</td>
<td>Con grazia, con eleganza, grazioso, elegantemente.</td>
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<td>With grandeur.</td>
<td>Con grandezza, grandioso.</td>
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<td>With grief.</td>
<td>Con duolo, con dolore.</td>
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<td>With growing animation.</td>
<td>Animando, animandosi; ravvivando.</td>
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<td>Con impeto.</td>
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<td>With intensity.</td>
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<td>With lightness.</td>
<td>Con leggerezza, leggermente; con disinvoltura.</td>
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<td>With longing.</td>
<td>Con desiderio.</td>
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<td>With mandolin-effect.</td>
<td>Mandolinata.</td>
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<td>With much passion.</td>
<td>Con molta passione.</td>
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<td>With nobility.</td>
<td>Con nobiltà.</td>
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<td>With promptness.</td>
<td>Con prontezza.</td>
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<td>With rapidity.</td>
<td>Con prestezza.</td>
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<td>With resolution.</td>
<td>Con risoluzione.</td>
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<td>Con sonorità.</td>
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<td>With sadness.</td>
<td>Con tristezza.</td>
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<td>With spirit.</td>
<td>Con spirito; con anima; con brio.</td>
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<td>With sweetness.</td>
<td>Con soavità.</td>
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<td>With tears.</td>
<td>Piangendo; lagrimando.</td>
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<td>With the bow.</td>
<td>Coll’arco; arcato.</td>
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<tr>
<td>With the fingers.</td>
<td>Pizzicato (violin).</td>
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<tr>
<td>With the left hand.</td>
<td>Colla mano sinistra (usually simply m. s.), or colla sinistra (c. s.).</td>
</tr>
<tr>
<td>With the loud pedal.</td>
<td>Ped.; tre corde (after una corda); with pedal throughout, sempre pedale.</td>
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<tr>
<td>With the octave.</td>
<td>Coll’ottava (coll’8: ········).</td>
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<tr>
<td>With the right hand.</td>
<td>Colla mano destra (usually simply m. d.), or colla destra (c. d).</td>
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<tr>
<td>With the soft pedal.</td>
<td>Una corda.</td>
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<tr>
<td>With the stick.</td>
<td>Col legno.</td>
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<tr>
<td>With the voice.</td>
<td>Colla voce; col parte; col canto.</td>
</tr>
<tr>
<td>With warmth.</td>
<td>Con calorosità; con calore.</td>
</tr>
<tr>
<td>With wrath.</td>
<td>Con ira; irato.</td>
</tr>
<tr>
<td>Without.</td>
<td>Senza.</td>
</tr>
<tr>
<td>Without accelerating.</td>
<td>Senza accelerare.</td>
</tr>
<tr>
<td>Without altering.</td>
<td>Senza alterare.</td>
</tr>
<tr>
<td>Without growing slower.</td>
<td>Senza rallentare.</td>
</tr>
<tr>
<td>Without interruption.</td>
<td>Senza interruzione.</td>
</tr>
<tr>
<td>Without repeating.</td>
<td>Senza ripetizione.</td>
</tr>
<tr>
<td>Without retarding.</td>
<td>Senza ritardare; senza di slentare.</td>
</tr>
<tr>
<td>Without stopping.</td>
<td>Senza fermarsi.</td>
</tr>
<tr>
<td>Without taking breath.</td>
<td>Senza respirare.</td>
</tr>
<tr>
<td>Without the mutes.</td>
<td>Senza sordini.</td>
</tr>
<tr>
<td>Wrathful(ly).</td>
<td>Adirato (con ira).</td>
</tr>
<tr>
<td>Zealous(ly).</td>
<td>Zeloso (zelosamente, con zelo).</td>
</tr>
<tr>
<td>Zephyr-like.</td>
<td>Zeffiroso.</td>
</tr>
</tbody>
</table>