

**DUETT.**—A composition for two voices or Instruments.

**DUTCH CONCERT.**—A term of ridicule, and applied to cases where each musician plays his own tune, or in his own time.

**DUX.**—(See Subject.)

## E.

**ELEGANTE.**—With elegance, gracefully.

**EMBELLISHMENTS.**—Ornaments of Melody.

**EMPHASIS.**—A particular stress or marked accent on any note, generally indicated by  $\text{—}$ , *A*, or *sf*.

**ENHARMONIC.**—One of the ancient genera; a scale which proceeds by quarter tones.

**ENHARMONIC CHANGES.**—An Enharmonic change is said to take place when successive degrees of the Enharmonic Scale, which proceeds by quarter tones, are taken on keyed Instruments, which generally speaking, have but one Note to represent G sharp and Ab; D sharp and Eb, and so on.

**ENSEMBLE.**—A term applied to music in parts, where the several performers appear to be so animated by one and the same feeling, that the whole is given with that perfect smoothness, both as regards time and style, as to leave nothing further to be desired.

**EPISODE.**—Any portion of a Fugue which is not absolutely essential to it.

**EQUIVOCAL.**—A term applied to such chords as, by a mere change in the notation, may belong to several keys.

**ETUDE.**—A composition or piece especially intended to impart dexterity to the fingers. A Study.

**EUPHONION.**—A species of Bombardon, but of greater compass. It is a Solo, as well as a Bass Instrument.

**EXPOSITION.**—The order in which the Subject and Answer are presented for the first time, is called the exposition of a Fugue.

**DO. COUNTER.**—In which the order of Subject and Answer are exactly the reverse of that contained in the first or principal exposition.

**EXPRESSION.**—To give expression to a piece of Music, is to employ the means furnished us in the science of Music; as Accent, Forte, Piano, and in short, all the gradations between the loudest and softest utterance of sound are essentials of expression. A performer is said to play with EXPRESSION when he carefully observes the various modifications of FORTE and PIANO, LEGATO and STACCATO, &c, and when, in addition to the above, he imparts to the composition which he is performing a particular charm arising from the impulse of his own feelings.

**EXTREME.**—A term relating to intervals in an augmented state. By some authors it is used in conjunction with the word SHARP or FLAT; extreme sharp answering to AUGMENTED, and extreme flat to DIMINISHED.

## F.

**FALSE FIFTH.**—An imperfect or diminished fifth; as, C sharp—G.

**FALSE RELATION.**—That progression where a note which has occurred in one chord is found chromatically altered in a different part in the following chord.

**FANTASIA.**—A class of composition allowing of greater freedom in regard to construction, than the Sonata.

**FERMATO.**—With firmness and decision.

**FIFE.**—A small Flute.

**FIFTEENTH.**—An organ-stop, tuned two octaves above the Diapasons; also an interval of two octaves.

**FIGURED BASS.**—A bass having figures placed over the notes to indicate the harmony.

**FINALE.**—The last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, in the German style.

FINE.

FLAG

FLATE

FLOR

FLUTE

FOOT.

FORT

FORZA

FREN

FUGAL

FUGAT

FUGHE

FUGUE