

DO. SIMILAR MOVEMENT IN—(See Direct Movement.)

DO. SIMPLE—(See Plain.)

DO. IN STRICT STYLE.—In which none but consonant Intervals are employed.

DO. TRIPLE AND QUADRUPLE—Species of Counterpoints which Double Counterpoint is susceptible of receiving, by having other parts added to it. There is Triple and Quadruple Counterpoint in the Octave, the Tenth, the Twelfth, &c.

DO. TWO PART—The strictest kind of counterpoint. As the parts increase in number, the rules relax in severity; thus there is also three, four, and so on up to 8 part counterpoint.

DO. IN TWO, THREE, AND FOUR PARTS.—Each species consists also of five orders.

DO. DO. FIRST ORDER.—Note against Note.

DO. DO. SECOND ORDER.—Two Notes to One.

DO. DO. THIRD ORDER.—Four notes to One.

DO. DO. FOURTH ORDER.—In which Syncopation is employed.

DO. DO. FIFTH ORDER.—In which all the preceding Orders are employed alternately; and in addition, quavers and dotted minims.

COUNTER-SUBJECT.—One of the indispensable conditions of Fugue.

CREMONA.—A small town in Italy, celebrated as having been the residence of the great violin makers, Amati, Straduaris, Guarnerius, &c.

D.

DA CAPO.—From the beginning. An expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.

DA CAPO AL FINE.—An expression placed at the end of a movement, signifying that the performer must return to the first part, and conclude where the word FINE is placed.

DACTYL.—A musical foot of the Ancients, composed of one long and two short notes. It may be represented in English by such words as Labourer, &c.

DEGREES IN THE FACULTY OF MUSIC.—(See Bachelor and Doctor of Music.)

DERIVATIVES.—(See Inversions of Intervals.)

DIATONIC.—Naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.

DIGRESSION.—A period in the course of a Fugue, used to introduce one or other of the principal conditions of the Fugue.

DIMINISHED.—Somewhat less than perfect, as applied to intervals, chords, &c.

DIMINISHED INTERVALS.—Those which are a semitone less than minor or perfect intervals.

DIMINUTION.—Imitation of a given subject by means of notes of shorter duration.

DIRECT MOTION.—Similar motion.

DISCORDS.—Discordances in Harmony mean every tone which is not the fundamental tone, nor its third, nor its fifth.

DISPERSED HARMONY.—Harmony in which the notes forming the different chords are separated from each other by wide intervals.

DISSONANCES.—(See Discords.)

DOCTOR OF MUSIC.—The superior degree in the faculty of Music, in the Universities of Oxford and Cambridge.

DOMINANT.—A name given by theorists to the fifth note of the scale.

DOT.—A character which, when placed after a note, or rest, increases its duration by the half of its original value.

DOUBLE-BASS.—A stringed instrument of great power. It takes the lowest parts.

DOUBLE-BASSOON.—An octave below the ordinary Bassoon.

DRIVING NOTES.—Long notes placed between shorter ones in the same bar, and accented contrary to the usual rhythmic flow.

DRUMS.—Well known Instruments of percussion, used for effect. There are several, as; Bass, Kettle, (Old and New), Long and Side Drums.