

A VOCABULARY OF TERMS,

USED IN THE PRACTISE OF HARMONY, COUNTERPOINT, &c., AND OF ALL MODERN MUSICAL INSTRUMENTS.



A.

- ABBREVIATION.**—Musical shorthand, used principally in manuscript Music.
- ACCIATURA.**—A short appoggiatura. A half beat. This grace has probably been in use for 200 years.
- ACCENTUATION.**—A slight stress or emphasis on the requisite parts of a measure.
- ACCIDENTALS.**—The Sharp, Flat or Natural, when temporarily introduced in a piece of music, other than the signature.
- ACCOMPANIMENT.**—The parts subservient to the principal part of a composition.
- ADAGIO.**—A very slow degree of movement, demanding much taste and expression in the performance.
- ADDITION.**—An unprepared discord.
- AD LIBITUM.**—At will, or discretion. Some particular passage left to the pleasure of the performer.
- ÆSTHETICS.**—The doctrine of taste, as applied to the fine arts.
- ALLEGRETTO.**—Somewhat cheerful, but not so quick as ALLEGRO.
- ALLEGRO.**—Quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words, as,
———**ASSAI.**—Very quick.
———**CON FUOCO.**—Quick, with fire.
———**FURIOSO.**—Quick, with fury.
- ALLO,** }
ALL. } To the; sometimes, In the style of.
- ALL UNISONO.**—In unison, or sometimes, by extension, in octaves.
- AL SEGNO,**— }
AL SEG. (abbrev.) } Or the character :S: signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word FINE, or the mark \frown over a double bar.
- ALTERATION.**—When any of the essential notes of a chord are altered; a chromatic semitone.
- ALTO.**—In instrumental music, indicates the part for the tenor. It also indicates the counter-tenor, or highest male voice in vocal music.
- ALTO CLEFF.**—The C cleff on the third line of the stave.
- AMPHIBRACH.**—A musical Foot of the Ancients, comprising one short, one long, and one short note. It may be represented in English by such words of three syllables as “delightful.” &c.
- AMPHIMACER.**—A musical Foot, composed of one long, one short, and one long note.
- ANAPÆST.**—A musical Foot of the ancients, containing two short notes and a long one. It may be represented in English by words of three syllables, such as, “contravene,” &c.
- ANDAMENTI.**—Digression or episode in a Fugue.
- ANDANTE.**—Implies a movement somewhat slow and sedate, but in a gentle and soothing style. This term is often modified, both as to time and style, by the addition of other words; as,
———**GRAZIOSO.**—Slow, but gracefully.
———**MÆSTOSO.**—Slow, with majesty.
- ANDANTINO.**—Somewhat slower than ANDANTE.
- ANGLAISE.**—A tune adapted for a country dance, in the English style.
- ANIMA, CON.**—With animation. In a spirited manner.
- ANSWER.**—One of the four indispensable conditions of Fugue.
- ANTECEDENT.**—(See SUBJECT.)

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