

- DO. TO WORDS. ADAPTATION OF MELODIC FORMS IN**—The ceasing of certain limitations which would exist if words were not employed.
- DO. ADDED SIXTH IN**—(See Added Sixth.)
- DO. CONCORDS IN STRICT**—The Octave and the perfect fifth are perfect concords; and the third and sixth imperfect concords.
- DO. CONJUNCT MOVEMENT IN**—The name given to a succession of sounds in melodical progression, which proceed gradually.
- DO. CONTRARY MOVEMENT IN**—Is where one part ascends, while the other descends in harmonical progression.
- DO. DIRECT MOVEMENT IN**—Two or more parts ascending or descending in the same direction, in harmonical progression.
- DO. DISCORDS IN STRICT**—The second, the fourth, the seventh, and the ninth.
- DO. DISJUNCT MOVEMENT IN**—Is the name given to sounds succeeding each other—melodially—by intervals.
- DO. DOUBLE**—A class of composition in which the parts shall be made to transpose from above to below the Theme, or the reverse.
- DO. DO. FOR PARTIAL INVERSION IN THE OCTAVE AND FIFTEENTH. ADAPTFNESS OF**—So constructed that either one or two parts will not invert, or if so, not without infraction of harmonic rules.
- DO. DO. MODEL IN**—(See Theme.)
- DO. DO. IN THE STRICT STYLE**—The employment of consonant intervals only.
- DO. DO. IN THREE AND FOUR PARTS**—Each and every part being reciprocally invertible.
- DO. DO. IN TWO PARTS**—Consisting of the Subject and the part opposed to it.
- DO. DO. DO. INVERSION IN THE OCTAVE OR FIFTEENTH IN**—In which by inversion, the Unison is changed into the Octave; the Second into a Seventh, and so on, reciprocally with the others.
- DO. DO. DO. DO. IN NINTH OR SECOND IN**—In which the Unison changes into a Ninth; the second into an Octave & so on.
- DO. DO. DO. DO. IN THE TENTH OR THIRD IN**—The Unison changes into the Tenth.
- DO. DO. DO. DO. IN THE ELEVENTH OR FOURTH IN**—In which the Unison changes into the Eleventh, and so on up to Counterpoint in the Fourteenth or Seventh.
- DO. DOUBLE IN TENTH AND IN OCTAVE. UNION OF INVERSION OF**—This, and the Union of Inversion in Double Counterpoint in the Twelfth and in the Octave are only mentioned here to show that such exists. It cannot be fully explained in a work of this nature.
- COUNTERPOINT. FIGURED**—When one of the parts, consisting of long notes, is accompanied by another part consisting or containing groups of short notes.
- DO. FLORID**—(See Figured Counterpoint.)
- DO. DO. WITHOUT CHORAL SUBJECT, IN STRICT AND FREE STYLE**—In which no one part is more prominent, melodially considered, than another.
- DO. DO. MELODIC FORMS IN**—They are not to be introduced all at once, but in successive order.
- DO. INVERTIBLE**—(See Double Counterpoint.)
- DO. IN FREE STYLE**—In which, melodially and harmonically, intervals are introduced which are not allowed in the strict style.
- DO. OBLIQUE MOVEMENT IN**—Is when one or more parts ascend or descend, while one or more other parts remain unmoved.
- DO. PLAIN**—Not Double Counterpoint. In which the parts do not allow of Inversion.
- DO. RETROGRADE MOVEMENT IN**—When the parts in their evolution, take the subject from left to right
- DO. RETROGRADE AND CONTRARY MOVEMENT IN**—When the parts in their evolution, not only take the subject from left to right, but that by contrary movement.
- DO. RETROGRADE IN**—(See Direct Movement.)

Do. S  
Do. S  
Do. T

Do. T

Do. IN  
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Do. D  
Do. D  
Do. D  
Do. D

COUNT  
CREMO

DA CA

DA CA

DACTY

DEGRE  
DERIV  
DIATO

DIGRE

DIMIN  
DIMIN

DIMIN

DIREC  
DISCO

DISPE

DISSO  
DOCTO

DOMIN  
DOT.

DOUB

DOUB  
DRIV

DRUM