

- port notes,**  
**vel.** This
- MPRE.**—Always; **SEMPRE STACCATO**, always staccato or detached; **SEMPRE FORTE**, always loud; **SEMPRE PIU FORTE**, continually increasing in force.
- SERPENT.**—A wooden instrument covered with leather, and having a mouth piece. It is of a coarse, deep tone.
- SERPENTCLIDE.**—(See Russian Bassoon.)
- SEQUENCE.**—A similar succession of chords in the same scale, upon a regular progression of the bass, ascending or descending.
- SEMPRE.**—A character which raises a note so marked a semitone.
- GNATURE.**—The sign; i. e. the number of sharps or flats placed at the head of the Staff, by which the key is known.
- SIXTH.** ADDED—As the Dominant Harmony is distinguished from that of the Tonic by its added Seventh, so the Sub-dominant is distinguished from the Tonic, and from the Dominant, by its Added Sixth. Theorists are divided in their opinions concerning the Root of this Chord; but a great majority of Authors are in favor of its derivation from the second or Supertonic of the Key. Rameau seems to have been the first who classed it as a theoretical chord; but Morley gives a specimen of its practical use, and even allows it in COUNTERPOINT, where concords are chiefly employed. Holden follows D'Alembert and Serre, and inclines to the doctrine of Double Fundamentals. Marpurgh and Kirnberger unite in rejecting this chord as an addition, and both censure Rameau.
- SONATA.**—A composition generally consisting of four principal movements.
- SONG.**—A piece of music sung to words.
- OUNDS.** INDICATION OF—By characters called Notes.
- SONDEE.**—A dissyllabic foot of the Ancients consisting of two long notes, which may be represented in English by the words pale moon. This may be considered Trochaic in the English language.
- STACCATO.**—This term implies that the notes are to be played distinct, short and detached from one another by rests.
- STAFF.**—(See Stave.)
- STAVE.**—Five parallel lines on which the notes are placed.
- STRETTO.**—An essential requisite of Fugue. It is called the knot of the Fugue, being employed to indicate a device which consists in approaching as closely as possible, the entrance of the response to that of the Subject.
- STRINGED INSTRUMENTS.**—A technical term for Bow Instruments, (which see) to distinguish them from the Wind.
- STYLE.** FREE—(See Counterpoint.)
- STRICT.**—(See Counterpoint.)
- OF MUSIC.** INFLUENCE OF DIFFERENT—The accompanist should become acquainted with the musical epochs from the time of Palestrina.
- SUBJECT.**—An indispensable condition of Fugue.
- OF AND ANSWER.** RELATION BETWEEN—The Answer (in Fugue) is a transposition of the Subject, generally undergoing some slight, though indispensable alterations.
- OF SETTINGS IN & C. OF HARMONICAL PARTS WITH—**Those entries are best in which the parts set in successively on the outside.
- OF TO DEVELOPE A—**To present it under different points of view.
- OF IMITATIONS FORMED BY FRAGMENTS OF—**(See Accessory conditions of Fugue.)
- OF RHYMIC REPETITION OF ACCENT IN—**(See Imitation.)
- OF TONAL EXPRESSION OF—**(See Imitation.)
- SUBSTITUTION.**—Similar to suspension, namely; in respect of the temporary introduction of certain Notes in place of others which are essential members of the Harmony, and into which the substituted Notes must resolve.
- SUPERFLUOUS INTERVALS.**—Augmented intervals.