

**O. FUNDAMENTAL BASSES TO**—(See Rule of the Octave.)  
**O. HARMONIZATION OF**—Care must be taken to observe the Scale-connection of the Intervals with practice, ingenuity, and a knowledge of harmony.

**LESSA DI VOCE**.—A swelling and diminishing of the voice on a long holding note.

**METRONOME**.—An ingenious instrument for indicating the exact time of a musical piece, by means of a pendulum, which may be shortened or lengthened at pleasure.

**MI CONTRA FA**.—Is applied to a skip in melody from the fourth to the seventh of the Scale, and is not allowed, being a false relation.

**MINOR MODE**.—One of the two modern modes, in which the third from the key-note is minor.

**MINUET**—(See Scherzo.)

**MODES**.—The two Modes of the Scale, Major and Minor, by a certain arrangement of tones and semitones.

**MODULATION**.—The passing from one key to another.

**MOLTO**.—Very, extremely.

**MORDENTE**.—A beat or transient shake.

**MOTION OF PARTS**.—Means the direction that the parts take in relation to each other, as Similar, Contrary, or Oblique Motion. (See "Movement" in Counterpoint.)

**MUSIC**.—The language of sounds.

**DO. ADAPTATION OF WORDS TO**—Care should be taken that the accented parts of a sentence, or accented syllable of a word be placed on the accented part of a measure. [dignity.]

**DO. CHURCH**—In which the Art can and ought to be displayed in its greatest

**DO. DANCE**—The characteristic of dance music depends on the time, the degree of movement, the rhythm, and the length of the composition.

**DO. INSTRUMENTAL**—Music produced by Musical Instruments.

**DO. MILITARY**—Consists of Marches, of which there are Quick Marches, Defiling Marches, Marches for the Parade, and Funeral Marches.

**DO. ORCHESTRAL**—The combination of Stringed, Wind and Percussion Instruments.

**DO. OF THE PROTESTANT CHURCH**.—It comprises in this country, Chants, Psalm and Hymn Tunes, Services, and Anthems.

**DO. VOCAL**—Music produced by the human voice.

**DO. VOCAL PART**—The co-operation and simultaneous effects of several individual voices.

## N.

**NASAL TONE**.—In singing, this term implies that the voice is deteriorated by passing through the nostrils.

**NATURAL**.—A character marked  $\natural$ , used in Music to restore a note to its natural place, that has been elevated by a sharp, or depressed by a flat.

**NEAPOLITAN SIXTH**.—A chord composed of a minor third and minor sixth, which is situated on the fourth degree of the scale. In the key of C major or minor this chord is as follows: Db.

Ab

F

**NOTE SENSIBLE**.—The leading note of the scale, or that note of the scale which is situated a semitone below the key-note.

**NOTES**.—Those characters of Music which represent sounds, with their difference of pitch, and their duration in time.

**DO. ACCIDENTAL**—In composition, those notes not essential to the harmony.

**DO. AUXILIARY**—Those notes standing on the next degree above or below an essential note, when they do not proceed from one essential note to another.