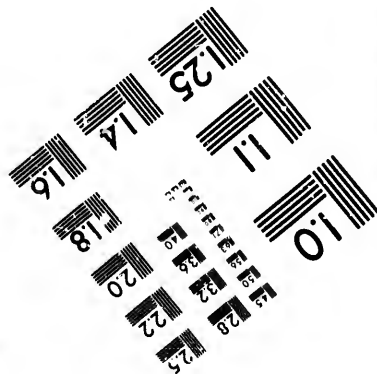
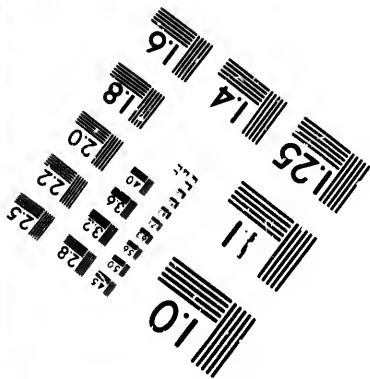
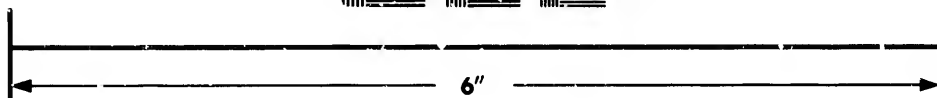
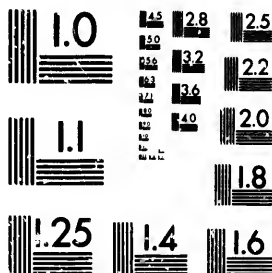


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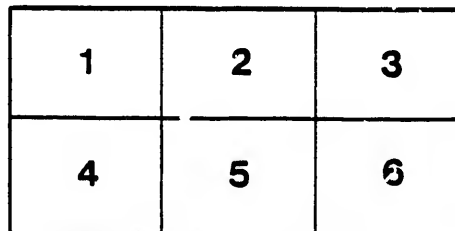
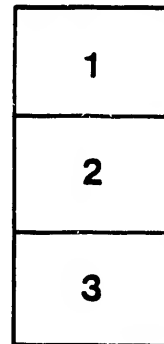
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A

3

# Vocabulary of Musical Terms,

FOR THE USE OF THE STUDENT IN

## Harmony, Counterpoint and Composition,

AND FOR THE EXECUTANT, &c., WITH WHICH IS INTERSPERSED  
NOTICES OF ALL MODERN MUSICAL INSTRUMENTS.

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BY *H. 738.*

**GEORGE BAKER,**

PROFESSOR OF MUSIC,  
GALT, ONTARIO, CANADA.

GALT, ONTARIO.

ANDERSON BROTHERS, PRINTERS.

1874.

## PREFACE.



The following Vocabulary of Terms had been collected on different occasions by the Compiler, from numerous treatises on the three different branches of Music which appear at the heading of this work, for convenience of reference in study. It might be termed rather an Epitome of the Sciences of Harmony and Composition, and of the nature, quality &c., of all modern musical instruments. If there should appear to be any words inserted unnecessarily, the compiler has only to say, that he was willing to spare no pains in order, if possible, to throw light on the subject. With regard to words for the use of the executant, he has only inserted such of them as, in his opinion, are of the first importance; the original idea of the work admitting of none of those words, there being copious musical dictionaries extant supplying all information to be desired in that direction. The compiler's only claim to originality in the work lies in the conception, inasmuch as he thinks the Terms are not so familiar to English musicians generally as they ought to be, and if he has succeeded in rendering their meanings intelligible, and thus given a spur to the effort to obtain a knowledge of the higher branches of music, he will feel amply rewarded.

GALT, Canada, June 17th, 1867.

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# 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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- ANTICIPATION.**—When a Note in Melody is diminished by half its value, and the following degree employed to fill up its time upon an essential note of the following chord upon the former Base.
- ANTIPHONE.**—Responses made by one part of the choir to another, or by the congregation to the priest, in the Catholic divine service.
- A POCO A POCO.**—By degrees; by little and little.
- APPOGGIATURA.**—A small note placed before a larger one of longer duration, from which it generally borrows half the value, and always occurs on the strong part of the measure.
- ARCO.**—The bow. In violin, violoncello, and tenor music, ARCO, or COLL ARCO implies that the notes are again to be played with the bow, instead of PIZZICATO, that is, twitched by the fingers.
- ARPEGGIO.**—Passages formed of the notes of chords taken in rapid succession, in imitation of the harp, are said to be in ARPEGGIO. The employment of the term also signifies that certain chords are to be so played.
- ART.**—The result of inspiration, manifested by some work.
- ARTISTA.**—An artist. As a musical term, this is usually applied only to first-rate performers or composers.
- ASSAI.**—Very, extremely. This adverb is always joined to some other word, of which it extends the signification, as, ADAGIO ASSAI, very slow; ALLEGRO ASSAI, very quick.
- A TABLE SEC.**—A term relating to the practice of vocal exercises, unaccompanied by an instrument.
- A TEMPO.**—In time. A term used to denote that, after some short relaxation in the time, the performer must return to the original degree of movement.
- ATTACA SUBITO.**—Implies that the performer must directly commence the following movement.
- ATTENDANT KEYS.**—The relative key; the key of the dominant and its relative, and of the sub-dominant and its relative.
- AUGMENTED INTERVALS.**—Those which are a semitone greater than major or perfect intervals.
- AUTHENTIC.** A name given to those church modes whose melody was confined within the limits of the tonic (or final) and its octave.

**B**

- BACHELOR OF MUSIC.**—The first degree in the faculty of Music taken in the Universities of Oxford and Cambridge. Abbreviated, Mr's. BAC.
- BALLAD.**—A species of composition peculiar to the Germans. A song of a high order.
- BAR.**—Lines drawn across the stave to divide the music in small and equal portions of duration; each of these small portions in itself is called a bar.
- BARCAROLLE.**—Airs sung by the Venetian Gondoliers, or Boatmen, while following their avocations.
- BARITONE.**—A male voice, whose compass lies between the base and the tenor
- BARITONE CLEF.**—The F clef placed on the third line. [voice.]
- BARRE DE MESURE.**—A bar line.
- BASE.**—The lowest part in a musical composition.
- BASSO.**—The base part, vocal or instrumental.
- RIPIENO.**—The base of the full or tutti parts.
- BASSES, FUNDAMENTAL.**—The Roots of Chords taken as a Base.
- Do. Do. MODULATION BY.**—A Modulation in which the Chords in progression have the Root for their Base according to Rule.
- BASSES, INVERTED.**—When a Chord has for its Base Note one other than the Root.
- BASSES, PEDAL.**—A long, holding note in the Base accompanied by a succession of Chords.
- BASSON QUINTE.**—A small Bassoon whose pitch is a fifth higher than the ordinary Bassoon of the Orchestra.
- BASSON.** (See Russian Bassoon.)

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**BEAT.**—One of the principal graces in music.

**BEATING TIME.**—Marking the divisions of the bar by means of the hand or foot. The head should never be employed. Nodding the time leads to confusion, and looks ridiculous.

**BELL METRONOME.**—A metronome, with the addition of a small bell, which strikes at the commencement of each bar.

**BELLS.**—Introduced into Dramatic music for effect. There are low and high Bells.

**BELLS, SETS OF.**—Also used for effect, especially in Military Music, being a number of small bells, say eight or ten, fixed on a frame of iron, and played with a small hammer.

**BEN MARCATO.**—Well marked. This expression indicates that the passage must be executed in a clear, distinct and strongly accented manner.

**BOMBARDON.**—A large wind instrument of brass, and valved.

**BOW INSTRUMENTS.**—All instruments played in like manner as the violin.

**BRAVURA.**—A composition requiring great spirit and volubility of execution.

**BREVE.**—A note twice the length of the semibreve, seldom used in modern music.

**BUGLE.**—A brass wind instrument of indifferent quality of tone, and limited

**BUGLE, KEYED.**—Superior to the simple bugle in compass only. [compass.

**BUGLE WITH PISTONS.**—Of much better worth than the Keyed Bugle.

#### C.

**CADENCES.**—Those progressions in Harmony by which the ear is brought to a state of repose, according to the nature of the Cadence, of which there are two or three different kinds.

**DO. AUTHENTIC.**—(See Perfect Cadence.)

**DO. ALTO.**—Imperfect Cadence.

**DO. BASS.**—Perfect Cadence.

**DO. SOPRANO.**—Perfect Cadence.

**DO. TENOR.**—Imperfect Cadence.

This is a distinction which is derived from the progressions of these parts in the Perfect Cadence, and the employment of them in closes of the upper part, or melody.

**DO. PERFECT.**—In which a course of chords have a complete termination, bringing the ear to a state of perfect repose.

**DO. PLAGAL.**—So called by its progression being from the Sub-dominant to the Tonic. (See Perfect Cadence.)

**DO. IMPERFECT.**—Brings the ear to a certain degree of rest, by a succession of chords, but still expectant of something to follow.

**DO. DECEPTIVE.**—Or Inganno.—In which the ear is prepared for the perfect Cadence, and is then diverted to a new Harmony.

**DO. CHURCH.**—The progression of the Sub-dominant to the Tonic. It only differs from the Imperfect as to its place in the scale. (See Plagal Cadence.)

**DO. INTERRUPTED.**—(See Deceptive Cadence.)

**DO. HALF.**—An imperfect cadence.

**DO. RADICAL.**—When the bases of both chords are the roots of their respective Triads. Such are the Perfect, Imperfect, False and Mixt.

**DO. FALSE.**—(See Deceptive Cadence.)

**DO. MIXT.**—Derived from, and used instead of the Imperfect Cadence.

**DO. MEDIAL.**—When the leading harmony of any Cadence is not radical, but inverted.

**DO. OF THE LEADING NOTE.**—A medial Cadence, being the first inversion of the dominant; used instead of the Perfect Cadence.

**DO. OF THE SHARP SIXTH.**—A medial Cadence, being the second inversion of the dominant.

**DO. OF THE MAJOR OR MINOR SIXTH.**—The first inversion of the mixt Cadence, and is a medial Cadence.

**DO. PROTRACTED.**—Using other harmonies on the dominant.

**DO. GRAND.**—A protracted Cadence, formed by playing  $\frac{5}{2}$ ,  $\frac{9}{4}$ , and  $\frac{5}{1}$ , on the dominant.

**CAMERA.**—The chamber; as MUSICA DE CAMERA, chamber music.

- CESURE.**—In music, is the rhythmic termination of any passage which consists of more than one musical Foot.
- CANON.**—A piece of music in which the same melody is continually heard in one or other of the different parts. Canons are of various forms which have added distinctive appellations to the generic term.
- Do. BY AUGMENTATION.**—Is when a subject is imitated in notes of twice the length.
- Do. CANONIZANS.**—By retrograde imitation.
- Do. CHORAL.**—In which one or more parts, other than the choral, (written in Canon in two parts) are written in florid counterpoint, and added as accompanying parts. Another way is, a Canon for two parts is written upon the choral.
- Do. CIRCLE.**—A canonic composition in which the subject is carried through a circuit of the twelve ordinary keys—major and minor.
- Do. CIRCULAR OR CIRCULARIS.**—(See Circle Canon.)
- Do. CLOSE.**—A form of written expression of the Canon which gives the entire subject on one staff.
- Do. CONCEALED.**—(See Enigmatical Canon.)
- Do. BY DIMINISHED IMITATION.**—The reverse of a canon by Augmentation; viz. when the subject is imitated by notes of half the length.
- Do. DOUBLE.**—As the name implies; a Canon with two Subjects, distinct in respect of melodic feature, with the subordinate members following in imitation.
- CANON, ENIGMATICAL.**—In which the subject only is given, leaving it to those who are able, to discover the design of the composer as to its imitation and development
- Do. FINITE.**—When a final Cadence, or Coda, is appended to the Canon by way of conclusion.
- Do. FREE.**—(See Unrestricted Canon.)
- Do. IN MORE THAN FOUR HARMONICAL PARTS.**—By first inventing a leading phrase, and writing the following sections in Counterpoint to it, the parts may be increased in a great degree.
- Do. INFINITE.**—Not a finite Canon; not having a final Cadence or Coda appended to it, but terminating (at the option of the performers) on any point where the tonic chord may have place on a principal part of the measure.
- Do. INFINITUS.**—(See Infinite Canon.)
- Do. BY INVERSE IMITATION.**—The subject and imitation working by contrary movement.
- Do. OPEN.**—Employing a fresh staff for each section; not close.
- Do. POLYMORPHOUS.**—In which the series of a canonic composition take many transformations without detriment to their union under the canonic principle.
- Do. RESTRICTED.**—In which the imitation bears exact resemblance to the subject in every particular, save that which is consequent upon being taken on other degrees of the Scale than the unison and the octave.
- Do. BY RETROGRADE IMITATION.**—In which the subject, when imitated, is sung backwards.
- Do. STRICT.**—(See Restricted Canon.)
- Do. UNRESTRICTED.**—In which the subject melody has to pass through the entire canonic series in perfect identity.
- Do. UNRESTRICTED IN THE OCTAVE.**—Writing the other sections to the leading phrase, according to the rules of Invertible Counterpoint, in the octave.
- Do. UNRESTRICTED IN THE UNISON.**—In which the subject is given to each part successively, as the part preceding it enters upon a new section. There are also Canons in the second, third, &c.
- CANTATA.**—An oratorio in miniature; it may be either sacred or secular.
- CANTO FERMO.**—A chant or melody; as also any subject consisting of a few long, plain notes, given as a theme for counterpoint.

**CANZONET.**—A song belonging, according to its origin, to the Italian nation and language.

**CAPRICCIO.**—A composition similar in form to the Sonata; but allowing more scope and humour to the fancy in the nature of its ideas.

**CAVATINA.**—Perfectly similar in construction to the Canzonet, only it can be more extended in the second part. It is particularly employed in Operas;

**CHARACTERE.**—All those signs used as an aid in the Notation of Music, such as the Clefs, Notes, Rests, &c., and perhaps the marks of Expression and of Abbreviation,

**CHORAL.**—A psalm tune.

**CHORDS.**—Combinations of musical notes.

**DO, OF ADDITION.**—(See Addition.)

**DO, OF ADDED SIXTH.**—A Sixth added to the Sub-dominant in progression to a final close, without being prepared. This must not be mistaken for the chord of the  $\frac{6}{4}$ , or first inversion of the fundamental Seventh.

**DO, OF ALTERATION.**—(See Alteration.)

**DO, OF ANTICIPATION.**—(See Anticipation.)

**DO, ARPEGGIATO.**—Arc so called when the notes composing them are struck successively, not at once.

**DO, CHROMATIC ALTERATION OF.**—When any essential notes of a chord are altered by a chromatic semitone.

**DO, COMMON.**—The union of any sound with its third (major or minor) and its perfect fifth, forms the Harmonic Triad or common chord.

**DO, IMPERFECT COMMON.**—Those chords whose fifths are dissonant.

**DO, INVERSIONS OF COMMON.**—When a note other than the Root of a Chord is taken as a Base.

**DO, OF DIMINISHED SEVENTH.**—This chord is formed on the leading note of the minor Scale, and consists of three minor thirds.

**DO, OF DOMINANT SEVENTH.**—This is produced from the triad on the fifth of the Scale, by adding a minor third above.

**DO, DO, INVERSIONS OF.**—(See Inversions of Common Chord.)

**DO, OF THE DOMINANT.**—That chord which is said to govern the Tonic; i. e. it requires the Tonic to be heard after it, at the final perfect cadence in the Base

**DO, OF THE ELEVENTH.**—Is formed by taking the chord of the Dominant Seventh upon the Tonic Base.

**DO, FUNDAMENTAL.**—These composed of a fundamental note, with its third and fifth; as the common chord. The chord of the Seventh is a fundamental chord also.

**DO, MAJOR AND MINOR.**—The difference between a Major and a Minor Chord consists in the third being Major or Minor. A Major Chord is one whose third is major, and the same with a Minor Chord.

**DO, OF MINOR NINTH.**—The Dominant Seventh with a Flat Ninth added. It is also called the Dominant Ninth; the Ninth being major or minor.

**DO, DO, INVERSIONS OF.**—(See Inversions of Common Chord.)

\* The Compiler confesses to be in a dilemma here. It is a case of the vexatious Diminished Seventh referred to in the Preface to his "Reference." Theorists do not generally allow that the Ninth be inverted. To call it Inversions of the Diminished Seventh with the added Ninth does not settle the question.

**DO, OF THE NINTH.**—A chord consisting of the fundamental, its third, fifth seventh and ninth.

**DO, OF RETARDATION.**—(See Retardation).

**DO, RULES IN SUCCESSIONS OF.**—The most important are, to avoid Fifths or octaves in succession; to take all chords as closely and as much connected as possible; and other rules which the student should endeavor to observe.

**DO. OF THE SUB-DOMINANT.**—Also a species of governing chord. It is generally heard before the Dominant, in a passage to the Tonic termination.

**DO. BY SUBSTITUTION.**—(See Substitution.)

**DO. BY SUSPENSION.**—(See Suspension.)

**DO. OF THE THIRTEENTH.**—In every respect similar to the chord of the Eleventh; only instead of the Chord of the Dominant Seventh, place the chord of the Ninth (Major or Minor) upon the Tonic Base.

**DO. OF THE TONIC.**—The Chord of the Tonic holds the principal place in scale connection, in a given key.

**CHORIAMBUS.**—A musical foot of the Ancients, accented thus—**UU**—

**CHORUSES.**—In which an indefinite number of voices may join together at the same time in two, three and four parts.

**DO. ACCOMPANIMENT TO SACRED.**—The wind Instruments should strengthen the Voices, while the stringed Instruments may be at liberty to play in a more florid style.

**DO. COMPASS OF VOICES IN.**—Soprano and Tenor from low C to high B $\flat$ ; and Contralto and Base from low F to the high Eb; the latter of each couple being an octave below the two former.

**CHURCH MODES.**—The ancient modes called by the following names: Dorian, Phrygian, Lydian, Mixolidian, Eolian, Ionian or Iastian.

**C BASS.**—The Euphonion so called.

**CLARION.**—(See Bugle.)

**CLARIONET.**—A most charming Soprano Reed Instrument in the hands of a skilful performer, and, with the exception of the Violin, the most wretchedly abused of all Instruments. There are three or four Clarionets in general use: viz., in C, B $\flat$ , A, and a small one in Eb. One in D is not much used, and a smaller one in F has almost been abandoned for the one in Eb.

**DO. ALTO.**—Those in Eb or F (low); being a fifth below the ones in B $\flat$  and C respectively. [key.]

**DO. BASS.**—In C and B $\flat$ , an octave below the Soprano Clarionets in the same

**DO. IN Eb.**—Small Clarionets; a minor third and a perfect fourth respectively.

**DO. IN F.**—A fifth above the Soprano Clarionet in C.

**DO. IMPROVEMENTS IN.**—The Clarionets until almost recently, possessed many notes which were difficult to produce, and other defects which M. Adolphe Sax of Paris has remedied.

**CLEFS.**—There are three kinds of clefs, one or other of which are placed upon one of the lines of the staff, as a sign indicating the name of the note on that line, and by that as a matter of course, the notes on the other degrees of the staff. The names of the three Clefs are as follow: viz., the Treble or G Clef, the Bass or F Clef, and the Tenor or C Clef.

**CLOSE.**—(See Stretto.)

**CODA.**—Conclusion.

**CODETTA.**—A phrase appended to the Subject in Fugue to connect it with the Counter-Subject.

**COL.**—With the.

**COMMA.**—A small interval, treated of in the doctrine of musical ratios.

**COMES.**—(See Answer.)

**COMPOSING. REMARKS ON.**—Ideas and Figures of a piece of Music should be original, beautiful, and effective. It should observe all the rules of pure composition, and it should have the regular form and construction of the species to which it belongs, and observe in every respect the rules which have been established by all good Masters.

**COMPOSITIONS.**—Form and construction of musical pieces.

**DO. FOR BOW INSTRUMENTS.**—The Solo; The Duett; The Trio; The Quartette, &c., for Violin, Viola, Violoncello, and Double-Bass.

**DO. FOR HARP.**—Entire pieces in full Harmony as for the Piano-forte are written for the Harp, but it is more restricted than the Piano-forte;

Do. FO

Do. FO

Do. of

Do. FO

Do. FO

CON.—

CONCER

CONCER

CONCER

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Do. A I

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CORNET

CORNO

CORNO

COR—

CYMBA

Do. AN

COUNT

**DO. FOR THE ORGAN.**—Figures, Chorales, and other pieces in the strict style and in a slow degree of movement, as rapid passages are ineffective on this Instrument.

**DO. FOR THE PIANOFORTE.**—There is no possible harmonious combinations which the Pianoforte cannot express, and it would be useless to attempt to name the variety of compositions adapted to it or the capabilities of such a well known Instrument in the present work.

**DO. OF PSALM TUNES, CHANTS, &c.**—These Compositions are best adapted for the student in Composition, as one of the simplest applications of the principles of counterpoint and Rhythm.

**DO. FOR STRINGED AND WIND INSTRUMENTS UNITED.**—A profound experience in the treatment of each Instrument is requisite, in addition to a lively fancy, and a copious flow of ideas, in order to have an intimate perception of the intended effects whilst in the act of composing.

**DO. FOR WIND INSTRUMENTS ONLY.**—The Composer will be much restrained in his fancy, from the necessity that no performer be too much fatigued by a perpetual use of his Instrument.

**CON.**—With; as,

—**BRIO.**—With brilliancy and spirit.

**CONCERTANTE.**—A piece of music for an orchestra, in which several of the instruments have occasional solos. It is also used adjectively, as, **DUO CONCERTANTE**, a duet in which each part is alternately principal and subordinate.

**CONCERTINA.**—A small instrument with plates of brass put into vibration by a current of air. The accordeon, a well known musical toy, formed the groundwork of this Instrument.

**CONCERTO.**—A combination of the Pianoforte or some particular instrument with the full orchestra, intended to display the powers of the former, and in which the latter is subordinate.

**CONCLUSION.**—(See Coda.)

**CONDUCTOR, ORCHESTRAL.**—A Musical director.

**CONJUNCTION.**—A little melodical design employed to connect the Subject and Answer in Fugue.

**CONSECUTIVES.**—(See Rules in successions of Chords.)

**CONSEQUENT.**—(See Answer.)

**CONSTRUCTION, GRAND DUPLEX.**—A form of construction divided into two principal parts.

**DO. GRAND TRIPLEX.**—A form of construction divided into three nearly equal parts.

**CONTRA-BASSOON.**—(See Double-Bassoon.)

**CONTREPOINT DOUBLE.**—Signifies Double Counterpoint. It is also used to signify triple and and quadruple counterpoint.

**CONTREPOINT A LA DIXIEME.**—Double counterpoint in the tenth.

**DO. A L'OCTAVE.**—Double counterpoint in the octave.

**CONTREAPPUNTO.**—Counterpoint, the first and most necessary step towards a knowledge of musical composition.

**CONTRAPUNTIIST.**—One who understands counterpoint.

**CORNET-A-PISTONS.**—A Brass Instrument with a mouth-piece and furnished with three pistons; and with cylinders. There are Cornets in almost all keys, but the most generally used are the ones standing in Ab, A, Bb, and sometimes the one in G; they are always written for in the treble clef.

**CORNO DI BASSETTO.**—(See Basset Horn.)

**CORNO INGLESE.** } —(See English Horn.)

**COR—ANGLAIS.** } —(See English Horn.)

**CYMBALS.**—Two plates of brass, clashed together by the performer, and used for orchestral effect, generally with the mass of Instruments.

**DO. ANCIENT.**—These are exceedingly small, and sound very high and weak.

**COUNTERPOINT.**—The art of composition.

- 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  
Do. D  
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  
DRIVI

DRUM

**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.

**DOUBT-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.

**DUETT.**—A composition for two voices or Instruments.

**DUTCH CONCERT.**—A term of ridicule, and applied to cases where each musician plays his own tune, or in his own time.

**DUX.**—(See Subject.)

## E.

**ELEGANTE.**—With elegance, gracefully.

**EMBELLISHMENTS.**—Ornaments of Melody.

**EMPHASIS.**—A particular stress or marked accent on any note, generally indicated by  $\text{—}$ ,  $\text{A}$ , or  $\text{sf}$ .

**ENHARMONIC.**—One of the ancient genera; a scale which proceeds by quarter tones.

**ENHARMONIC CHANGES.**—An Enharmonic change is said to take place when successive degrees of the Enharmonic Scale, which proceeds by quarter tones, are taken on keyed Instruments, which generally speaking, have but one Note to represent G sharp and Ab; D sharp and Eb, and so on.

**ENSEMBLE.**—A term applied to music in parts, where the several performers appear to be so animated by one and the same feeling, that the whole is given with that perfect smoothness, both as regards time and style, as to leave nothing further to be desired.

**EPISODE.**—Any portion of a Fugue which is not absolutely essential to it.

**EQUIVOCAL.**—A term applied to such chords as, by a mere change in the notation, may belong to several keys.

**ETUDE.**—A composition or piece especially intended to impart dexterity to the fingers. A Study.

**EUPHONION.**—A species of Bombardon, but of greater compass. It is a Solo, as well as a Bass Instrument.

**EXPOSITION.**—The order in which the Subject and Answer are presented for the first time, is called the exposition of a Fugue.

**DO. COUNTER.**—In which the order of Subject and Answer are exactly the reverse of that contained in the first or principal exposition.

**EXPRESSION.**—To give expression to a piece of Music, is to employ the means furnished us in the science of Music; as Accent, Forte, Piano, and in short, all the gradations between the loudest and softest utterance of sound are essentials of expression. A performer is said to play with EXPRESSION when he carefully observes the various modifications of FORTE and PIANO, LEGATO and STACCATO, &c, and when, in addition to the above, he imparts to the composition which he is performing a particular charm arising from the impulse of his own feelings.

**EXTREME.**—A term relating to intervals in an augmented state. By some authors it is used in conjunction with the word SHARP or FLAT; extreme sharp answering to AUGMENTED, and extreme flat to DIMINISHED.

## F.

**FALSE FIFTH.**—An imperfect or diminished fifth; as, C sharp—G.

**FALSE RELATION.**—That progression where a note which has occurred in one chord is found chromatically altered in a different part in the following chord.

**FANTASIA.**—A class of composition allowing of greater freedom in regard to construction, than the Sonata.

**FERMATO.**—With firmness and decision.

**FIFE.**—A small Flute.

**FIFTEENTH.**—An organ-stop, tuned two octaves above the Diapasons; also an interval of two octaves.

**FIGURED BASS.**—A bass having figures placed over the notes to indicate the harmony.

**FINALE.**—The last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, in the German style.

FINE.

FLAG.

FLATE.

FLOR.

FLUTE.

FOOT.

FORT.

FORZA.

FREN.

FUGAL.

FUGAT.

FUGHE.

FUGUE.



**FINE.**—The end. This expression is generally used to indicate the termination of a musical composition.

**FLAGEOLET.**—A pretty little Solo Instrument with a whistle mouthpiece, ranking next the piccolo Flute, being of a duller sound.

**FLATS.**—Characters used in the Notation of Music. A flat placed before a Note lowers it a Semitone.

**FLORID.**—Ornamental, figured, embellished.

**FLUTE.**—The Flute takes the most acute notes of the Orchestra, The Flute most generally known is called the Concert Flute. There are many other Flutes in use, as the Octave Flute, or Piccolo; the small Flutes in Eb, F, &c. The first as its name implies, sounds an octave above the Concert Flute, and the two latter a minor ninth, and a minor tenth higher respectively, than the Concert Flute, which stands in D.

**FOOT. MUSICAL.**—A small portion of Melody of the value of a Measure with one principal Accent.

**FORTE-PIANO.**—The piano is so called by reason of its capability of modifying the intensity of the sounds.

**FORZANDO.**—This term implies that the note is to be marked with particular emphasis or force.

**FRENCH SIXTH.**—The name of a chord composed of a major third, extreme fourth, and extreme sixth; as F sharp.

D

C

Ab

**FUGAL STYLE. PIECES IN.**—Irregular Fugues of Imitation; Offsprings of Canonic; pieces whose style is generated from the two principal kinds of Fugue; viz.:—Tonal and Real Fugue.

**FUGATO.**—A piece with a subject given out, answered, and repeated, but in which the rules of Fugue are not adhered to.

**FUGHETTA.**—(See Fugato.)

**FUGUE.**—The perfection of Counterpoint; in which all the rules and resources of composition may be introduced and employed. Fugues are written in Two, Three, Four, and so on up to Eight Real parts, and for Two Choirs.\*

\*The tyro is here warned not to confound Canon with Fugue which in its modern signification, means a developed and regular composition, the subject of which, and of all compositions in the Fugue style generally consists of only a few notes. The kind of writing known as canon has long been out of fashion, perhaps on account of the art having been pretty nearly exhausted by the ancients, as well as of the great ingenuity and labor requisite to produce a good canon. The old Masters of counterpoint were constantly exercising their genius in writing canons, and some of the most extraordinary compositions were produced by them. In canon the phrases are united throughout the whole composition; you work on a model. The subject, or period, or model melody of a canon, which is formed of phrases, is strictly imitated in the answering parts of the composition; and because of the strictness with which the model melody is adhered to, the composition receives the name of canon, i. e., rule, guide, norma, model; and a canon may be defined to be a composition on a given model. The finest specimens of canon writing have for a long time been produced by English Composers, and the art is not yet wholly abandoned by them. The celebrated "NON NOBIS DOMINE," by Bird, will ever remain a lasting ornament to the taste and science of the country in which it was produced. The Author has in his possession, presented to him by the late R. H. Baker, of Aberdeen, a Ms. copy of a concealed canon by Haydn, resolved by Cambini, who has also given a type of the harmonics

- DO. ACCESSARY CONDITIONS OF**—These are various, and depend in great measure on the nature of the Subject, and the skill and experience of the Composer. They are composed of fragments of the Subject, or Counter Subject, and of the different digressions which should occur in the course of a Fugue.
- DO. AMPLIFICATION OF**—The extension of a Fugue by means of the various devices employed in its construction.
- DO. ON A CHORALE**—There must be united, harmonically with the choral Subject, a Fugue Subject and the Answer, which must be carried through the Composition according to the principles of Fugue.
- DO. CHROMATIC**—A Fugue whose Subject and Answer proceed chromatically, and which is treated as Real Fugue.
- DO. DIGRESSION IN A**—(See Digression.)
- DO. DOUBLE**—in which the Counter-Subject is treated and answered as a new Subject.
- DO. ENTIRE COMPOSITION OF REAL**—(See Accessary conditions of Fugue.)
- DO. EPISODE IN A**—(See Episode.)
- DO. EPISODICAL CONDITIONS OF**—(See Accessary Conditions of Fugue.)
- DO. ON THE FIFTH**—(See Tonal Fugue.)
- DO. DO. RELATION BETWEEN SUBJECT AND ANSWER IN**—The Answer must be in complete agreement with the Subject in its melodic figure and in its tonal nature.
- DO. IN MORE THAN FOUR HARMONICAL PARTS**—In which case shorter Subjects become necessary.
- DO. FREE**—(See Real Fugue.)
- DO. GENERAL FORM OF**—The essential divisions of a Fugue are the Exposition, Counter-Exposition, Episodes, Strettos, Canons, and Pedal passages.
- DO. IMITATION IN THE UNISON AND IN THE OCTAVE IN**—It is permitted in any kind of Fugue.
- DO. OF IMITATION**—A third kind of Fugue, generated from Tonal and Real Fugue, than either of which it is allowed more latitude.
- DO. DO. IREGULAR**—Merely a piece in Fugal Style.
- DO. BY INVERSE IMITATION**—In which the Answer is taken in contrary movement.
- DO. LENGTH OF SUBJECT IN A**—According as the number of harmonical parts in a Fugue is increased, so should the subjects be shortened.
- DO. LIMITED**—(See Real Fugue.)
- DO. MATERIALS FOR GROUNDWORK OF A**—Imitations more or less complete, made by means of the Subject and its Answer, constitute the very essence of Fugue writing.
- DO. MINGLING OF DISSIMILAR MEASURES OF TIME IN A**—In which one or more of the harmonical parts are in one measure of time, and the other or others of them in another measure, or other measures of time.
- DO. ON THE OCTAVE**—In which the Answer is taken an Octave above the Subject.
- DO. WITH ONE PRINCIPAL SUBJECT**—(See Single Fugue.)
- DO. PERPETUAL**—(See Canon.)
- DO. PROPORTIONING OF VOICES IN INCREASE OF PARTS OF**—More cannot be said here than that care must be taken in their adjustment according to the number of parts and of Voices, and the nature of the composition, and that it requires skill and experience.

which belong to the accompaniment to the canon. This canon (in four parts) is found in its concealed form at the end of his 84 Quartettes. Notwithstanding what has been said above, canons are but exercises of musical ingenuity. They are merely ingenious tricks, bearing the same relation to music, that riddles, charades, and conundrums do to poetry.

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**DO. REAL (FREE AND LIMITED).**—When the Subject commences by the Tonic, proceeding to any other chord than the Dominant, it is a Real Fugue. By Free and Limited is meant; in the former, the Response is not precisely similar to the part imitated, beyond the duration of the Subject and of the Counter-Subject; which must be the case in Limited Real Fugue.

**DO. OF THE SETTINGS-IN &C., OF PARTS WITH SUBJECT AND ANSWER IN.**—As a rule those entries in which the parts set in successively on the outside, i. e., above or below the part that has preceded them are the best.

**DO. SINGLE.**—A Fugue with one principal Subject.

**DO. STUDY.**—A Fugue composed by the Student, in which he employs all the devices of Fugue for Exercise; One not intended for the Public.

**DO. SUBJECT OF A.**—The principal or predominant melody of a composition.

**DO. TONAL.**—One of the principal kinds of Fugue.

**DO. IN THREE OR FOUR PARTS.**—Perfect Cadences, in which all the parts simultaneously concur, are employed only at the conclusion of the Fugue, or occasionally before the introduction of the last and principal Stretto.

**DO. WITH THREE OR FOUR SUBJECTS.**—The Subjects must be very distinct from one another in regard to their melody.

**DO. WITH TWO PRINCIPAL SUBJECTS.**—(See Double Fugue.)

**DO. FOR TWO CHOIRS.**—One which is written in eight harmonical parts, each choir taking four parts.

**DO. ON TWO SUBJECTS.**—(See Double Fugue.)

**FUNDAMENTAL BASS.**—A bass formed of the roots of chords only. A bass of this sort is not meant to be played, but merely to serve as a test of the correct progression of the harmony.

## G.

**GERMAN SIXTH.**—The name applied by some writers to a chord composed of a major third, perfect fifth, and extreme sixth; as A sharp.

G

E

C

**GENERA.**—The plural of genus: The three Scales in use in Music; viz., The Diatonic, The Chromatic, and The Enharmonic.

**GLISSER.**—To glide along the Key-board by turning the nails towards the edges of the keys.

**GLOCKENSPIEL.**—An Instrument composed of a set of bells, which are put in ~~in~~ vibration by an arrangement of keys.

**GONG, OR TAN-TAM.**—A large circular Instrument, made of brass and struck with a drumstick, producing a most wild and thrilling series of Vibrations.

**GRACES.**—Occasional Ornaments or embellishments in Melody, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the APPOGGIATURA, the TURN, and the SHAKE.

**GRADUAL MODULATION.**—Modulation in which, before the modulating chord, some chord is taken which may be considered as belonging either to the key we are in, or that to which we are going.

**GRAVE.**—A very slow and solemn movement; also a deep, low pitch in the scale of sounds.

**GUIDE.**—(See Subject).

**GUITAR.**—An Instrument suitable for accompanying the voice. It possesses six strings, which are played with the fingers.

## H.

**HAND-GUIDE.**—An instrument invented by Kalkbrenner, to insure a good position of the hands and arms on the piano-forte.

- HARMONICA. KEYED**—Similar in kind to the Glockenspiel, but formed of plates of Glass.
- HARMONICS**.—The sounds that are heard accompanying the principal sounds of a musical string, when put in vibration.
- HARMONIST**.—One acquainted with the laws of harmony.
- HARMONY**.—The art of combining several sounds, so as to form chords, and of treating the combinations thus formed.
- HARMONY FOR ORCHESTRA. TREATMENT OF**—It entirely depends upon the knowledge, skill, experience, taste, and an intimate knowledge of instrumentation, on the part of the Composer.
- HARP**.—An Instrument with strings arranged perpendicularly, and played with the thumb and fingers of both hands.
- HARPSICHOORD**.—An instrument much used before the invention of the piano-forte; its strings were of wire, and it was furnished with one and sometimes with two rows of keys.
- HAUTOBOY**.—A wind instrument with a double reed, otherwise similar to the clarinet, and taking the part next above it in the Orchestra.
- HIDDEN FIFTHS AND OCTAVES**.—In both cases an Interval, which, although not actually sounded, has the same effect on a delicate ear, by one of the two notes forming it being passed or crossed over by one or other of the parts in its passage to the Interval aforesaid.
- HORN. ALT (IN Bb)**.—(See Tenor Horn.)
- DO. BASS**—(See Russian Bassoon.)
- DO. BASSET**—Similar to the Alto Clarinet in F(low) in every respect, but that it has a little brass bell mouth at its lower extremity, and goes a third below the clarinet.
- DO. ENGLISH**—Is properly speaking the Alto of the Hautboy, possessing an equal compass, but sounding a fifth below.
- DO. FRENCH-OR HORN**.—A most useful and important Orchestral Instrument. It is in fact a long brass tube with a Bell mouth, coiled into rings. By its quality of tone it blends with the general harmony in any
- DO. FLUGEL**—An Instrument similar to the Cornet-a-pistons. [piece.]
- DO. GERMAN**—Used also in place of the Cornet. It is the highest of the low valved Instruments.
- DO. SAX**—An Instrument resembling the bugle in form, but with three valves instead of keys. There are Soprano, Alto, Tenor, Bass, and Double Bass Sax Horns.
- DO. TENOR**—This is the Alt Horn in Bb, and, as its name implies, generally takes the Tenor part.
- i.
- IAMBUS**.—An English musical foot, consisting of one short and one long note. It may be represented by the word Reject.
- IDEAS. MUSICAL**—Musical phrases or sentences which address themselves to and interest our feelings, or which please our ear, and which we easily catch up.
- IMITATION**.—A musical device, in which one part called antecedent, proposes a subject, and another, called consequent, repeats it in a certain order, and so on thus to the end. Imitation may be in two, three, four, up to eight parts, and even two given Subjects may be used.
- DO. BY AUGMENTATION**.—In which the consequent answers a proposed subject note for note, but each note augmented in value.
- DO. CANONIC**—When the consequent responds to the antecedent, note for note from beginning to end.
- DO. CIRCULAR CANONIC**—(See Infinite Canonic Imitation.)
- DO. COMMON**—(See Ordinary Imitation.)
- DO. BY CONTRARY MOTION**.—When the consequent responds by ascending motion to the descending motion of the antecedent, and VICE VERSA. It may be free or irregular.

- o. **CONVERTIBLE (DOUBLE COUNTERPOINT).**—In which the upper part may become the lower part; or the lower part become the upper.
- o. **BY DIMINUTION.**—When the consequent diminishes the value of the notes which constitute the Imitation.
- o. **BY DIRECT MOVEMENT.**—(See Imitation by similar movement.)
- o. **DIRECT—IN REFERENCE TO A STRICT AND FREE IMITATION TAKEN UP AT CLOSE OF SUBJECT IN.**—Any Subject can have Strict Direct Imitation that contains the fourth of the scale and the leading note, in the same tonality, on the prime and octave only; on all other degrees of the Scale, the tonality of the Subject being kept up, the Imitation is free.
- o. **DO. ON SOME RHYTHMICAL DIVISION OF SUBJECT, &c.**—When Imitations are so continued as to be taken up consecutively as they approach nearer and nearer to the commencement of the Subject
- o. **DO. DO DO. OF THE TWO METHODS OF FITTING SUBJECT AND IMITATIONS IN.**—First, by writing the Subject and the several intended imitations of it, in the respective harmonical parts, consecutively: Second, the Subject and the Imitations of it are founded upon sequential progressions.
- o. **DO. AT CLOSE OF SUBJECT.**—Not on some rhythmical division between the commencement and the completion of the Subject proposed.
- o. **DO.—PROCESS OF COMPOSITION BY IMITATION ON A GIVEN SUBJECT.—THE IMITATION TAKEN UP AT THE CLOSE OF THE SUBJECT.**—The Subject being given out by one of the parts, is taken up consecutively by all the others as each preceding part concludes the Subject, each part, after giving out the Subject being carried on in accompaniment (in counterpoint) to the Imitation.
- o. **DO. FINITE.**—When Canonic Imitation is finished by a Coda, or conclusion
- o. **DO. FREE.**—Not restricted; when exact correspondence is not maintained between the tones and semitones of the Antecedent and Consequent respectively.
- o. **DO. FUGUED, OR FUGUE.**—When the Response is made in the Fifth above or below.
- o. **DO. INFINITE CANONIC.**—When it is combined in such a manner, as to return from the end of the Imitation to the beginning without ceasing.
- o. **DO. INTERRUPTED.**—Takes place when, through the medium of rests in the consequent, the continued progression of the notes proposed by the antecedent, is suspended.
- o. **DO. IRREGULAR.**—(See Free.)
- o. **DO. INVERSE.—TO ASCERTAIN THE BEGINNING NOTE OF THE IMITATION OF A SUBJECT WHICH IS NOT COMMENCED UPON THE TONIC NOTE IN.**—Place the Scale and the Scale Series commencing on the degree of the intended Imitation against each other in contrary motion.
- o. **DO. DO.—FOR WHICH THE INTERVALLIC MOTION OF THE PROPOSED SUBJECT IS TAKEN CONTRARIWISE.**—(See Imitation by contrary motion.)
- o. **DO. DO.—ON SOME RHYTHMICAL DIVISION OF THE SUBJECT, &c.**—For explanation of this see Direct Imitation on division of Subject. The other Imitations admit of this form as well.
- o. **DO. DO.—IN REFERENCE TO A STRICT AND FREE IMITATION TAKEN UP AT CLOSE OF SUBJECT IN.**—In this Imitation, any Subject can have strict Imitation that contains the fourth of the Scale and the leading note, in the same tonality, on the third only; on all the other degrees of the scale, the tonality of the Subject being kept up, the Imitation is free.
- o. **IMITATION IN RESPECT OF THE GENUS OF INTERVAL. LATITUDE GIVEN TO THE—**Progression by Intervals which make a more vivid impression on the ear than others should find their exact counterpart in the Imitation.
- o. **DO. INVERSE CONTRARY.**—This is introduced in eight parts and by means of Two Choirs. A Theme is proposed by one of the Choirs in four

- parts ; the response is made by the other, and inverse, i. e. Bass of the Theme must be placed in the Soprano of the Response and the rest also change places ; and that the Response may be contrary, each part of it must respond by contrary movement.
- IMITATION ON THE OCTAVE.**—The answer is made in the Octave. Imitation may be made in as many intervals as there are in the Scale.
- DO. ORDINARY.**—When the Response repeats the Subject, commencing at the conclusion.
- DO. PARTIAL.**—One in which only a portion of the Subject is imitated in other parts.
- DO. PASSAGES FOR.**—Passages played by one part which are subsequently imitated by all the other parts.
- DO. PERIODIC.**—(See Partial Imitation.)
- DO. REGULAR.**—When Response is precisely made to the nature of the Intervals proposed by the Antecedent ; or in other words, when there is exact correspondence maintained between the tones and semitones.
- DO. DO. OR RESTRICTED—IN TWO PARTS BY CONTRARY MOVEMENT.**—A method adopted similar to the one employed with respect to irregular Imitation ; but the two opposing scales must be different, the tones and semitones must correspond therein exactly.
- DO. RESTRICTED.**—(See Regular.)
- DO. RETROGRADE.**—Is that in which the Subject is taken backwards for Imitation. It may be regular or irregular.
- DO. RETROGRADE INVERSE.**—For which inverse Imitation of the proposed Subject is reversed.
- DO. REVERSED RETROGRADE.**—(See Retrograde Inverse Imitation.)
- DO. WITH REVERSED ACCENTS.**—When one part commences upon the accented portion of the bar, and the other responds by commencing upon the unaccented part.
- DO. RHYMIC REPETITION OF ACCENT IN.**—Which means that there should be a current accentual agreement between the Subject and the Imitation ; e. g., supposing the Subject to commence on the first part of the measure, so should also the Imitation ; this is not adhered to by classical writers.
- IMITATION. SCIENTIFIC.**—When the Imitation commences before the Subject has concluded.
- DO. STRICT.**—(See Regular.)
- DO. BY SIMILAR MOVEMENT.**—That Imitation which follows the ascending or descending motion of the Antecedent.
- DO. SUBJECT FOR.**—It should have a definite expression of tonality, and should be of such a nature as to be easily retained by the ear.
- DO. SEQUENTIAL PROGRESSION IN.**—Tables of these should be obtained and divided in two, three, and four parts.
- DO. TONAL EXPRESSION, LENGTH, AND RHYTHMIC DIVISION OF SUBJECT FOR.**—(See Subject for Imitation.)
- DO. IN THREE AND IN FOUR VOICES.**—(See Imitation.)
- DO. IN TWO PARTS.**—(See Imitation.)
- INFLECTION.**—Any change or modification in the pitch or tone of the voice.
- INSTRUMENTS. BOW.**—All Instruments played in like manner as the Violin.
- DO. BRASS.**—Horns, Trumpets, and the like.
- DO. DO. WITH MOUTH PIECES.**—All Instruments played like the Horn.
- DO. DO. WITH A FUNNEL-SHAPED MOUTHPIECE.**—The French Horn.
- DO. HIGH VALVE.**—Wind Instruments of high pitch, as the Piccolo Cornet.
- DO. WITH KEYS. STRINGED.**—The Pianoforte.
- DO. WITH KEY-BOARDS. WIND.**—The Organ.
- DO. LOW VALVE.**—Wind Instruments of low pitch, as the Tenor Horn.
- DO. MILITARY.**—The general character of Instruments peculiar to Military Music is such as only to be sufferable in the open air.
- DO. WITH A FLAT AND ROUND CUP-SHAPED MOUTHPIECE.**—Trumpets and Slic Trombones.

- Do. New**—That is to say, comparatively new; there are Saxophones, Sax-Horns, Saxo-trombas, Sax-tubas, Concertina, Melodeon Organ, Pianofortes and Melodeons with prolonged sound and the Octo-Bass.
- Do. WITH AN OVAL-SHAPED MOUTH-PIECE, BECOMING GRADUALLY SHALLOWER.**—German horns, bugles, Cornets, &c.
- Do. WITH A WHISTLE MOUTH-PIECE.**—The Flageolet.
- Do. OF PERCUSSION.**—They are of two kinds; viz., those of decided sound, and musically appreciable, such as the Kettle Drums, Bells, &c.: and those whose less musical sound can only be ranked among noises destined to produce special effects, as the long drum, cymbals, &c., &c.
- Do. PULSATILE**—(See Instruments of Percussion.)
- Do. REED**—These consist of Instruments with a single Reed, as the Clarinet; and those with a double Reed, as the Hautboy, the Bassoon, &c.
- Do. SIMPLIFICATION OF RAPID PASSAGES FOR WIND**—Taking plain, dry chords, in place of passages in quick movements which can only be executed by Stringed Instruments.
- Do. PLAYED WITH THE HAND.**—STRINGS—The Harp, Guitar, &c.
- Do. TRANSPOSING**—Of which the sound is different from the written Notes.
- Do. WIND**—All Instruments whose sound is emitted, or whose notes are put in vibration by means of wind.
- Do. Do. WITHOUT REEDS.**—The Flute, Horn, or any Wind Instrument not of the Clarinet species.
- Do. Do. AS A SEPARATE MASS. TREATMENT OF**—The two Flutes take the highest notes, the next in degree of acuteness are given to the two Hautboys, the medium notes to the two Clarionets, and the lowest or bass notes to the two Bassoons. The Octave Flute, the Trumpets, Trombones, and Drum, are only employed to augment the effect in Forte passages.
- Do. Do. AS SOLO INSTRUMENTS.**—A single wind instrument is sometimes employed to double one of the parts of the Orchestral quartet; at other times a short solo passage is given to a single wind instrument, or a duet to two different wind Instruments, and the Orchestral quartet is employed merely as an accompaniment.
- Do. COMBINED.** THE TWO ORCHESTRAL MASSES OF—This combination may take place in various ways, according as the musical idea is harmonized in two, three, or four real parts.
- Do. WOOD WITH MOUTH-PIECES.**—The Serpent, and the Russian Bassoon.
- Do. Do. WITH CURVED MOUTH-PIECE.**—The Serpent, the Ophicleide, the Bombardon. The two latter are of brass, but are treated practically as Wood Instruments.
- Do. WOOD**—Flute, Oboe, Clarinet, and Bassoon.
- Do. Do. WITHOUT MOUTH-PIECE, BUT WITH EMBOUCHURE.**—Flutes.
- INTERVAL.**—The distance from any one note of the scale to another.
- Do. DOUBLING OF**—One or more of the intervals of a chord may be doubled without changing in any respect its nature.
- Do. INVERSION OF**—Is to take the highest of two notes forming an Interval, and transpose it to the lower octave, or vice versa.
- Do. OMISSION OF**—Supposing in three part harmony, in progression, one of the parts be doubled, there would be an omission of an interval, the part which would otherwise make it, being or forming with another part, one and the same interval.
- Do. OF CHORDS. POSITION OF**—That is to say, whatever shape a chord might assume, by the inversion of its intervals, they always preserve their proper names; such as third, fifth, seventh, and so on.
- INTONATION.**—The act of producing, or emitting musical sounds, particularly in singing.
- INTRODUCTORY MOVEMENTS.**—The design of an Introduction, is to prepare the hearer for the ensuing theme and musical piece.

**INVERSION.**—A change of position with regard to intervals and chords; so that the upper notes are placed below, and the lower notes above, &c.

**ITALIAN SIXTH.**—The name given by some authors to a chord composed of a major third and augmented sixth; as, D sharp.

A  
F

K.

**KEY.**—The lever by which the notes of a pianoforte or organ are made to sound. Flutes, Hautboys, and other wind instruments, have also their Keys, by which certain holes are opened or shut. The word key is also synonymous with scale, and implies a succession of notes, according to a certain order of tones and semitones from any note to its octave. Keys are major and minor, according as the third of the scale is one or the other, with other modifications.

**KEY-NOTE.**—A note to which a series of other subordinate notes bears a distinct relation.

**KIT.**—A small or pocket violin used by dancing-masters.

L.

**LARGHETTO.**—Indicates a time slow and measured in its movement, but less so than LARGO.

**LARGO.**—A very slow and solemn degree of movement.

**LEADING NOTE.**—The seventh note of the scale of any key, when at the distance of a semitone below the key-note.

**LEDGER, OR, LEGER LINES.**—Those temporary lines which are occasionally drawn above or below the stave, in order to obtain additional situations for the heads of the notes.

**LEGATO.**—In a smooth and connected manner.

**LEGGIERISSIMO.**—With the utmost lightness and facility.

**LENTO.**—In slow time.

**LICENSES.**—Freedom from restraint in composition as to rules.

**LIRE.**—To read, as regards music.

**LOCO.**—This word implies that a passage is to be played just as it is written in regard to pitch: it generally occurs after *SUB ALTA*, or *SUB BASSA*.

M.

**MAJOR MODE.**—One of the two modern modes; that in which the third from the Key-note is major.

**MANDOLIN.**—An instrument of four double strings and with frets like a guitar. It is played with a quill, or plectrum, held in the left hand. It is tuned in fifths like the Violin.

**MASS.**—A musical service of the Roman Catholic Church, consisting of several movements. The extent, as well as the substance, of the words of the Mass renders it one of the most important of musical compositions.

**MEDIANT.**—The Mediant or third note of the Scale.

**MELODIAL SYNCOPATIONS.**—Short and irregular suspensions of the essential notes, or of passing notes and appoggiaturas.

**MELODEON ORGAN.**—This instrument has a key-board, like the Organ, but its sound results like that of the Concertina—from the vibration of free metallic reeds, over which passes a current of air, which is produced by a bellows, put in motion by the feet of the performer.

**DO. DO. WITH PROLONGED SOUND.**—By means of an invention, which gives the player the power of sustaining for an indefinite time, by a simple movement of his knee, a note, or chord, throughout the compass of the key-board, after his fingers have ceased to press the keys.

**MELODY.**—A particular succession of single sounds.



- 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.

- Do. DRIVING**—(See Melodical Syncopations.)  
**Do. of EMBELLISHMENT**.—Passing Notes, and all such as do not form essential Notes of the harmony.  
**Do. PASSING**—Notes which serve to connect essential notes of harmony, which do not belong to it.  
**Do. of TASTE**.—(See Appoggiaturas.)  
**Do. TRANSIENT**.—(See Passing Notes.)  
**NOTTURNO**.—A composition for the Pianoforte of a soft, graceful, and romantic character, being an imitation of those vocal pieces which are termed Serenades.

**O.**

- OCTAVES**.—Any one or more sounds with their duplicate, i.e. eight notes above them, form octaves. The term is technical, and is also applied to measures, by which the great musical scale is divided into equal fractional parts.  
**Do. RULE OF THE**—So called, being the progression of the ascending and descending diatonic Scale harmonized.  
**OCTO-BASS**.—A stringed Instrument like the Double-Bass, but descending lower by a third than the four-stringed, and by a fifth, than the three-stringed Double-Bass. The strings are pressed on to fret on the neck of the Instrument by means of keys moved by levers. This Instrument is too powerful to be played except in large Orchestras.  
**OPEN HARMONY**.—Harmony in which the Notes are separated by wide intervals.  
**OPERA**.—A musical drama, consisting of a union of all the effects of vocal and instrumental music, with dramatic and lyric poetry, the scenery, art, perspective painting, and all other stage effects.  
**Do. COMPONENT PARTS OF THE**—These are very numerous; among the most prominent may be noticed :—  
**CANONS**.—These may be introduced in the Terzett and Quartet, three or four parts, with orchestral accompaniment.  
**CAVATINA**.—(See Cavatina).  
**CHORUSES**.—There are several in Opera, as; a military or marching chorus; a drinking chorus; a hunting chorus; a dancing chorus &c.  
**DUET**.—Cantante or Parlante.  
**FINALE**.—This ranks among the most important of the component parts of the Opera.  
**GRAND ARIA**.—The highest effort of the Solo singer—Dramatic Singing.  
**SIMPLE RECITATIVE**.—Musical declamation.  
**OBLIGATO RECITATIVE**.—When to the above, short passages are executed by the Orchestra between the recitation of the words.  
**OPHICLEIDE**.—A large brass wind instrument. It takes the bass parts.  
**ORATORIO**.—May be termed a sacred or religious Opera, without the Stage and without action.  
**ORCHESTRA THE**—The enclosed part of the Theatre, occupied by the Instrumental performers. The performers themselves, collectively, are so-called.  
**Do. ARRANGEMENT OF MUSICAL IDEAS FOR THE**—(See treatment of Instruments &c.)  
**ORCHESTRAL MASSES. TO COMBINE TWO**—(See Instruments.)  
**Do. Do. PEDAL PASSAGES FOR**—The stringed Instruments may play the pedal note, or both masses may combine in playing such passages, the bass Instruments taking the pedal note, and the more acute Instruments, the upper parts of the harmony.  
**Do. Do. UNISON PASSAGES FOR**—Stringed Instruments only, wind Instruments only, or both masses combined may take unison passages

- Do. Do. TWO PART HARMONY WITH**—In this case, in a grand conception, one part of the duet may be given to the Stringed Instruments, and the other to the wind instruments.
- Do. Do. THREE PART HARMONY WITH**—The best way is for the upper parts of the trio to be given to the wind instruments, and the third part or bass to the stringed instruments in unison or octave.
- Do. Do. FOUR PART HARMONY FOR**—As above, the wind may take the three upper parts, but other ways are allowed.
- ORCHESTRAL MUSIC.**—(See Music.)
- ORGAN.**—A well-known and highly appreciated musical instrument with a key-board and pipes of wood and of metal, made to vibrate by means of the wind sent through them from bellows. It is chiefly used in churches, and other places of divine worship.
- ORGAN-POINT.**—A pedal bass, held through a succession of harmonies.
- OVERTURE.**—The Introduction and commencement of the Opera.

P.

- PAN'S PIPES.**—Pandean Pipes. One of the most ancient and simple of musical instruments; made of reeds of different lengths, stopped at the bottom, and blown by the mouth at the top.
- PARTS.**—Of Music; as the Treble part, the Bass part, &c.
- PASSING NOTES.**—Notes foreign to the harmony, but which serve to connect those which are essential.
- PAUSE.**—A musical character consisting of a dot surmounted by a curve, and is placed over a note, to signify that the regular time of the movement is to be delayed, and a long continuance of the sound made on that part of the measure.
- PAVILLON CHINOIS.**—An instrument something resembling a Mace, and hung with numerous little bells, which are shaken.
- PEDAL.**—The Pedal is a note prolonged and sustained during several bars. In pianoforte music, this term implies that the performer must press down the pedal, which takes off the dampers from the wires.
- PERIOD.**—Is a complete and independent musical sentence, terminated by a perfect and satisfactory cadence, and containing several members.
- Do. COMBINATION OF**—The simplest forms of composition, as dance tunes, airs, &c., generally consist of two, or at most three periods, each containing two regular sections.
- Do. EXTENDED**—It is effected by extending or lengthening one or more of its members, as the phrase or section.
- PHRASE.**—A musical phrase is a short melody, which contains no perfect nor satisfactory Musical Idea.
- Do. EXTENDED.**—A phrase consists of two bars in simple time, but it is sometimes extended to three bars.
- PIANOFORTE.**—An instrument with a key-board and metallic strings, put in vibration by hammers. Its full compass is Seven Octaves.
- Do. WITH PROLONGED SOUNDS.**—(See Melodeon Organ.)
- PICCOLO.**—(See Octave Flute.)
- Poco.**—A little, rather, somewhat; as,  
— **PIU.**—Somewhat more.
- PREGHIERA.**—A prayer very frequently introduced in Operas, the construction of which most nearly approximates that of the lesser German Song.
- PRELUDE.**—A composition which must be continually modulating, and be possessed of unity of motion.
- PREPARATION.**—A term applied in harmony to a dissonance, which requires the dissonant note to be prepared; i. e., heard as a consonance in the preceding chord.
- PRESTO.**—Very quick.
- PROGRESSION.**—Successions of chords in harmony in relation to the resolution of their intervals.

**PROPOSITION.**—(See Subject.)

**PUNCTUM CONTRA PUNCTUM.**—(See Counterpoint.)

**PYRRHIC.**—A dissyllabic foot of the Ancients, consisting of two short notes, which may be represented in English by the word level. This may be considered Trochaic in the English language.

### Q.

**QUADRUPLE COUNTERPOINT.**—Counterpoint in four parts, all of which are invertible.

**QUARTER-TONE.**—That slight difference of pitch made on the violin, &c., between C sharp and D flat or the like.

**QUARTETTE.**—A composition for four Instruments or Voices.

### R.

**RECITATIV.**—A recitative or musical declamation.

**REEL.**—A lively Scotch dance.

**RESOLUTION.**—When a note which forms the discord moves diatonically to a concord in progression.

**RESPONSE.**—(See Answer.)

**RESTS.**—Denote silence for exactly the same duration of time as their corresponding notes would be held, if performed.

**RETARDATION.**—When one or more notes of a chord are continued in the following chord to which they do not belong.

**RHYTHM.**—The theory of musical cadence, as applied to melody.

**ROMANCE.**—A Song peculiar to the French nation, a lyric tale set to music.

**RONDO.**—A composition which may be divided into four capital sections or parts, in each of which the initial motivo or subject plays the principal character.

**RUBATO.**—Robbed, borrowed. The terms **TEMPO RUBATO** are applied to a style of performance in which some notes are held longer than their legitimate time, while others are curtailed of their proportionate duration, in order that, on the whole, the aggregate value of the bar may not be disturbed.

**RUSSIAN BASSOON.**—A low Instrument of the Serpent kind.

### S.

**SAXOPHONES.**—A new family of Instruments, with a single reed and with a Clarionet mouth-piece. They are of brass and possess rare and precious qualities.

**SAXOTROMBAS.**—Brass Instruments with a mouth-piece, and three, four, or five cylinders, like the Sax-Horns.

**SCALE.**—The succession of sounds comprised in one or more octaves.

**DO. CHROMATIC.**—Proceeding by Semitones.

**DO. DIATONIC.**—Containing five tones and two semitones within the Octave.

**DO. ENHARMONIC.**—Proceeding by Quarter tones.

**SCHERZO OR MINUET.**—A sprightly composition, generally in  $\frac{3}{4}$  time. The third movement of the Sonata, Symphony, quartet, &c

**SCORE.**—The parts of a composition on separate staves, placed below each other, and connected by a brace and bars drawn perpendicularly across the page.

**SECTION.**—A portion of Melody, formed by two regular phrases, the last of which is terminated by a Cadence.

**DO. EXTENDED.**—There are various ways of effecting this; as, by the repetition of a bar, or of a phrase, or by extending the two principal divisions of one or more bars into whole bars.

**SEMI.**—Half; as SEMITONE, half a tone, &c.

**SEMITONES.**—Half tones; as for example, from E to F in the Key of C is the interval of a Semitone.

MPRE.—

ERPENT.—

ERPENTCI  
SEQUENCE.

IARP.—A  
GNATURE

XTH. A

ONATA.—  
ONG.—A  
OUNDS.  
ONDEE.—

TACCATO.—

TAFF.—(S  
FAVE.—F  
TRETTO.—

TRINGED I

YLE. FR  
O. STRIC  
O. OF MU

BJECT.—  
O. AND A

p. DO. S

p. To D  
O. IMITA  
D. RHYM  
D. TONA  
BSTITUTIO

PERFLUO

**SEMPRE**.—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.

**SHARP**.—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. Marpurge 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.

**SOUS-ENTENDEUS**. INDICATION OF—By characters called Notes.

**SOUS-ENTENDEUS**.—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.)

**STAVES**.—Five parallel lines on which the notes are placed.

**STRICTO**.—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.

**STYLUS FREE**.—(See Counterpoint.)

**STRICT**.—(See Counterpoint.)

**STRICT 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.

**SUBJECT AND ANSWER**. RELATION BETWEEN—The Answer (in Fugue) is a transposition of the Subject, generally undergoing some slight, though indispensable alterations.

**SETTING IN & C. OF HARMONICAL PARTS WITH**—Those entries are best in which the parts set in successively on the outside.

**TO DEVELOPE A**.—To present it under different points of view.

**IMITATIONS FORMED BY FRAGMENTS OF**.—(See Accessory conditions of Fugue.)

**RHYMIC REPETITION OF ACCENT IN**.—(See Imitation.)

**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.

- SUSPENSIONS.**—These take place when one or more notes of a chord are continued in the following chord to which they do not belong, by which process the natural harmony becomes suspended.
- SYMPHONY.**—A grand composition for full Orchestra, consisting of four movements, namely: an Allegro; an Adagio or Andante; a Scherzo or Minuet; and a Finale.
- SYNCOPE.**—A transposition of the accent, by giving a long Note on the unaccented part, and a short Note on the accented part of a Measure.
- SYNCOPIATION.**—MELODIAL—(See Melodical Syncopations.)
- T.
- TAMBOURINE.**—A pulsatile Instrument like the head of a Drum, with jingles placed round it. It is a favorite Instrument of the Italian peasantry.
- TAMBOUR BASQUE.**—(See Tambourine.)
- TENOR.**—An Instrument of four strings, tuned in fifths like the Violin; and at a fifth below them.
- TENORE.**—The tenor voice or tenor singer; a high male voice.
- THEME.**—(See Subject.)
- THEMES.**—Melodies.
- THOROUGH BASS.**—The art of accompanying, on the pianoforte or organ, vocal or instrumental music with proper chords, according to the figures placed over or under the bass notes of the composition.
- TIME.**—The giving to every sound or silence, the duration signified by the note or rest used for that purpose.
- TONALITIES.**—(See Keys.)
- TONES.**—The Interval or distance of sound of two semitones; i. e. in the key of C for example; the distance from C to D, or from D to E, are tones (See Semitones.)
- DO. CHURCH.**—The ancient modes, namely; the Dorian, Phrygian, Lydian, Mixolydian, Eolian, and the Ionian orastian.
- TONIC SOL FA.**—A system of vocal instruction, so called from its placing the Italian syllable Do (used in Solfeggi for the note C) on the Tonic or Key note, let the Key be what it may. It is ephemeral, will have its swing with a class, and die.
- TRANSITION.**—Any note which passes by one Degree between the other notes of the Triad, forms a Discord of Transition, and, if found on the weaker part of the Measure, is termed a passing Note.
- TRANPOSED.**—Removed into another key.
- TRIAD.**—A chord of three notes; a common chord.
- TRIANGLE.**—A military pulsatile Instrument, only used for effect. It is of steel in form of a triangle, and struck with a piece of steel rod.
- TRIBRACH.**—A musical foot composed of three short notes.
- TRIO.**—A composition for three voices or Instruments.
- TROCHEE.**—An English dissyllabic foot, composed of one long and one short syllable.
- TROMBONE.**—A wind Instrument of brass and with a slide which can be lengthened or shortened instantaneously by a movement of the player's arm. There are Soprano, Alto, Tenor, and Bass Trombones. There is also an Alto Trombone with pistons, or with cylinders, which causes it to lose somewhat in the correctness of intonation possessed by the Slide Trombone.
- TRUMPET.**—In form it is an elongated cornet-a-pistons, and possesses nearly the same compass as the Horn, and is treated in a similar manner in writing for it. It is put into different keys by means of crooks. It is an instrument of a piercing quality of tone, and must be used but seldom. There are also Trumpets with slides.
- TUBA. BASS.**—A species of Bombardon, possessing five cylinders, with a compass of four octaves. It is the Double-Bass of Harmony.

are continu-  
g, by which

**SAX**—In shape like an antique trumpet, and is treated like the Sax-Horn. It has a mouthpiece and a mechanism of cylinders.

four move-  
a Scherzo or

**IRISH CRESCENT**.—A military Instrument with bells or jingles.

### V.

e on the un-  
f a Measure.

**VARIATIONS**.—A Theme or Motivo is written, generally consisting of two short repeats, to which follow a series of variations. Variations on an air.

**VOCE**.—In a rapid time. This term is sometimes used to signify that a particular passage is to be played as quick as possible.

with jingles  
Italian peas-

**VOLA**.—The Tenor Violin.

**VOLA D'AMOUR**.—An Instrument of seven strings of catgut, under which are seven more of metal, which the first-named cause to vibrate. It is a bow Instrument rather larger than the Viola.

ol.n; and at

**VOLA DA GAMBA**.—An Instrument of six strings. It resembles the Violoncello.

**VOLA LIN**.—A well-known bow Instrument tuned in fifths.

**VOLA LONCELLO**.—An Instrument of four strings, tuned in fifths; it is an Octave below the Viola. It is the base of the Stringed Quartet.

organ, vocal  
o the figures  
on.

**VOLA ACE**.—With briskness and animation; vivaciously.

**VOLA CES**. **CLASSIFICATION OF**.—There are women's and children's voices—Soprano and Contralto; and men's voices—Tenor and Bass; the two first-named are an octave higher respectively than the two latter. There are modifications of each.

l by the note

**COMPASS OF**.—Soprano and Tenor from C below the Stave to Bb above the Stave (Treble Cleff); and the Contralto and Bass from F below the Stave to Eb above the Stave (Bass Cleff); the Tenor is an Octave below the Soprano, and the Alto an Octave above the Bass.

. in the key of  
E, are tones

**INSTRUMENTS WITH**.—The Violin associates with the Alto and Soprano; the Flute and Oboe with the Soprano; the Viola with the Tenor and Alto, and, of course, with the voices between these; the Clarionet with the Tenor, Alto and Soprano; and the Bassoon and the Violoncello with the Tenor and Bass.

gian, Lydian

### W.

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on the Tonic  
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**WIND INSTRUMENTS**.—(See Instruments.)

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### Z.

**Z.**.—With zeal, enthusiastically.

## FINE.

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## *List of Works by Geo. Baker, both printed and Manuscript.*

Sacred Chants.	1	paniment.	4
Quadrille. Pylades.	2	Do. Do. Martin Luther's Hymn.	5
Do. Channel Fleet.	3	18 Sacred Chants.	6
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The Betrothal. do.	7	2 Quadrilles.	10
Italy Resurgent. do.	8	42 Exercises for Pianoforte.	11
I pray for Thee. do.	9	45 do for Violin.	12
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### WORKS IN MANUSCRIPT.

A Musical Reference.	1	Valse. Forest Songs.	18
List of Organ Pipes with remarks, etc.	2	Po'ka.	19
The Channel Fleet Quadrille, arranged expressly by the Composer, for Howard's Saturday evening Concerts, Music Hall, Edinburg, and performed by the Orchestra amid the greatest applause.	3	Song. Children.	20
Eight separate arrangements of the Old 100th Psalm, in eight part harmony; the plain song being placed in each part successively; with Organ accom-		A Te Deum for 4 Voices & Organ.	21
		Ballad. Claribel.	22
		God Save the Queen arranged for Pianoforte.	23

### NOT MUSICAL.

Vocabulary of English grammatical terms.	1
Do. French.	2



