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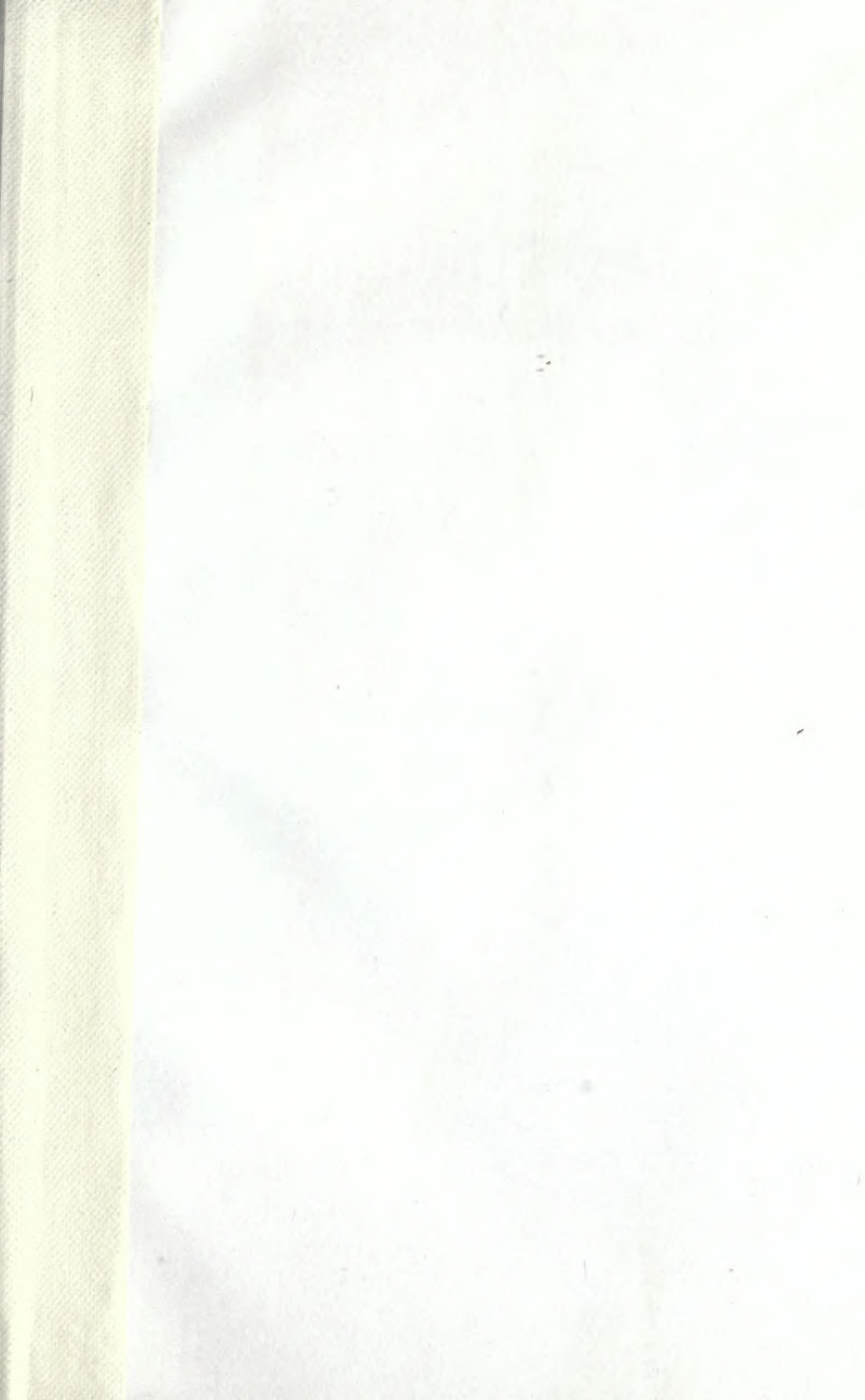



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PRIMER OF FACTS ABOUT MUSIC

QUESTIONS
AND
ANSWERS

BY
M. G. EVANS

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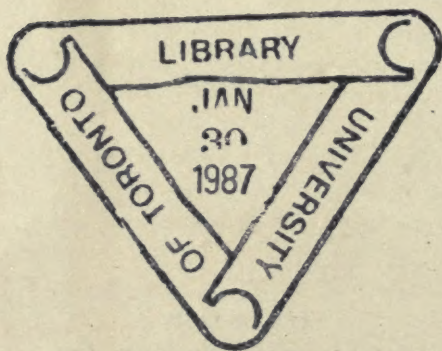
QUESTIONS AND ANSWERS ON
THE ELEMENTS OF MUSIC

FOR THE USE OF
TEACHERS AND STUDENTS

BY
M. G. EVANS

PHILADELPHIA
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P R E F A C E .

In preparing this Primer of Facts about Music the compiler has had in view the need of the student for a small handy book for ready reference as well as study. Condensation, conciseness, and a practical selection and arrangement of useful material have been aimed at, in order that the little book may serve as a convenient substitute for extensive dictionaries and text-books of music, designed for more detailed use. It is desired to call attention to the following points, which, it is hoped, will prove helpful to the student: The use of type of contrasting sizes, by means of which the brief statement of the principal subject-matter in each answer may be distinguished from the explanatory notes; the reference list of composers, with their nationalities and dates, and indications of their places in the Musical History Charts; the marginal numbering of paragraphs, facilitating the use of the Index of English and foreign technical terms, etc.; and the grouping, in a special section devoted to each, of matter relating to the piano, the violin, the voice, etc.

The compiler, who throughout the preparation of the work has had the benefit of helpful criticism from MR. W. EDWARD HEIMEN-DAHL, hereby makes grateful acknowledgment of his valuable suggestions and of the permission to use his classification of composers in arranging the Musical History Charts.

In the compilation of the primer various standard dictionaries, text-books, etc., by Grove, Baker, Hutcheson, Niecks, Christiani, Parent, Faelten, Lavignac, etc., have been consulted.

TABLE OF CONTENTS.

	Page.
GRADED GROUPING OF SUBJECTS - - - - -	2
CHAPTER I—Elements of Music - - - - -	5
CHAPTER II—Notation, Time, etc. - - - - -	7
CHAPTER III—Scales, Keys, Intervals, Chords, etc.	16
CHAPTER IV—Phrasing, Accents, Ornaments, etc.	29
CHAPTER V—Form - - - - -	35
CHAPTER VI—Instruments - - - - -	41
CHAPTER VII—Foreign Musical Terms - - - - -	56
CHAPTER VIII—Musical History - - - - -	65
INDEX - - - - -	77

GRADED GROUPING OF SUBJECTS.

(The numbers in the following groups refer to the Questions and Answers proper—not to the explanatory notes in small type. The use of these notes, whether for study or for reference, can best be determined by the teacher. The selection of material in each of the three groups was made merely to save time and trouble on the part of the teacher, and is not, of course, intended to be followed literally. Omissions from, or additions to, each group will often be found advisable, in order to meet the needs of the individual pupil. In some cases only a small part of the matter comprised in an answer is adapted to young pupils. Few foreign musical terms are included in the Elementary group, as it was thought well for pupils to accustom themselves from the beginning to the use of the Index in looking up terms as they occur in the course of the lessons. Selection of material from the section on "Instruments" is, of course, to be made in accordance with the special branch which the pupil is pursuing. The Charts and Lists of Composers in the chapter on Musical History are intended for reference rather than for study.)

The brief treatment of the subjects being suggestive rather than explanatory, the study should be illustrated by practical examples in class, and not confined to either the limits or the exact words of the printed questions and answers. In the case of young pupils the questions should be asked in the simplest terms possible; and all pupils should be encouraged to give answers in their own words.)

	Elemen- tary	Junior	Interme- diate		Elemen- tary	Junior	Interme- diate	
ELEMENTS OF MUSIC	1	1	1	SCALES.....	35	35	35	
	2	2	2		36	36	36	
	3	3	3		37	37	37	
	4	4	4		38	38	38	
	5	5	5		39	39	39	
	6	6	6		40	40	40	
	7	7	7		41	41	41	
	8	8	8		42	42	42	
	9	9	9		43	43	43	
	10	10	10		44	44	44	
	11	11	11		45	45	45	
NOTATION	12	12	12	46	46	46		
	13	13	13	47	47	47		
	14	14	14	48	48	48		
	15	15	15	49	49	49		
	16	16	16	50	50	50		
	17	17	17	51	51	51		
	18	18	18	52	52	52		
	19	19	19	53	53	53		
	20	20	20	54	54	54		
	21	21	21	55	55	55		
	22	22	22	56	56	56		
TIME	23	23	23	INTERVALS.....	57	57	57	
	24	24	24		58	58	58	
	25	25	25		59	59	59	
	26	26	26		60	60	60	
	27	27	27		61	61	61	
	28	28	28		62	62	62	
	29	29	29		63	63	63	
	30	30	30		CHORDS, ETC	64	64	64
	31	31	31			65	65	65
	32	32	32			66	66	66
	33	33	33			67	67	67
	34	34						

GRADED GROUPING OF SUBJECTS—Continued.

	Elementary	Junior	Intermediate		Elementary	Junior	Intermediate	
CHORDS, ETC.—Con.	68			FORM.....			126	
	69							127
	70						128	128
	71							129
								130
								131
				INSTRUMENTS.....	132	132	132	
					133	133	133	
	78	78	78		<i>Violin</i>		134	134
	79	79	79				135	135
	80	80	80	<i>Piano</i>		136	136	
		81	81			137	137	
		82	82	<i>Wind</i>			138	
			83				139	
			84	<i>Organ</i>				
		86	86			140	140	
			87					
		88	88	<i>Voice</i>		141	141	
		89			142	142		
	90	90			143	143		
		91			144	144		
		92				145		
		93	<i>Percussives</i> ...			146		
PHRASING.....		94	94	<i>Orchestra</i>			147	
		95	95					
		96	96					
	97	97	97		148	148		
	98	98	98		149	149		
	99	99	99			150		
	100	100	100			151		
	101	101	101			152		
	102	102	102		152	152		
	103	103	103			153		
	104	104	FOREIGN TERMS...		154	154		
				155	155	155		
					156	156		
				157	157	157		
ACCENT.....	105	105	105		158	158		
			106			159		
			107			160		
			108			161		
	109	109	109			162		
		110	110			163		
		111	111					
			112			164		
	113	113			165			
	114	114			166			
ORNAMENTS.....						167		
	115	115	115	MUSICAL HISTORY..		168		
		116	116			169		
		117	117			170		
		118	118			171		
		119	119			172		
		120	120			173		
		121	121			174		
			122			175		
			123			176		
		124			177			
	125	125			178			

I.—ELEMENTS of MUSIC.

Q. (1) *What is MUSIC?*

(a) MUSIC is a pleasing succession of tones, single or combined.

(b) MUSIC is the science and the art of combining tones so as to please the ear and appeal to the imagination. Its elements are TIME, RHYTHM, MELODY, and HARMONY.

Q. (2) *What is a musical TONE?*

A sound formed by regular vibrations of the air; as distinguished from noise, which is sound formed by irregular vibrations.

1 The word *tone* is here used in the sense of a musical sound, which must be distinguished from its use also as meaning an *interval*. (See INTERVAL.)

Q. (3) *In how many ways may one musical tone differ from another?*

In four: In PITCH; in INTENSITY; in COLOR; and in DURATION.

Q. (4) *What is PITCH (or INTONATION)?*

The *acuteness* ("height") or *gravity* ("depth") of a tone: the more rapid the succession of vibrations, the higher the tone; the slower the succession of vibrations, the lower the tone.

2 The fixed, definite pitch of a tone, as determined by the rapidity of the vibrations, is called *absolute* pitch. The height or depth of a tone as compared to the height or depth of some other tone is called *relative* pitch. The extent, as to pitch, of the tones that a voice or instrument is capable of producing, from the lowest to the highest, is called the *compass*, or *range*. (See INSTRUMENTS.)

Q. (5) *What is INTENSITY?*

The degree of power—loudness or softness.

Q. (6) *What is COLOR in music?*

The peculiar quality or character of a tone that, apart from its pitch, power, or duration, distinguishes it from other tones capable of being produced by the same voice or instrument, or from the characteristic quality of the tones of other voices or instruments.

3 *Color* in music is a figurative expression used to describe an effect of sound on the hearing that corresponds to the effect of color on the sight. (See ACOUSTICS.)

Q. (7) *What is meant by the DURATION of a tone?*

The portion of time during which the tone lasts; its continuance;—called its *time-value* or *length*.

Q. (8) *What is TIME or MEASURE?*

(a) The mechanical measurement or design of motion in music, defined by the regular recurrence of accents.

(b) The orderly grouping of accented and unaccented pulsations into MEASURES containing fractional parts of equal duration.

Q. (9) What is RHYTHM?

The artistic design or form of motion in music, defined by symmetrical arrangement of accent.

⁴ Rhythm, like other elements of music, has its origin in nature; as found, for example, in the regularity of *action* and *re-action* in the beating, or pulsating, of the heart, or in the successive steps in walking, or in breathing, etc. *Beats*, or *pulsations*, in music are the basis of its rhythm. The terms *TIME*, *MEASURE*, and *METRE*, are usually applied to the relative measuring and mechanical design of motion in its narrower sense; the term *TEMPO* to the absolute measuring of motion as to the *rate of speed*; and the term *RHYTHM* is usually reserved to describe motion in a broader, less mechanical sense than *measure* does, giving its æsthetic design or symmetry. Rhythm, though affected by *measure*, is, in a sense, independent of it, and may present a design or a group of pulsations contained in less than one measure, or comprise groups of measures, forming more or less broad musical divisions of a composition. Time in music corresponds to the mechanical measurement and accentuation of syllables in poetry—*poetic metre*. Rhythm in music corresponds to the artistic design of the movement in poetry, as seen in the special rhythmic patterns; the lines, or verses; the stanzas; etc.

⁵ [In the following quotation (from W. E. Heimendahl) the distinction between Time and Rhythm is further defined:

"Time is a steadily and uninterruptedly progressing series of pulsations separated by time-lengths of equal duration. Some of these pulsations are dynamically stronger than others, and recur in regular order, forming a set scheme or frame. This dynamic scheme may not always be expressed by the music which fills the frame; but when so hidden, the original and fundamental arrangement of time-lengths, with their differences in dynamic value, is instinctively felt by the listener.

"Time is always Rhythm, but is a very small, if fundamental, part of what we call Rhythm in its modern and elaborate form. Rhythm, although its accents may not coincide with those of Time, always includes Time, as an instinctively-felt metrical order; which is, however, not always indicated by accents occurring simultaneously with time-beats. Rhythm is the metrical arrangement of certain musical thoughts, in more or less elaborate form; without which there would be no music as an *art* expressing ideas or moods or passions.

"One may play in good time and yet not play rhythmically. The latter refers to accentuation not always synchronous with time."]

Q. (10) What is MELODY?

A pleasing succession of single tones, rhythmically arranged. (The *air*, or *tune*, of a musical composition.)

Q. (11) What is HARMONY?

A combination of several tones of different pitch, producing **CHORDS** formed according to laws.

⁶ **ACOUSTICS.**—A tone-producing body, vibrating as a whole, gives out a definite sound, called a *fundamental tone*, or *generator*; vibrating also, as it does,

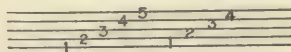
In its fractional parts or sections at the same time, it gives out a series of other tones, higher and lighter, called *harmonics*, or *overtones*, or *upper partials*. If, for example, a piano-key be forcibly struck and held, the string with which it connects will give out not only the tone represented by the key and produced by the vibration of the string as a whole, but a succession of faint sounds of higher pitch, produced by the vibration of fractional parts of the string. These attendant tones, generated by the principal tone, merge into it; thus giving it a composite character, and affecting its "quality" and resonance. A theoretically *pure* tone—that is, a tone unaccompanied by its overtones, if it were possible to produce it—would be dull and ineffective, "colorless."

- 7 The vibration of one-half of a string (or other tone-producing body) gives out the octave of the fundamental tone; the vibration of one-third gives out the fifth above the octave; of one-quarter, the double octave; of one-fifth, the third above the double octave; and so on. From these naturally-generated sounds are derived, or deduced, the tones, intervals and chords which form the basic material of musical art. The science which treats of the relations of sounds is called **ACOUSTICS**.
- 8 (The word *harmonic* is used in two senses: (a) as meaning "pertaining to harmony"; and (b) as meaning an *overtone*.)

II.—NOTATION, TIME, ETC.

Q. (12) *How are TONES represented?*

By a system called **NOTATION**, in which certain characters, called **NOTES**, are used, named, as to *pitch*, after the first seven letters of the alphabet (or, less frequently, by the syllables *do, re, mi, fa, sol, la, si*), and placed on, or in the *spaces* between, five *lines* called a **STAFF** (or **STAVE**; plural, **STAFFS** or **STAVES**).



Q. (13) *In representing DURATION, how many kinds of notes are used in modern music?*

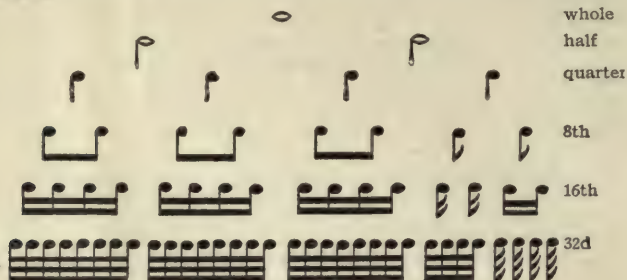
Eight: **WHOLE**, **HALF**, **QUARTER**, **EIGHTH**, **SIXTEENTH**, **THIRTY-SECOND**, **SIXTY-FOURTH**, and **ONE-HUNDRED-AND-TWENTY-EIGHTH** notes (the last being seldom used).

- 9 The notes are sometimes called *semibreve*, *minim*, *crotchet*, *quaver*, *semi-quaver*, *demi-semi-quaver*, *hemi-demi-semi-quaver*.

Q. (14) *How are the NOTES made?*

The *whole note* is an open, oval-shaped character; *half*, an open note with a stem; *quarter*, a closed note with a stem; 8th, closed note with a stem and one hook; 16th, closed note, stem, two hooks; 32d, closed note, stem, three hooks; 64th, closed note, stem, four hooks; 128th, closed note, stem, five hooks.

- 10 The relative values of the notes are as follows: two half notes, or four quarter notes, or eight 8th notes, or sixteen 16th notes, or thirty-two 32d notes, or sixty-four 64th notes, or one hundred and twenty-eight 128th notes make a whole note.



- 11 The STEM is placed at the right of the note and points upward when the note is *below* the middle line of the staff (the third); it is placed at the left of the note and points downward when the note is *above* the third line; when the note is *on* the third line the stem may point either upward or downward, its position usually conforming to that of the note or notes next to it. In the case of successive notes in a group the usual position of the stems sometimes varies to conform with the stems of adjacent notes. When several notes needing *hooks* are grouped together, straight strokes connecting them all are made through the stems instead of the usual hooks on each stem. When there are two stems on a single note, one pointing upward and the other downward, each stem represents a separate note (with its own time value) belonging to an independent part or "voice"; the single note being used for both because the two parts, represented on one staff, are at that point in *unison*: that is, at the same pitch. When a group of two notes, one above another, has two stems, the note connected with each stem represents an independent part. When a single stem connects two or more notes, one above another, the several notes represent a *chord*, not each an independent part.

- 12 Notes representing *melody* (tones sounded successively) are placed one *after* another on the staff, from left to right, as in the writing of words in a sentence. Notes representing *harmony* (tones sounded simultaneously) are written one *above* another.

- 13 [N. B.—The term *FIRST*, applied to a line or space of the *staff*, or to the tones of a *scale*, *interval* or *chord*, means the *lowest*. Applied to *voices* or *instruments* of the same class, or to a *part* written for a voice or instrument in concerted music, or to the *strings* of violins and kindred instruments, it means the *highest*. Applied to the beats or tones of a *measure*, it means the beat or tone with which the measure *begins*; and applied to the tones of a *phrase*, a *passage* a *melody*, or a *composition*, it means the tone with which the phrase, or the melody, etc., *begins*.

- 14 The terms *HIGH*, *UP*, and *LOW*, *DOWN*, applied to *pitch*, refer to greater or less acuteness of tones, proportioned to the rapidity of the vibrations producing them. Applied to the *keyboard* of a piano or organ, *up* means to the *right*, and *down* means to the *left*. Applied to the bowing of a violin, *up* means the upward stroke of the arm, and *down* means the downward stroke

Applied to the normal beats of a measure, *up* means a *weak*, or unaccented, beat, and *down* means the *first* beat.

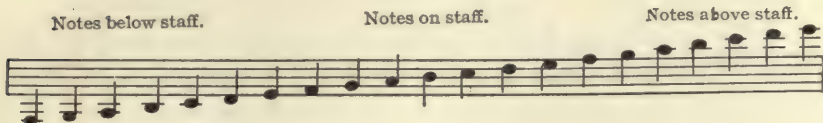
25 The term **BASS** is applied to the lowest tone of a *chord*; the lowest part in a *composition*: the lowest *male voice*; the lowest instrument of a class; the lower compass of the *piano*; and the lowest *clef* (F clef) used on the staff. The term **TREBLE** is applied to the highest human voice, *soprano*; to the higher compass of the *piano*; and the highest *clef* (G clef) used on the staff.]

Q. (15) *How many significations has each note on the staff?*

Two: Its position indicating the *relative pitch*, and its shape indicating the *relative duration*, or *value*.

Q. (16) *How are the tones indicated that extend beyond the limits of the staff?*

(a) By writing the notes on short lines, called **LEGER LINES**, placed above or below the staff; and (b) the sign *8va.* (an abbreviation of the Italian word *ottava*, an octave), placed above or below the notes to show that they are to be played an octave, or eighth, higher or lower. (See **OCTAVES**.)

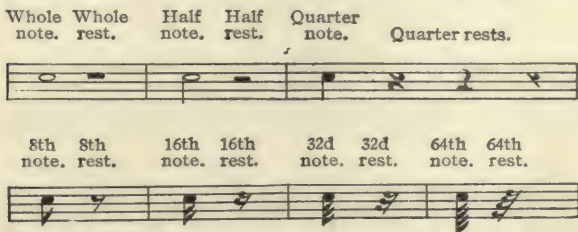


Q. (17) *What is a REST?*

A **REST** is a sign indicating a silence of measured duration.







Q. (18) *How many kinds of rests are there, and how are they made?*

There is a rest corresponding in time-value to each note. The *whole rest* is a closed block filling only half the space *under* a line on the staff, generally the fourth; *half*, a similar block *over* a line, generally the third; *quarter*, a stem with a hook at each end, turned in opposite directions, or a stem with a hook turned to the right; *8th*, a stem with a hook turned to the left; *16th*, stem, two hooks to the left; *32d*, stem, three hooks to the left; *64th*, stem, four hooks to the left; *128th*, stem, five hooks to the left.



Q. (19) *What do one, two or three DOTS placed after a note or rest signify?*

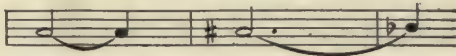
The note or rest is increased one-half its value by one dot; three-quarters its value by two dots; and seven-eighths its value by three dots. Each dot represents a value one-half as great as the value of the note, dot or rest preceding it. For example: a dotted 8th represents an 8th and a 16th, or three 16ths; a double-dotted 8th represents an 8th, a 16th and a 32d, or seven 32ds:

	Dotted 8th note.	Double-dotted 8th note.	Dotted 8th rest.
			
Equivalents			

Q. (20) *What is a TIE?*

A TIE is a curved line connecting two notes representing tones of the same pitch, to show that the first is held through the time-value of both, making practically *one* tone.

The Tie.






Q. (21) *What is a CLEF?*

A CLEF (from the French word meaning *key*) is a sign placed on the staff to show the absolute pitch of the notes following it.

Q. (22) *How many kinds of clefs are there?*

Three: The F clef, the G clef, and the C clef; so named because they indicate, respectively, the pitch of F (below Middle C), of G (above Middle C), and of Middle C. The G clef (called also *treble* clef because it determines the pitch of the treble, or upper part of the compass of musical tones) and the F clef (called also *bass* clef because it determines the bass, or lower part of the compass) are the clefs commonly used.

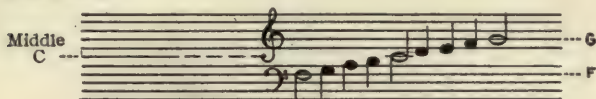
Treble Clef.	Bass Clef.	C Clefs.	etc.
			
G	Middle C	F	Middle C
			Middle C

26 The modern characters representing the clefs are corruptions of the letters F, G, and C, respectively. The character is placed on the staff to indicate the pitch of the notes on one line, and thus of other notes on the staff. The F of

the F clef is (in modern music) on the 4th line. The G of the G clef is always on the 2d line. The C clef is called the *tenor clef* when the sign indicating Middle C is on the 4th line; the *alto clef* when it is on the 3d line; and the *soprano clef* when it is on the 1st line.

- 17 MIDDLE C is so called because it is about in the middle of the compass of musical tones. It is on the 1st leger line *below* the staff, *treble clef*, and on the 1st leger line *above* the staff, *bass clef*; therefore midway between the two clefs, and on the middle line of the GREAT STAFF of eleven lines (not now used). It is the C nearest the middle of the piano keyboard.

Great Staff.



- 18 The seven musical tones, named after seven letters of the alphabet (C, D, E, F, G, A, B), and five intermediate tones lying between certain of their number, represent the practical material of music, varied only by being *reproduced* at *higher* or at *lower pitch*. The distance between any one of these tones and its nearest higher or lower reproduction is called an OCTAVE.

- 19 The octaves are usually designated by the names DOUBLE CONTRA; CONTRA; GREAT; SMALL; ONE-LINED, or ONCE-ACCENTED; TWO-LINED, or TWICE-ACCENTED; THREE-LINED, or THRICE-ACCENTED; FOUR-LINED, or FOUR-TIMES-ACCENTED; each octave beginning at the tone named C and counted upward. For convenience they may be designated by the use of capital and of small letters, and numbers placed near either the top or the bottom of the letter; or by dashes, or strokes, etc. They are classified as follows:

C ₂ D ₂ E ₂ F ₂ G ₂ A ₂ B ₂	{	DOUBLE CONTRA OCTAVE, beginning 4 octaves below Middle C.
C ₁ D ₁ E ₁ F ₁ G ₁ A ₁ B ₁	{	CONTRA OCTAVE, beginning 3 octaves below Middle C.
C D E F G A B	{	GREAT OCTAVE, beginning 2 octaves below Middle C.
c d e f g a b	{	SMALL OCTAVE, beginning 1 octave below Middle C.
c ¹ d ¹ e ¹ f ¹ g ¹ a ¹ b ¹	{	ONE-LINED OCTAVE, beginning at Middle C.
c ² d ² e ² f ² g ² a ² b ²	{	TWO-LINED OCTAVE, beginning 1 octave above Middle C.
c ³ d ³ e ³ f ³ g ³ a ³ b ³	{	THREE-LINED OCTAVE, beginning 2 octaves above Middle C.
c ⁴ d ⁴ e ⁴ f ⁴ g ⁴ a ⁴ b ⁴	{	FOUR-LINED OCTAVE, beginning 3 octaves above Middle C.

Q. (23) *What tones are represented by notes placed in regular succession on the alternating lines and spaces and leger lines and spaces of a staff?*

The seven tones of the typical, or *natural*, scale of C major, and their octave transpositions; called NATURALS.

- 20 On the piano keyboard the naturals are represented by the *white keys*. (See KEYBOARD.)

Q. (24) *How are other tones than those thus represented on the staff indicated?*

By signs of alteration of pitch (without change of letter-name) called SHARPS, FLATS, and NATURALS; placed on the lines or the spaces of the staff, either at the beginning of a composition or division of a composition, or immediately before the note to be altered.

A single SHARP raises a note one *semitone*. A double sharp raises a note two semitones. A single FLAT lowers a note one *semitone*. A double flat lowers a note two semitones. A NATURAL cancels a preceding sharp or flat, double or single. The combination of a natural followed by a sharp or a flat indicates that a preceding alteration is first cancelled and the note then made sharp, or flat.

Sharp.	Flat.	Natural.	Double sharp.	Double flat.
#	b	♮	×	bb

Q. (25) *When placed on the staff at the beginning of a division of a composition, what are the sharps and the flats called and how do they affect the notes?*

They are called KEY SIGNATURES, or simply SIGNATURES. The sharps or the flats of a key signature affect the notes occupying the same lines and spaces and their transpositions in all octaves throughout the length of the division, unless revoked or temporarily cancelled.

Q. (26) *What is an ACCIDENTAL?*

Any sharp, double sharp, flat, double flat, or natural, set before a note, and changing, cancelling or restoring the key signature.

An accidental affects the note before which it stands and the succeeding ones in the same position on the staff in the measure in which it occurs, unless revoked meanwhile.

In music written for a stated number of parts or voices (for example, fugues and the wind parts of orchestral scores), each part or voice requires its own accidentals throughout.

21 (The term *sharp*, applied to *pitch*, indicates either the raising of a note a chromatic semitone, or a *deviation* from accurate pitch by being too high. Applied to quality of tone it indicates shrillness. The term *flat* indicates either the lowering of a note a chromatic semitone, or a deviation from accurate pitch by being too low.)

Q. (27) *How is TIME represented?*

By the grouping of notes into MEASURES, by means of BARS vertically crossing the staff. Two or more staves may be connected by a BRACE ({). (See TIME, RHYTHM.)

Bar.	Double bar.	Double bars with dots.	Bracket.
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Q. 28 *What does a DOUBLE BAR indicate?*

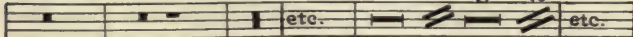
The end of a section, or of the whole, of a composition.

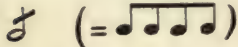
Q. (29) What do DOUBLE DOTS placed before a double bar indicate?

A repetition from the beginning, or from the last preceding double bar followed by dots.

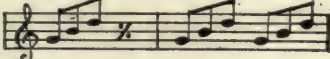
When two measures or groups of measures (one preceding, the other following, a double bar with dots) are inclosed in a BRACKET and marked, respectively, 1ST TIME and 2D TIME, the section to be repeated closes with the measure or measures marked *1st time* when it is first played, but with the measure or measures marked *2d time* on the repetition, omitting then the first ending. (See also DA CAPO, DAL SEGNO.)

- 22 REPETITION of measures, notes, figures, passages, etc., may be indicated by various signs or by an *abbreviated notation*; for example: (a) by heavy strokes or blocks on the staff for a rest of more than one measure, sometimes with the addition of a numeral indicating the number of measures of rest; or (b) by one or more heavy strokes through the stem of a note, showing that it is to be repeated, or divided into smaller values indicated by the number of strokes (see also TREMOLO); or (c) by a slanting stroke, with or without dots, or by several slanting strokes, showing that a *group* of notes is to be repeated, etc.

a. 

b. 

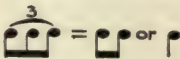
c. / or % or /// etc.

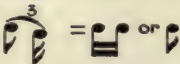
For example: 

Q. (30) What is a TRIPLET?

A group of three notes of equal value given the actual value of only two notes of the same kind, or of one of the next higher value, as at a; or a group of notes (or notes and rests) that represent three of equal value, as at b. The triplet sign is the figure 3 over or under the group of three notes.

The Triplet.

a.  in time-value.

b.  " " "

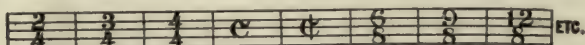
- 23 A QUADRUPLLET is a group of 4 notes of equal value, given the actual value of 3 or of 6. A QUINTUPLLET is a group of 5 with the value of 4. A SEXTUPLLET is 6 with the value of 4. A SEPTUPLLET is 7 with the value of 4 or of 6. An OCTUPLLET is 8 with the value of 6; and so on.

Q. (31) *How is the TIME of measures indicated?*

By the letter C (or C with a vertical stroke), or by fractions, placed on the staff at the beginning of a section or the whole of a composition, immediately *after* the key signature; and called the *time signature*. (See KEY SIGNATURE.)

The upper figure (*numerator*) of the fraction indicates the number of equal fractional parts—called *beats*, or *counts*—into which the measure is divided. The lower figure (*denominator*) gives the value of each of these beats.

The letter C stands for $\frac{4}{4}$ time; and C with a stroke, or *alla breve*, stands for $\frac{4}{2}$ time with only *two* beats and in quicker tempo—practically $\frac{2}{2}$ time.



Q. (32) *How many kinds of time are there?*

Two: SIMPLE and COMPOUND.

- 24 Simple time has one pulsation to each beat.
 25 Compound time is derived from simple time by substituting for each beat of simple time a measure of simple triple time. Compound time is therefore a combination of simple triple time, with a *group* of three pulsations for each *single* beat of simple time. Simple time with a *triplet* for each beat would have the same effect as the corresponding compound time. (See METRICAL ACCENTS.)

Q. (33) *How many kinds of SIMPLE time are there? Give some examples of each kind.*

Three: DUPLÉ, such as $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$; TRIPLE, such as $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$; and QUADRUPLE, such as $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$.

Q. (34) *How many kinds of COMPOUND time are there? Give examples.*

Three: DUPLÉ, such as $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$; TRIPLE, such as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$; and QUADRUPLE, such as $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$.



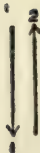
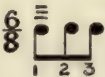

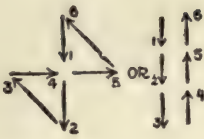




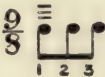


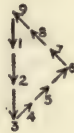





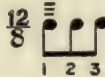




- 26 Besides the above usual kinds of time, there is occasionally used a compounding of double with triple time, such as 5-4, 7-8, etc., partaking, as to accent, more of the nature of simple time.

Some classifications include only duplé and triple time, grouped as follows: Simple duplé—2-2, 2-4, 2-8, 2-16. Simple triple—3-2, 3-4, 3-8, 3-16. Compound duplé—4-2, 4-4, 4-8, 4-16. Compound triple—6-8, 9-8, 12-8.

- 27 The following diagram illustrates the different kinds of time and the usual ways of beating time. The dashes over the notes indicate the relative strength of the pulsations in a measure—*metrical accents*:—3 dashes indicate the principal or *primary* accent, on the first beat of each measure; 2 dashes indicate a *secondary* accent; 1 dash indicates a *tertiary* accent.

When the movement in compound time is quick, the pulsations in each group are not separately indicated in beating time, the outline of the beat being the same as in the corresponding simple time; as if a triplet were substituted for each beat of simple time.

TIME DIAGRAM.

[SIMPLE	$\frac{2}{4}$					
	COMPOUND	$\frac{6}{8}$					
[SIMPLE	$\frac{3}{4}$					
	COMPOUND	$\frac{9}{8}$					
[SIMPLE	$\frac{4}{4}$					
	COMPOUND	$\frac{12}{8}$					

III.—SCALES, KEYS, INTERVALS, CHORDS, ETC.

Q. (35) *What is a SCALE?*

A SCALE (from the Italian word *scala*, a "ladder," or "staircase") is a succession of consecutive tones (sounds).

Q. (36) *How many principal kinds of scales are there?*

TWO: DIATONIC and CHROMATIC.

Q. (37) *What is the difference between them?*

The diatonic scale progresses in *whole tones* and *semitones*; the chromatic in *semitones* only.

Q. (38) *Of what does the DIATONIC scale consist?*

Of 8 tones (sounds), including the octave of the 1st, forming 7 steps (or progressions) of whole tones and of semitones, advancing in direct succession through the DEGREES of the octave; that is, without skipping or repeating any letter of the seven used in naming tones, except in reproducing the sounds in higher or in lower octaves. The specific manner of forming a scale is called the **MODE**.

(*Dia*—"through;" *diatonic*—"through the tones").

28 DEGREES.—The sounds of a diatonic scale are called its DEGREES. The difference, or "distance," between two adjacent degrees is either a *whole tone* (called also a *whole step*) or a *semitone* (called also a *half-tone* or *half-step*—the smallest *interval*, or *progression*, used in musical notation).

Q. (39) *How are the DEGREES of a scale named?*

Regarded with reference to their *absolute* pitch they are named after the seven alphabetical letters (with necessary sharps or flats) representing the tones on which they fall in a given scale. Regarded with reference to their scale position, or *relative pitch*, they are either *numbered*, or given the following names:

1st degree	—TONIC, OR KEY-NOTE.
2d	" SUPER-TONIC.
3d	" MEDIANT.
4th	" SUB-DOMINANT.
5th	" DOMINANT.
6th	" SUB-MEDIANT.
7th	" LEADING-TONE.

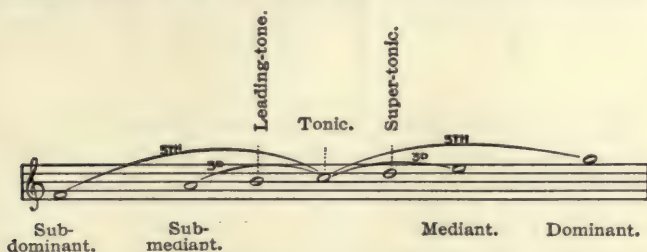
The 8th degree is the octave of the key-note and bears the same name.

29 The *tonic*, or *key-note*, is so called because it gives the fundamental *tone* with which the scale begins and from which the *key* takes its name (*tonic* meaning "tone"). For example: if the tonic falls on the tone C, the scale and key are called the scale and key of C; and so on.

30 The *super-tonic* is so called because it is the degree next above the tonic (*super* meaning "above").

- 31 The *mediant* is so called because it is midway between tonic and dominant (*mediant* meaning "between").
- 32 The *sub-dominant* is so called because it is the dominant below, or under, the tonic (*sub* meaning "under"); it is the 5th *below* the key-note, while the *dominant* is the 5th *above*.
- 33 The *dominant* is so called because of the important part it plays in music (*dominant* meaning "dominating," "ruling," "governing"). It is prominent among the harmonics generated by tone-producing vibrations (see ACOUSTICS); chords having this degree as their root clearly indicate the key by their tendency to progress to the key-note; the degree marks the beginning of the second half of the two divisions of a scale; etc.
- 34 The *sub-mediante* is so called because it is midway between the sub-dominant and the tonic (octave); or between the tonic and the sub-dominant below the tonic.
- 35 The *leading-tone* (a semitone below the octave of the key-note) is so called because of its tendency to progress or "lead" up to the 8th degree, the key-note. It is also called the *sub-tonic*, because it is under the tonic.

Diagram showing the tones of the Key of C, reckoned from the Tonic as a centre.



Q. (40) How many MODES of the diatonic scale are there?

Two: MAJOR and MINOR.

Q. (41) How is the major diatonic scale formed?

(a) Of 2 major TETRACHORDS, each containing 2 whole tones and 1 semitone, separated by a *whole tone of disjunction*; or (b) of 2 whole tones and a semitone, then 3 whole tones and a semitone; or (c) of 7 steps from a given tone to its octave, all of which are *whole tones* except the step between the 3d and 4th, and that between the 7th and 8th, which are *semitones*.

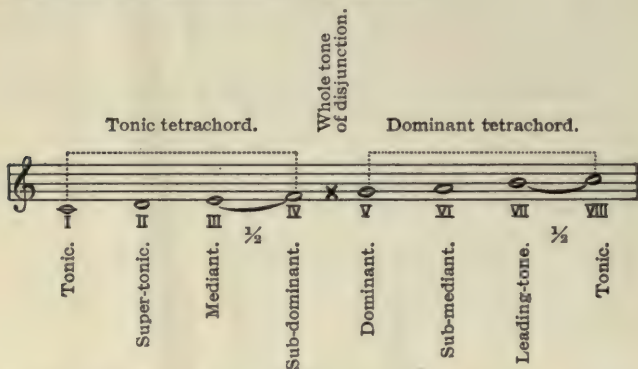
- 36 A TETRACHORD—from the Greek *tetrachordos*, "having four strings"—is a scale series of 4 tones contained in a perfect 4th (a 4th comprising 5 semitones). The major tetrachords (each having 2 whole tones and 1 semitone) of major scales consist of (1) the 1st, 2d, 3d, and 4th degrees, called the *tonic tetrachord*; and (2) the 5th, 6th, 7th, and 8th degrees, called the *dominant tetrachord*. The *whole tone of disjunction* is, therefore, between the 4th and 5th degrees. Every major scale contains, in its two tetrachords, a tetrachord of two other scales: its tonic tetrachord being the dominant tetrachord of the scale beginning a 5th

below; and its dominant tetrachord being the tonic tetrachord of the scale beginning a 5th above.

Q. (42) *Where, then, do the semitones occur in a major scale?*

Between the 3d and 4th degrees, and the 7th and 8th degrees.

Model of the Major Scale. The semitones are indicated by the slur \smile , and the whole tone of disjunction by a cross mark X:



Q. (43) *How many ways are there of forming a minor scale?*

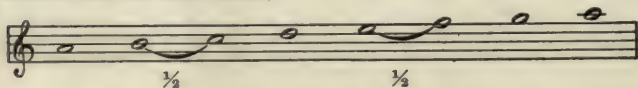
Three: Called the PURE (or ANTIQUE), the HARMONIC, and the MELODIC.

Q. (44) *What is the PURE, or ANTIQUE, MINOR scale?*

A scale formed on the sub-mediant—the degree that is a minor 3d below, or a major 6th above, the key-note of the major scale, to which it is *related* in having the same signature.

37 The *pure* is the only minor scale-form that adheres to its signature—that of its *relative* major—introducing no accidentals. Its 3d, 6th, and 7th are all *minor* intervals, reckoning from its key-note. The pure minor is the basic minor scale from which the commonly used minor scales are developed.

Model of the Pure Minor Scale:



Q. (45) *Where do the semitones occur in the PURE minor scale?*

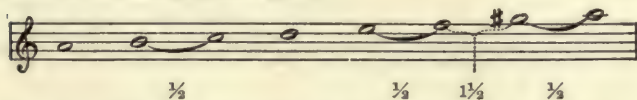
Between the 2d and 3d degrees, and the 5th and 6th degrees

Q. (46) *How is the HARMONIC minor scale formed?*

By raising the 7th of the pure minor, because in modern music the tendency of harmony requires a leading-tone (that is, one

forming a semitone, instead of a whole tone) in progressing from the 7th to the 8th degree.

Model of the Harmonic Minor Scale :



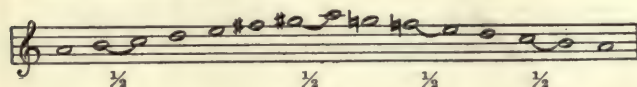
Q. (47) *How is the MELODIC minor scale formed?*

By raising the 6th of the harmonic minor, in order to avoid the unmelodic step of a tone and a half occurring in the harmonic minor scale between the 6th and 7th degrees; the normal melodic scale-succession being in steps not greater than semitones and whole tones.

Q. (48) *Is the melodic form used both in ascending and in descending?*

No; in the melodic minor scale the pure minor is used commonly in descending, since the reasons for deviating from the signature do not obtain in descending, the 7th degree no longer leading upward to the 8th degree.

Model of the Melodic Minor Scale :



Q. (49) *What is the difference between RELATIVE and CORRESPONDING (PARALLEL or TONIC) major and minor scales?*

RELATIVE major and minor scales have different key-notes but the same signatures. CORRESPONDING (PARALLEL or TONIC) major and minor scales have the same key-notes but different signatures. The signature of a corresponding minor scale is that of its relative major, a minor 3d above.

38 For example: A major and A minor *correspond* in key-notes, both beginning on A; but A major has 3 sharps, and A minor has no signature. A minor and C major are *related*, in having no signatures; but they begin on different key-notes—A and C.

Q. (50) *Illustrate the difference between the major scale and the minor forms.*

Lowering the 3d, 6th, and 7th of the major scale gives the corresponding *pure* minor. Lowering the 3d and 6th of the major, gives the *harmonic* minor. Lowering the 3d of the major, gives the ascending *melodic* minor.

39 The terms MAJOR (meaning "greater") and MINOR (meaning "less") are applied to the diatonic modes because the distance of the 3d degree, the 6th degree (usually), and the 7th degree (under certain conditions), above the key-note is in the major mode a semitone *greater* in each case than with the

same degrees in the minor mode. The tones that the two modes *invariably* have in common are the 1st, the 2d, the 4th, the 5th, and, of course, the *octave* of the 1st. The tone in which they *invariably* differ is the 3d. The 6th and the 7th of the minor vary as already described. The 3d of a scale or of a tonic chord is, then, the distinctive tone that indicates the mode—being a major 3d (two whole tones) above the key-note in a major scale, and a minor 3d (one whole tone and one semitone) above the key-note in a minor scale. (See INTERVALS.)

40 All MAJOR scales are constructed on one model, one scale differing from another in *absolute* pitch, but not in *diatonic* order. In order to carry out consistently in other tones the construction of the scale as found in C major (taken as a type and called the *natural* scale), it is necessary to include one or more of the five intermediate tones lying between the naturals (and on the piano represented by *black* keys); and to introduce signatures of sharps and of flats. Minor scales also are constructed on one model, but with the variations in the 6th and the 7th degrees already noted. The chromatic alterations of the 6th and 7th degrees are marked as *accidentals*, not included in the regular signatures.

Q. (51) *How many SCALES, or "KEYS," are used?*

Thirty: 2 (1 major and 1 minor) with no signature; 14 (7 major and 7 minor) with sharp signatures; and 14 (7 major and 7 minor) with flat signatures.

Q. (52) *Give the names and the signatures of the scales.*

- C major and A minor, no signature.
- G major and E minor, 1 sharp.
- D major and B minor, 2 sharps.
- A major and F sharp minor, 3 sharps.
- E major and C sharp minor, 4 sharps.
- B major and G sharp minor, 5 sharps.
- F sharp major and D sharp minor, 6 sharps.
- C sharp major and A sharp minor, 7 sharps.
- F major and D minor, 1 flat.
- B flat major and G minor, 2 flats.
- E flat major and C minor, 3 flats.
- A flat major and F minor, 4 flats.
- D flat major and B flat minor, 5 flats.
- G flat major and E flat minor, 6 flats.
- C flat major and A flat minor, 7 flats.

[The key-notes and signatures of the scales should be named, for practice, in chromatic order also. For example: C major, no signature; C minor, 3 flats; C sharp major, 7 sharps; C sharp minor, 4 sharps; D flat major, 5 flats; and so on.]

Q. (53) *In what order are the scales obtained?*

By *ascending* a 5th for each additional sharp scale, and *descending* a 5th for each additional flat scale, starting from C; forming a complete "circle of 5ths" by enharmonic transposition,—as illustrated in the Diagrams: Pages 22–23. (See also ENHARMONIC CHANGE.)

Q. (54) *In what order are the signatures obtained?*

In 5ths: ascending in sharps—F sharp, C sharp, G sharp, D sharp, A sharp, E sharp, and B sharp; descending in flats; B flat, E flat, A flat, D flat, G flat, C flat, and F flat.

41 The order of sharps reversed will give the order of flats.

Q. (55) *Name the degrees of each major scale and each minor scale (pure, harmonic, and melodic), ascending in diatonic order; and those of the melodic minor scale descending also.*

[For example: G sharp minor (harmonic) consists of G sharp, A sharp, B, C sharp, D sharp, E, F double sharp, and G sharp; and so on.]

Q. (56) *What is an INTERVAL?*

The difference in pitch (or "distance") between two sounds, or musical tones; named according to the number of scale degrees included.

Q. (57) *What are the smallest intervals used in modern music?*

The WHOLE TONE and the SEMITONE, or half-tone.

42 There are two kinds of semitones—*diatonic* and *chromatic*. A diatonic semitone is the semitone as found in the diatonic scale between two consecutive scale-degrees; involving therefore a change of letter-name and of position on the staff, as well as of pitch. Example: C to D flat. A chromatic semitone is the semitone between a degree and its nearest *chromatic alteration*, or between two contiguous chromatic alterations; involving therefore a change in pitch and a sign of chromatic alteration, but not a change of letter-name or position on the staff. Example: C to C sharp or C flat; or C sharp to C double sharp; or C flat to C double flat. The sum total of a diatonic and a chromatic semitone is a whole tone.

Q. (58) *What is the difference between a HALF-TONE and a HALF-NOTE? Between a TONE and a NOTE?*

A half-tone or semitone is an interval, thus having to do with difference in *pitch*; and a half-note is a sign denoting the value (two quarters) of a given sound, thus having to do with *time*. A tone is a musical sound; and a note is simply a character or sign used to represent tones in writing music.

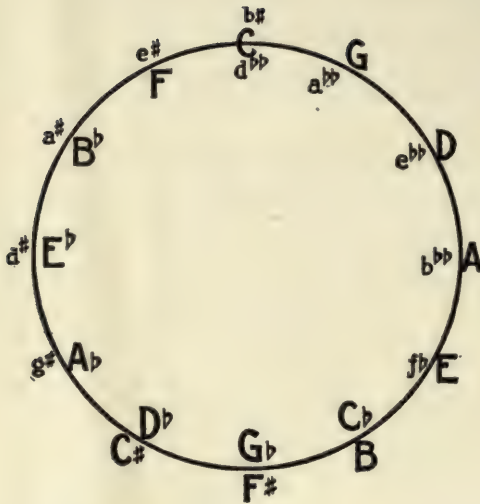
This distinction is not always observed, the term *note* being frequently, but loosely, used as synonymous with *tone*.

Q. (59) *What are the standard intervals as used in the major scale, reckoning from the key-note upward?*

The PRIME or UNISON (comprising only one degree, and not properly an interval, as an interval is a *difference* in pitch). MAJOR 2D, MAJOR 3D, PERFECT 4TH, PERFECT 5TH, MAJOR 6TH, MAJOR 7TH, and PERFECT 8TH, or OCTAVE.

43 The term *unison* is sometimes applied also to the octaves of tones, as when several voices or instruments produce the same melody in different octaves.

CIRCLE OF FIFTHS.



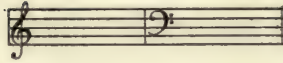
[In this diagram the capital letters indicate the key-notes of the 15 Major Scales; the small letters indicate their enharmonic equivalents. The keys with signatures of sharps are represented on the *outside* of the circle; those with signatures of flats, on the *inside*; the key without signature, *on the line* at the top of the circle.]

A Circle of Fifths representing the Minor Scales may be similarly constructed.]

KEY SIGNATURES.

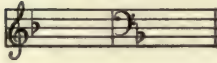
Natural keys.

C major
and
A minor.



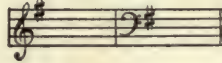
Flat keys.

F major. }
D minor. }

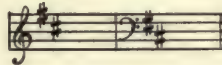
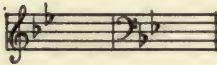


Sharp keys.

{ G major.
{ E minor.

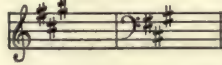
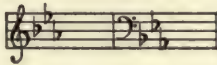


B flat major. }
G minor. }



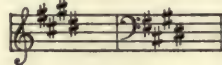
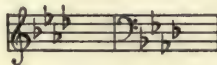
{ D major.
{ B minor.

E flat major. }
C minor. }



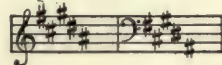
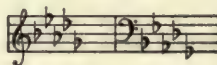
{ A major.
{ F sharp minor.

A flat major. }
F minor. }



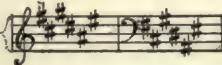
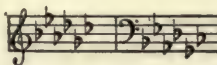
{ E major.
{ C sharp minor.

D flat major. }
B flat minor. }



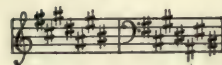
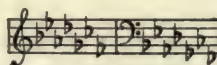
{ B major
{ G sharp minor.

G flat major. }
E flat minor. }



{ F sharp major.
{ D sharp minor

C flat major. }
A flat minor. }



{ C sharp major
{ A sharp minor

Q. (60) *How many whole tones and semitones and consecutive letters are included in each of these standard intervals?*

- Major 2d—1 whole tone (or 2 semitones); and 2 letters.
 Major 3d—2 " tones (" 4 "); " 3 "
 Perfect 4th—2 whole tones and 1 semitone (or 5 semitones);
 and 4 letters.
 Perfect 5th—3 whole tones and 1 semitone (or 7 semitones);
 and 5 letters.
 Major 6th—4 whole tones and 1 semitone (or 9 semitones);
 and 6 letters.
 Major 7th—5 whole tones and 1 semitone (or 11 semitones);
 and 7 letters.
 Perfect Octave—5 whole tones and 2 semitones (or 12 semi-
 tones); and 8 letters.

Q. (61) *How may these be varied?*

Thus: Major intervals raised a *chromatic* semitone, become AUGMENTED intervals; lowered a chromatic semitone, they become MINOR; again lowered a chromatic semitone, they become DIMINISHED. Perfect intervals raised a *chromatic* semitone become AUGMENTED, and lowered a chromatic semitone become DIMINISHED.

44 For example:

C to C sharp is an augmented prime, or chromatic semitone;	C to G, perfect 5th;
C to D, major 2d;	C to G sharp, augmented 5th;
C to D sharp, augmented 2d;	C to G flat, diminished 5th;
C to D flat, minor 2d, or diatonic semitone;	C to A, major 6th;
C to E, major 3d;	C to A sharp, augmented, or "ex- treme sharp," 6th;
C to E sharp, augmented 3d;	C to A flat, minor 6th;
C to E flat, minor 3d;	C to B, major 7th;
C to F, perfect 4th;	C to B flat, minor 7th;
C to F sharp, augmented 4th;	C to B double flat, diminished 7th;
C to F flat, diminished 4th;	C to C, perfect octave;
	C to C flat, diminished octave.

45 Larger intervals, such as the 9th, the 10th, etc., are merely octaves with a 2d or a 3d, etc., added.

46 A TRITONE is an interval of 3 whole tones, or an augmented 4th; such as is found, for example, between the 4th and the 7th of a diatonic scale.

Q. (62) *What is meant by the INVERSION of an interval?*

An interval is said to be INVERTED when the upper tone is transposed one or more octaves, so as to become the lower tone, or *vice versa*. By inversion, major intervals become minor; minor become major; augmented become diminished; diminished become augmented; but perfect remain perfect. By inversion, a 2d becomes a 7th; a 3d becomes a 6th; a 4th becomes a 5th; a 5th becomes a 4th; a 6th becomes a 3d; a 7th becomes a 2d; an octave becomes a prime or remains an octave.

Q. (63) *How many principal kinds of CHORDS are there?*

Three: CHORDS of *three* tones (the *triad*, or *common chord*, consisting of a fundamental tone, or *ROOT*, with its 3d and 5th *above*—the numbering or reckoning of scale-degrees, intervals, and chords being from the given tone *upward*); chords of *four* tones (the chord of the 7th, consisting of a fundamental tone, 3d, 5th, and 7th); and chords of *five* tones (chord of the 9th, consisting of a fundamental tone, 3d, 5th, 7th, and 9th).

Q. (64) *How many kinds of TRIADS are there?*

Four: MAJOR, MINOR, DIMINISHED, and AUGMENTED.

Q. (65) *Of what does each consist?*

The major triad consists of a fundamental tone with its major 3d and perfect 5th; the minor triad of a fundamental tone, minor 3d, perfect 5th; the diminished triad of a fundamental tone, minor 3d, diminished 5th; the augmented triad of a fundamental tone, major 3d, augmented 5th.

47 Example: C, E, and G, major triad; C, E flat, and G, minor triad; C, E flat, and G flat, diminished triad; C, E, and G sharp, augmented triad.

Q. (66) *On which degrees of the scale can these chords be formed?*

The major triad can be formed on the tonic, the sub-dominant and the dominant; the minor triad on the super-tonic, the mediant, and the sub-mediant; the diminished triad on the leading-tone;—of the major scale. The augmented triad occurs on the third degree of the minor scale.

The triads on the tonic, dominant and sub-dominant comprise all the tones of a diatonic scale.

Q. (67) *What is a CONSONANT chord or CONCORD?*

One containing no DISSONANT (DISCORDANT) intervals, pleasing in itself and requiring no further progression, or RESOLUTION

Q. (68) *What is a DISSONANT chord or DISCORD?*

One containing one or more DISSONANT intervals, and requiring further progression, or RESOLUTION.

Q. (69) *Which are the CONSONANT, and which the DISSONANT intervals?*

The perfect 4th, 5th, and octave are *perfect* CONSONANCES. Major or minor 3ds and 6ths are *imperfect* CONSONANCES.

Major or minor 2ds and 7ths, and all augmented or diminished intervals, are DISSONANCES.

Q. (70) *Give some examples of CONSONANT, and of DISSONANT chords.*

CONSONANT—major and minor triads; DISSONANT—chords of the 7th and the 9th.

Q. (71) *What is meant by the RESOLUTION of a chord?*

The passing from a dissonant chord (or discord) to a consonant chord (or concord). Resolution has been defined as "the process of relieving dissonance by succeeding consonance."

43 A resolution that is arrested by the holding back, or "suspension," of one or more tones of a chord while the others progress, is said to be *suspended*.

Q. (72) *Define and give examples of PRINCIPAL CHORDS.*

PRINCIPAL CHORDS are the fundamental or basic chords of a key; called also PRIMARY CHORDS. The CONSONANT principal chords are the *triads* on the *tonic*, the *dominant*, and the *sub-dominant*. Triads on the other degrees are SECONDARY, or SUBORDINATE, triads.

The DISSONANT principal chords are those dissonant chords which *resolve into the tonic triad*, and whose fundamental tone is the *dominant* of the key. The most important dissonant principal chord is the chord of the *dominant seventh*. Chords of the seventh on other degrees are SECONDARY, or SUBORDINATE, seventh chords.

49 Summary of chords of the seventh:—

50 DOMINANT 7TH: A major triad with a minor 7th added, formed on the dominant of major and minor scales.

51 DIMINISHED 7TH: A diminished triad with a diminished 7th added, formed on the leading-tone of minor scales.

52 LEADING-TONE 7TH: A diminished triad with a minor 7th added, formed on the leading-tone of major scales.

A similar chord is formed on the second degree of the minor scale.

53 Seventh chords formed on the other degrees of major and of minor scales include those (a) on the 1st and the 4th degree of major and the 6th degree of minor scales, consisting of a major triad and a major 7th; (b) on the 2d, the 3d and the 6th degree of major and the 4th degree of minor scales, consisting of a minor triad and a minor seventh; (c) on the 1st degree of minor scales, consisting of a minor triad and a major 7th; (d) on the 3d degree of minor scales, consisting of an augmented triad and a major 7th.

Q. (73) *How do the chords of the dominant 7th and the dominant 9th and their inversions resolve?*

Into major or minor triads and their INVERSIONS.

Q. (74) *From what tone are the intervals of a chord reckoned?*

From the fundamental tone upward.

So long as the fundamental tone remains the lowest of the chord, the upper tones may be distributed in any way without affecting the character of the chord.

Q. (75) *When is a chord said to be INVERTED?*

When its fundamental tone is not the lowest.

Q. (76) *How many inversions has the triad?*

Two: known as the chord of the *6th* (in which the fundamental tone is a 6th above its lowest tone, formerly its second tone); and the chord of the *4th and 6th* (in which the upper tones are, respectively, a 4th and a 6th from the lowest tone, formerly the third tone).

54 Example: Major triad on C=C, E, and G; 1st inversion, 6th-chord=E, G, and C; 2d inversion, 4-6 (or 6-4) chord=G, C, and E.

55 When a chord is in its original state (that is, when the fundamental tone is the lowest), it is said to be in its *1st position*; the 1st inversion is the *2d position*; etc.

Q. (77) *How many inversions has the chord of the 7th?*

Three: known as the chord of the *5th and 6th* (having a 3d, 5th, and 6th); the chord of the *3d, 4th and 6th* (having a 3d, 4th, and 6th); and the chord of the *2d* (having a 2d, 4th, and 6th).

56 Example: 7th-chord on G = G, B, D, and F; 1st inversion, 5-6 (or 6-5) chord = B, D, F, G; 2d inversion, 3-4-6 (or 6-4-3) chord = D, F, G, B; 3d inversion, 2d chord = F, G, B, D.

57 A system of abbreviated musical notation, in which the chords to be used on a given bass are indicated by figures representing the principal intervals of the intended chords, is called **FIGURED BASS**, or **THOROUGH-BASS**. (The latter term is also applied to the science of harmony.)

Q. (78) *What are ENHARMONIC tones, scales, intervals, or chords?*

Tones, scales, intervals or chords that differ in letter-name, signature, and staff-position, but are practically the same in pitch.

58 On instruments of fixed intonation, such as the piano and the organ, enharmonic tones, scales, etc., are of absolutely the same pitch. (See **EQUAL TEMPERAMENT**.)

Q. (79) *What, then, is meant by ENHARMONIC CHANGE?*

A change of name and notation, but not of pitch.

Q. (80) *How many names may be given each of the 12 musical tones within the octave?*

Three, with one exception: A flat or G sharp, the only names for this tone.

Q. (81) *Mention the enharmonic changes on each tone ♯*

- C, B sharp, D double flat.
- C sharp, D flat, B double sharp.
- D, C double sharp, E double flat.
- D sharp, E flat, F double flat.
- E, F flat, D double sharp.
- F, E sharp, G double flat.
- F sharp, G flat, E double sharp.
- G, F double sharp, A double flat.
- G sharp, A flat.
- A, G double sharp, B double flat.
- A sharp, B flat, C double flat.
- B, C flat, A double sharp.

Q. (82) *Mention SCALES that are enharmonic.*

B major and C flat major, F sharp major and G flat major, C sharp major and D flat major, and their relative minors.

59 By subtracting the number of sharps or flats in any scale from 12 (the greatest number of sharps or flats possible in any scale, there being only twelve musical sounds within an octave), the number of sharps or flats in its enharmonic scale will be obtained. Thus, the number of sharps in B major, 5, subtracted from 12, leaves 7, the number of flats in C flat major.

Q. (83) Give examples of ENHARMONIC INTERVALS and of ENHARMONIC CHORDS.

C to E flat is a minor third, and C to D sharp is an augmented second, though each comprises one whole tone and one semitone, and the two are practically the same in pitch.

F sharp, A sharp, C sharp—major triad on F sharp; G flat, B flat, D flat—major triad on G flat: the two triads being practically the same in pitch.

Q. (84) What is meant by KEY?

The tones and signature and mode of a scale, named, like the scale, after the key-note. In a broader sense, the KEY means the tones comprised in a given scale, regarded with reference to the harmonies formed on them and to their relation to the tonic, rather than with reference to their consecutive succession, or scale-form.

60 This use of the word key should not be confused with that referring to a lever on a keyboard—such as a *piano key*.

Q. (85) What is meant by TONALITY?

(a) The harmonies grouped about and related to a given key or tonic chord; or (b) the consistent predominance in a composition of one key over other keys used.

Q. (86) What is MODULATION?

Passing from one key into another.

Q. (87) What is meant by RELATIONSHIP of keys?

The connection or affinity that exists between one key and another, making modulation from one to the other more or less readily and satisfactorily accomplished.

61 Relationship, for example, exists by reason of the tones or harmonies that two keys may have in common; or by the important position a tone may occupy in each key—as, for instance, the dominant of one key may be the tonic of another; etc.

Q. (88) What is TRANSPOSITION?

Placing a composition in a different key from the one in which it was originally written.

62 Transposition is effected by reckoning the relative positions of tones and chords in the key, and rendering their equivalent in another key or octave; or by changing the clef, or the signature, or both; etc.

Q. (89) What is a SEQUENCE?

The repetition two or more times in succession of a progression of chords or a melodic figure, at regular intervals, ascending or descending.

Q. (90) What is a CADENCE?

A succession of tones or chords forming a close to a composition or division of a composition.

For example: *Dominant to tonic—authentic cadence. Sub-dominant to tonic—plagal or "Amen" cadence. Tonic followed by dominant—half or imperfect cadence. Unexpected progression avoiding the natural close on tonic—interrupted or deceptive cadence.*

Q. (91) How many kinds of MOTION or progression are there?

Two: (a) affecting one part or voice; and (b) affecting two parts or voices in their relation to each other.

Q. (92) What kinds of motion affect one part?

CONJUNCT motion, or progression by *steps* (that is, intervals not greater than a second); and DISJUNCT motion, or progression by *skips* (that is, intervals greater than a second).

Q. (93) What kinds of motion affect the relations of two parts?

(a) PARALLEL, SIMILAR, or DIRECT motion, or progression in the same direction; (b) CONTRARY motion, or progression in contrary directions; and (c) OBLIQUE motion, in which one part is stationary, while the other ascends or descends.

IV.—PHRASING, ACCENTS, ORNAMENTS, ETC.

Q. (94) What is meant by PHRASING in music?

The *articulation, accentuation, and shading* of musical phrases; appropriate *expression or style* in interpreting musical ideas. Phrasing is in music what punctuation and marks of emphasis are in writing, and the inflections of the voice are in speaking.

Q. (95) How is phrasing indicated?

By numerous signs and terms, denoting quality, intensity, and duration.

Q. (96) In what does good phrasing chiefly consist?

In giving to each tone its proper quality, intensity, and duration, with regard to its significance or importance in the measure, the rhythm, the melody, and the harmony, and to the composer's intention.

Q. (97) Mention some of the important means employed in phrasing.

ATTACK; LEGATO; STACCATO; SHADING and ACCENT.

Q. (98) What is meant by ATTACK?

The act or manner of beginning the performance of a phrase or part of a phrase.

Q. (99) What is LEGATO?

Successive tones smoothly connected or bound together, one tone merging into another in a continuous flow of sound; indicated usually by a *slur* over or under the notes to be so performed.


Q. (100) What is STACCATO?

The reverse of *legato*: therefore, detached or disconnected tones; indicated usually by a dot over or under the note to be so performed.



(See also MEZZO STACCATO, MARTELLATO, PORTAMENTO, TOUCH, BOWING.)

Q. (101) What is a SLUR?

A SLUR is a curved line  connecting two or more notes representing tones usually of different pitch, and indicates legato.



63 The slur is sometimes used also to outline FORM.

Q. (102) How is a slur to be distinguished from a TIE?

The *tie* connects two notes representing tones of the same pitch; the *slur* connects notes representing tones usually of different pitch.

Q. (103) How is a slur connecting two notes that represent tones of the same pitch to be distinguished from a TIE?

The *slur* is (or should be) placed distinctly *over* or *under* the notes; the *tie* is (or should be) *drawn between them*, almost touching both.

Q. (104) What is meant by SHADING?

Gradations of tone-color and power (called also *nuances*).

Shading is effected by means of variety and contrast in *quality* of tone (*tone-color*, or *timbre*); *dynamic* contrasts and gradations, as, for example, in the use of *accents* and of *crescendo* and *diminuendo*; and in the proper *balance* of parts, as, for example, in subordinating to a *melody* the harmonies forming an *accompaniment* to it, by subduing them in tone-color and power. (See COLOR, DYNAMICS.)

Q. (105) What is ACCENT?

The emphasis or stress laid on certain tones.

Q. (106) What are the principal kinds of accents?

Accents are variously grouped as being, for example, either REGULAR or IRREGULAR, GRAMMATICAL or RHETORICAL, RHYTHMICAL or EMOTIONAL, CHARACTERISTIC or ÆSTHETIC, etc., etc. Since the classifications are based on the relation of accents to the elements of music—*time* (or *measure*) and *rhythm*, *melody*

and *harmony*, they may be conveniently termed METRICAL, RHYTHMICAL, MELODIC, and HARMONIC. The various forms are usually closely allied and interdependent in musical composition.

Q. (107) *What are METRICAL accents?*

METRICAL (OR MEASURE) ACCENTS are the regularly recurring emphases laid on certain beats in each measure. (See SIMPLE and COMPOUND TIME, BEATING TIME.)

Q. (108) *How many principal kinds of METRICAL (or MEASURE) accents are there?*

TWO: PRINCIPAL OR PRIMARY, and SUBORDINATE (the latter having relative degrees of power, and including the SECONDARY and the TERTIARY).

Q. (109) *On which beat does the principal accent occur?*

On the 1st beat.

64 The 1st beat is called also the *strong beat*, or *down-beat*; and an unaccented part of a measure is called a *weak beat*, or *up-beat*. *Beat*, *down-beat* and *up-beat* are terms derived from the downward and the upward movements of the hand by a director of an orchestra or chorus in *beating time*. (See BEATING TIME.)

Q. (110) *Where do the accents generally fall in the various kinds of time?*

In simple duple or triple time, such as $\frac{2}{4}$ or $\frac{3}{4}$, the accent falls on the 1st beat; in simple quadruple time, such as $\frac{4}{4}$, the accents fall on the 1st beat (*principal*, or *primary*) and the 3rd (*subordinate*). In compound duple time, such as $\frac{6}{8}$, they fall on the 1st beat and the 4th; in compound triple time, such as $\frac{9}{8}$, on 1st, 4th, and 7th; in compound quadruple time, such as $\frac{12}{8}$, on 1st, 4th, 7th, and 10th. (See DIAGRAM, page 15.)

Q. (111) *What is SYNCOPATION?*

Holding over a tone from a weak beat to the following strong beat, thus anticipating the accent of the strong beat.

Q. (112) *What are RHYTHMICAL accents?*

The term RHYTHMICAL ACCENTS is frequently, though somewhat loosely, used as synonymous with METRICAL ACCENTS; and also is applied to those accents which bring out the rhythmic pattern of motives, themes, passages, etc.

Q. (113) *What are MELODIC accents? HARMONIC accents?*

MELODIC accents are those which lay stress on particular tones with the aim of bringing out the emotional and the intellectual elements of the melody. Of this order are accents at the culminating point, or *climax*; accents on the *highest* tone (consistent with the natural tendency of *ascending* passages to *increase* in power, and of *descending* passages to *decrease* in

power); accents for *contrast* or variety in repeated tones or passages; accents on the *longest* tone of a melodic group; accents which emphasize any tone at the composer's pleasure; etc.

HARMONIC accents are those which aim at bringing out the emotional and the intellectual elements of the harmony. Of this order are accents on dissonances; accents on characteristic chords or tones in modulation; etc.

Q. (114) Give some terms and signs by which accents are indicated.

ff., *sf.* and *sfz.* (FORZANDO, SFORZATO and SFORZANDO), *forced.*

rfz. (RINFORZANDO, which may be applied also to more than one tone), *reinforced.*

fp. (FORTE PIANO), *suddenly loud and then instantly diminished.*

Also by a wedge-shaped character (> or Λ).

Q. (115) What is meant by a GRACE or ORNAMENT?

An embellishment not essential to the melody or the harmony of a composition.

Q. (116) How many principal kinds of graces are there?

Four: the APPOGGIATURA, the TURN, the TRILL, and the MORDENT.

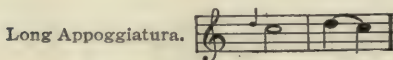
Q. (117) How many kinds of appoggiaturas are there? Define each kind.

TWO: ACCENTED and UNACCENTED APPOGGIATURAS.

65 The ACCENTED APPOGGIATURA is a small GRACE-NOTE preceding a principal note, and taking the accent and part of the time-value of the latter. It includes:

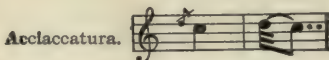
66 (a) *The long appoggiatura*, which occurs chiefly in earlier music, and is, in fact, a tone which is foreign to the harmony on the principal tone. The small note is given its expressed time-value, taken from the value of the principal note. It takes the accent also of the principal note.

Written. Played.



67 (b) *The acciaccatura* (called also *grace-note* and *short appoggiatura*), properly written as a small 8th note with a stroke through the stem; to be performed very swiftly, taking the accent of the principal tone and a greater or less portion of its time-value, according to the speed of the movement.

Written. Played.



- 68 (c) *The double appoggiatura*, which consists of two or more small grace-notes before a principal note, to be performed rapidly, with the accent on the first short tone, and the time-value borrowed from the principal tone.

Written. Played.

Double Appoggiatura.



- 69 The UNACCENTED APPOGGIATURA is a rapid single or double grace-note following a principal note, from the time-value of which it must be subtracted, and with which it is connected by a slur.

Written Played.

Unaccented Appoggiatura.



- 70 The unaccented appoggiatura is sometimes, if seldom, written *before* a principal note with which it is connected by a slur; but its time-value is borrowed from the note *preceding* the embellishment. It is then written in the preceding measure when the note with which it is connected begins a measure, as in the following example:



Q. (118) *What is a TURN?*

An ornament consisting of a principal tone and an auxiliary major or minor second above, and one below it.

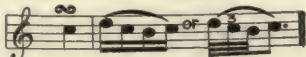
Q. (119) *How many principal kinds of turns are there? Define each kind.*

Three: DIRECT, INVERTED, and PREPARED.

- 71 A DIRECT TURN consists of the tone above a principal tone, the principal tone, the tone below and the principal tone. Thus, a turn on C would consist of D, C, B and C. It is indicated by a *reversed S*, placed horizontally *over* the note.

Written. Played.

Direct Turn.



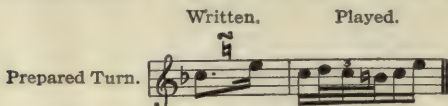
- 72 An INVERTED TURN consists of the same tones as a direct turn, but begins with the lowest instead of the highest. It is indicated by an S (not reversed) placed horizontally, or by a *reversed S* placed vertically, *over* the note.

Written. Played.

Inverted Turn.



- 73 A PREPARED TURN is made by sounding the principal tone *before* the direct or the inverted turn. The sign is then placed *after* the note.



- Q. (120) *What is indicated by an accidental placed over or under a turn?*

An accidental placed *over* a turn affects the *highest* note of the turn; *under* the turn it affects the *lowest* note.

- Q. (121) *What is a TRILL? How is it indicated?*

A TRILL (or SHAKE) is a succession of rapid and even alternations of a principal tone with an auxiliary, a tone or semitone above it, and occupies the entire time-value of the principal tone. It is indicated by the abbreviation *tr.*, sometimes followed by a wavy line, thus: *tr*~~~~.

- Q. (122) *On which tone of a trill does the accent fall?*

The trill being an often-repeated appoggiatura, its accent and time-beat ought to fall on the upper tone; but, in modern music, it is often played with the accent and time-beat on the lower tone, thus taking the characteristics of the *ribattuta* or *battement*, an ornament which was formerly much used, and preceded the trill

- 74 A trill usually ends with a turn, which should be written out.

- Q. (123) *What is a MORDENT?*

A MORDENT is an ornament consisting usually of a single rapid alternation of a principal tone with an auxiliary above or below it, and a return to the principal tone.

- Q. (124) *How many principal kinds of mordents are there? How are they indicated?*

Three: the MORDENT, the INVERTED MORDENT, and the LONG MORDENT.

- 75 (a) The MORDENT consists of a principal tone and an auxiliary immediately below it, and the principal tone, indicated by double perpendicular points with a cross stroke, placed over the note.



- 76 (b) The INVERTED MORDENT consists of a principal tone and an auxiliary above it, and the principal tone, indicated by double perpendicular points, placed over the note.



- 77 (c) The LONG (or DOUBLE) MORDENT consists of a double or triple alternation of the principal tone with an auxiliary above or below it.

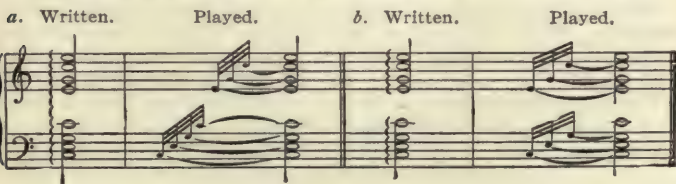


Q. (125) What is an ARPEGGIO? How is it indicated?

An ARPEGGIO (from *arpa*, "harp") is a "broken chord"; that is, a chord whose tones are played successively (in harp-like style), instead of simultaneously. It is indicated by a wavy line placed vertically at the left of the notes of the chord.

- 78 When the arpeggio is written for the piano, for both hands, an unbroken wavy line extending from the lowest to the highest note is made at the left of the chord, if the tones are intended to be sounded successively in the two parts, beginning at the lowest tone (as in the following example, *a*).

- 79 If the tones in the right hand and the left are to start simultaneously, and continue the successive tones in this way, the sign is not a continuous wavy line, but a separate one at the left of each chord (as in the following example, *b*).



V.—FORM.

Q. (126) What is FORM?

Symmetrical arrangement of musical ideas; the structure of a musical work.

The principal forms are: FUGAL or IMITATIVE forms, such as CANON and FUGUE; and METRICAL forms, such as SONG-FORM, RONDO-FORM, and SONATA-FORM.

- 80 A work written for musical performance is called a COMPOSITION.

Q. (127) Define CANON and FUGUE.

A CANON is a composition in which one part is strictly *imitated* in turn by one or more other parts.

A **FUGUE** is a composition for two or more parts developed from a subject which each part takes *in turn*, according to the laws of fugue.

- 81 Canon and fugue are used in both vocal and instrumental music, and belong to the style of composition called **COUNTERPOINT**, or **CONTRAPUNTAL WRITING**.
- 82 **COUNTERPOINT**.—A style of composition in which two or more independent melodious parts are combined into a harmonious whole; called also **POLYPHONIC** writing. It contrasts with **HOMOPHONIC** (**MONODIC**, or **MONOPHONIC**) writing, in which a principal part, or **MELODY**, predominates over an **ACCOMPANIMENT** forming a harmonious background or support.

Q. (128) Define SONG-FORM, RONDO-FORM, and SONATA-FORM.

SONG-FORM is the smallest musical form, and consists of two or three musical periods.

- 83 The elements of musical form include: The **PERIOD**—a musical thought complete in itself (analogous to a grammatical sentence, with its subject, predicate, clauses, phrases, etc.). The **PHRASE**—a musical thought *not* complete in itself; a part of a period. The **SECTION**—a part of a phrase. An example of the simplest complete musical form is a Period of 8 measures, subdivided into two Phrases of 4 measures each; each phrase subdivided into two Sections of 2 measures each. A **SENTENCE** is a compound Period. The leading idea or thought on which a composition is based is called the **SUBJECT**, the **THEME**, or the **MOTIVE**. The term **MOTIVE** is sometimes used to designate a short, distinctive group of tones, called also a **FIGURE**.

RONDO-FORM is a form containing one or more themes, with a continual return to the principal theme. (Rondo—"round.")

SONATA-(or **FIRST-MOUMENT**-) **FORM** is a form consisting of three main divisions: (1) an **EXPOSITION** or **STATEMENT** of a principal and secondary subjects; (2) their **DEVELOPMENT** in a free fantasia, and (3) their **RE-STATEMENT**, with **CODA**.

- 84 The harmonic structure of a movement in sonata-form, in a major key, is usually as follows: First Subject in the *tonic*; Second Subject in the *dominant*; Development, dominant, through related keys, to tonic; Re-statement, tonic. When the first subject is in a minor key the second is usually in the relative major.

Q. (129) Mention and define some other terms relating to musical COMPOSITION.

- 85 **MOVEMENT**.—A principal division of a composition.
- 86 **CADENCE**.—The harmonic close of a section, phrase, or period. (See **AUTHENTIC CADENCE**, **PLAGAL CADENCE**, etc.)
- 87 **CADENZA**.—A brilliant passage or fantasia just preceding the full closing cadence; or a free, florid passage sometimes introduced on a pause of the accompaniment.
- 88 **CODA**.—The part of a composition which is added after the close of the regular form.
- 89 **FINALE**.—The closing movement or section. ("Section" is used, in its narrower sense, to designate a part of a phrase; in its wider sense, as here, a short division, one or more periods, of a composition.)
- 90 **PASSAGE**.—A part of a musical composition; or a repeated figure.
- 91 **RUN**.—A scale-passage.

- 92 **FIORITURE**.—"Florid," ornamental or brilliant figures or passages, such as trills, turns, runs, etc.
- 93 **LEITMOTIV** ("leading motive").—A characteristic motive or theme used as representative of a particular person or idea in a music-drama.
- 94 **SCORE**.—The musical notation of a composition which gives all parts in their original form, or condensed.
- 95 **SOLO** ("alone").—For one voice or instrument; or, for one voice or instrument with accompaniment.
- 96 **DUET**, or **DUO**.—A composition for two voices or instruments.
- 97 **TRIO**.—(a) A composition for three voices or instruments. (b) The second division or section of certain instrumental forms (minuet, scherzo, etc.); called "trio" because formerly written in three parts, in contrast to the first division, formerly written in two parts.
- 98 **CONCERTED** (or **ENSEMBLE**) **MUSIC**.—Music written in parts for two or more instruments or voices; as **DUO**, **TRIO**, **QUARTET**, **QUINTET**, **SEXTET**, **SEPTET**, **OCTET**, **NONET**—for *two, three, four, five, six, seven, eight, or nine* voices or instruments, respectively.
- 99 **TRANSCRIPTION**.—An adaptation of a composition for a voice or voices, an instrument or instruments, other than the one or ones for which it was originally written; called also an **ARRANGEMENT**.
- 100 **PARAPHRASE**.—A free rearrangement of, or fantasia on, a theme not original, but adapted from a vocal or instrumental composition.
- 101 **POT-POURRI**.—A medley or succession of tunes arranged to form a single composition.
- 102 **IMPROVISATION**.—An extemporaneous musical performance.
- 103 **OBLIGATO** (obligatory).—An indispensable instrumental part in a concerted composition.
- 104 **PRELUDE**.—A composition or passage introductory to a larger work.
- 105 **INTERLUDE** or **INTERMEZZO**.—A composition or passage played or sung between the divisions of a larger work.
- 106 **POSTLUDE**.—An organ solo at the close of divine service.
- 107 **VOLUNTARY**.—An organ solo played (sometimes improvised) at divine service.
- 108 **PROGRAMME MUSIC**.—Music descriptive of any kind of "programme" (as, for example, a poem or other literary text, or simply a word or title) which the composer has selected for illustration.
- 109 **CHAMBER MUSIC**.—Concerted music for solo instruments, suitable for performance in a room or small hall; for example, string-quartets, piano-trios, etc., in sonata-form.

Q. (130) *Mention and define some of the principal INSTRUMENTAL forms.*

- 110 **SONATA** (from *sonare*, "to play", "to sound").—An instrumental composition, usually for one or two instruments and in three or four contrasting movements of different forms, each movement having a unity of its own, yet so related to the others that a consistent whole is formed. Usually the first movement only is, strictly speaking, in sonata-form. *Sonatina*.—A little sonata.

The following also are in the style of a sonata :

- 111 (a) *Symphony*.—A grand sonata for orchestra.
- 112 (b) *String-quartet*.—A composition for four stringed instruments, usually 1st violin, 2nd violin, viola, and violoncello.
- 113 Instrumental trios, quartets, quintets, sextets, septets, octets, and nonets, in the style of a sonata, are classed under the general head of "chamber music": that is, music suitable for performance in a room or small hall, rather than a large concert hall.

- 114 (c) *Concerto*.—A composition usually for one solo instrument, accompanied by orchestra.
- 115 *RONDO*.—A composition in rondo-form. (See *RONDO-FORM*.)
- 116 *SUITE* or *PARTITA*.—A composition consisting of a series of pieces, usually in dance-form.
- 117 *OVERTURE*.—An orchestral introduction to an opera, oratorio or other large vocal work; often in sonata-form.
- 118 *SYMPHONIC POEM*.—An extensive and elaborate composition for orchestra, in a single movement, without set form; based on some incident or idea set forth or embodied in a poem or other text. (See *PROGRAMME MUSIC*.)
- 119 *TOCCATA* (from *toccare*, "to touch").—A composition in lively, rapid movement, without distinctive form.
- 120 *CAPRICCIO* or *CAPRICE*.—A composition written in a free, unconventional style.
- 121 *IMPROMPTU*.—A composition giving the effect of an extemporaneous performance, or improvisation.
- 122 *SERENADE*.—(a) A composition in imitation of an evening song "sung by a lover before his lady's window;" (b) an instrumental composition of several movements in chamber-music style.
- 123 *AUBADE*.—"Morning music;" contrasted with *serenade*.
- 124 *NOCTURNE* ("Night piece").—A dreamy, romantic composition.
- 125 *FANTASIA*, *FANTASIE*, or *FANTAISIE*.—A composition without distinctive form, and often of a fantastic character.
- 126 *THEME* and *VARIATIONS*.—A composition consisting of a musical subject or air, reappearing in various transformations and figures.
- 127 *RHAPSODY*.—A medley of themes and movements having no inherent connection.
- 128 *SCHERZO* (a "joke").—A lively, playful form, often occurring as a movement in compositions in sonata-form.
- 129 *HUMORESQUE* or *HUMORESKE*.—A composition conceived in and intended to portray a humorous mood or frame of mind.
- 130 *PASTORAL*.—A composition descriptive or suggestive of rural life.
- 131 *ROMANCE*.—A short piece of a romantic, poetic character.
- 132 *BARCAROLE*.—A composition in imitation of the gondoliers' boat songs; usually in $\frac{6}{8}$ time.
- 133 *BERCEUSE*.—A composition imitating a cradle song; lullaby.
- 134 *MARCH*.—The accompaniment of a procession or a composition suggestive of such an accompaniment (Military March, Funeral March, Wedding March, Festival March).
- 135 *ÉTUDE* ("study").—A composition in which a certain figure containing a technical difficulty is made the basis of its melodic structure.
- 136 *DANCE MUSIC*.—Rhythmical music characteristically accompanying the movements of the body in the various types of dances. Among the most important dance-forms are:
- 137 *GAVOTTE*.—A graceful old French dance, *alla breve*, beginning on the weak beat. (See *ALLA BREVE*.)
- 138 *SARABANDE*.—A slow, stately dance in $\frac{3}{4}$ time; probably of Spanish origin.
- 139 *CHACONNE*.—A slow dance in $\frac{3}{4}$ time, on a ground bass.
(A *GROUND BASS* is a bass passage, four or eight measures in length, continually repeated.)
- 141 *GIGUE* or *GIGA*.—A jig; a lively old dance, of uncertain origin.
- 142 *LOURE*.—An old French dance in rather slow tempo.

- 143 **BOURRÉE**.—A rapid dance, probably of French origin, in duple time, and consisting of two parts of eight measures each.
- 144 **ALLEMANDE**.—A dance with flowing passages, of German origin.
- 145 **RIGAUDON**.—An old, lively French dance in duple time.
- 146 **COURANTE** (Fr.) (It. **CORRENTE**).—An old dance in triple time.
- 147 **PASSEPIED**.—An animated old French dance in triple time.
- 148 **PASSACAGLIA**.—An old Italian dance similar to the Chaconne.
- 149 **PAVANE**.—A stately dance of Italian or Spanish origin, in slow tempo and *alla breve* time.
- 150 **MUSETTE**.—A composition of a pastoral character on a pedal point.
- 151 (In a **PEDAL POINT**, or **ORGAN POINT**, one part, usually the bass, is stationary, while the other parts move on independently.)
- 152 **MINUET**.—A slow, stately dance in triple time.
- 153 **GALLIARD** or **ROMANESCA**.—A lively old French or Italian dance, usually in $\frac{3}{4}$ time; forerunner of the minuet.
- 154 **QUADRILLE**.—A square dance consisting of a series of 5 or 6 figures, or movements; alternating usually between $\frac{6}{8}$ and $\frac{2}{4}$ time.
- 155 **WALTZ** or **VALSE**.—A round dance in $\frac{3}{4}$ time; of German origin.
- 156 **GALOP**.—A lively round dance in $\frac{2}{4}$ time.
- 157 **POLKA**.—A moderately fast dance in $\frac{2}{4}$ time; of Polish origin.
- 158 **POLONAISE**.—A stately Polish processional dance in $\frac{3}{4}$ time.
- 159 **MAZURKA**.—A lively Polish national dance in $\frac{3}{4}$ time.
- 160 **TARANTELLA**.—A rapid Italian dance, usually in $\frac{6}{8}$ time.
(So called because it was thought to be a remedy for the bite of the tarantula spider.)
- 161 **SALTARELLO**.—A dance of Italian origin, similar to the Tarantella.
- 162 **SICILIANA**.—A dance of the peasants of Sicily; in $\frac{6}{8}$ or $\frac{1}{8}^2$ time, and in moderately slow tempo.
- 163 **BOLERO**.—A lively Spanish national dance in $\frac{3}{4}$ time, with accompaniment of castanets.
- 164 **FANDANGO**.—A lively Spanish dance in $\frac{3}{4}$ time.
- 165 **ZAPATEADO**.—A Spanish dance in which the dancers *stamp* to mark the rhythm.
- 166 **SEGUIDILLA**.—A Spanish dance in triple time; commonly in minor; and accompanied by guitar and voice.
- 167 **ČZARDAS**.—An impassioned national Hungarian (Magyar) dance; commonly in $\frac{2}{4}$ or $\frac{3}{4}$ time, with changing tempo; and consisting usually of a slow movement called *Lassu*, and a quick movement called *Fris* or *Frischka*.

Q. (131) Mention and define some of the principal VOCAL forms.

- 168 **SONG** (French, **CHANSON**; Italian, **CANZONE**; German, **LIED**).—A short poem set to music, generally for one voice, with instrumental accompaniment.
- 169 Songs may be divided into two classes: *Folk-songs* (songs of the people), consisting of a simple melody; and *art-songs*, having a more artistic treatment.
- 170 **CHANSONNETTE**, **CANZONETTA**, **CAVATINA** and **CANTILENA**.—Short forms of songs.
- 171 **BALLAD**.—A simple narrative poem set to music.
- 172 **ARIA** (an "air").—A more or less extended vocal solo in various forms, with instrumental accompaniment.
- 173 **ARIETTA** or **CAVATINA**.—A short, simple aria, or song.

- 174 **ARIA DI BRAVURA.**—An aria containing many ornamental, florid passages. (See **COLORATURA**, **FIORITURE**, **BRAVURA**.)
- 175 **ARIA PARLANTE** or **ARIOSO.**—A style of vocal music intermediate between the Aria and the Recitative.
- 176 **CABALETTA.**—A fast movement; generally the closing movement of an Italian aria.
- 177 **RECITATIVE** or **RECITATIVO.**—Music to be sung in declamatory style. **RECITATIVO SECCO** (*secco*—"dry," "plain," "unornamented") has a simple instrumental accompaniment of a few plain chords. **RECITATIVO ACCOMPAGNATO** (or **STROMENTATO**, or **OBBLIGATO**) has a more varied and important accompaniment. (The term *recitative* is applied also to the style of singing a Recitative. See **RECITANDO**, **PARLANDO**, **DECLAMANDO**.)
- 178 **PART-SONG.**—A composition for 3 or more voices in harmony, without accompaniment.
- 179 **MOTET.**—A sacred composition for several voices, in contrapuntal style, usually without instrumental accompaniment.
- 180 **MADRIGAL.**—A polyphonic composition for three or more voices, without accompaniment, and often written in the form of a single melody.
- 181 **GLEE.**—A composition for three or more unaccompanied voices, peculiar to England, and *usually*, as its name indicates, of a merry, joyous character.
- 182 **CHANT.**—A short form of sacred melody to which the Psalms and the Canticles are sung or recited. The principal forms of chant are the Gregorian and the Anglican.
- 183 **CANTICLE.**—The musical setting, for use in divine service, of certain hymns of the Bible: such as the *Magnificat*, the *Benedictus*, the *Nunc dimittis*, etc.
- 184 **CHORALE.**—A form of hymn; part of the German Protestant Church service.
- 185 **HYMN.**—(a) A sacred song, sung at church service by the congregation; (b) a national song of stately and inspiring character.
- 186 **ANTHEM.**—A sacred composition for voices, usually with instrumental accompaniment.
- 187 **OFFERTORY.**—The music sung while the elements of the communion or mass are being placed on the altar, or while the alms or offerings of the congregation are being collected.
- 188 **MASS** (derived from the Latin words, *Missa est*—"the congregation is dismissed"—addressed in the Roman Catholic Church to the persons not permitted to take part in the communion service).—In its musical sense, it is the musical setting of the communion service of the Roman Catholic church. It is composed of the "Kyrie," "Gloria," "Credo," "Sanctus," "Benedictus," and "Agnus Dei." **REQUIEM.**—The musical setting of the Mass for the Dead, or Requiem Mass.
- 189 **ORATORIO** (named from the *oratory*, or chapel of prayer, in which the first oratorio was given).—An extensive composition of the dramatic type, for solo voices, chorus and orchestra; usually having a Biblical subject, and intended for church or concert performance, without action, costumes, or scenery.
- 190 **CANTATA.**—A kind of small oratorio, but usually on a secular subject.
- 191 **OPERA.**—A musical drama for solo voices, chorus, and orchestra; with costumes, action, and scenery (sometimes with dancing, called the *ballet*), and intended for theatrical presentation.

[Many of the foregoing terms are used both for instrumental and for vocal forms.]

VI.—INSTRUMENTS.

Q. (132) *How many kinds of INSTRUMENTS are used in producing musical tones?*

Four: STRINGED instruments, WIND instruments, instruments of PERCUSSION, and the natural instrument—the HUMAN VOICE.

192 The producing of tone on an artificially-made instrument is termed "playing on", or simply "playing", the instrument. The producing of tone on the natural instrument, the *human voice*, in interpreting literary text, is termed "singing". The term *musical instrument*, applied generally, means any tone-producing medium; applied specially, it means an artificial instrument only.

193 The term *instrumental music* applies to music of the artificial instruments only; music of the voice being termed *vocal music*. Skill or dexterity in producing tone and controlling the mechanical resources of any musical instrument is termed *technique*. The performing of a musical composition from printed or written notation is called *reading music*; a term applied also to the mental scanning of the music without actual performance. The singing or playing of a composition from notation for the first time by the performer is called *sight-reading*.

Q. (133) *How many kinds of STRINGED instruments are there?*

Three: (a) those in which the tones are produced by *friction of a bow* upon the strings, such as the instruments of the VIOLIN family; (b) those in which the tones are produced by *plucking* the strings, such as the HARP, the GUITAR, the ZITHER, the MANDOLIN, and the BANJO; (c) the PIANO, in which the tones are produced by *hammers striking* the strings.

194 The pitch of the tones produced on stringed instruments is affected by the dimensions, weight, and tension of the vibrating strings. The shorter, thinner, lighter or tighter the string, the greater the rapidity of the vibrations: therefore, the higher the tone; the longer, thicker, heavier or looser the string, the slower the vibrations: therefore, the deeper the tone.

Q. (134) *Which are the most important instruments of the VIOLIN family?*

VIOLIN, VIOLA, VIOLONCELLO, and DOUBLE BASS.

195 These bowed instruments are chiefly *melodic* instruments: that is, designed for the production of a succession of single tones; although two tones can be produced on them simultaneously, and, in certain chord effects, three or even four tones may be made to sound almost simultaneously.

196 The VIOLIN (from the Italian *violino*, "little viola" or "little viol"), or FIDDLE (an English name), consists of a wooden *resonance-box*, or *body*, (formed of *back*, *sides* or *ribs*, and *belly*) pierced with two *sound-holes* (*f-holes*). Four *strings* of gut (or of gut wrapped with wire), fastened to a *tail-piece*, are stretched across a wooden *bridge* and over a *finger-board* attached to a wooden *neck*, and are "stopped" by a wooden *nut*. Inside, a wooden *bass-bar* strengthens the belly and augments its vibrations, and a wooden *soundpost* under the bridge resists the tension of the strings and communicates their vibration to the back. The strings are tuned by means of wooden *pegs* in a *head*, or *peg-box*, which terminates in an ornamental *scroll*. The back and belly are outlined by an ornamental inlaid border, or *purfling*. The broad

end of the body of the violin is held between the chin and the left shoulder of the player, and the neck of the violin rests lightly against the thumb of the player's left hand, thus leaving the four fingers free to regulate the pitch by pressure on the strings—"stopping." The strings are set in vibration by the friction of a *bow* held between the thumb and the fingers of the right hand. The bow is an elastic wooden rod, or *stick*, curved slightly inward, with *horse-hair* stretched from the *point*, or *tip*, to the *nut*, or *frog*, where it may be made tighter or looser by means of a *screw*. The friction on the strings is increased by the application of *rosin* to the horse-hair. The strings of the violin are tuned in *perfect 5ths*, on G, below the 2d leger line below the staff, treble clef, and the D, A, and E above. The A is used as a guide-tone from which the tuning of the other strings is reckoned. The practical *compass* of the violin is about 4 octaves, beginning, of course, at G on the lowest string. Violin music is written in the *treble* clef.

198 The VIOLA (Italian for *viol*), called also the TENOR, is of the same form as the violin, but of slightly larger dimensions. It is tuned in *perfect 5ths*, on C (one octave below Middle C), G, D, and A. Its practical compass is about 3 octaves. Viola music is written in the *alto* clef.

199 The VIOLONCELLO or "CELLO" (diminutive of *violone*, "great violin," therefore "small great violin") is of much larger dimensions than the viola, and is held in place between or against the knees of the player, who is seated while playing. It is tuned in *perfect 5ths*, an octave lower than the viola. Its practical compass is about $3\frac{1}{2}$ octaves. 'Cello music is written in *three* clefs: *bass*, *tenor*, and *treble*.

200 The DOUBLE BASS, CONTRABASS, or VIOLONE ("great viol"), is the largest member of the violin family, and is supported on the floor and held by the player, standing. It has usually 4 strings tuned in *perfect 4ths*, on E (1st leger line below the staff, bass clef), A, D, and G, with the actual pitch an octave lower than as written. Its practical compass is about $2\frac{1}{2}$ octaves. Double bass music is written in the *bass* clef.

(See ORCHESTRA.)

Q. (135) *Mention and define some of the important terms and signs peculiar to, or having special meanings when applied to, instruments of the VIOLIN family.*

201 OPEN STRINGS.—The strings in their normal state; that is, stopped with the nut only, not with the fingers; indicated by the figure 0. The *first* string is the *highest*.

202 TO STOP.—To vary the pitch by pressure of the fingers of the left hand on the strings, thus shortening them.

203 DOUBLE STOPS.—Two tones, each on a different string from the other, played simultaneously.

204 DIVISI ("divided").—A direction in concerted music for stringed instruments, indicating that two parts printed together on the staff are not to be played as double stops, but are to be divided between the two performers playing from the one staff; the one at the right taking the upper, the one at the left the lower part.

205 FINGERING.—The choice and application of the fingers of the left hand in stopping the strings; indicated by the numbers, 1 to 4. The forefinger is numbered 1, the next finger 2, the next 3, the little finger 4. The thumb, except occasionally on the 'cello, is not used in stopping the strings.

- 206 **POSITIONS.**—The definite places to which the left hand is adjusted in order that the fingers may reach the different parts of the fingerboard of a bowed instrument, and thus control its compass. Of 11 possible positions, 7 are commonly used in violin playing: In the *1st position* the 1st finger stops the tone, or the semitone, above the open string, and the 2d, 3d, and 4th fingers stop the successive degrees above (or their chromatic alterations). In the *2d position* the hand is advanced in order that the 1st finger may occupy the place held by the 2d finger in the 1st position. In the *3d position* the hand is further advanced and rests against the body of the violin, and the 1st finger occupies the place held by the 2d finger in the 2d position. In the *4th position* the hand is still further advanced and the 1st finger occupies the place held by the 2d finger in the 3d position; and so on through the successive positions, of which the *5th position* duplicates (always on the string next below) the tones and the fingering of the 1st position, the *6th* duplicates in like manner the 2d, and the *7th* duplicates the 3d, with the omission in each case of the 4 lowest degrees stopped by the fingers in the lower position, and the addition of 4 higher degrees. A *half-position* is a modified 1st position, in which the 2d, 3d, and 4th fingers occupy the places held by the 1st, 2d, and 3d in the 1st position, in order to facilitate the execution of certain passages in which the 1st finger is needed to stop the semitone above the open string, etc.
- 207 **EXTENSION.**—The stretching of the little finger of the left hand forward, or of the forefinger backward, in order to reach, without moving the hand from a position, tones adjacent to, but not included in it.
- 208 **SHIFT.**—Change or movement of the hand from one position to another.
- 209 **PORTAMENTO** ("carrying").—The smooth gliding from one tone to another, or from one position to another through all the intermediate sounds without a noticeable break; produced by sliding the finger along the vibrating string without discontinuing the pressure.
- 210 **GLISSANDO** or **GLISSÉ.**—(a) The same as *portamento*; or (b) the execution of a rapid passage (mostly of a chromatic scale, and often in combination with staccato bowing) by means of sliding down the string, using one finger only.
- 211 **CHANTERELLE** (French).—The highest string; on the violin, the E string.
- 212 **DUE CORDE** ("two strings").—A direction to double the volume of a tone by playing it in unison on two strings.
- 213 **INTONATION.**—The production of tone with regard to accuracy of pitch, regulated by the placing of the fingers of the left hand. Pure, or true, intonation, for example, means the production of tones that do not deviate from the desired pitch; that is, are "in tune", "on the key." Tones are said to be false, or faulty, in intonation when they deviate from the desired pitch; that is, are "out of tune", "off the key."
- 214 **VIBRATO.**—A wavering effect, or undulation, consisting of a slight, intentional deviation from true pitch, rapidly repeated; produced by an oscillating movement of the left hand while the finger is stopping a tone on the fingerboard.
- 215 **HARMONICS.**—High, light, flute-like tones produced by touching the vibrating string lightly with the finger (instead of firmly stopping it) at certain points representing its fractional divisions. The vibration of the string as a whole, necessary for the production of its fundamental tone, is thus prevented, and only the *overtone*, or *harmonic*, produced by the vibrating section, is heard. For example, lightly touching an octave will give an octave; a 5th will give

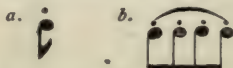
a 12th; a 4th will give a 15th, etc. When the harmonic is produced by touching a vibrating *open* string at a given point, it is called a *natural* harmonic; indicated by a small circle over the note. When it is produced by touching with one finger a vibrating string that is shortened by being *closed* or *stopped*, by another finger, instead of by the nut, it is called an *artificial* harmonic; indicated by a diamond-shaped note for the tone to be *touched*, and an ordinary note for the tone to be *stopped*. Harmonics are useful as a means of extending the compass and, by their peculiar quality, of increasing the tonal resources of the instrument.



- 216 **SORDINO** (plural **SORDINI**), or **MUTE**.—A small implement of metal or wood which, when adjusted on the bridge of the instrument dampens or muffles the sound. **CON SORDINO**—"with the mute." **SENZA SORDINO**—"without the mute."
- 217 **ARCO**.—The bow. **COLL'ARCO**—"with the bow." **A PUNTA D'ARCO**, or **COLLA PUNTA DELL'ARCO**—"with the point of the bow."
- 218 **BOWING**.—(a) The action of the bow on the strings. (b) Directions as to the manner of drawing the bow.
- 219 **DOWN-BOW**, or **TIRÉ** ("drawn").—The downward stroke of the bow; indicated by the sign \sqcup , or \sqcap .
- 220 **UP-BOW**, or **POUSSÉ** ("pushed").—The upward stroke of the bow; indicated by the sign ∇ , or \wedge .
- 222 **LEGATO**.—A manner of production that smoothly connects successive tones, usually by playing them in a single bow-stroke, one tone merging into another in a continuous flow of sound; indicated by a slur \frown .



- 222 **DÉTACHÉ**.—Detached; that is, each tone played with a separate bow-stroke; indicated by the absence of a slur.
- 223 **STACCATO**.—A manner of production that disconnects tones (a) by playing each with a short, crisp bow-stroke, indicated by a dot over or under the note; or (b) by giving a separate impulse of the bow to each tone in a series played in a single bow-stroke; indicated by a slur and dots



- 224 **SPICCATO**.—A form of staccato produced by a *springing* bow, in which the bow, at about the middle of its length, is allowed to drop lightly and quickly on the strings, causing it to rebound after each tone; indicated by a dot, as in an ordinary staccato.



- 225 **SALTATO**.—A form of staccato similar to spiccato, but generally grouping several tones in one stroke of the springing bow; indicated by a slur and dots, as in the staccato series of tones in one stroke.



- 226 **MARTELLATO** or **MARTELÉ** ("hammered").—An emphatic staccato produced by a short, heavy bow-stroke for each tone; indicated by a wedge-shaped stroke over or under the note.



- 227 **COL LEGNO** ("with the wood").—A harsh, unresonant staccato produced by using the back of the bow, and thereby letting the wood, instead of the horse-hair, fall on the strings.

- 228 **PIZZICATO** ("pinched").—A manner of producing tone by plucking or "picking" the strings with the fingers of either hand, instead of using the bow, when it is desired to produce a guitar-like effect; indicated usually in left hand pizzicato by a cross † over or under each note to be played, and in right hand pizzicato by the abbreviation *pizz.* The term *arco*, or *coll'arco*, is used to indicate that the right hand pizzicato is to be discontinued, and the bow resumed.

- 229 **TREMOLO**.—A tremulous effect produced by repeating a tone with great rapidity in alternating down-bow and up-bow strokes; indicated by heavy strokes through the stem of the note, sometimes with the word *tremolo* added.



- 230 **SUL PONTICELLO** ("on, or near, the bridge").—A direction to draw the bow over the strings nearer to the bridge than ordinarily, in order to produce a peculiarly keen, metallic tone.

- 231 **SULLA TASTIERA** or **SUL TASTO** ("on the fingerboard").—A direction to draw the bow over the strings above the fingerboard, in order to produce a somewhat muffled or hazy tone.

- 232 **STRING-QUARTET**.—(a) A company of four musicians performing on two violins (with separate parts for each, called 1st violin and 2d violin), viola, and violoncello; (b) the instruments so used; (c) music written for this combination of instruments. (See **SONATA-FORM.**) The musician playing the 1st violin part in a string-quartet (or orchestra) is called the *leader*. (See **ORCHESTRA.**)

Q. (136) *How may the PIANO be accurately classified?*

As a keyed stringed instrument, or stringed instrument of percussion.

- 233 The **PIANO**, or **PIANOFORTE** (from the Italian words—*piano*, "soft"; and *forte*, "loud"; having reference to the dynamic resources of the instrument), is capable of producing harmony and polyphonic music, or music of many parts. It has a complicated mechanism comprising wire *strings* stretched over a *bridge* that rests on a *sound-board*, with a *metal frame*; and a series of wooden, felt-covered *hammers*—the whole enclosed in a wooden *case*. The hammers connect with a *keyboard*, consisting of a row of levers called *keys* or *digitals*, operated by the player with the fingers of both hands.

When a key is struck, the hammer connected with it is thrust upward against the strings, causing them to produce tone; and a *dampner* (a little cushion of felt) is raised from them, allowing them to vibrate freely. When the finger is lifted from the key the dampner falls again on the strings and checks the vibrations. The mechanism or movement of the keys and hammers is called the *action*. A few of the lowest bass tones have one heavy coiled-wire string for each tone or key; the bass tones above these have two coiled-wire strings tuned in unison for each tone; and the tones throughout the rest of the compass have three wire strings tuned in unison for each tone.

- 237** The piano is provided with two, sometimes three, PEDALS, or foot-levers:—The *dampner pedal* (at the right); the *soft pedal* (at the left); the *sostenuto, or sustaining, pedal* (in the middle).
- 238** The *dampner pedal*, by raising and holding the dampner from the strings, allows them to vibrate longer and more freely, thus prolonging and enriching the tone by generating overtones, and awakening sympathetic or harmonious vibrations in other strings. This pedal is sometimes taken simultaneously with the striking of the key; more frequently immediately after the key-stroke, in what has been termed a *syncopated* pedal action. The time of releasing the pedal varies similarly, according to the nature of each case. The dampner pedal is often miscalled *loud pedal*, and used as a means of increasing the power of tone merely; thus blurring the sound by unduly prolonging tones that should not be so lengthened, or carrying one tone or harmony over into the next in cases where they should not sound simultaneously.
- 239** The *soft pedal* shifts the action (of a grand piano) so as to prevent each hammer from striking all of the three strings tuned for each tone in the larger part of the compass; thus reducing the volume and modifying the quality of the sound. (See *UNA CORDA, TRE CORDE*.)
- 237** The *sostenuto, or sustaining, pedal*, by holding up any dampners already raised from the strings, allows selected tones to continue vibrating without affecting any others.
- 238** The KEYBOARD of the piano consists of a row of *white keys* and *black keys*. The white keys, or *naturals* (about 50 or 52 in number), are tuned in whole tones and semitones to the natural scale of C major. The intermediate sounds, filling out the chromatic and the diatonic semitones within the octave, are represented by two groups of black keys (two in the first group, and three in the second), which, for convenience in playing, are made to contrast in appearance, shape, and position with the white keys—being black, shorter and narrower in dimensions, and higher in position. The C just below the middle of the keyboard is called *Middle C* (1st leger line below the staff, treble clef, and 1st leger line above the staff, bass clef). Each group of 12 keys (7 white and 5 black) within the octave, is reproduced throughout about 7 octaves. Piano music is written in two clefs: *treble* and *bass*. The tuning of the piano is not strictly correct according to the science of acoustics, but was adopted for the sake of convenience. In modern music the octave is (inaccurately) said to be made up of 12 equal semitones, whether sharps, flats, or naturals; thus making enharmonic tones, and diatonic and chromatic semitones, differ from each other in name and notation only, not in pitch. All keyboard instruments—which are instruments of *fixed intonation*—are “tempered” to accord with this division. In order wholly to avoid a deviation from true pitch in the various scales and intervals, it would be necessary to have a multiplicity of keyboards, each with its own series of strings. For example: C sharp and D flat are now represented by a single key and tone, although

not actually identical in pitch; D sharp and E flat are represented by a single key; and so on. A compromise is, therefore, effected by making slight deviations from true pitch and equally distributing these deviations through the 12 tones within the octave; this *equal temperament* making the discrepancies hardly perceptible. In this way all the keys are brought within the practical resources of a single keyboard, although the instrument thus tempered is rendered incapable of producing the tones in the various keys in the perfect pitch that is possible with the voice and the violin. (See ACOUSTICS, HARMONICS, ENHARMONIC CHANGE, CHROMATIC and DIATONIC SEMITONES.)

240 There are two principal kinds of pianos in present use: the GRAND PIANO, which has a harp-shaped case and horizontally-placed strings; and the UPRIGHT PIANO, which has vertical or slanting strings, and various ingenious devices by which the tone and the action of the grand piano are approximated. The SQUARE PIANO, with horizontal strings, is now little used. The predecessors of the piano, from which the modern instrument has grown, were the DULCIMER, the CLAVICEMBALO, the VIRGINALS, the CLAVICHORD, the HARPSICHORD, and the SPINET.

241 The German name for the piano is *klavier*, derived from the Latin word *clavis*, "a key;" or, for the grand piano, *flügel* ("wing").

Q. (137) *Mention and define some of the important terms and signs peculiar to, or having special meanings when applied to, the PIANO.*

242 FINGERING.—The choice and application of the fingers in operating the keys on the keyboard; indicated by the numbers 1 to 5. All of the fingers are used, numbered as follows: the thumb is 1; the forefinger 2; the next finger 3; the next 4; the little finger 5. (In another system, little used, the thumb is indicated by a cross-mark X, and the fingers, beginning at the forefinger, are 1, 2, 3, and 4, respectively.) The choice of fingers has for its object the facilitating of execution, and depends largely on the size and formation of the hand of the player and the technical and artistic demands of the composition.

243 Practical uniformity exists in the fingering adopted for each of the diatonic scales; from which several convenient rules have been formulated, based usually on the position occupied by one finger chosen as a guide in determining the placing of the other fingers; for example, the following:

(a) THE THUMB AS A GUIDE.

244 The THUMB (in addition to its use in beginning or in ending scales) falls on the following degrees:

On IV, in the *right* hand, in all scales that *begin on WHITE keys (except F)*.

On V, in the *left* hand, in all scales that *begin on WHITE keys (except B)*.
(F and B reverse the foregoing rules.)

On the white key the next degree *above* a black key, in the *right* hand, in scales that *begin on BLACK keys*.

On the white key the next degree *below* a black key, in the *left* hand, in scales that *begin on BLACK keys*.

[Exceptions: B flat (A sharp) minor (harmonic) in the right hand.

B flat (A sharp) minor (harmonic and melodic) and E flat (D sharp) minor (harmonic and melodic) in the left hand.]

(*β*) THE 4TH FINGER AS A GUIDE.

(Rule taken from Rhythmical Scale Exercises by Carl Faelten.)

245 *The 4TH FINGER falls on the following degrees:*

On VII in the *right* hand in all scales that *begin on WHITE keys (except F)*.
On II in the *left* hand in all scales that *begin on WHITE keys (except B)*.
On either II or B flat (A sharp) in the *right* hand in scales that *begin on BLACK keys (and F)*.

On either IV or F sharp (G flat) in the *left* hand in scales that *begin on BLACK keys (and B)*.

[Exceptions: F sharp minor (melodic) in the right hand.

B flat (A sharp) minor (melodic) in the left hand.]

(For convenience in execution, the 2d finger is often substituted for the regular finger in beginning or ending some of the scales on black keys, thus causing a temporary deviation from the rule.)

246 The usual fingering of a CHROMATIC scale is as follows:

3d finger on black keys.

Thumb on white keys.

[Exceptions: 2d finger on F and C, right hand.

2d finger on E and B, left hand.]

247 TOUCH.—The applying of the fingers to the keys on the keyboard in order to produce tone; and the controlling and varying of this tone production by the manner of using the fingers, the hand, the wrist, the forearm, and the whole arm.

248 LEGATO.—A manner of tone-production that smoothly connects successive tones by keeping the damper raised from the strings for each tone (either by holding the key down with the finger until the next key is struck; or by use of the damper pedal, or both), in order to allow the vibrations to continue and thus merge one tone into another by prolonging the sound of each until the next is heard. Another important factor in making or marring a legato is the manner of touch on the keys by means of which the strings are originally set vibrating—an elastic and weighty touch producing a rich, resonant quality of tone that will "sing," or carry, much better and longer than will an unresonant tone produced by too tense or too light a touch. Legato is indicated by a slur



249 NON LEGATO.—A touch that separates successive tones by a barely perceptible break; intermediate between *legato* and *staccato*.

250 MEZZO LEGATO.—"Half (or medium) legato"; indicated by a *dash* over each note in a series connected by a slur.



251 LEGGIERO.—A light, rapid touch without pressure, with only sufficient force to produce the sound.

252 STACCATO.—A manner of touch producing short, disconnected tones, sharply defined, by quickly striking the keys and releasing them immediately after striking and thus allowing the dampers to fall quickly on the strings and check their vibrations. Staccato touch includes FINGER STACCATO and

HAND (OR WRIST) STACCATO. Staccato is indicated by a dot over or under a note.



- 253 MEZZO STACCATO OR SEMI-STACCATO.—A “half-staccato.” A manner of touch producing, by means of a heavy but elastic arm movement, tones that are disconnected but of greater length and weight than in an ordinary staccato; indicated in the case of a single note by a horizontal dash over the staccato dot, and in the case of a group of notes by a slur and staccato dots.



- 254 PORTAMENTO (“carrying”).—Used as synonymous, when applied to the piano, with MEZZO STACCATO; but not altogether accurately so, true *portamento* being impossible except with the voice, bowed instruments, and instruments of the lute family, such as the zither. (See MEZZO STACCATO.)
- 255 MARTELLATO OR MARTELÉ (“hammered”).—An emphatic staccato produced by striking the keys with a short, forcible, decided touch; indicated sometimes by an accent-mark >, but usually by a wedge-shaped sign over or under the note.



- 256 TREMOLO.—A tremulous effect produced by rapid alternation of tones of a chord; indicated by heavy strokes, or connecting hooks, on the stem or stems of the notes; for example:



the number of strokes or hooks indicating that every tone (or couplet of tones) in the tremolo has the value of a 32d, and the half-note indicating that the whole group of alternating tones has the value of a half-note.

- 257 GLISSANDO OR GLISSÉ.—A rapid run, or scale effect, obtained by sliding one or two fingers over the white keys.
- 258 MANO DESTRA, OR M. D. (Italian). } Right hand.
 259 MAIN DROITE, OR M. D. (French). }
 260 MANO SINISTRA, OR M. S. (Italian). } Left hand.
 261 MAIN GAUCHE, OR M. G. (French). }
- 262 PED.—An abbreviation of “pedal,” indicating the use of the *damper* pedal; followed by an asterisk *, indicating the release of the damper pedal.
- 263 UNA CORDA (“one string”).—A term indicating the use of the *soft* pedal; so applied because formerly in a grand piano this pedal could so shift the action as to cause the hammers to strike, at the player’s discretion, either *one* or (as in a modern grand piano) two of the three strings tuned for each tone in the larger part of the compass.
- 264 TRE CORDE (“three strings”).—Used after UNA CORDA to indicate where the use of the soft pedal is to cease.
- 265 SORDINO (plural SORDINI).—A damper. SENZA SORDINI—“without dampers,” therefore *with* the *damper* pedal, which releases the dampers. CON SORDINI is sometimes erroneously used to indicate the taking, and SENZA SORDINI the release, of the *soft* pedal.

Q. (138) *How many kinds of WIND INSTRUMENTS are there?*

Three: WOOD-WIND instruments, BRASS instruments, and the ORGAN.

Q. (139) *How is the tone of WOOD-WIND and of BRASS instruments produced?*

The column of air within a wooden or a brass tube is set in vibration by being *blown* by the mouth of the player.

Some of the instruments are *transposing* instruments: that is, the notes written do not represent the actual sound, but sounds either lower or higher according to the interval of transposition. Others are *non-transposing* instruments: that is, the actual sound is as written.

266 WOOD-WIND INSTRUMENTS, consisting of wooden tubes pierced with holes (or "ventages") stopped by keys or the fingers of the player, include those with a mouth-hole—such as the FLUTE and the PICCOLO, or small flute; and those in which the tones are produced by the vibration of one or two *reeds* (thin strips of wood) in the mouth-piece—such as the OBOE, the ENGLISH HORN and the BASSOON (having *two* reeds), and the CLARINET (having *one* reed)—called *reed instruments*.

The FLUTE is mellow and sweet in quality in its lower and middle tones, and brilliant and penetrating in its upper tones. It is capable of producing sustained tones as well as rapid coloratura passages. Its practical compass is 3 octaves, beginning at about Middle C. It is *non-transposing*, and is written for in the *treble* clef. The PICCOLO has a shrill, piercing tone, and sounds an octave above the flute.

The OBOE has a peculiar pastoral, "reedy" tone, suggestive of a shepherd's pipe. From its "A" the orchestra takes its pitch in tuning. Its practical compass is about $2\frac{1}{2}$ octaves, beginning at about Middle C. It is *non-transposing*, and is written for in the *treble* clef. The ENGLISH HORN is an "alto oboe." It is *transposing*, the actual sound being a 5th lower than as written. It is written for in the *treble* clef.

The CLARINET has a mellow and expressive tone, with great dynamic variety. Its practical compass extends from E below Middle C to G. $2\frac{1}{2}$ octaves above Middle C. Four kinds of clarinets are in general use—the B flat, the A, the E flat, and the C clarinet. The B flat, the E flat and the A are *transposing*. The C clarinet (less frequently used) is *non-transposing*. Music for the clarinet is written in the *treble* clef. The BASS-CLARINET is a large clarinet with a curving bell-like lower end. Its compass extends an octave below the ordinary clarinet.

The BASSOON (OR FAGOTTO, from its fancied resemblance to two sticks, or fagots, bound together) is the natural bass of the wood-wind, and has a sombre tone that lends itself equally well to solemn and to grotesque effects. Its compass is over 3 octaves, beginning on B flat below the bass clef. It is *non-transposing*, and is written for in the bass and the tenor clef.

267 The SAXOPHONE is a metal clarinet, with a single-reed mouth-piece.

268 Among the principal BRASS instruments are the HORN (usually called FRENCH HORN), the TRUMPET, the CORNET, the TROMBONE, and the TUBA.

The HORN (OR FRENCH HORN) has a rich, warm tone that blends peculiarly well with the other orchestral instruments. Its practical compass is about $2\frac{1}{2}$ octaves. Formerly the length of the horn was increased by movable crooks (pieces of metal tubing), thus altering the pitch; but the horn in F is the one now most frequently used. The horn is usually provided with three valves, operated by the fingers of the player; and by means of these a chromatic scale is obtainable. It is *transposing*, and is written for principally in the *treble* clef.



VIOLIN.



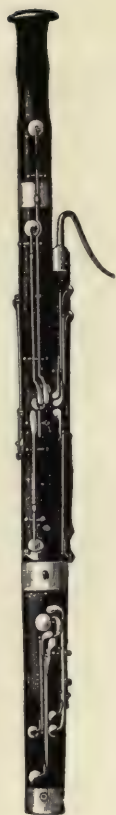
FLUTE.



OBOE.



CLARINET.



BASSOON.



TUBA.



HORN.



TRUMPET.



CORNET.



TROMBONE.

The TRUMPET has a brilliant and martial tone. The valve-trumpet is the one most frequently used. Its practical compass is about $2\frac{1}{2}$ octaves, beginning at G below middle C. It is *transposing*, and is written for in the *treble* clef. Owing to the fact that the trumpet is a very difficult instrument to play, and that good trumpet players are scarce, a frequent, though inadequate, substitute for it in the orchestra is found in the *cornet*.

The CORNET (or CORNET À PISTONS) has a rather blatant tone; but, owing to its flexibility and high range, it is a most serviceable instrument. It is provided with three valves, or "pistons". The cornets most frequently used are the ones in B flat and in A, with a compass of about $2\frac{1}{2}$ octaves. The cornet is *transposing*, and is written for in the *treble* clef.

The TROMBONE has a noble, majestic tone. Some trombones are provided with valves; others with a slide mechanism by means of which the player can lengthen the tube and thus vary the pitch at will. The trombone is *non-transposing*. Three kinds of trombones are in general use—the alto, the tenor, and the bass trombone, of which the tenor is the one most frequently used. It has a practical compass of $2\frac{1}{2}$ octaves. Music for the trombones is written in the *alto*, the *tenor*, and the *bass* clef.

The BASS TUBA is a large instrument of the cornet family, with a tone of great power and solemnity. Its practical compass is 3 octaves, beginning on F, $2\frac{1}{2}$ octaves below Middle C. It is *non-transposing*, and is written for in the *bass* clef.

Summary of principal transposing and non-transposing instruments:

Transposing—English horn, B flat, A and E flat clarinets, horn, trumpet, cornet.

Non-transposing—flute, oboe, C clarinet, bassoon, trombone, bass tuba.

- 269 The art of adjusting the lips to the mouth-piece of a wind instrument is termed the *embouchure*, *lip*, or *lippping*. Wood-wind and brass instruments are *melodic* instruments; that is, capable of producing only single tones in succession, not several tones simultaneously. The pitch is affected by the dimensions of the tube containing the column of air set in vibration. The longer or larger the pipe, the slower the vibrations: therefore the deeper the tone; and the shorter or smaller the pipe, the more rapid the vibrations: therefore the higher the tone. (See ORCHESTRA.)

Q. (140) *How many principal kinds of ORGANS are there?*

TWO: PIPE ORGANS and REED ORGANS.

- 270 The organ, like the piano, is an instrument capable of producing harmony and polyphonic music.
- 271 The tones of the PIPE ORGAN are produced by means of currents of air forced by bellows through *pipes* of wood and of metal, operated on one or more *keyboards*: including the *manuals*, which are similar to the piano keyboard and are played on with the fingers of both hands; and the *pedals*, a row of large keys played on with the feet. The sizes and shapes of the pipes, the materials of which they are made, etc., cause infinite variety in the forms of the columns of air within the pipes; hence result differences of pitch, intensity and quality. The pipes are of two principal kinds: *flue-pipes* and *reed-pipes*. The column of air within the tube is set in vibration by a blast of air forced, in the case of a flue-pipe, through a narrow opening, against a sharp edge; or, in the case of a reed-pipe, against a metal tongue, called a *reed*. Flue-pipes are either *open* or *stopped* (closed); the stopped pipe producing a tone an octave lower than the open pipe. Reed-pipes include those with *full reeds*, which move in the opening in which they are placed without touching its sides; and *striking reeds*, which, as they vibrate, strike against the walls of the tube. The pipes are controlled by a series of handles placed near the manuals, and called *stops* or *registers*—terms applied also to the pipes which they affect. The principal foundation-stops of the organ are the *open diapason* and the *stopped diapason*. Besides the "sounding," or "speaking," stops, there are various mechanical contrivances included in the *action* of an

organ: such as the *swell-pedal*, for producing *crescendo* and *diminuendo*; the *tremolo-stop*, for producing a tremulous or wavering effect; and the *couplers*, by means of which one keyboard may be connected with another, so that while one is being used the other also is acted upon. The large organ of the present day consists, in reality, of several separate organs, each with its own keyboard, the whole enclosed in one case and brought under the control of a single performer. The keyboards and the systems of pipes or organs which they represent are called, respectively, *Great*, *Swell*, *Choir*, *Pedal*, etc.; and the designation or grouping of the various pipes or stops is called the *specification*. The stops selected and combined for the performance of a composition, or the art of selecting and combining them, is called the *registration*. The tuning or regulating of the tone of an organ pipe is called *voicing*. The usual compass of a *manual* keyboard is about 5 octaves, and of a *pedal* keyboard, about $2\frac{1}{2}$ octaves; but the actual range of tone commanded by the keyboards is nearly 10 octaves, the extreme limits of a practical musical compass. Organ music is written in *two* clefs—*bass* and *treble*; on 3 staves—2 for the manuals and 1 for the pedals.

273 The REED ORGAN or HARMONIUM is a small organ, in which the tones are produced by currents of air passing over metallic *reeds*.

Q. (141) *What term is applied to the tone of the HUMAN VOICE used as a musical instrument in interpreting text; and how is the tone produced?*

The musical tone of the human voice is called VOCAL TONE, or the singing voice as distinguished from the speaking voice. The principal organs used in singing are the *lungs*, the *larynx*, and the *muscles of the mouth and face*. Vocal tone is produced by the passage of air from the *lungs* through the *larynx*, where it is thrown into vibration by the *vocal cords*, two ligaments within the *larynx*.

274 The voice is a *melodic* instrument, being capable of producing only single tones in succession, not several tones simultaneously.

Q. (142) *Into what principal groups is the HUMAN VOICE DIVIDED?*

Into two: FEMALE VOICES (including the VOICES OF CHILDREN) and MALE VOICES.

Q. (143) *How is the FEMALE voice divided?*

Into SOPRANO, MEZZO SOPRANO, and CONTRALTO.

275 SOPRANO is the highest human voice. It has a compass of about 2 octaves, beginning at, or near, Middle C. Music for soprano is written in the *treble* clef. MEZZO SOPRANO ("medium, or middle, soprano") is between soprano and contralto, and partakes somewhat of the character of each. It has a compass of about 2 octaves, beginning at, or near, A on the second ledger line below the staff, *treble* clef. Music for mezzo soprano is written in the *treble* clef. CONTRALTO (called also ALTO) is the lowest female voice. It has a compass of about 2 octaves, beginning at, or near, F on the third line below the staff, *treble* clef. Music for contralto is written in the *treble* clef.

Q. (144) How is the MALE VOICE divided?

Into TENOR, BARITONE, and BASS.

276 **TENOR** is the highest natural male voice. It has a compass of about 2 octaves—from the octave *below* to the octave *above* Middle C. Music for tenor was formerly written in the *tenor* clef, but is now written in the *treble*, with the actual pitch an octave lower than as written. **BARITONE**, or **BARYTONE**, is between tenor and bass, and partakes somewhat of the character of each. It has a compass of about 2 octaves, beginning at, or near, G on the 1st line, bass clef. Music for baritone is now written in the *bass* clef. **BASS**, or **BASSO**, is the lowest human voice. It has a compass of about 2 octaves, beginning at, or near, F on the first space below the staff, bass clef. Music for bass is written in the *bass* clef.

277 *Soprano drammatico*, or *dramatic soprano*, is a soprano voice with dramatic power. *Soprano leggiero* is a "light", delicate soprano voice. *Tenore robusto* is a "robust" tenor; that is, rich and full in quality and power. *Tenore leggiero* is a "light" tenor voice. *Basso profondo* is a very deep, heavy bass voice. *Basso cantante* ("singing bass") is a lighter and more flexible bass than the *basso profondo*.

278 The terms *soprano*, *alto*, *tenor* and *bass* are used to designate not only the respective voices, but the singers themselves, the parts in compositions written for them, and instrumental parts corresponding with them in compass.

Q. (145) Mention and define some of the important terms peculiar to, or having special meanings when applied to, the VOICE.

279 **REGISTER**.—"A certain tone-quality or color produced by certain positions and adjustments of the vocal mechanism. There are three principal registers—*chest*, *medium* and *head*; called also, by English writers—the *thick*, the *thin* and the *small* register. There is a limit to the upward extension of registers; the upper ones can, however, be extended downward well into the range of a lower one."




280 **FALSETTO**.—(a) A quality of voice so named from its forced, unnatural character; (b) a term also used sometimes as synonymous with *head voice*.

281 **VOICE-PLACING**.—"The art of handling the vocal mechanism so that there can be produced or used at will every tone-color, every register within its limits, every kind of emotion and every degree of power without forcing the mechanism out of its natural positions; therefore, without ever producing an unbeautiful or defective tone as a consequence of using local effort and stiff and tense muscle action."

282 **BREATHING**.—(a) The manner of using or controlling the breath in "taking" vocal tones; the art of *respiration*: that is, the *inhalation*, or *inspiration*, and the *exhalation*, or *expiration*, of the breath in vocal tone-production. (b) The selection of places in a composition for taking breath in singing, based mainly on the phrasing and the demands of the words and the voice; indicated by various signs: such as a comma ('), or an asterisk (*), or a v-shaped mark (v).

283 **INTONATION**.—(a) Production of tone with regard to accuracy of pitch; as, for example, true intonation—"singing in tune"; or false intonation—"singing out of tune." (b) A method of chanting.

284 **VIBRATO**.—A vibratory vocal effect, or pulsation, consisting of alternate diminution and re-inforcement of a tone; used to portray an intense degree of emotion.

- 285 TREMOLO.—An unsteady, trembling vocal tone, the effect of faulty production.
- 286 MEZZA VOCE.—"Half (or medium) voice"; that is, with half the power of the voice.
- 287 SOTTO VOCE (*sotto*, "under").—In an undertone.
- 288 MESSA DI VOCE.—A sustained tone beginning *pianissimo*, swelling gradually to *fortissimo*, and diminishing gradually to *pianissimo*—a SWELL covering the extremes of loudness and of softness. $pp \text{---} ff \text{---} pp$
- 289 LEGATO.—A manner of singing a group of notes connected by a slur, so that there is no interruption in the flow of tones. LEGATO SINGING—"the binding together of syllables in singing, so that even the mute consonants do not occupy enough time to interrupt seriously an ever-flowing stream of tone." Legato-mark—a slur .
- 
- 290 STACCATO.—Short, disconnected tone-production, obtained by giving a slight quick impulse from the throat to the column of air, for each tone. Staccato-mark—a dot, or dots with slur.
- 
- 291 PORTAMENTO.—A smooth "carrying" of the sound from one tone to another by having the voice glide without a break through all the intermediate sounds.
- 292 CANTILENA.—(a) Flowing legato production of melody, or *cantabile*; (b) a little song.
- 293 BEL CANTO ("beautiful song").—The art of singing with smooth, free tone-production, pure and beautiful vocal quality, and artistic shading.
- 294 WHITE TONE or WHITE VOICE.—A quality of tone lacking in richness of color; used when simplicity of sentiment and unemotional effects are desired.
- 295 VOCALISATION.—The art or act of singing on vowels.
- 296 VOCALISES.—Vocal exercises or études, generally on vowels.
- 297 ENUNCIATION.—The formation of the vowel sounds of words in singing. ARTICULATION.—The utterance of the consonant sounds.
- 298 PRONUNCIATION.—The utterance of words with reference to the proper sounds and accents of the syllables.
- 299 DECLAMATION.—Proper emphasis on the words of a sentence, especially in declamatory and dramatic singing; giving due prominence to words requiring to be emphasized, for the clear and artistic interpretation of the text.
- 300 RECITANDO ("reciting").
- 301 DECLAMANDO ("declaiming").
- } In declamatory style.
- 302 PARLANDO or PARLANTE ("speaking").—A style of tone-production combining the inflections of the singing voice with those of the speaking voice in dramatic delivery; with special attention to clear enunciation of the words used in a *recitative*.
- 303 RECITATIVE.—Musical declamation—"speaking in a singing voice;" declamatory song, in which the performer is not restricted as to time or tempo, except in the *recitativo a tempo*. (See RECITATIVO SECCO, etc.)
- 304 ARIOSO or ARIA PARLANTE.—A manner of singing combining the declamatory style of the recitative with the melodious style of the aria.
- 305 MONOTONE.—(a) A single tone, unvaried in pitch. (b) A style of chanting or reciting on a single tone.
- 306 COLORATURA.—Trills, runs and other ornamental passages demanding vocal skill and flexibility.

- 307 **SOLMISATION.**—The naming of tones by the syllables *do* (or *ut*), *re*, *mi*, *fa*, *sol*, *la*, *si*.
- 308 **FIXED DO.**—The application of the seven syllables to the tones represented by the letters C, D, E, F, G, A, B: *do* is always C, *sol* always G, and so on.
- 309 **MOVABLE DO.**—The application of the seven syllables to the degrees of every diatonic scale: *do* is always the key-note, *sol* always the dominant, and so on.
- 310 **SOLFEGGIO.**—A vocal exercise, usually on the syllables *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*.
- 311 **LYRIC.**—(Pertaining to the *lyre*, an ancient stringed instrument used in accompanying song.) The term is applied to melodious music or poetry appropriate to song; or to vocal music expressive of individual, subjective or introspective moods or sentiments, as distinguished from the active or the objective. (The term is applied to instrumental as well as to vocal music.)
- 312 **PART-SINGING.**—The singing of music written for three or more voices in harmony, usually without accompaniment.
- 313 **A CAPPELLA OR ALLA CAPPELLA** ("In church style." *Cappella*—"chapel").—Choral music without instrumental accompaniment.
- 314 **CHORAL.**—Pertaining to a chorus, or choir.
- 315 **CHORUS.**—(a) A company of singers; (b) a composition intended to be sung by a considerable body of voices.
- 316 **CHOIR.**—(a) A chorus of singers, especially in a church; (b) the part of a church occupied by the singers; (c) a group of instruments of the same family; (d) an organ manual.
- 317 **CHORISTER.**—A choir singer.
- 318 **CANTOR.**—A choir leader; a precentor.
- 319 **PRECENTOR.**—A choir director or a leader of congregational singing.
- 320 **ANTIPHONAL SINGING.**—Alternate or responsive singing between two bodies of singers.
(See also **VOCAL FORMS.**)

Q. (146) *What are instruments of PERCUSSION?*

Those in which the tones are produced by the *striking* (*percussion*) of one body or implement against another.

- 321 Instruments of percussion consist of two principal groups: (1) those capable of giving tones of *definite* pitch—such as **TIMPANI** (KETTLE-DRUMS), **BELLS**, and **CHIMES**; (2) those which are used chiefly for rhythmical effects—such as **BASS DRUM**, **SIDE DRUM**, **TRIANGLE**, **CYMBALS**, **CASTANETS**, **GONG**, and **TAMBOURINE**. (See **ORCHESTRA**.)

Q. (147) *What is an ORCHESTRA?*

(a) A company of musicians performing on the stringed, wind and percussion instruments used in the concert hall or theatre; (b) the instruments so used, taken collectively.

- 322 The instruments of an orchestra are classified in 4 principal groups: (1) **STRINGED INSTRUMENTS** (also called collectively the *strings*, the *string-quartet*, the *string-quintet*, the *string-band*, the *string-choir*), including *violins* (divided into 2 parts—1st violin and 2d violin), *violas*, *violoncellos* (or 'cellos'), and *double basses*. The leading violinist in the group of 1st violins is called the *leader*. (2) **WOOD-WIND INSTRUMENTS** (called collectively the *wood*, the *wood-wind band*, the *wood-wind choir*), including *flute*, *piccolo*, *oboe*, *English horn*, *clarinet*, *bassoon*, etc. (3) **BRASS INSTRUMENTS** (called collectively the *brass*, the *brass-band*, the *brass-choir*), including, *French horn*,

corner, trumpet, trombone, tuba, etc. The wood-wind and the brass are called collectively the *wind-band*. (4) INSTRUMENTS OF PERCUSSION (called collectively the *percussives*, the *batterie*), including *timpani* (kettle-drums), *bass drum*, *side drum*, *triangle*, *cymbals*, *castanets*, *gong*, *tambourine*, etc. The *harp* is sometimes included in an orchestra, and the piano also, though the latter is not classed as an orchestral instrument. A *full orchestra* is one which contains all of the above groups, though not always all of the wind and the percussive instruments in each group. A *symphony orchestra* or *grand orchestra* is a full orchestra augmented usually by increasing the number of instruments of each kind, or by adding other instruments. (See SYMPHONY.) A *string orchestra* is one composed of the *stringed* instruments. The term *band* is applied not only to each group of orchestral instruments or players, but to an orchestra composed of *wind* and *percussive* instruments—a *brass-band* or *military band*. An orchestra is trained and controlled by a *director* or *conductor*, whose marking of the time, rhythm, tempo, etc., by movements of the hand or of a *baton*, or *stick*, held in the hand, is called *beating time*, or simply the *beat*. The downward movement of the hand, or *down-beat*, indicates the beginning of a measure (*1st beat, strong beat*); and an upward movement, or *up-beat*, indicates an unaccented part of a measure (*weak beat*). (See TIME, ACCENT, DIAGRAM OF TIME-BEATING.) The tone of A above Middle C (sounded usually by the oboe, or by some other instrument of fixed intonation, such as the piano or the organ) is given as a guide in pitch by which the other instruments are tuned for an orchestral performance. Musical notation giving all the parts of a composition for orchestra, from which the conductor directs the performance, is called the *score*. The *scoring* (writing or arranging) of music for orchestra is called *orchestration*, or *instrumentation*.

[It is suggested to students, that, when attending orchestral concerts, they endeavor to note the differences in size, shape, compass, tone-color of, and manner of playing on, the various instruments.]

VII.—FOREIGN MUSICAL TERMS (mainly Italian).

Q. (148) *Of how many principal groups do musical terms consist?*

(In addition to those relating to COMPOSITION, INSTRUMENTS, etc., defined elsewhere.)

Six: terms indicating TEMPO, DYNAMICS, MANNER OF PRODUCING TONES, EXPRESSION OR STYLE, QUALIFYING TERMS, and TERMS AFFECTING NOTATION.

(a) TEMPO.

Q. (149) *What are TEMPO terms?*

Those which indicate the *speed* at which the music is to be performed.

Q. (150) *How many principal kinds of tempo terms are there?*

Two: those indicating the general and *steady* speed of a composition or division of a composition, and those affecting particular measures or passages in which a *temporary* deviation from the general tempo is intended.

Q. (151) *Do general tempo terms give the absolute degree of speed?*

No; they refer more to the general character of a movement or composition, the absolute rate of speed being usually indicated by *metronome marks*.

324 A METRONOME is a mechanism having a pendulum with a movable weight, capable of swinging more or less rapidly according to its adjustment, and thus determining by comparison the length of a time-pulsation. With the weight set at 60 the pendulum makes one beat a second. The *metronome mark* consists of the letters M. M. (for "Maelzel's Metronome," after the reputed inventor, Maelzel) and the note and number indicating the desired beat; for example, **M. M. ♩ = 100** indicates that each beat of the pendulum marks the duration of a quarter note, at the rate of one hundred quarter notes a minute.

Q. (152) *Mention and define some of the most important tempo terms indicating a STEADY rate of speed.*

- 325 LARGO.—Very slow, and in "large," broad style.
326 LARGHISSIMO.—Slower than Largo.
327 LARGHETTO.—Less slow than Largo.
328 GRAVE.—Heavy, slow, and serious.
329 LENTO.—Slow.
330 ADAGIO ("at ease").—Slow, tranquil.
331 ADAGISSIMO.—Extremely slow and tranquil.
332 ANDANTE ("walking," "moving").—Moderately slow.
333 ANDANTINO.—Less slow than Andante. Often incorrectly used in the opposite sense.
334 ALLEGRO.—Lively.
335 ALLEGRETTO.—Not so fast as Allegro.
336 MODERATO.—Moderate; moderately.
337 VELOCE.—With velocity.
338 VIVACE.—Lively.
339 VIVACISSIMO.—Extremely quick and lively.
340 PRESTO.—Very fast.
341 PRESTISSIMO.—As fast as possible.
342 Tempo terms are often followed by expressions of style, such as in *Andante cantabile*; or by qualifying expressions, as in *Allegro molto*; and sometimes expressions of style alone are used as tempo terms, as *Vivace*, *Agitato*, etc.

} Used both as tempo and as descriptive terms.

Q. (153) *How many principal kinds of tempo terms are there that indicate a TEMPORARY rate of speed?*

Seven:

- 343 (1) Those indicating a more or less *gradual* ACCELERATION in speed.
344 (2) Those indicating a *gradual* SLACKENING in speed.
345 (3) Those indicating a *gradual* ACCELERATION in speed and INCREASE in power.
346 (4) Those indicating a *gradual* SLACKENING in speed and DECREASE in power.
347 (5) Those indicating *sudden* tempo changes.
348 (6) Those indicating a "robbing" of time-value from one or more notes and shifting it to others.
349 (7) Those indicating a *pause* over a note or a rest, thus prolonging it to more than its actual time-value.

Q. (154) *Mention and define some of the terms in each division.*

(Certain of the following terms properly indicate *tempo* changes only; others, *dynamic* changes only. They are, however, frequently used to indicate changes in both *speed* and *power*.)

(1) *Gradual acceleration:*

350 ACCELERANDO (abbreviated *accel.*). (See also STRINGENDO, STRETTO, AFFRETTANDO, INCALZANDO.)

(2) *Gradual slackening:*

351 RALLENTANDO (abbreviated *rall.*).

352 RITARDANDO (abbreviated *ritard.*).

353 RITENUTO (abbreviated *rit.*). (Sometimes used to indicate a *sudden* slackening in speed.)

354 TARDANDO.

355 ALLARGANDO OR LARGANDO.—Growing *broader*. (Often used to signify a broadening of *tone* also.)

356 STRASCINANDO OR STRASCICANDO (rarely used).

357 SLENTANDO.

358 LENTANDO (rarely used).

359 SLARGANDO.

360 TRATTENUTO.—“Held back.” (Rarely used.)

361 STENTANDO.—“Dragging.” STENTATO—“dragged.” (Rarely used.)

(3) *Gradual acceleration in speed and increase in power:*

362 AFFRETTANDO.

363 INCALZANDO.

364 STRINGENDO.

} (Properly used to indicate an increase in *speed* only; sometimes a *sudden* acceleration.)

(4) *Gradual slackening in speed and decrease in power:*

365 SMORZANDO.

366 CALANDO.

367 PERDENDO, PERDENDOSI.

368 DEFICIENDO.

369 SMINUENDO (rarely used).

370 MANCANDO.

371 MORENDO (“dying out”).

} (Properly used to indicate a decrease in *power* only.)

(5) *Sudden tempo changes:*

372 DOPPIO MOVIMENTO.—Twice as fast.

373 PIÙ MOSSO.—More motion.

374 VELOCE.—Quick.

375 MENO MOSSO.—Less motion, slower. (See also RITENUTO.)

Più (“more”) and *meno* (“less”) are used in conjunction with many other terms to indicate changes in tempo; for example, *Più allegro*, etc.

376 STRETTO (“drawn together”).—Faster tempo (sometimes also a *gradual* acceleration); used principally in closing passages. (Stretto is also the part of the development of a fugue where subject and answer are brought into close proximity.)

(6) “Robbed,” “borrowed” or *irregular tempo:*

377 RUBATO. (In this division may be classed also SENZA TEMPO (“without time;” that is, not in strict tempo) and RECITATIVO (in declamatory style). See also A PIACERE, AD LIBITUM.)

(7) *A pause:*

378 FERMATA.—Indicated by the sign \frown over a note (or a rest), meaning that it is to be held (or prolonged) indefinitely; over a double bar it indicates a pause before proceeding to the next section. (Called also a HOLD.)

379 LUNGA PAUSA.—A long pause; a prolonged Fermata.

(b) *DYNAMICS.*

Q. (155) *What is meant by DYNAMICS?*

The power or intensity (loudness or softness) of musical tones.

Q. (156) *How many principal divisions are there of dynamic terms?*

Two: those indicating a *definite* degree of power, and those indicating *gradual* transition from one degree of power to a greater or a less.

Q. (157) *Mention and define some of the most important terms in each division.*

(1) *Definite:*

380 PIANO (*p*).—Soft.

381 PIANISSIMO (*pp*).—As soft as possible.

382 MEZZO PIANO (*mp*).—Half (or medium) soft.

383 FORTE (*f*).—Loud.

384 FORTISSIMO (*ff*).—As loud as possible.

385 MEZZO FORTE (*mf*).—Half loud.

Under the above division may also be classified all kinds of accents—FORZANDO, FORTE PIANO, >, Λ, etc. (See ACCENTS.)

(2) *Gradual:*

386 CRESCENDO (abbreviated *cres.* or *cresc.*).—A gradual increase in power; indicated by long lines forming a horizontal, wedge-shaped sign, with the point at the left <

387 DECRESCENDO (abbreviated *decresc.*). } A gradual decrease in power; indicated
388 DIMINUENDO (abbreviated *dim.*). } by a sign like the crescendo mark,
turned in the opposite direction >

389 RADDOLCENDO.—Growing softer, calmer, gentler.

390 A combination of crescendo and decrescendo < > is called a SWELL (a term sometimes applied also to *crescendo*).

391 (Among the dynamic terms should be included also MORENDO, SMORZANDO, CALANDO, PERDENDO, PERDENDOSI, MANCANDO,—“growing softer,” “dying away.”)

(Dynamic terms are not absolute, but relative, depending on the strength of the performer, the resources of the instrument, the general character of the composition, etc.)

(c) *MANNER OF PRODUCING TONES.*

Q. (158) *Mention some terms indicating MANNER of PRODUCING TONES.*

LEGATO, STACCATO, PORTAMENTO, MARTELLATO, GLISSANDO, VIBRATO, TREMOLO, etc. (Defined elsewhere—see Index. See also TOUCH, TECHNIQUE, TIMBRE, FINGERING, BOWING, HARMONICS, BREATHING, INSTRUMENTS.)

(d) *EXPRESSION, OR STYLE*

Q. (159) *Mention and define some of the principal terms indicating* **EXPRESSION, OR STYLE.**

The majority of terms indicating tempo, dynamics, manner of producing tones, etc., may, in one sense, be grouped under this head; but the following may be more particularly so used:

- 392 **ABBANDONATAMENTE** or **CON ABBANDONO.**—In impassioned style; with abandon; without restraint.
- 393 **AFFABILE.**—Sweet gentle.
- 394 **AFFETTUOSO.**—Affectionate.
- 395 **AGITATO.**—Agitated.
- 396 **ALLEGRAEMENTE.**—Sprightly. **ALLEGREZZA**—liveliness, joyfulness. **CON ALLEGREZZA**—joyfully.
- 397 **AMABILE.**—Sweet, gentle.
- 398 **AMORE.**—Love. **CON AMORE**—lovingly. **AMOROSO**—loving, tender.
- 399 **ANGOSCIOSO** or **ANGOSCIOSAMENTE.**—Expressive of grief or anguish.
- 400 **ANIMA.**—Spirit, life. **ANIMATO**—lively, with animation.
- 401 **APPASSIONATO** (feminine **APPASSIONATA**).—Impassioned.
- 402 **ARDENTE.**—Ardent.
- 403 **BRAVURA.**—Brilliancy, boldness. **CON BRAVURA**—with boldness.
- 404 **BRILLANTE.**—Brilliant.
- 405 **BRIO.**—Spirit, fire. **CON BRIO**—with spirit.
- 406 **BURLA.**—A joke. **BURLANDO**—joking. **BURLESCO**—burlesque, comic.
- 407 **CALMATO.**—Calmed, quieted.
- 408 **CALORE.**—Warmth. **CON CALORE**—with warmth.
- 409 **CANTABILE.**—In singing style (therefore with well-defined, flowing melody). (From *cantare*, "to sing".)
- 410 **CAPRICCIOSO.**—Capricious; free; unconventional.
- 411 **CAREZZANDO** or **CAREZZEVOLE.**—Caressingly.
- 412 **DECISO.**—Decided.
- 413 **DELIBERATO.**—Deliberate. **DELIBERATAMENTE**—deliberately.
- 414 **DELICATO.**—Delicate. **DELICATEZZA**—delicacy. **DELICATAMENTE**—delicately.
- 415 **DOLCE.**—Sweet.
- 416 **DOLORE.**—Sorrow, grief. **DOLOROSO**—dolorous plaintive, sorrowful.
- 417 **ELEGANTE.**—Elegant, graceful.
- 418 **ENERGICO.**—Energetic, vigorous.
- 419 **EROICO** (feminine **EROICA**).—Heroic.
- 420 **ESPRESSIONE.**—Expression. **ESPRESSIVO** (abbreviated *espr.* or *espress.*)—expressive.
- 421 **FORZA.**—Force, vigor.
- 422 **FUNE BRE** or **FUNERALE** (Italian); **FUNÈBRE** (French).—Funeral, funereal, mournful.
- 423 **FUOCO.**—Fire, spirit.
- 424 **FURIOSO.**—Furious, passionate.
- 425 **GENTILE** (Italian); **GENTIL, GENTILE** (French).—Graceful, delicate.
- 426 **GIOCONDO.**—Jocund, playful.
- 427 **GIOCO SO.**—Jocose, playful, humorous.
- 428 **GRANDIOSO.**—Grand, majestic.
- 429 **GRAVE.**—Serious, grave. **GRAVEMENTE**—seriously, gravely.
- 430 **GRAZIA.**—Grace. **GRAZIOSO**—graceful.
- 431 **GUSTO.**—Taste. **GUSTOSO**—tasteful, with taste.
- 432 **IMPERIOSO.**—Imperious, haughty.
- 433 **IMPETO.**—Impetuosity. **IMPETUOSO**—impetuous.

- 434 INNOCENTE.—Innocent, natural.
- 435 INQUIETO.—Unquiet, restless.
- 436 LAMENTOSO or LAMENTABILE.—Sad, lamenting, melancholy style.
- 437 LARGAMENTE.—"Largely"; broadly.
- 438 LEGGIERO.—Light, delicate. LEGGIERAMENTE—lightly.
- 439 LUSINGANDO.—Alluring, flattering.
- 440 MAESTOSO.—Majestic, stately.
- 441 MALINCONIA.—Melancholy. CON MALINCONIA—with melancholy expression.
- 442 MARCATO.—Marked, distinct.
- 443 MARCIA.—A march. ALLA MARCIA—in march style
- 444 MARZIALE.—Martial, warlike.
- 445 MESTO.—Sad, plaintive.
- 446 MOBILE.—Flexible.
- 447 NOBILE.—Noble.
- 448 PATETICO (Italian); PATHÉTIQUE (French).—Pathetic.
- 449 PERPETUO.—Perpetual.
- 450 PESANTE.—Heavy, ponderous.
- 451 PIETOSO.—"Pitiful"; sympathetic.
- 452 POMOSO.—Pompous, dignified
- 453 PRECIPITATO.—Precipitate.
- 454 QUIETO.—Quiet, calm.
- 455 RELIGIOSO.—Religious, devout.
- 456 RISOLUTO.—Resolute, decided.
- 457 ROBUSTO.—Firm, bold.
- 458 SCHERZANDO.—In a playful, jocose manner.
- 459 SECCO.—"Dry"; plain, unornamented.
- 460 SEMPLICE.—With simplicity.
- 461 SENTIMENTO.—Expressive.
- 462 SERIOSO.—In serious, grave style.
- 463 SOAVE.—Suave, sweet, gentle.
- 464 SONORO.—Sonorous.
- 465 SOSPIROSO.—Sighing.
- 466 SOSTENUTO.—Sustained.
- 467 SPIANATO (feminine SPIANATA).—"Levelled"; smooth.
- 468 SPIRITOSO.—Spirited.
- 469 STENTATO.—Labored; with troubled expression; oppressed.
- 470 STREPITOSO.—Impetuous, noisy, boisterous.
- 471 TEDESCO (feminine TEDESCA).—German. ALLA TEDESCA—in German style.
- 472 TEMPESTOSO.—Impetuous, tempestuous, impassioned. TEMPESTOSAMENTE—impetuously, passionately.
- 473 TENERO.—Tender, sweet. CON TENEREZZA—with tenderness and delicacy
- 474 TIMOROSO.—Timorous, timid.
- 475 TRANQUILLO.—Tranquil.
- 476 TUMULTUOSO.—Tumultuous, agitated.
- 477 TURCO.—Turkish. ALLA TURCA—in Turkish style.
- 478 VIBRANTE.—Vibrating, agitated.
- 479 VIGOROSO.—Vigorous.
- 480 VIOLENTO.—Violent.
- 481 VIVACE. } Lively.
- 482 VIVO. }
- 483 VOLANTE ("flying").—Light, swift.
- 484 ZELOSO.—Zealous, energetic. CON ZELO—with zeal.
- 485 ZINGARO.—Gypsy. ALLA ZINGARA—in Gypsy style.

(e) QUALIFYING TERMS.

Q. (160) *What is meant by* QUALIFYING TERMS?

Terms that *qualify* (that is, *modify, restrict, or emphasize*) the meanings of other terms.

Terms of expression or style may, in one sense, be grouped under this head; but the following terms and phrases may be more particularly so used :

- 486 PIÙ.—More.
487 PIÙ TOSTO.—Rather.
488 MENO.—Less.
489 MOSSO ("moved").—Rapid. PIÙ MOSSO—more rapid. MENO MOSSO—less rapid.
490 MA NON TANTO.—But not so much so.
491 MA NON TROPPO.—But not too much so.
492 MODERATO.—Moderate; moderately.
493 MOLTO.—Much, very.
494 ASSAI.—Very.
495 POCO.—Little. POCO A POCO—little by little. UN POCO—a little.
496 MOTO.—Motion. CON MOTO—with motion.
497 COMMODO.—At a convenient speed; leisurely. (Example: *Allegro comodo*.)
498 BEN or BENE.—Well. BEN MARCATO—well marked.
499 MEZZO.—Half, medium, intermediate.
500 SOSTENUTO (abbreviated *sos.* or *sost.*).—Sustained. (Example: *Andante sostenuto*.)
501 TENUTO (abbreviated *ten.*).—Held to its full value; indicated by a dash over or under the note.
502 GIUSTO ("just").—Strict, exact.
503 SOPRA.—On, or above. COME SOPRA, as above.
504 QUASI.—In the style of, almost, like, approaching. (For example, *ANDANTE QUASI ALLEGRETTO*—an *andante* almost as quick as an *allegretto*.)
505 ALLA.—In the style of.
506 SEMPRE.—Always, throughout.
507 AD LIBITUM (abbreviated *ad lib.*). } At the performer's pleasure.
508 A PIACERE or A PIACIMENTO. }
509 COLLA PARTE ("with the part").—A direction to an accompanist to accommodate the accompaniment to the principal part in gradations of speed, power, etc.

(f) TERMS OF DIRECTION AFFECTING NOTATION.

Q. (161) *Mention and define some of the most important foreign terms and phrases of* DIRECTION AFFECTING NOTATION.

- 510 AL SEGNO.—To the sign. } Direction to the performer to repeat up to, or
511 DAL SEGNO.—From the sign. } from, the place marked by a sign. §
- 512 A TEMPO.—In time. } Return to the original
513 TEMPO PRIMO (abbreviated *Tempo I.*).—First tempo. } tempo after a temporary interruption.
514 SIMILE.—The same; in like manner.
515 L'ISTESSO TEMPO.—The same tempo or time. A caution in cases of change of rhythm or of time-signature, indicating that the rate of speed remains the same as before.
516 ATTACCA.—Attack. } Proceed at once to the following
517 ATTACCA SUBITO.—Attack immediately. } movement.
518 DA CAPO (abbreviated *D. C.*) or AB INITIO.—Repeat "from the beginning."
519 FINE.—The end.

- 520 DA CAPO AL FINE.—Repeat "from the beginning to the end."
 521 REPLICA.—Repeat.
 522 SEGUE.—Follows; "here follows."
 523 PRIMA VOLTA.—The first time.
 524 SECONDA VOLTA.—The second time.
 525 OTTAVA or 8VA.—An octave above or below.
 526 LOCO.—In place; as written,—after 8va.
 527 TUTTI.—All. All the performers or instruments.
 528 BIS.—Twice. Written over measures that are to be repeated.
 529 VOLTI SUBITO.—Turn (the page) quickly.

MISCELLANEOUS TERMS AND PHRASES.

Q. (162) *Mention some miscellaneous terms and phrases.*

- 530 SENZA.—Without.
 531 CON. With.
 532 ANCORA.—Again, still.
 533 OSSIA.—Or.
 534 GAMUT.—A scale.
 535 OPUS (abbreviated *op.*).—A work. A musical composition. Used with a number indicating the order in which a composition was written: for example, "Sonata, opus 31" means that the sonata is the 31st work of the composer.
 536 ALT. or ALTO.—High.
 537 IN ALT.—Refers to the notes from G above the staff, treble clef, to F sharp above.
 538 ALTISSIMO.—Highest.
 539 IN ALTISSIMO.—Refers to the notes an octave above those "in alt."
 540 ENSEMBLE.—The whole. All the parts taken together.
 541 PRIMA VISTA.—At first sight.
 542 VIRTUOSO (plural, VIRTUOSI).—A singer or player of exceptional skill.
 543 *-issimo* forms superlative degree. (*Larghissimo*—very slow and broad.)
-ino, -etto—diminutives, "less." (*Larghetto*—less slow than *Largo*.)
-mente=English *-ly*, adverb ending. (*Largamente*—broadly.)
-ando, -endo, -ante, -ente=English *-ing*, present-participle ending. (*Largando*—broadening.) *-uto, -ato*=English *-d, -ed*, past-part. ending. (*Marcato*—marked.)
 544 The masculine terminations *o* and *e* change to *i* in the plural. The feminine termination *a* changes to *e* in the plural. For example: *Virtuoso* (masc. sing.); *virtuosi* (masc. plural); *virtuosa* (fem. sing.); *virtuose* (fem. plural). *Una corda* (fem. sing.)—one string; *tre corde* (fem. plural)—three strings. *Allegro appassionato* (masc.); *Sonata appassionata* (fem.).
 545 [Suggestions for the pronunciation of Italian terms:
a is pronounced as in *ah*.
e, long, is like *a* as in *bay*; short, it is like *e* as in *met*.
i, long, is like *e* as in *bee*; short, it is like *i* as in *it*.
o is like *o* in *go*; or like *aw* as in *law*.
u is like *oo* as in *boot*.
c is like *ch* as in *child* before *e* or *i*; it is like *k* before *a, o* or *u* or consonants.
g is soft before *e* or *i*; hard before *a, o* or *u* or consonants, except before *l*, when it is pronounced like *l-y* (thus, *sugli* should be pronounced *sool-ye*), and before *n*, when it is pronounced like *ñ* as in *cañon* (kan-yon).
h is mute; *c* and *g* followed by *h* (*ch, gh*) are hard.
j is like *y* as in *you*.
r is rolled.
z is like *ds* or *ts*.
 The pronunciation of the other consonants is similar to the English.]
 The accentuation of syllables of the Italian terms is indicated in the Index.

Q. (163) Give the names of all the keys in English, French, Italian, and German.

ENGLISH	FRENCH	ITALIAN	GERMAN
No Sig- nature { C major A minor	Ut (or <i>Do</i>) majeur La mineur	Do maggiore La minore	C dur A moll
1 { G major sharp { E minor	Sol majeur Mi mineur	Sol maggiore Mi minore	G dur E moll
2 { D major sharps { B minor	Ré majeur Si mineur	Re maggiore Si minore	D dur H moll
3 { A major sharps { F sharp minor	La majeur Fa dièse mineur	La maggiore Fa diesis minore	A dur Fis moll
4 { E major sharps { C sharp minor	Mi majeur Ut dièse mineur	Mi maggiore Do diesis minore	E dur Cis moll
5 { B major sharps { G sharp minor	Si majeur Sol dièse mineur	Si maggiore Sol diesis minore	H dur Gis moll
6 { F sharp major sharps { D sharp minor	Fa dièse majeur Ré dièse mineur	Fa diesis maggiore Re diesis minore	Fis dur Dis moll
7 { C sharp major sharps { A sharp minor	Ut dièse majeur La dièse mineur	Do diesis maggiore La diesis minore	Cis dur Ais moll
7 { C flat major flats { A flat minor	Ut bémol majeur La bémol mineur	Do bemolle maggiore La bemolle minore	Ces dur As moll
6 { G flat major flats { E flat minor	Sol bémol majeur Mi bémol mineur	Sol bemolle maggiore Mi bemolle minore	Ges dur Es moll
5 { D flat major flats { B flat minor	Ré bémol majeur Si bémol mineur	Re bemolle maggiore Si bemolle minore	Des dur B moll
4 { A flat major flats { F minor	La bémol majeur Fa mineur	La bemolle maggiore Fa minore	As dur F moll
3 { E flat major flats { C minor	Mi bémol majeur Ut mineur	Mi bemolle maggiore Do minore	Es dur C moll
2 { B flat major flats { G minor	Si bémol majeur Sol mineur	Si bemolle maggiore Sol minore	B dur G moll
1 { F major flat { D minor	Fa majeur Ré mineur	Fa maggiore Re minore	F dur D moll

VIII.—SOME DATA RELATING TO MUSICAL HISTORY.

Q. (164) *What are the two principal divisions of the HISTORY OF MUSIC?*

Ancient Music, extending from the earliest times to the latter half of the 16th century; and Modern Music, extending from that time to the present.

[The term "Modern Music" is applied also to the music of the last 50 or 100 years, as distinguished from the music of the 15th, 16th, 17th, and 18th centuries.]

Q. (165) *Who invented one of the earliest musical systems of which there is authentic record?*

Pythagoras, a Greek philosopher (about 582-500 B. C.).

Q. (166) *What were some of the important features of his system?*

The *scale* consisted of *seven tones* corresponding to the seven planets as then known, and also to the seven colors of the rainbow. Pythagoras declared the *octave* and the *5th* (and the 4th regarded as the 5th below) to be *perfect consonances*.

Q. (167) *Who were among the most notable musicians early in the Christian era and in the Middle Ages?*

St. Ambrose, Archbishop of Milan (333-397), who adapted various *chants* and *scales* for the service of the Church and originated the *Ambrosian Chant*.

Pope Gregory I. (about 540-604), who added to the system of *church modes* (scales) established by St. Ambrose and replaced the Ambrosian chant by the *Gregorian*, a form of chant still used in many churches.

Hucbald, a Benedictine monk of Flanders (840-930 or 932), who introduced *part-singing* in the Church.

Guido d'Arezzo (about 995-1050), who also cultivated part-singing, invented the terms *ut, re, mi, fa, sol, la*, still in use, and made several changes in the system of *notation*.

Franco of Paris, who invented *mensural*, or *measurable*, music.

Franco of Cologne, who, in the 12th century, introduced, among other important advances in music, *sharps* and *flats*, and improved the system of *measuring notes* and *dividing the measure*—mensural music.

Walter Odington, of England (13th century), author of an important treatise on music.

Maitre Perotin, Léonin, Jean de Garlande and Jean de Muris, of France (12th to 14th century).

Q. (168) *Who were among other notable musicians of the Middle Ages?*

The *Ménestrels* (minstrels) *Trouvères*, *Troubadours*, *Minnesingers* and *Mastersingers*, poet-musicians (11th to 14th century):—

William of Poitiers, Bertrand de Born, Castellan de Coucy, Thibaut IV. (King of Navarre), Adam de la Hale, Guillaume de Machault,—*Ménestrels*, *Trouvères*, and *Troubadours*.

Heinrich von Veldecke, Spervogel, Dietmar, Prince Wizlav, Heinrich von Morungen, Wolfram von Eschenbach, Gottfried von Strassburg, Hartmann von der Aue, Walther von der Vogelweide, Reinmar von Zweter, Heinrich von Meissen (called *Frauenlob*),—*Minnesingers*.

Muskatblüt, Rosenplüt, Puschmann, Hadlaub, Folz, Behaim, Hans Sachs,—*Mastersingers*.

Q. (169) *Who were the composers in whom the early contrapuntal school reached its highest development?*

ORLANDO DI LASSO, or "Lassus," of the Netherlands (1532-1594).

Giovanni Pierluigi Palestrina, of Italy (1514 or 1515-1594), the greatest composer of the 16th century, the "father of church music."

Q. (170) *Who were the greatest composers of the later contrapuntal school?*

Johann Sebastian Bach (German) (1685-1750), composer of fugues for piano and for organ, the "Passion Music," etc.

Georg Friedrich Händel (German) (1685-1759), composer of oratorios ("The Messiah," "Israel in Egypt," "Samson," "Judas Maccabæus," etc.), operas, etc.

Q. (171) *What were the chief achievements of Bach and Händel?*

Bach devoted his genius to the development of PROTESTANT CHURCH MUSIC, and Händel brought the ORATORIO to perfection.

Q. (172) *Who formulated our modern HARMONIC SYSTEM?*

Jean Philippe Rameau (French) (1683-1764).

Q. (173) *Mention one of the most notable of the early composers of OPERA, in France.*

Christoph Wilibald von Gluck (German) (1714-1787), composer of the operas, "Orpheus and Eurydice," "Iphigenia in Tauris," "Alceste," etc.

Q. (174) *Mention the greatest composers of the period following Bach and Handel.*

Josef Haydn (German) (1732-1809), called the "father of the symphony," composer of symphonies, sonatas, chamber music, oratorios ("The Creation"), etc.

Wolfgang Amadeus Mozart (German) (1756-1791), composer of symphonies, sonatas, masses, chamber music, operas ("Don Giovanni," "Marriage of Figaro," "Magic Flute,"), etc.

Ludwig van Beethoven (German) (1770-1827), composer of symphonies, sonatas, chamber music, etc., and one opera ("Fidelio").

[Haydn, Mozart and Beethoven brought the SONATA and the SYMPHONY to their highest development.]

Q. (175) *Mention some other great COMPOSERS of the LATTER PART OF THE 18TH CENTURY and of the 19TH CENTURY.*

Carl Maria von Weber (German) (1786-1826), composer of operas ("Der Freischütz," "Euryanthe," "Oberon," etc.), orchestral works, pianoforte music, etc.

Franz Schubert (German) (1797-1828), composer of songs, pianoforte music, choral works, chamber music, etc.

GIACOMO MEYERBEER (German) (1791-1864), composer of operas ("Robert le Diable," "Les Huguenots," "Le Prophète," "Dinorah," "L'Africaine," etc.).

GIOACHINO ROSSINI (Italian) (1792-1868), composer of operas ("The Barber of Seville," "William Tell," "Semiramide," etc.).

HECTOR BERLIOZ (French) (1803-1869), composer for orchestra, "the father of modern orchestration."

Felix Mendelssohn-Bartholdy (German) (1809-1847), composer of oratorios ("Elijah," "St. Paul," "Hymn of Praise," etc.), operas, orchestral works, chamber music, pianoforte music, songs, etc.

Frédéric Chopin (Polish) (1810-1849), composer of pianoforte music.

Robert Schumann (German) (1810-1856), composer of choral works, orchestral works, chamber music, pianoforte music, songs, etc.

CHARLES FRANÇOIS GOUNOD (French) (1818-1893), composer of operas ("Faust," "The Queen of Sheba," "Mireille," "Romeo and Juliet," etc.), oratorios ("The Redemption," etc.), masses, etc.

Richard Wagner (German) (1813-1883), composer of operas ("Der fliegende Holländer," "Tannhäuser," "Lohengrin," "Der Ring des Nibelungen," "Tristan und Isolde," "Die Meistersinger von Nürnberg," "Parsifal," etc.), orchestral works, etc.

Giuseppe Verdi (Italian) (1813-1901), composer of operas ("Ernani," "Rigoletto," "Il Trovatore," "La Traviata," "Aida," "Otello," "Falstaff," etc.), choral works, etc.

Johannes Brahms (German) (1833-1897), composer of orchestral works, choral works, pianoforte music, songs, etc.

(176) CHART I.—DEVELOPMENT OF VOCAL MUSIC.
CHORAL MUSIC.

	NETHERLANDS	ITALY	GERMANY	ENGLAND	BOHEMIA	DENMARK	AMERICA	
Period of the development of pure <i>choral</i> style, sacred and secular. (<i>Madrigals</i>), 15th and 16th centuries and part of 17th.	Binchois Dufay Busnois Hobrecht Okegheim de la Rue Desprès Willaert Goudimel Arcadelt Clemens Lassus		Isaak Hofheimer Senfl	Dunstable				1400
		A. Gabrieli Zarlino Palestrina Merulo Marenzio G. Gabrieli	Gallus Hassler	Tallys Morley Byrd Dowland Bull Gibbons				1500
Development of <i>free contrapuntal</i> style. <i>Oratorio, Cantata</i> . Beginning with 17th century to latter part of 18th.		Cavalleri Allegri Carissimi Stradella Lotti d'Astorga Marcello Leo Caldara Durante Porpora Pergolesi	Schütz Buxtehude J. C. Bach J. M. Bach	Purcell				1600
			Fux J. S. Bach Mattheson	Händel Arne	Černohorsky			1700
Development of <i>Oratorio, Mass, Psalms; Anthems; sacred and secular Cantata</i> . From latter part of 18th century to present day.			K. P. E. Bach					1800
			Haydn Mozart Beethoven					
			Schubert		Tomaschek			
			Spohr					
			Schneider					
			Mendelssohn					
	FRANCE		Schumann	Bennett				
	Berlioz		Liszt	Macfarren		Gade		
	Gounod	Verdi	Kiel	Sullivan Stainer				
			Rheinberger	Mackenzie A.G. Thomas				
		Brahms	Parry	Dvořák		Paine		
Saint-Saëns Massenet			Cowen			Buck		
BELGIUM		Bruch	Stanford			Gilchrist		
Benoît			Elgar MacCunn			Chadwick		
Tinel	Perosi		(Anglo-African) Coleridge- Taylor			Parker Whiting Converse		
	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	1900

OPERA.

THE MODERN

SONG.

	ITALY	FRANCE	GERMANY	ENGLAND	RUSSIA			
1400								
	Peri							
1600	Caccini							
	Monteverde							
	Cesti	Cambert Lully		Purcell				
	Legrenzi							
1700	A. Scarlatti		Keiser					
	Buononcini	Rameau	Hasse	Händel				
	Porpora							
	Pergolesi							
	Galuppi	Gluck						
	Jommelli	Philidor						
	Sacchini	Piccinni				GERMANY	RUSSIA	SWEDEN
	Casali	Monsigny	Dittersdorf			Haydn		
	Sarti	Grétry	Hiller			Mozart		
	Cimarosa	Martini	Mozart			Beethoven		
800	Paisiello	Gossec	Weber					
	Salieri	Méhul	C. Kreutzer			Schubert		
	Cherubini	Lesueur	Spohr					
	Paër	Isouard	Marschner			Mendels- sohn		
	Spontini	Boieldieu				Schumann		
	Rossini	Hérod	Lortzing					
	Bellini	Adam				Franz		
	Donizetti	Auber	Nicolai	Wallace		Jensen	Lvoff	Lindblad
	Mercadante	Meyerbeer	Flotow	Balfe	Glinka			NORWAY
	Pacini	Halévy	von Holstein			Löwe		Kjerulf
	Ricci	F. C. David				Abt		
	Petrella	Thomas	J. Strauss			Rubinstein	Rubin- stein	
	Pedrotti	Gounod	Kretschmer		Rubinstein	Taubert	Tchai- kovsky	Grieg
	Verdi	Bizet	Götz		Tchaikovsky	Lassen		ENGLAND
		Massé	Nessler					Hatton
	Ponchielli	Lalo	Cornelius		BOHEMIA	Cornelius	FRANCE	Bennett
	Faccio	Delibes	Wagner	Sullivan	Nesvadba	Brahms	Gounod	Clay
	Boito	Chabrier	Wolf		Smetana	Wolf	Bizet	Sullivan
	Mascagni	Saint-Saëns					Godard	Tosti
			Goldmark		Fibich		Massenet	Lehmann
1900	Leoncavallo	Massenet	Humperdinck		Nápravnik		Widor	Cowen
		Bruneau						M. V. White
	Puccini	Charpentier					Chami- nade	AMERICA
	Giordano	Débusay	R. Strauss			R. Strauss		MacDowell
								Foote
								Chadwick
								Nevin
								Beach
								Converse

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(177) CHART II.—DEVELOPMENT OF INSTRUMENTAL MUSIC.

VIRGINALS, HARPSICHORD,

PIANOFORTE.

ORGAN.

GERMANY	ITALY	FRANCE	BOHEMIA	POLAND	ENGLAND		
					Byrd Bull Gibbons	Schmidt, Sweelinck, Praetorius, Scheidt, Scheidemann, Frescobaldi, Proberger, Buxtehude, Reinken, Pachelbel, Walther, J. S. Bach, Mattheson,	<i>Ger.</i> 1500 <i>Dutch</i> 1600 " " " <i>It.</i> <i>Ger.</i> <i>Dan.</i> <i>Dutch</i> 1700 <i>Ger.</i> "
J. S. Bach	Durante D. Scarlatti	Couperfin Rameau			Händel		
W. F. Bach K. P. E. Bach J. C. Bach	Galuppi						
Haydn Mozart Beethoven	Clementi	Fleyel	Dussek				1800
Hummel Weber Schubert					Field		
Kuhlau Kalkbrenner Cramer Diabelli Czerny			Moscheles				
Mendelssohn				Chopin		Mendelssohn,	<i>Ger.</i>
Schumann					AMERICA Gottschalk		
Thalberg		Bertini					
F. v. Hiller		Herz				Lemmens,	<i>Bel.</i>
Liszt		Litolff				Franck,	<i>Bel.</i>
Kullak							
Heller							
Raff		Ravina					
Henselt			RUSSIA Rubinstein Tchaikovsky Arensky		Mason	Rheinberger,	<i>Ger.</i>
Brahms							
Kirchner		Godard	Schütt				
Reinecke		Saint-Saëns					
Scharwenka			SCANDINAVIA Grieg			Gulimant,	<i>Fy</i>
Nicodé	Sgambati	Thomé					
Moszkowski		Chaminade	Schytte			Widor.	<i>Fy.</i> 1900
d'Albert				Paderewski	MacDowell		

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VIOLIN.

**'CELLO,
DOUBLE
BASS.†**

**CONCERTED MUSIC:
CHAMBER MUSIC, the SYMPHONY, and
ORCHESTRAL MUSIC.**

VIOLIN.			'CELLO, DOUBLE BASS.†			CONCERTED MUSIC: CHAMBER MUSIC, the SYMPHONY, and ORCHESTRAL MUSIC.		
ITALY	ENGLAND	GERMANY						
500 500								
Vitali Corelli Vivaldi Veracini Geminiani Locatelli Tartini	Händel	Biber J. S. Bach				GERMANY J. S. Bach	ITALY Sammartini	
	FRANCE Leclair							
Nardini Viotti	Gaviniés	Mozart	Duport, <i>Fr.</i>	Haydn Mozart Beethoven			Boccherini	
600 Campagnoli	R. Kreutzer Rode Baillot	Beethoven	Romberg, †Dragonetti, <i>It.</i>					
Paganini				Schubert				
	Mazas	Spohr						
Bazzini	BELGIUM de Bériot	Mendels- sohn		Mendels- sohn				
POLAND Lipinski	Vieux- temps	Molique	Servais, <i>Bel.</i>	Schumann		FRANCE Berlioz		
	Léonard	Ernst	†Bottesini, <i>It.</i>	Lachner				
	FRANCE Alard	David				BELGIUM Franck		HUNGARY Liszt
	Dancla	Dont	Goltermann, <i>Ger</i>	Volkman			SCANDINAVIA	
Wieniawski		Raff		Raff				RUSSIA Borodin
	Lalo		Davidoff, <i>Rus.</i>	Bruckner	Lalo	Gade		Rubinstein
	Saint- Saëns	Joachim		Brahms	Saint-Saëns	Grieg		Tchai- kovsky
	Fauré	Bruch	Piatti, <i>It.</i>	Goldmark				
			de Swert, <i>Bel.</i>	Hofmann	Fauré	Svendsen	Cui	
				Bruch	Massenet	Hamerik	Balakirev	
BOHEMIA Sitt	SPAIN Sarasate		Popper, <i>Boh.</i>			Sinding		
HUNGARY Hubay				R. Strauss	d'Indy	FINLAND Sibelius		Rimsky- Korsakoff
					Dukas	AMERICA MacDowell Huss Hadley		Glazounov
				Reger	ITALY Sgambati			
<i>w</i>	<i>x</i>	<i>y</i>	<i>z</i>	<i>aa</i>	<i>bb</i>	<i>cc</i>	<i>dd</i>	<i>e</i>

(178) REFERENCE LIST OF COMPOSERS.

The *numbers* in light type (1819-1885, etc.) are the dates of birth and death; and those in black type (168, etc.) refer to the Questions and Answers in the chapter on Musical History. The asterisks (*) indicate the composers who are now (1908) living. The small *letters* in italics (*a* to *z*, and *aa* to *dd*) following the dates, refer to the letters under the columns of the Charts, pages 68 to 71. In some cases the nationality of a composer does not correspond with the country under which his name appears in the Charts and with which his work is closely identified: as, for example, with Händel in England, or Gluck in France. In the Charts, Germans and Austrians are grouped together under *Germany*.

(ABBREVIATIONS: *Amer.*, American; *Aus.*, Austrian; *Bel.*, Belgian; *Boh.*, Bohemian; *Dan.*, Danish; *Eng.*, English; *Fr.*, French; *Ger.*, German; *Hun.*, Hungarian; *It.*, Italian; *Neth.*, Netherlandish; *Nor.*, Norwegian; *Pol.*, Polish; *Rus.*, Russian. (?) means *doubtful*, or *about*, or *probably*.)

The Charts and the following list are far from complete, the limited scope of the work necessitating the omission of many prominent names.

- Abt, Franz. *Ger.* 1819-1885. *m.*
Adam, Adolphe. *Fr.* 1803-1856. *i.*
Adam de la Hale. *Fr.* 1240(?) -1287. **168.**
Alard, Delphin. *Fr.* 1815-1888. *x.*
*Albert, Eugen d'. *Scotch.* 1864—. *p.*
Allegri, Gregorio. *It.* 1584-1662. *b.*
Ambrose, St. *It.* 333-397. **167.**
Arcadelt, Jacob. *Flemish.* 1514(?) -1575(?). *a.*
Arensky, Anton Stepanovitch. *Rus.* 1862-1906. *s.*
Arne, Thomas. *Eng.* 1710-1778. *d.*
Astorga, Emanuele d'. *It.* 1681-1736. *b.*
Auber, Daniel F. *Fr.* 1782-1871. *i.*
- Bach, Johann Christian.** *Ger.* 1735-1782. *p.*
Bach, Johann Christoph. *Ger.* 1642-1703. *c.*
Bach, Johann Michael. *Ger.* 1648-1694. *c.*
Bach, Johann Sebastian. *Ger.* 1685-1750. **170, 171.** *c, p, v, y, aa.*
Bach, Karl Philipp Emanuel. *Ger.* 1714-1788. *c, p.*
Bach, Wilhelm Friedemann. *Ger.* 1710-1784. *p.*
Baillot, Pierre. *Fr.* 1771-1842. *x.*
*Balakirev, Mily. *Rus.* 1836—. *dd.*
Balfe, Michael William. *Irish.* 1808-1870. *k.*
Bazzini, Antonio. *It.* 1818-1897. *w.*
*Beach, Mrs. H. H. A. *Amer.* 1867—. *o.*
Beethoven, Ludwig van. *Ger.* 1770-1827. **174.** *c, j, m, p, y, aa.*
Behaim. *Ger.* **168.**
Bellini, Vincenzo. *It.* 1801-1835. *h.*
Bennett, William Sterndale. *Eng.* 1816-1875. *d. o.*
Benoit, Pierre-Léonard-Léopold. *Bel.* 1834-1901. *a.*
Bériot, Charles de. *Bel.* 1802-1870. *x.*
Berlioz, Hector. *Fr.* 1803-1869. **175.** *a, bb.*
- Bertini, Henri-Jérôme. *Fr.* 1798-1876. *r.*
Bertrand de Born. *Fr.* **168.**
Biber, Heinrich Johann Franz von. *Boh.* 1644-1704. *y.*
Binchois. *Neth.* 1400(?) -1460. *a.*
Bizet, Georges. *Fr.* 1838-1875. *i, n.*
Boccherini, Luigi. *It.* 1743-1805. *bb.*
Boieldieu, Francois A. *Fr.* 1775-1834. *i*
*Boito, Arrigo. *It.* 1842—. *h.*
Borodin, Alex. Porphyrevitch. *Rus.* 1834-1887. *dd.*
Bottesini, Giovanni. *It.* 1823-1889. *x*
Brahms, Johannes. *Ger.* 1833-1897. **175.** *c, m, p, aa.*
*Bruch, Max. *Ger.* 1838—. *c, y, aa.*
Brückler, Hugo. *Ger.* 1845-1871.
Bruckner, Anton. *Aus.* 1824-1896. *aa.*
*Bruneau, Alfred. *Fr.* 1857—. *i.*
*Buck, Dudley. *Amer.* 1839—. *g.*
Bull, John. *Eng.* 1563-1628. *d, u.*
*Bungert, August. *Ger.* 1846—
Buononcini, Giovanni Battista. *It.* 1660-1750(?). *h.*
Busnois, Antoine. *Neth.* died 1481. *a.*
Ruxtehude, Dietrich. *Dan.* 1639-1707. *c, v.*
Byrd, William. *Eng.* 1538(?) -1623. *d, u.*
- Caccini, Giulio. ("Romano.") *It.* 1546(?) -1615(?). *h.*
Caldara, Antonio. *It.* 1678-1763. *b.*
Cambert, Robert. *Fr.* 1628(?) -1677. *i.*
Campagnoli, Bartolommeo. *It.* 1751-1827. *w.*
Carissimi, Giacomo. *It.* 1604(?) -1674. *b.*
Casali, Giovanni Battista. *It.* died 1792. *h*
Cavalieri, Emilio del. *It.* 1550(?) -1599(?). *b.*
Černohorsky, Bohuslav. *Boh.* died 1740. *e.*
Cesti, Marc' Antonio. *It.* 1620-1669. *h.*

- Chabrier, Alexis-Emmanuel. *Fr.* 1842-1894. *i.*
- *Chadwick, George W. *Amer.* 1854—. *g. o.*
- *Chaminade, Cécile. *Fr.* 1861—. *n, r.*
- *Charpentier, Gustave. *Fr.* 1860—. *i.*
- Cherubini, Maria Luigi. *It.* 1760-1842. *h.*
- Chopin, Frédéric. *Pol.* 1810-1849. *175. t.*
- *Cilea, Francesco. *It.* 1867—.
- Cimarosa, Domenico. *It.* 1749-1801. *h.*
- Clay, Frédéric. *Eng.* 1840-1889. *o.*
- Clemens non Papa. (Jacob Clemens.) *Neth.* 16th century. *a.*
- Clementi, Muzio. *It.* 1752-1832. *q.*
- *Coleridge-Taylor, Samuel. *Anglo-African.* 1875—. *d.*
- Concone, Giuseppe. *It.* 1810(?)—1861.
- *Converse, Frederick S. *Amer.* 1871—. *g. o.*
- Corelli, Arcangelo. *It.* 1653-1713. *w.*
- Cornelius, Peter. *Ger.* 1824-1874. *j, m.*
- Coucy, Regnaud (Castellan de). *Fr.* died 1192. **168.**
- Couperin, François. *Fr.* 1668-1733. *r.*
- *Cowen, Frederic H. *Eng.* 1852—. *d. o.*
- Cramer, Johann Baptist. *Ger.* 1771-1858. *p.*
- *Cui, César. *Rus.* 1835—. *dd.*
- Czerny, Karl. *Aus.* 1791-1857. *p.*
- D**
- Dancla, Charles. *Fr.* 1818-1907. *x.*
- David, Félicien-César. *Fr.* 1810-1876. *i.*
- David, Ferdinand. *Ger.* 1810-1873. *y.*
- Davidoff, Karl. *Rus.* 1838-1889. *z.*
- *Debussy, Achille-Claude. *Fr.* 1862—. *i, bb.*
- Delibes, Léo. *Fr.* 1836-1891. *i.*
- Desprès, Josquin. *Neth.* 1450(?)—1521. *a.*
- Diabelli, Antonio. *Aus.* 1781-1858. *p.*
- Dietmar. *Ger.* **168.**
- Dittersdorf, Karl von. *Aus.* 1739-1799. *j.*
- Donizetti, Gaetano. *It.* 1797-1848. *h.*
- Dont, Jakob. *Aus.* 1815-1888. *y.*
- Dowland, John. *Eng.* 1562-1626. *d.*
- Dragonetti, Domenico. *It.* 1763-1845. *x.*
- Dufay, Guillaume. *Fr.* 1400(?)—1474. *a.*
- *Dukas, Paul. *Fr.* 1865—. *bb.*
- Dunstable, John. *Eng.* 1400(?)—1453. *d.*
- Duport, Jean-Louis. *Fr.* 1749-1819. *z.*
- Durante, Francesco. *It.* 1684-1755. *b, q.*
- Dussek, Johann L. *Boh.* 1761-1812. *s.*
- Dvořák, Antonín. *Boh.* 1841-1904. *e.*
- *Elgar, Edward. *Eng.* 1857—. *d.*
- Ernst, Heinrich W. *Aus.* 1814-1865. *y.*
- F**
- Faccio, Franco. *It.* 1841-1891. *h.*
- *Fauré, Gabriel-Urbain. *Fr.* 1845—. *x, bb.*
- Fibich, Zdenko. *Boh.* 1850-1900. *l.*
- Field, John. *Irish.* 1782-1837. *u.*
- *Fieltz, Alexander von. *Ger.* 1860—.
- Flotow, Friedrich von. *Ger.* 1812-1883. *j.*
- Folz. *Ger.* **168.**
- *Foote, Arthur. *Amer.* 1853—. *o.*
- Franck, César. *Bel.* 1822-1890. *v, bb.*
- Franco of Cologne. 12th century. **167.**
- Franco of Paris. 11th century. **167.**
- Franz, Robert. *Ger.* 1815-1892. *m.*
- Frescobaldi, Girolamo. *It.* 1583-1644. *v.*
- Froberger, Johann Jakob. *Ger.* 1605(?)—1667. *v.*
- Fux, Johann Joseph. *Aus.* 1660-1741. *c.*
- G**
- Gabrieli, Andrea. *It.* 1510(?)—1586. *b.*
- Gabrieli, Giovanni. *It.* 1557-1612 or 1613. *b.*
- Gade, Niels W. *Dan.* 1817-1890. *f, cc.*
- Gallus, Jacobus. (Jacob Händl.) *Aus.* 1550(?)—1591. *c.*
- Galuppi, Baldassare. *It.* 1706-1784. *h, q.*
- Garlande, Jean de. *Fr.* 13th century. **167.**
- Gaviniés, Pierre. *Fr.* 1726-1800. *x.*
- Geminiani, Francesco. *It.* 1680(?)—1762. *w.*
- *German (Jones), Edward. *Eng.* 1862—.
- Gibbons, Orlando. *Eng.* 1583-1625. *d, u.*
- *Gilchrist, Wm. Wallace. *Amer.* 1846—. *g.*
- *Giordano, Umberto. *It.* 1867—. *h.*
- *Glazounow, Alexander. *Rus.* 1865—. *dd.*
- Glinka, Michael Ivanovitch. *Rus.* 1804-1857. *l.*
- Gluck, Christoph Willibald von. *Ger.* 1714-1787. **173. i.**
- Godard, Benjamin. *Fr.* 1849-1895. *n, r.*
- *Goldmark, Karl. *Hun.* 1830—. *j, aa.*
- Goltermann, Georg Eduard. *Ger.* 1824-1898. *z.*
- Gossec, François. *Bel.* 1734-1829. *i.*
- Gottfried von Strassburg. *Ger.* **168.**
- Gottschalk, Louis Moreau. *Amer.* 1829-1869. *u.*
- Götz, Hermann. *Ger.* 1840-1876. *j.*
- Goudimel, Claude. *Fr.* 1505(?)—1572. *a.*
- Gounod, Charles-François. *Fr.* 1818-1893. *175. a, i, n.*
- Gregory I., Pope. *It.* 540-604. **167.**
- Grétry, André-Ernest-M. *Bel.* 1741-1813. *i.*
- Grieg, Edvard. *Nor.* 1843-1907. *o, s, cc.*
- Guido d'Arezzo. *It.* 995(?)—1050(?). **167.**
- *Guilmant, Alexandre. *Fr.* 1837—. *v.*
- H**
- Hadlaub. *Ger.* **168.**
- *Hadley, Henry K. *Amer.* 1871—. *cc.*
- Halévy, François-Fromental. *Fr.* 1799-1862. *i.*
- *Hamerik, Asger. *Dan.* 1843—. *cc.*
- Händel, Georg Friedrich. *Ger.* 1685-1759. **170, 171. d, k, u, x.**

- Hartmann, Johan Peder Emilius, *Dan.* 1805-1900. *cc.*
- Hartmann von der Aue. *Ger.* 168.
- Hasse, Johann Adolph. *Ger.* 1699-1783. *j.*
- Hassler, Hans Leo von. *Ger.* 1564-1612. *c.*
- Hatton, John Liprot. *Eng.* 1809-1886. *o.*
- *Hausegger, Siegmund von. *Aus.* 1872-.
- Haydn, Josef. *Aus.* 1732-1809. 174. *c, m, p, aa.*
- Heinrich von Meissen. (Called Frauenlob.) *Ger.* died 1318. 168.
- Heinrich von Morungen. *Ger.* 168.
- Heinrich von Veldecke. *Ger.* 12th century. 168.
- Heller, Stephen. *Hun.* 1815-1888. *p.*
- *Henschel, Georg. *Ger.* 1850-.
- Henselt, Adolf von. *Ger.* 1814-1889. *p.*
- Hérod, Ferdinand. *Fr.* 1791-1833. *i.*
- Herz, Henri. *Aus.* 1806-1888. *r.*
- Hiller, Ferdinand von. *Ger.* 1811-1885. *p.*
- Hiller, Johann Adam. *Ger.* 1728-1804. *j.*
- Hobrecht, Jakob. *Neth.* 1430(?) - 1506(?). *a.*
- Hofheimer, Paulus von. *Aus.* 1459-1537. *c.*
- Hofmann, Heinrich. *Ger.* 1842-1902. *aa.*
- Holstein, Franz von. *Ger.* 1826-1878. *j.*
- *Hubay, Jenő. *Hun.* 1858-.
- Hucbald. *Neth.* 840(?) - 930 or 932. 167.
- Hummel, Johann N. *Ger.* 1778-1837. *p.*
- *Humperdinck, Engelbert. *Ger.* 1854-.
- *Huss, Henry Holden. *Amer.* 1862-.
- *Indy, Vincent d'. *Fr.* 1851-.
- Isaak, Heinrich. *Ger.* 1450(?) - 1517(?). *c.*
- Isouard, Niccolò. *Fr.* 1775-1818. *i.*
- Jensen, Adolf. *Ger.* 1837-1879. *m.*
- Joachim, Joseph. *Hun.* 1831-1907. *j.*
- Jommelli, Nicola. *It.* 1714-1774. *h.*
- Kalkbrenner, Friedrich Wilhelm Michael.**
Ger. 1788-1849. *p.*
- Keiser, Reinhard. *Ger.* 1674-1739. *j.*
- Kiel, Friedrich. *Ger.* 1821-1885. *c.*
- Kirchner, Theodor. *Ger.* 1824-1903. *p.*
- Kirnberger, Johann Philipp. *Ger.* 1721-1783.
- Kjerulf, Halfdan. *Nor.* 1818-1868. *o.*
- Kretschmer, Edmund. *Ger.* 1830-1908. *j.*
- Kreutzer, Conradin. *Ger.* 1780-1849. *j.*
- Kreutzer, Rodolphe. *Fr.* 1766-1831. *x.*
- Kuhlau, Friedrich. *Ger.* 1786-1832. *p.*
- Kullak, Theodor. *Ger.* 1818-1882. *p.*
- Lachner, Franz. *Ger.* 1803-1890. *aa.*
- Lachner, Ignaz. *Ger.* 1807-1895.
- Lachner, Vincenz. *Ger.* 1811-1893.
- Lalo, Edouard. *Fr.* 1823-1892. *i, x, bb.*
- Lassen, Eduard. *Dan.* 1830-1904. *m.*
- Lasso, Orlando di. (Lassus.) *Neth.* 1532-1594. 169. *a.*
- Leclair, Jean-Marie. *Fr.* 1697-1764. *x.*
- Legrenzi, Giovanni. *It.* 1625(?) - 1690. *h.*
- *Lehmann, Liza. *Eng.* *o.*
- Lemmens, Jacques-Nicolas. *Bel.* 1823-1881. *v.*
- Leo, Leonard. *It.* 1694-1746. *b.*
- Léonard, Hubert. *Bel.* 1819-1890. *x.*
- *Leoncavallo, Ruggiero. *It.* 1858-.
- Léonin. *Fr.* 167.
- Lesueur, Jean-François. *Fr.* 1760-1837. *i.*
- Lindblad, Adolf Fredrik. *Swedish.* 1801-1878. *o.*
- Lipinski, Karl Joseph. *Pol.* 1790-1861. *w.*
- Liszt, Franz. *Hun.* 1811-1886. *c, p, dd.*
- Litolff, Henry. *Eng.* 1818-1891. *r.*
- Locatelli, Pietro. *It.* 1693-1764. *w.*
- Lortzing, Gustav Albert. *Ger.* 1801-1851. *j.*
- Lotti, Antonio. *It.* 1667-1740. *b.*
- Löwe, Carl. *Ger.* 1796-1869. *m.*
- Lully, Jean-Baptiste de. *It.* 1633-1687. *i.*
- Lvoff, Alexis von. *Rus.* 1799-1870. *n.*
- *MacCunn, Hamish. *Scotch.* 1868-.
- MacDowell, Edward A. *Amer.* 1861-1908. *o, u, cc.*
- Macfarren, George Alexander. *Eng.* 1813-1887. *d.*
- Machault, Guillaume de. *Fr.* 14th century. 168.
- *Mackenzie, Alexander Campbell. *Scotch.* 1847-.
- *Mahler, Gustav. *Boh.* 1860-.
- Marcello, Benedetto. *It.* 1686-1739. *b.*
- Marenzio, Luca. *It.* 1550(?) - 1599. *b.*
- Marpurg, Friedrich Wilhelm. *Ger.* 1718-1795
- Marschner, Heinrich. *Ger.* 1795-1861. *j.*
- Martini, Jean Paul Egide. *Ger.* 1741-1816. *i.*
- *Mascagni, Pietro. *It.* 1863-.
- Mason, William. *Amer.* 1829-1908. *u.*
- Massé, Victor. *Fr.* 1822-1884. *i.*
- *Massenet, Jules. *Fr.* 1842-.
- Mattheson, Johann. *Ger.* 1681-1764. *c, v.*
- Mazas, Jacques-Féréol. *Fr.* 1782-1849. *x.*
- Méhul, Etienne-N. *Fr.* 1763 1817. *i.*
- Mendelssohn-Bartholdy, Felix. *Ger.* 1809-1847. 175. *c, m, p, v, y, aa.*
- Mercadante, Francesco Saverio. *It.* 1795-1870. *h.*
- Merulo, Claudio. *It.* 1533-1604. *b.*
- Meyerbeer, Giacomo. *Ger.* 1791-1864. 175. *i.*
- Molique, Wilhelm Bernhard. *Ger.* 1802-1869. *y.*
- Monsigny, Pierre-Alexandre. *Fr.* 1729-1817. *i.*

- Monteverde, Claudio. *It.* 1567-1643. *h.*
 Morley, Thomas. *Eng.* 1557(?)—1604. *d.*
 Moscheles, Ignaz. *Boh.* 1794-1870. *s.*
 *Moszkowski, Moritz. *Pol.* 1854—. *p.*
 Mozart, Wolfgang Amadeus. *Aus.* 1756-1791. *174. c, j, m, p, y, aa.*
 Muris, Jean de, *Fr.* 14th century. **167.**
 Muskatblüt. *Ger.* 168.
- *Nápravnik, Eduard. *Boh.* 1839—. *l.*
 Nardini, Pietro. *It.* 1722-1793. *w.*
 Nessler, Victor. *Ger.* 1841-1890. *j.*
 Nesvadba, Joseph. *Boh.* 1824-1876. *l.*
 Nevin, Ethelbert. *Amer.* 1862-1901. *o.*
 *Nicodé, Jean-Louis. *Pol.* 1853—. *p.*
 Nicolai, Otto. *Ger.* 1810-1849. *j.*
- Odington, Walter. *Eng.* 13th century. **167.**
 Okeghem, Joannes. *Neth.* 1430(?)—died between 1495 and 1513. *a.*
- Pachelbel, Johann. *Ger.* 1653-1706. *v.*
 Pacini, Giovanni. *It.* 1796-1867. *h.*
 *Paderewski, Ignace Jan. *Pol.* 1859—. *t.*
 Paër, Ferdinando. *It.* 1771-1839. *h.*
 Paganini, Niccolò. *It.* 1782-1840. *w.*
 Paine, John Knowles. *Amer.* 1839-1906. *g.*
 Paisiello, Giovanni. *It.* 1741-1816. *h.*
 Palestrina, Giovanni Pierluigi. *It.* 1514 or 1515-1594. **169. b.**
 *Parker, Horatio William. *Amer.* 1863—. *g.*
 *Parry, Charles Hubert Hastings. *Eng.* 1848—. *d.*
 Pedrotti, Carlo. *It.* 1817-1893. *h.*
 Pergolesi, Giovanni. *It.* 1710-1736. *b, h.*
 Peri, Jacopo. *It.* 1561-1630(?). *h.*
 *Perosi, Lorenzo. *It.* 1872—. *b.*
 Perotin, Maître. *Fr.* 12th century. **167.**
 Petrella, Errico. *It.* 1813-1877. *h.*
 Philidor, F.-A.-Danican. *Fr.* 1726-1795. *i.*
 Piatti, Carlo Alfredo. *It.* 1822-1901. *z.*
 Piccinni, Nicola. *It.* 1728-1800. *i.*
 Pleyel, Ignaz Joseph. *Aus.* 1757-1831. *r.*
 Ponchielli, Amilcare. *It.* 1834-1886. *h.*
 *Popper, David. *Boh.* 1845—. *z.*
 Porpora, Niccolò. *It.* 1686-1766 or 1767. *b, h.*
 Praetorius (Schulz), Michael. *Ger.* 1571-1621. *v.*
 *Puccini, Giacomo. *It.* 1858—. *h.*
 Purcell, Henry. *Eng.* 1658-1695. *d, k, u.*
 Puschmann. *Ger.* 168.
- *Rachmaninoff, Sergei. *Rus.* 1873—.
 Raff, Joachim. *Ger.* 1822-1882. *p, y, aa.*
 Rameau, Jean-Philippe. *Fr.* 1683-1764. **172. i, r.**
- Ravina, Jean-Henri. *Fr.* 1818-1906. *r.*
 *Reger, Max. *Ger.* 1873—. *aa.*
 *Reinecke, Carl. *Ger.* 1824—. *p.* *✓*
 Reinken, Johann Adam. *Dutch.* 1623-1722. *v.*
 Reinmar von Zweter. *Ger.* 168.
 Rheinberger, Joseph. *Ger.* 1839-1901. *c, v.*
 Ricci, Federico. *It.* 1809-1877. *h.*
 *Ries, Franz. *Ger.* 1846—.
 Rimsky-Korsakoff, Nikolas Andrejevitch. *Rus.* 1844-1908. *dd.*
 Rode, Pierre. *Fr.* 1774-1830. *x.*
 Romberg, Bernhard. *Ger.* 1767-1841. *z.*
 Rosenplüt. *Ger.* 168.
 Rossini, Gioachino. *It.* 1792-1868. **175. h.**
 Rubinstein, Anton. *Rus.* 1830-1894. *l, n, s, dd.*
 Rue, Pierre de la. *Neth.* 15th and 16th centuries. *a.*
- Sacchini, Antonio Maria Gasparo. *It.* 1734-1786. *h.*
 Sachs, Hans. *Ger.* 1494-1576. **168.**
 *Saint-Saëns, Camille. *Fr.* 1835—. *a, i, r, x, bb.*
 Salieri, Antonio. *It.* 1750-1825. *h.*
 Sammartini, Giovanni Battista. *It.* 1705(?)—1775(?). *bb.*
 Sarasate, Pablo de. *Spanish.* 1844-1908. *x.*
 Sarti, Giuseppe. *It.* 1729-1802. *h.*
 Scarlatti, Alessandro. *It.* 1659-1725. *h.*
 Scarlatti, Domenico. *It.* 1683(?)—1757. *q.*
 *Scharwenka, Xaver. *Pol.* 1850—. *p.*
 Scheidemann, Heinrich. *Ger.* 1896(?)—1663. *v.*
 Scheidt, Samuel. *Ger.* 1587-1654. *v.*
 Schmidt, Bernhard. *Ger.* 16th century. *v.*
 Schneider, Friedrich. *Ger.* 1786-1853. *c.*
 Schubert, Franz. *Aus.* 1797-1828. **175. c, m, p, aa.**
 Schumann, Robert. *Ger.* 1810-1856. **175. c, m, p, aa.**
 *Schütt, Eduard. *Rus.* 1856—. *s.*
 Schütz, Heinrich. *Ger.* 1585-1672. *c.*
 *Schytte, Ludwig. *Dan.* 1850—. *s.*
 Senfl, Ludwig. *Ger.* 1492-1555(?). *c.*
 Servais, Adrien-François. *Bel.* 1807-1866. *z.*
 *Sgambati, Giovanni. *It.* 1843—. *q, bb.*
 *Sibelius, Jean. *Finnish.* 1865—. *cc.*
 *Sinding, Christian. *Nor.* 1856—. *cc.*
 *Sitt, Hans. *Boh.* 1850—. *w.*
 Smetana, Friedrich. *Boh.* 1824-1884. *l.*
 Spervogel. *Ger.* 168.
 Spohr, Ludwig. *Ger.* 1784-1859. *c, j, y.*
 Spontini, Gasparo. *It.* 1774-1851. *h.*
 Stainer, John. *Eng.* 1840-1901. *d.*
 *Stanford, Charles Villiers. *Irish.* 1852—. *a*

- Stradella, Alessandro. *It.* 17th century. *b.*
 Strauss, Johann. *Aus.* 1825-1899. *j.*
 *Strauss, Richard. *Ger.* 1864—. *j, m, aa.*
 *Suk, Josef. *Boh.* 1874—.
 Sullivan, Arthur. *Eng.* 1842-1900. *d, k, o.*
 *Svendsen, Johan S. *Nor.* 1840—. *cc.*
 Sweelinck, Jan Pieter. *Dutch.* 1562-1621. *v.*
 Swert, Jules de. *Bel.* 1843-1891. *x.*
- Tallys, Thomas. *Eng.* 1520-29(?)—1585. *d.*
 Tartini, Giuseppe. *It.* 1692-1770. *w.*
 Taubert, Wilhelm. *Ger.* 1811-1891. *m.*
 Tchaikovsky (or Tschaikowsky), Peter
 Iljitch. *Rus.* 1840-1893. *l, n, s, dd.*
 Thalberg, Sigismund. *Aus.* 1812-1871. *p.*
 Thibaut IV., King of Navarre. *Fr.* 1201-
 1253. **168.**
 Thomas, Ambroise. *Fr.* 1811-1896. *i.*
 Thomas, Arthur Goring. *Eng.* 1851-1892. *d.*
 *Thomé, François. *Fr.* 1850—. *r.*
 *Tinel, Edgar. *Bel.* 1854—. *a.*
 Tomaschek, Wenzel Johann. *Boh.* 1774-
 1850. *e.*
 *Tosti, Francesco Paolo. *It.* 1846—. *o.*
- Veracini, Francesco Maria. *It.* 1685(?)—
 1750(?). *w.*
 Verdi, Giuseppe. *It.* 1813-1901. **175.** *b, h.*
- Vieuxtemps, Henri. *Bel.* 1820-1881. *x.*
 Viotti, Giovanni Battista. *It.* 1753-1824. *w.*
 Vitali, Giovanni Battista. *It.* 1644(?)—1692. *w.*
 Vivaldi, Antonio. *It.* 1675(?)—1743. *w.*
 Volkmann, Friedrich Robert. *Ger.* 1815-
 1883. *aa.*
- Wagner, Richard. *Ger.* 1813-1883. **175.** *j.*
 Wallace, William Vincent. *Irish.* 1814-
 1865. *k.*
 Walther, Johann Gottfried. *Ger.* 1684-
 1748. *v.*
 Walther von der Vogelweide. *Ger.* born
 about 1160. **168.**
 Weber, Carl Maria von. *Ger.* 1786-1826.
175. *j, p.*
- *White, Maude Valérie. *Eng.* 1855—. *o.*
 *Whiting, Arthur B. *Amer.* 1861—. *g.*
 *Widor, Charles. *Fr.* 1845—. *n, v.*
 Wieniawski, Henri. *Pol.* 1835-1880. *w.*
 Willaert, Adrian. *Neth.* 1490(?)—1562. *a.*
 William of Poitiers. 1087-1127. **168.**
 Wizlav, Prince. *Ger.* **168.**
 Wolf, Hugo. *Aus.* 1860-1903. *j, m.*
 Wolfram von Eschenbach. *Ger.* **168.**
- Zari~~z~~ Gioseffo. *It.* 1517-1590. *b.*

INDEX

OF SUBJECTS, TECHNICAL AND FOREIGN TERMS, ETC.

[N. B.—The numbers in black type (1, 2, etc.) refer to the Questions similarly numbered and the Answers and notes following them. The numbers in light italics (1, 2, etc.) refer to the notes in small type similarly marked with numbers in light italics on the margins of the pages. Numbers joined by hyphens are *inclusive*; for example, "2-10" indicates all numbers from 2 *through* 10. The stroke (') indicates the syllable receiving the principal emphasis in the pronunciation of the Italian words. For the names of composers, consult the Reference List, pages 72 to 76.]

- Abbandon^oatamen'te Ab-
bando'no. 392.
- Ab in'i'tio. 518.
- A cappel'la. 313.
- Acceleran'do. 350.
- Accents. 105-114.
—Harmonic. 118.
—Melodic. 118.
—Metrical. 107-111.
—Rhythmical. 112.
- Acciaccatu'ra. 67.
- Accidental. 26.
- Accompagna'to. 177.
- Accompaniment. 104, 82.
- Acoustics. 6.
- Ada'gio. 330.
- Adagis'simo. 331.
- Ad li'bitum. 507.
- Affa'bile. 393.
- Affettuo'so. 394.
- Affrettan'do. 352.
- Agita'to. 395.
- Agnus De'i. 188.
- Air. 10, 172.
- Al'la. 505.
- Al'la bre've. 81.
- Al'la cappel'la. 313.
- Allargan'do. 355.
- Allegramen'te. 396.
- Allegret'to. 335.
- Allegrez'za. 396.
- Alle'gro. 334.
- Allemande. 144.
- Al se'gno. 510.
- Alt. 536.
- Altis'simo. 538, 539.
- Al'to. 275, 278, 536.
- Ama'bile. 397.
- Amo're. Amoro'so. 398.
- Anco'ra. 532.
- Andan'te. 332.
- Andanti'no. 333.
- Angoscio'so. Angosciosa-
men'te. 399.
- A'nima. Anima'to. 400.
- Anthem. 186.
- Antiphonal singing. 320.
- A piace're. A piacimen'-
to. 508.
- Appassiona'to. 401.
- Appoggiatu'ra. 117.
- A pun'ta d'ar'co. 217.
- Ar'co. 217.
- Arden'te. 402.
- A'ria. 172.
- A'ria di travu'ra. 174.
- A'ria parlan'te. 175, 304.
- Ariet'ta. 173.
- Ario'so. 175, 304.
- Arpeg'gio. 125.
- Arrangement. 99.
- Articulation. 297.
- Assa'i. 494.
- A tem'po. 512.
- Attac'ca. Attacca su'bito.
516, 517.
- Attack. 98.
- Aubade. 123.
- Augmented intervals. 61.
- Balance. 104.**
- Ballad. 171.
- Ballet. 191.
- Band. 323.
- Banjo. 133.
- Bar. 27, 28.
- Barcarole. 132.
- Baritone. 144.
- Bass. 15, 278.
- Bass or Basso (voice). 144.
- Bas'so cantan'te. Basso
profon'do. 277.
- Bassoon. 266.
- Baton. 323.
- Battement. 122.
- Batterie. 322.
- Beats. 81, 109, 110, 323.
- Bel can'to. 293.
- Bells. 321.
- Bémol. Bemol'le. 168.
- Ben. Be'ne. 498.
- Benedictus. 183, 188.
- Berceuse. 133.
- Bis. 528.
- Bole'ro. 163.
- Bourrée. 143.
- Bow. 197.
- Bowing. 218.
- Brace. 27.
- Bracket. 29.
- Bravu'ra. 403.
- Breathing. 282.
- Brillan'te. 404.
- Bri'o. 405.
- Broken chord. 125.
- Bur'la. Burlan'do. Bur-
le'sca. 406.
- C** ($\frac{1}{4}$ time). 81.
- Cabalet'ta. 176.
- Cadence. 90, 86.
- Caden'za. 87.
- Calan'do. 366.
- Calma'to. 407.
- Calo're. 408.
- Cancel, To. 24.
- Canon. 127.
- Canta'bile. 409.
- Canta'ta. 190.
- Canticle. 183.
- Cantile'na. 170, 292.
- Cantor. 318.
- Canzo'ne. 168.
- Canzonet'ta. 170.
- Cappel'la. 313.
- Capric'cio. Caprice. 120.
- Capriccio'so. 410.

Carezzan'do. Carezze'-vole. 411.
 Castanets. 321.
 Cavati'na. 170.
 'Cello. 199.
 —Composers for. 177.
 Chaconne. 139.
 Chamber music. 109, 113.
 —Composers of. 177.
 Chanson. 168.
 Chansonette. 170.
 Chant. 132.
 —Ambrosian. 167.
 —Gregorian. 167, 182.
 —Anglican. 182.
 Chanterelle. 211.
 Charts of Composers. 176, 177.
 Chimes. 321.
 Choir. 316.
 Choral. 314.
 Chorale. 184.
 Choral music, Composers of. 176.
 Chords, 11, 63-77.
 —of 3 tones (triads; 6th; 4-6) 63-66, 72, 76.
 —of 4 tones (7th; 5-6; 3-4-6; 2d), 63, 72, 77.
 —of 5 tones (9th), 63.
 —Principal or primary. 72.
 —Secondary or subordinate. 52, 53.
 Chorlster. 317.
 Chorus. 315.
 Chromatic. 37.
 —alteration. 42.
 —semitone. 42.
 Church modes. 167.
 Church music. 106, 107, 179, 182-189.
 Church music, Composers of. 176.
 Circle of 5ths. 53.
 Clarinet. 266.
 Clavicembalo. 240.
 Clavichord. 240.
 Clefs. 21, 22.
 Climax. 113.
 Co'da. 88.
 Col'la par'te. 509.
 Coll'ar'co. Col'la pun'ta dell'arco. 217.
 Col'le'gno. 227.
 Coro. ¶ 104, 6.

Coloratu'ra. 306.
 Com'modo. 497.
 Common chord. 63-66, 76.
 Compass. 2.
 Composers. 167-178.
 Composition. 129, 80.
 Con. 531.
 Concerted music. 98.
 —Composers of. 177.
 Concer'to. 114.
 Consonance. 67, 69, 70.
 Contrabass. 200.
 Contral'to. 143.
 Contrapuntal. 81, 82.
 —music, Composers of. 176.
 Cornet. 268.
 Corren'te. 146.
 Counterpoint. 81, 82.
 Counts. 31.
 Courante. 146.
 Credo. 188.
 Crescen'do (cres.or.cresc.) 386.
 Crotchet. 9.
 Cymbals. 321.
 Czardas. 167.
 Da ca'po. 518.
 Da capo al fi'ne. 520.
 Dal se'gno. 511.
 Dance music. 136.
 D. C. 518.
 Deci'so. 412.
 Declaman'do. 301.
 Declamation. 299.
 Decrescen'do (decresc.). 337.
 Deficien'do. 368.
 Degrees. 33, 39.
 Delibera'to. Deliberatamen'te. 413.
 Delicatamen'te. Delicatez'za. Delica'to. 414.
 Demi-semi-quaver. 9.
 Denominator of fraction in time-signature. 31.
 Détaché. 222.
 Development. 128.
 Diapason. 272.
 Diatonic. 37, 38.
 —semitone. 42.
 Dièse, die'sis. 163.
 Diminished intervals. 61.

Diminuen'do (dim.). 388.
 Disjunction, Whole tone of. 41.
 Dissonance. 67-70.
 Divi'si. 204.
 Do. Fixed and movable. 308, 309.
 Dol'ce. 415.
 Do'lo're. Doloro'so. 416.
 Dominant. 39.
 Dop'pio movimen'to. 372.
 Dot after a note. 19.
 Dot over or under a note. 100.
 Double bar. Double dots. 28, 29.
 Double bass. 200.
 —Composers for. 177.
 Double stops. 203.
 Down. 14.
 Down-bow. 219.
 Drums. 321.
 Du'e cor'de. 212.
 Duet. Du'o. 96.
 Dulcimer. 240.
 Dur. 163.
 Duration. 7, 13.
 Dynamics. 155-157, 104, 113.
 Eighth or octave. 59, 60, 18, 8va. 16, 525.
 Elegan'te. 417.
 Elements of Music. 1.
 Embouchure. 269.
 Ener'gico. 418.
 English horn. 266.
 Enharmonic change. 78-83.
 Ensemble. 540.
 —music. 98.
 Enunciation. 297.
 Equal temperament. 239.
 Ero'ico. 419.
 Espresso'ne. Espresso'-vo. 4.0.
 Étude. 135.
 Exposition. 123.
 Expression. 91-97.
 Expression, Terms of. 159.
 Extension. 207.
 f (for'te). 383.
 Fagot'to. 266.
 Falset'to. 280.
 Fandango. 164.
 Fantasi'a. 125.
 Ferma'ta. 378.

ff (fortis/simo). 384.
 Fiddle. 196.
 Fifth, Interval of a. 59-61.
 Fifths, Circle of. 53.
 Figure. 83.
 Figured bass. 57.
 Fina'le. 89.
 Fi'ne. 519.
 Fingering (piano). 242-246.
 — (violin) 205.
 Fioritu're. 92.
 First. 13.
 First-movement form. 128.
 First time. 29.
 First violin. 232, 322.
 Flat. 24, 21.
 Flügel. 241.
 Flute. 266.
 Folk-songs. 169.
 Form. 126-131.
 For'te. 383.
 For'te pia'no. 114.
 Fortis/simo. 384.
 For'za. 421.
 Forzan'do. 114.
 Fourth, Interval of a. 59-61.
fp (for'te pia'no). 114.
 French horn. 268.
 Fris. Frischka. 167.
 Fug'd forms. Fugue. 126, 127.
 Fundamental tone. 63, 74, 6.
 Fune'bre. Funera'le. 422.
 Fuo'co. 423.
 Furio'so. 424.
fz (forzan'do). 114.
 Galliard. 153.
 Galop. 156.
 Gamut. 534.
 Gavotte. 137.
 Generator. 6.
 Genti'le. 425.
 Gi'ga. Gigue. 141.
 Giocon'do. 426.
 Gioco'so. 427.
 Giu'sto. 502.
 Glee. 181.
 Glissan'do. Glissé. (210 violin). (257, piano).
 Gloria. 188.
 Gong. 321.
 Grace-note. 65, 67.
 Graces. 115, 116.
 Grandio'so. 428.

Gra've. 328, 429.
 Gra'zia. Grazio'so. 430.
 Ground bass. 140.
 Guitar. 133.
 Gu'sto. Gusto'so. 431.
 H. 163.
 Half-position. 206.
 Harmonic. 6, 8.
 —system. 172.
 Harmonics. 6.
 —(violin). 215.
 Harmonium. 273.
 Harmony. 11.
 Harp. 133.
 Harpsichord. 240.
 Hemi-demi-semi-quaver. 9.
 High. 14.
 History of Music. 164-178.
 Hold. 378.
 Homophonic. 82.
 Horn. 268.
 Humoresque. 129.
 Hymn. 1, 5.
 Imitative Forms. 126, 127.
 Imperio'so. 432.
 Im'peto. 433.
 Impromptu. 121.
 Improvisation. 102.
 In alt. In altis/simo. 537, 539.
 Incalzan'do. 363.
 Innocen'te. 434.
 Inquie'to. 435.
 Instrumental forms. 130.
 Instrumental music. 193.
 Instrumentation. 323.
 Instruments. 132-147.
 —Brass. 138, 139.
 —of percussion. 146.
 —Orchestral. 147.
 —Stringed. 133-137.
 —Wind. 138-145.
 —Wood-wind. 138, 139.
 Intensity. 5.
 Interlude. Intermezzo. 105.
 Intervals. 56-62.
 Intonation. 213, 283.
 Inversion. 62, 75-77.
 Italian, Pronunciation of. 545.
 —Terminations of words in. 543, 544.
 —terms. 148-162.

Key. 81.
 —relationship. 87.
 —signature. 25, 51-54.
 Keyboard. 238.
 Key-note. 89.
 Keys. 51, 52, 84, 163.
 Klavier. 241.
 Kyrie. 188.
 Lamento'so. Lamenta'bile. 436.
 Largamen'te. 437.
 Largan'do. 355.
 Larget'to. 327.
 Larghis/simo. 326.
 Lar'go. 325.
 Lasso. 167.
 Leader. 232, 322.
 Leading-tone. 89.
 Lega'to. 99. (221, violin). (243, piano). (289, voice).
 Leger lines. 16.
 Leggie'ro. 251, 438.
 Leitmotiv. 93.
 Lentan'do. 358.
 Len'to. 329.
 Letter-names of tones (C D, E, F, G, A, B). 12.
 Lied. 168.
 Lines. 12.
 Lip. Lipping. 269.
 L'istes'so tem'po. 515.
 Lo'co. 526.
 Loure. 142.
 Low. 14.
 Lun'ga pa'usa. 379.
 Lusingan'do. 439.
 Lyric. 311.
 Madrigal. 180.
 Maestro'so. 440.
 Maggio're. 163.
 Magnificat. 183.
 Main droite. 259.
 Main gauche. 261.
 Majeur. 163.
 Major. 39.
 Major intervals. 60.
 Malinconi'a. 441.
 Mancan'do. 370.
 Mandolin. 133.
 Ma'no de'stra. 258.
 Ma non tan'to. 490.
 Ma non trop'po. 491.
 Mano sini'stra. 260.

Manuals. 271.
Marca'to. 442.
March. 134.
Mar'cia. 443.
Martella'to. Martelé. (226, violin). (255, piano).
Marzia'le. 444.
Mass. 188.
Mastersingers. 168.
Material of music. 7, 18.
Mazurka. 159.
M. D. 253, 259.
Measurable music. 167.
Measure. 8, 27.
Mediant. 39.
Melodic instruments. 195, 269, 274.
Melody. 10, 82.
Ménéstréls. 168.
Me'no. 488.
Me'no mos'so. 375, 489.
Mensural music. 167.
Mes'sa di vo'ce. 288.
Me'sto. 445.
Metre. 4.
Metrical forms. 126, 128.
Metronome. 324.
Mez'za vo'ce. 286.
Mez'zo. 499.
Mez'zo for'te. 385.
Mez'zo lega'to. 250.
Mez'zo pia'no. 382.
Mez'zo sopra'no. 143.
Mez'zo stacca'to. 253.
mf (mez'zo for'te). 385.
M. G. 261.
Middle C. 17.
Mineur. 163.
Minim. 9.
Minnesingers. 168.
Minor. 39.
Mino're. 163.
Minor intervals. 61.
Minuet. 152.
Miscellaneous terms. 162.
Mo'bile. 446.
Mode. 38, 40.
Modera'to. 336, 492.
Modulation. 86.
Moll, 163.
Mol'to. 493.
Monodic. Monophonic. 82.
Monotone. 305.
Mordents. 123, 124.

Moren'do. 371.
Mos'so. 489.
Motet. 179.
Motion. 91-93.
Motive. 83.
Mo'to. 496.
Movement. 85.
mp (mez'zo pia'no). 382.
M. S. 260.
Musette. 150.
Music. 1.
Mute. 216

Names of tones. 12, 80, 81, 18.
Naturals. 23, 24.
No'bile. 447.
Nocturne. 124.
Nonet. 98.
Non lega'to. 249.
Notation. 12, 23, 24.
—Abbreviated. 22, 57.
—terms. 161.
Notes. 12.
—Whole, $\frac{1}{2}$, etc. 13-15.
Nuances. 104.
Numerator of fraction in time signature. 31.
Nunc dimittis. 183.

Obbliga'to. 103, 177.
Oboe. 266.
Octave. 59, 60, 18.
Octaves (con'tra, great, small, one-lined, etc.). 19.
Octet. 98.
Octuplet. 27.
Offertory. 187.
Open strings. 201.
Opera. 191.
—Composers of. 176.
Opus (op.). 535.
Orato'rio. 189.
—Composers of. 176.
Orchestra. 147.
—Composers for. 177.
Orchestration. 323.
Organ. Organ structure. 140.
—Composers for. 177.
—point. 151.
Ornaments. 115-124.
Os'sia. 533.
Otta'va (8va.). 16, 525.
Overtones. 6.
Overture. 117.

p (pia'no). 380.
Paraphrase. 100.
Parlan'do. Parlan'te. 302.
Parti'ta. 116.
Part-singing. 312.
Part-song. 178.
Passaca'glia. 148.
Passage. 90.
Passepiéd. 147.
Pastoral. 130.
Pate'tico. Pathétique. 448.
Pause. 373, 379.
Pavane. 149.
Ped. #. 262.
Pedal point. 151.
Pedals (piano). 234, 237.
Perden'dosi. 367.
Perfect intervals. 60.
Period. 83.
Perpe'tuo. 449.
Pesan'te. 450.
Phrase. 83.
Phrasing. 94-97.
Piac'e' re. Piacimen'to. 508.
Pianis'simo. 381.
Pia'no. (p). 380.
Piano. Pianoforte. Piano structure. 136.
—Composers for. 177.
—terms. 137.
Pic'colo. 266.
Pieto'so. 451.
Pitch. 4, 194, 269.
—Absolute and relative. 2.
Pih. 486.
Pih mos'so. 373, 489.
Pih to'sto. 487.
Pizzica'to. 228.
Playing. 192.
Po'co. 495.
Polka. 157.
Polonaise. 158.
Polyphonic. 82.
Pompo'so. 452.
Portamen'to. (209, violin). (254, piano). (291, voice).
Positions, Chord. 55.
—Violin. 206.
Postlude. 106.
Pot-pourri. 101.
Poussé. 220.
pp (pianissimo). 381.
Preceptor. 319.

Precipita'to. 453.
Prelude. 104.
Prestis'simo. 341.
Pres'to. 340.
Pri'ma vi'sta. 541.
Pri'ma vol'ta. 523.
Prime. 59.
Programme music. 108.
Progression. 91-93.
Pronunciation. 298.
Pronunciation of Italian. 345.
Pulsations. 8, 4.
Pythagorean system. 165, 166.

Quadrille. 154.
Quadruplet. 23.
Qualifying terms. 160.
Quality. 6, 104, 6.
Quartet. 98.
Qua'si. 504.
Quaver. 9.
Quie'to. 454.
Quintet. 98.
Quintuplet. 23.

Raddolcen'do. 389.
Rallentan'do (rall.). 351.
Range. 2.
Reading. 193.
Recitan'do. 300.
Recitative. Recitati'vo. 177, 303.
Reeds. 266, 271, 273.
Reference list of composers. 178.
Registers, Registration (organ). 272.
Registers (vocal). 279.
Relationship of keys, 87.
Religio'so. 455.
Repetition. 29, 22.
Re'plica. 521.
Requiem. 188.
Resolution. 71, 78.
Re-statement. 128.
Rests (whole, $\frac{1}{2}$, $\frac{1}{4}$, etc.). 17, 18.
Rests, Repetition of. 22.
rfz (rinforzan'do). 114.
Rhapsody. 127.
Rhythm. 9.
Ribattu'ta. 122.
Rigaudon. 145.
Rinforzan'do. 114.

Risolu'to. 456.
Ritardan'do (ritard.). 352.
Ritenu'to (rit.). 353.
Robu'sto. 457.
Romance. 131.
Romane'sca. 153.
Ron'do. 115.
Rondo-form. 128.
Root. 63, 74.
Ruba'to. 377.
Run. 91.

Saltarel'lo. 161.
Salta'to. 225.
Sanctus. 188.
Sarabande. 138.
Saxophone. 267.
Scale degrees. 39.
Scales. 35-55.
—Chromatic. 36, 37.
—Corresponding, parallel or tonic major and minor. 49.
—Diatonic. 36-38.
—Enharmonic. 82.
—Fingering of. 243-246.
—Major. 41, 42, 50-52.
—Minor. 43-52.
—“(harmonic). 46, 50.
—“(melodic). 47, 48, 50.
—“(pure, or antique). 44, 45, 48, 50.
—Modes of diatonic. 40.
—Order of. 53.
—Relative major and minor. 44, 49.
—Signatures of, 52-54.
Scherzan'do. 453.
Scher'zo. 128.
Score. 94, 323.
Sec'co. 177, 459.
Second, Interval of a. 59, 60.
Secon'da vol'ta. 524.
Second time. 29.
Second violin. 232, 322.
Section. 83, 89.
Se'gue. 522.
Seguidilla. 166.
Semibreve. 9.
Semi-quaver. 9.
Semi-stacca'to (piano). 253.
Semitone. 57.
Sem'plice. 460.
Sem'pre. 506.

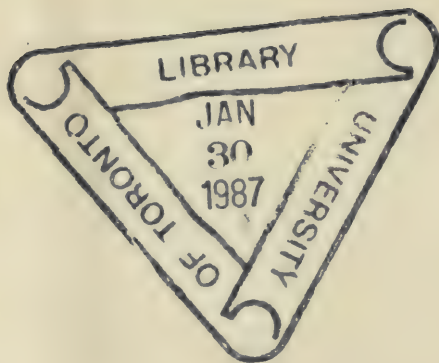
Sentence. 83.
Sentinen'to. 461.
Sen'za. 530.
Senza tempo. 377.
Septet. 98.
Sextuplet. 23.
Sequence. 89.
Serenade. 122.
Seri'o'so. 462.
Seventh, Interval of a. 59, 60.
Sextet. 98.
Sextuplet. 23.
Sforzan'do. Sforza'to. (*sf*, *sfz.*) 114.
Shading. 104.
Sharp. 24, 21,
Shift. 208.
Sicilia'na. 162.
Sight-reading. 193.
Signatures. 25, 51-54.
Si'mile. 514.
Singing. 192.
Sixth, Interval of a. 59, 60.
Skips. 92.
Slargan'do. 359.
Slentan'do. 357.
Slur. 101-103.
Sminuen'do. 369.
Smorzan'do. 365.
Soa've. 463.
Solfeg'gio. 310.
Solmisation. 307.
So'lo. 95.
Sona'ta. 110.
Sonata-form. 128.
Sonati'na. 110.
Song. 168, 169.
Song composers. 176.
Song-form. 128.
Sono'ro. 464.
So'pra. 503.
Sopra'no. 143, 277, 278.
—dramma'tico; leggie'ro. 277.
Sordi'no (216, violin). (265, piano).
Sospiro'so. 465.
Sostenu'to. 466, 500.
Sot'to vo'ce. 287.
Sound. 2.
Spaces. 12.
Specification, Organ. 272.
Speed, Rate of. 149-154.
Spiana'to. 467.
Spicca'to. 224.

Epinet. 240.
 Spirito/so. 468.
 Stacca/to. 100. (223, violin).
 (252, piano). (290, voice).
 Staff. 12. \rightarrow
 Staff, Great. 17.
 Statement. 128.
 Stem. 11.
 Stentan/do. Stenta/to.
 361, 469.
 Steps, Whole and half. 28.
 Stop (organ). 271, 272.
 Stop (violin). 202.
 Strascinan/do. Strasci-
 can/do. 356.
 Strepito/so. 470.
 Stret/to. 376.
 Stringen/do. 364.
 String-quartet. 112, 232.
 Stromenta/to. 177.
 Style. 94-97, 104.
 Sub-dominant. 89.
 Subject. 83.
 Sub-median. 89.
 Sub-tonic. 35.
 Suite. 116.
 Sul/la tastie/ra. Sul ta/
 sto. 231.
 Sul ponticel/lo. 230.
 Super-tonic. 89.
 Suspension. 43.
 Swell. 390.
 Syllable-names of tones
 (*do* or *ut, re, mi, fa, sol,*
la, si) 12, 167, 307.
 Symphonic poem. 118.
 Symphonies, Composers
 of. 177.
 Symphony. 111.
 Syncopation. 111.
 Tambourine. 321.
 Tarantel/la. 160.
 Tardan/do. 354.
 Technique. 193.
 Tede/sco. 471.
 Temperament. 239.
 Tempesto/so. Tempesto-
 samen/te. 472.
 Tem/po. 149.
 —pri/mo. Tempo I. 513.
 —terms. 149-154.
 Te/nero. Tenerez/za. 473.
 Tenor. 144.
 Teno/releggie/ro. Tenore
 robu/sto. 277.
 Tenu/to. 501.

Terminations of Italian
 words. 543, 544.
 Terms, Foreign musical.
 148-163.
 Tetrachord. 41.
 Theme. 83.
 Third, Interval of a. 59-60.
 Thorough-bass. 57.
 Tie. 20.
 Timbre. 104.
 Time. 8, 27.
 —Beating. 27, 64, 323.
 —Duple; Triple; Quad-
 ruple; Simple;
 Compound. 82-84,
 110.
 —signatures. 81.
 —values. 7, 13, 14.
 Timoro/so. 474.
 Tim'pani. 321.
 Tiré. 219.
 Tocca'ta. 119.
 Tonality. 85.
 Tone. 2, 3.
 Tone-color. 6, 104, 6.
 Tone of disjunction. 41.
 Tone-production. 158, 104.
 Tones and notes, Differ-
 ence between. 58.
 Tones (whole; half). 57.
 Tonic. 89.
 Touch. 247-257.
 Tranquil/lo. 475.
 Transcription. 99.
 Transposition. 88.
 Trattenu/to. 360.
 Treble. 15.
 Tre cor/de. 264.
 Tre/molo. (229, violin).
 (256, piano). (272, organ).
 (285, voice).
 Triad. 63-66.
 Triangle. 321.
 Trill. 121-122.
 Tri'o. 97.
 Triplet. 80.
 Tritone. 46.
 Trombone. 268.
 Troubadours. Trouvères.
 168.
 Trumpet. 268.
 Tu/ba. 268.
 Tumultuo/so. 476.
 Tune. 10.
 Tuning (of piano). 239.
 —(of violin, etc.). 196-
 200.

Tur/co. 477.
 Turns. 118-120.
 Tutti. 527.
 U'na cor'da. 269.
 Unison. 59.
 Up. 14.
 Up-bow. 220.
 Upper partials. 6.
 Valse. 155.
 Variations. 126.
 Velo/ce. 337, 374.
 Vibran/te. 478.
 Vibrations. 4, 6.
 Vibra/to. (214, violin).
 (284, voice).
 Vigoro/so. 479.
 Viol. 198.
 Vio/la. 198.
 Violen/to. 480.
 Violin. Violin structure
 196.
 —Composers for. 177.
 —terms. 135.
 Violli/no. 196.
 Violoncel/lo. 199.
 —Composers for. 177.
 Violo'ne. 200.
 Virginals. 240.
 Virtu'o/so. 542, 544.
 Viva/ce. 338, 481.
 Vivacis/simo. 339.
 Vi'vo. 482.
 Vocal cords. 141.
 —forms. 131.
 —music. 193.
 —registers. 279.
 —terms. 145.
 —tone. 141.
 Vocalises. 296.
 Vocalisation. 295.
 Voice. 111-145.
 —placing. 281.
 Voicing. 272.
 Volan/te. 483.
 Vol'ti su'bito. 529.
 Voluntary. 107.
 Waltz. 155.
 White tone. White voice
 294.
 Whole tone of disjunction
 41.
 Zapateado. 165.
 Ze/lo. Zelo/so. 484.
 Zi/ngaro. 485.
 Zither. 183.





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