

A
COMPLETE
DICTIONARY
OF
MUSIC.

TO WHICH IS PREFIXED,
A FAMILIAR INTRODUCTION
TO THE
FIRST PRINCIPLES OF THAT SCIENCE.

BY
THOMAS BUSBY, MUS. DOC.

THIRD EDITION,
WITH ADDITIONS AND IMPROVEMENTS.

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PREFACE.

HAVING through a long course of professional practice, had continual occasion to lament the want of a more complete and useful Musical Dictionary, than has hitherto appeared in our language, it was with considerable pleasure that I was led to expect such a work from the hand of a gentleman eminently qualified for the undertaking; but, after waiting some years in vain for an acquisition so desirable to the musical world, I have at length been induced, from necessity, to supply one from the best materials I have been able to procure from the English, French, and Italian languages; and I may at least say, that it is as useful and as perfect as those materials and my own information and industry would permit.

In forming my collection of words, I have not confined myself to the theory and practice of modern times, but have endeavoured to include whatever might be necessary to the reading of the treatises of the old masters, and even to the understanding of the system and practice of the ancient Greeks and Roman~~s~~.

a department of the work which, I trust, will not be ungratifying to the scientific and curious reader.

Fully aware of the great utility of rendering the work conveniently portable, one of my principal objects has been to compress the matter into a pocket volume, forming a *vade mecum* for professors, practitioners at concerts, and the *virtuosi* in general.

But though I have compressed the language, I have endeavoured to retain all the necessary intelligence: whatever regards Melody and Harmony, vocal or instrumental; the invention, formation, powers, and characters, of musical instruments; the nature of composition and performance in general; or of the music of particular ages and countries; I have endeavoured to define and elucidate: and should even the *third* edition of a work executed on so comprehensive a plan, be found not wholly without omissions, or entirely free from defects, the candid reader will, I trust, make allowance for the difficulty inseparable from such an undertaking.

T. BUSBY.

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Cavendish-square. }

INTRODUCTION.

MAN, who is distinguished from the inferior parts of the creation by the divine gift of reason, exhibits no greater evidence of that faculty than by the seeds of science which Heaven has implanted in his nature, and by the power which he possesses of cultivating and bringing them to perfection.

But of all the various arts and sciences which he is qualified to prosecute, no one appears more congenial to, and is, as it were, more intimately interwoven with, the constitution of his frame, than that of Music.

Vocal Music, indeed, seems to have been coeval with human nature itself. The invention of musical instruments must, consequently, have taken place at a very early period of the world, though the different epochs of their introduction and improvement, as well as the gradation by which the harmonic laws arrived at their first systematic order and regulation, cannot be ascertained by modern enquiry.

From sacred writ we learn, that Tubal, the sixth descendant from Adam, was the inventor of wind instruments; and that in Judea, in the reign of David, singers, harpers, and other mu-

sical performers, were employed in the service of the temple. The Jewish harp, we are told, was mounted with a considerable number of strings; and David, it appears, was the best lyrist of his time: but to what stage of improvement music, as a science, had then arrived, we have no satisfactory information.

All we know at present is, that music afterwards arrived at a new epoch in Greece, and that its cultivation in that country was, during several centuries, chiefly confined to vocal performances.

The earliest Grecian poets sung their own compositions, assisted by a lyre, furnished at first with three, and afterwards with four strings. But as the compass of that instrument in so imperfect a state was found too limited to accompany the notes of the human voice, three other strings were added; and the seven, the tones of which rose gradually, though not regularly, from the lowest to the highest, were severally named according to their situations in the scale: as *Hypate*, the principal or gravest string; *Parahypate*, the next above the gravest string; *Lycanos*, the third string; *Mese*, the middle string; *Paramese*, the next to the middle string; *Paranete*, the next to the *Nete*, or most acute of

the seven strings : and these seven sounds were divided into two lesser systems, consisting of *tetrachords*, or fourths.

This scale, or system, of seven sounds, being also found to be imperfect, was, in the time of Pythagoras, further improved by the addition of a string below, under the denomination of *Proslambanomenos*, and which, forming an eighth to the *nete*, or upper string, completed the *diapason*, or *octave*.

Not long after this, a new system was adopted, consisting of sixteen sounds, which formed the Greek *Dis-diapason*, or *double octave* ; and it was by the various intervals to which these sixteen strings were tuned, that the Greek *genera* were formed.

This system, like the former, was divided into tetrachords, the two extreme strings of each of which being fixed, or immovable, were called the *soni stantes* ; but the intermediate strings, or *soni mobiles*, were moveable, and tuned as the *genus* required.

In this state music continued in Greece till long after that country was subdued by the Romans ; and, indeed, it received little improvement till the fourth century, when the emperor Constantine the Great embraced the

Christian religion, and introduced vocal devotion into the service of the church. St. Ambrose, not long after this, applied the Greek music to the psalms and hymns of his church at Milan, whence it afterwards found its way into the other churches of Italy.

In the eleventh century, Guido Aretino, a Benedictine monk, introduced a reformation of the great Greek system. He, indeed, appears to have been the first who discovered its incompatibility with harmony, or who had any true idea of the combination of sounds. He added a note below the *proslambanomenos*, or lowest note, which he called *Gamma*, and so arranged the scale as to better serve the great purposes of harmony as well as melody, by dividing it into hexachords, to the notes of which he applied the six monosyllables *ut, re, mi, fa, sol, la*, taken from a Latin hymn, written in honour of John the Baptist.


Guido also improved the ancient manner of writing music. The method had been to place all the notes upon one line, and to distinguish them from each other by the letters of the alphabet; but he substituted certain *points*, which he disposed upon and between four

lines, and afterwards five; and from these *points* we derive the term *counterpoint*.

The harmony introduced by Guido was as simple as possible, consisting only of the fundamental note, its third, fifth, and octave. These and other improvements of this original theorist, extending themselves by degrees from Italy into the other christian countries of Europe, were received by the whole church; while ingenious imitators arising from day to day, and still improving upon their inventive master, enlarged the bounds both of melody and harmony, and freed them from the narrow limits of the ancient Greeks and Romans.

The melody of that age was, however, composed of notes of such duration, that one of them sometimes served for a whole period; the new reformers, therefore, deemed it necessary to break them into notes of shorter times, and thus the original notes and points of Guido became disused and obsolete. The defect of Guido's notation was first remedied by John De Muris, an advocate of the parliament of Paris, in the fourteenth century, by the invention of certain characters, or notes, by which the different times might be commodiously expressed. These characters consisted of the *Maxima*, or *Large*


 equal in duration to four breves ; the

Long  equal to four *semibreves*: the

Breve  equal to four *minims*: the *Semi-*

breve  equal to two *minims*: the *Minim* 

equal to two *semi-minims*, or *crotchets*: the

Crotchet  equal to two *chromas*, or *qua-*

vers : and in process of time the *Semi-*

quaver  and *Demisemi-quaver* , dimi-

nishing in value by the same proportion.

By these measures the time was first divided into two, four, and eight parts, called *common time*, and afterwards into three parts, called *triple time*.

De Muris also invented the three clefs we now use ; and placed them at the beginning of the staves, to ascertain the pitch of the notes, instead of using certain letters which Guido had employed for the same purpose.

By the above diminution of the notes, in respect of their length, harmony, as well as melody, gained considerable advantages. It seems

about this time to have been first discovered, that the seventh of the fifth of the key, blended with that note, was grateful to the ear; whence sprung the chords of the *greater fourth*, the *false fifth*, and the *greater sixth*. From this *seventh of the fifth* the improvers of the science proceeded to the *sevenths* of other notes, and began to introduce what is now called the *preparation* and *resolution* of discords.

Since the middle of the seventeenth century, the science of harmony has proceeded in its improvements with rapid strides; and the art of composing in eight, twelve, sixteen, and even a greater number of distinct and real *parts*, has been discovered and cultivated in Italy with astonishing success in the grand and solemn compositions for the church, while the opera has given birth to a refinement of melody, elegance of accompaniment, and brilliancy of execution, of which the musicians of former times had no conception.

Having given this sketch of the general progress of music from its earliest practice, I shall now introduce the reader to an acquaintance with its first principles, and the leading characteristics of melody and harmony.

Music is first divisible into two great parts, *Melody* and *Harmony*, the laws of which ap-

ply to every branch of its theory and practice, and in the hands of genius are adequate to the production of every possible effect. The definitions of the terms *Harmony* and *Melody* being given in the Dictionary, I shall proceed with observing, that—

There are in Music only seven original notes; but these are capable of being transposed into situations more acute or grave, still retaining their number and order: and though the octave contain twelve semitonic intervals, and every interval may be infinitely divided, still the eighth note of every division, diatonically reckoning, will produce a similar sound.

In the present system, which I shall call the general system, because it comprehends all the other systems and scales, the lowest sound, in what is called the natural *major mode*, is C. From C to D, its following note, is an interval of one tone: from D to E, the third note, is another tone; but from E to F, the fourth note, is only half a tone: from F to G, the fifth note, is a whole tone; from G to A, the sixth note, is a whole tone; from A to B, the seventh note, is a whole tone; but from B to C, the eighth, is only half a tone. And this scale, in which the intervals of the third and fourth and seventh and eighth are half tones, and all the other in-

Intervals whole tones, is called the natural scale, because, being more analogous to our feelings than any other arrangement of intervals, it seems to be more directly derived from nature. But there is also another scale, which is sometimes called natural, though artificially formed, which is denominated the minor mode, because its third note is only three half tones, instead of two whole tones, above the first, or key-note.

Another principal distinction between the major and minor mode is, that in the former the tones and semitones are in the same situation both in ascending and descending the octave; but in the latter, in ascending, the semitones lie between the second and third and seventh and eighth; but in descending, between the second and third and fifth and sixth: so that while the major mode consists entirely of *soni stantes*, or fixed sounds, the minor mode has five *soni stantes*, and two *soni mobiles*, or moveable sounds.

The octave being divided into twelve semitones, and any one of these sounds being capable of becoming a principal, or key-note, both in the major and the minor mode; it is evident that there are twelve possible positions of each of the two modes: yet, supposing the temperament, or tuning, to be perfect, there are but

two scales, and all the others are but so many transpositions of the natural ones.

From these seven sounds, taken in various successions, and different degrees of time or measure, all melody is formed; and the sounds being fixed in themselves, nothing is left to the choice of the composer but the order and time in which they shall succeed each other. These are the only objects of his taste and imagination, and from these he deduces all the fascinating effects of melody and song.

This art of *melodizing*, if I may so call it, seems in the present age to have reached its acmé; and though every possible position of the notes appears to have been long since employed, still a creative fancy can evince that melody is not exhausted, and that an ample field is still left to real genius for new evolutions of harmony, and original characters of air.

HARMONY particularly regards composition in *parts*; and it is only by a thorough knowledge of its received code of laws, that music, consisting of simultaneous sounds, can possibly be produced; and, generally speaking, the more numerous the *parts* of the composition, the more profound must be the science by which they are adjusted.

Instrumental music seldom comprises more

than four *real parts*: since, although the score consist of twenty, or even a greater number of staves, they are not all distinct parts in respect of harmony, though somewhat varied from each other for the accommodation of the several instruments for which they are designed, as well as for the producing certain effects. Vocal compositions, on the contrary, sometimes contain a much greater number of *real parts*: and in church music have frequently twelve, sixteen, and even a greater number. These great compositions are generally divided into two or four choruses, so disposed, that one chorus occasionally answers and relieves the other.

Those compositions in which one part gives out the text, or subject, and another presently after takes it up, followed in the like manner by a third and a fourth part, are called *Fugues*. In the legitimate *fugue*, the succeeding parts repeat the subject either in the unison, fourth, fifth, or octave, and scrupulously preserve the same intervals. In this species of composition, a subject should be chosen, susceptible of the proper answers, and the response be introduced close upon its last note, while an accompanying melody is carried on; after which the response being taken up by the third part and completed, the first or second part, instead of a simple ac-

companiment, may introduce a second subject, which being answered in its turn, and incorporated with the original subject, forms what is called a *double fugue*. The art of composing fugues, as also of *Canons*, which are a kind of perpetual fugues, has been brought to great perfection during the last century and a half; and it is to compositions of the fugue kind that we owe some of the noblest effects which a great band, assisted by numerous vocal performers, is capable of producing.

VOCAL MUSIC.

Singing being so natural to the human species as to be in some degree within the power of almost every one, it is no way surprising that vocal music should be more generally attractive than instrumental. Indeed, the music of the voice, when good, is universally acknowledged to be infinitely superior in its effects to that of any instrument; for that the tone is not only more natural, and therefore more gratifying in itself, but that by the union of sense with sound, by means of words, the mind is entertained while the ear is delighted. And this circumstance alone is sufficient, I would observe by

the way, to evince the necessity of a proper and emphatic expression in the melody, in order to enforce the sense of the poet, and penetrate the mind of the hearer with his sentiment: it is true, that even without this requisite, an air may be pleasing, and so far faultless as not to exhibit any breach of the theory; but then neither will it apply to the passions, or waken attention, or kindle an interest in the hearts of its auditors.

Hence it follows, that in order to produce fine Vocal Music, it is not only necessary that the composer should be profoundly skilled in the science, but that he should also be acquainted with human nature, understand and feel the sense of the author, and possess the power of transmitting his feelings to others.

INSTRUMENTAL MUSIC.

Instrumental Music, as already observed, is very inferior in its powers to vocal, yet it claims an honourable prerogative, in having so materially contributed to the advancement of the vocal. Without the aid of instruments it would, perhaps, not only have been impossible to produce a perfect scale of musical sounds, but also of critically adhering to the same pitch, or key, through a long composition. But, indeed, we are indebted to the invention of musical instruments, not only for the power of perfecting vocal music, but for the very existence of music as a science; since, without a perfect and permanent scale of sounds, melody had continued very defective, and harmony would never have attained any degree of excellence.

In the composition of instrumental music, the real master not only endeavours to conceive the most beautiful, energetic, and interesting passages, but displays his judgment and skill in consulting and suiting the characters and powers of the several instruments, and in so introducing his *obligato* passages, as at once to shew the instruments to their greatest advan-

tage, and to relieve those parts of the composition in which he exercises the nobler evolutions of harmony, and brings into combination the various powers of his band.


Having made these general and preliminary remarks, I shall now proceed to those first and elementary principles which form the basis of the science, and lead immediately to practice.


THE FIRST PRINCIPLES OF MUSIC.

The seven sounds in Music are represented by characters called notes, named after the first seven letters of the alphabet, A, B, C, D, E, F, G. These notes being placed upon, and between, five parallel lines called a stave, their particular names, as also the sounds they represent, are determined by characters called cliffs, which are placed at the beginning of the lines. The cliffs in present use are the F, or Bass Cliff, always placed on the fourth line of the stave,





The C, or Tenor-Cliff, also placed on

the fourth line, 

The C, Counter-Tenor, or Alto-Cliff, placed on the third line, 

The C, Soprano, or Canto-Cliff, plac

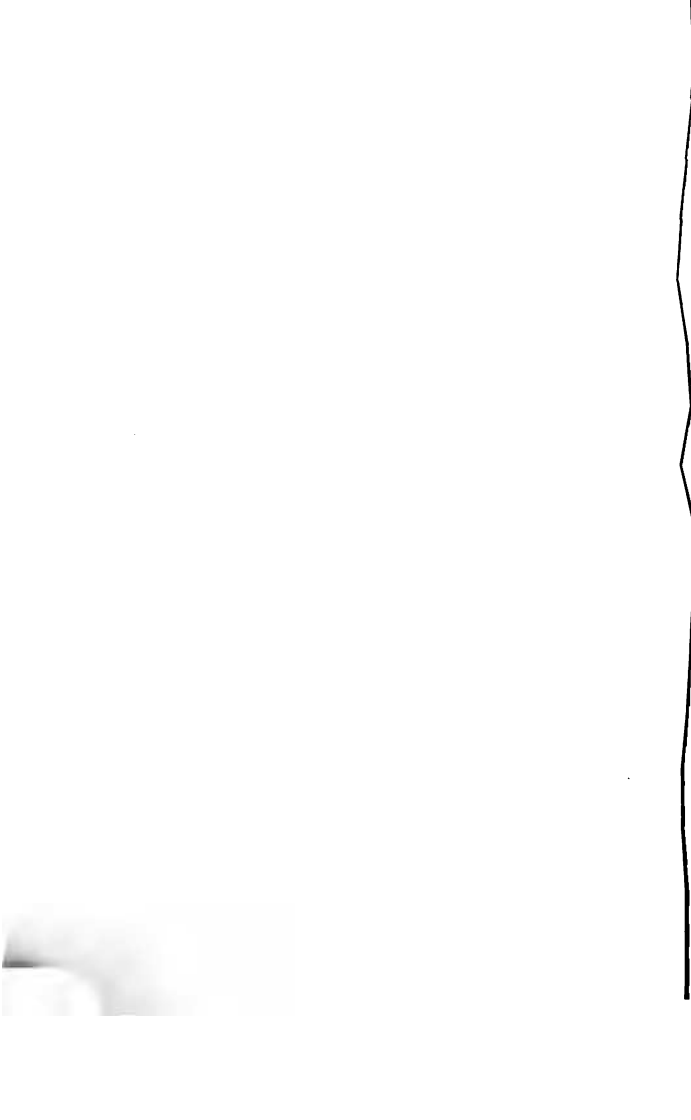
first line,  And the G, or Treb

placed on the second line,  Ever,

placed on the same line with any of these
takes for its name the letter which appe
to that cliff: as thus



The Cliff having determined the name of
note in the stave, that note becomes the sta
ard of reckoning for all the others in the sa
stave, as will appear by the following schen



The reader will here perceive, that both the lines and spaces of the stave are occupied by the notes, and that in a gradual ascent from the line of the cliff the letters of the notes run regularly forward, and that in descending they move backward.

The Bass-cliff is used to name the notes of all deep-toned instruments, and the lower species of voice.

The Tenor-cliff is used for that voice of a man, the compass of which lies between the higher and lower kinds.


The Alto-cliff is used for the high natural voice of a man, and also for the viola, or tenor violin.

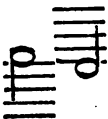
The Soprano-cliff is used for the second class of the higher species of voice, (as that of a woman, or a boy): and

The Treble-cliff is used for the first or shrillest class, both of voices and instruments.

The pitch, or elevation of the sounds, being determined by the cliff and the position of the notes on the stave, it remains to mark also the relative length or duration of these sounds; to effect which, the notes are variously formed, as follow:

The longest note in common use is

A Semibreve  equal in duration to

2 Minims  equal to

4 Crotchets  equal to


8 Quavers  equal to


16 Semiquavers  equal to

32 Demi-semi-quavers 


A dot placed after either of these notes, renders that note one-half longer than when without a dot, and two dots make it three-quarters longer. There are also characters of silence,


called rests, the length of which correspond with the lengths of the notes whose names they bear, as thus—


A semibreve rest  denotes a silence equal

to the length of a semibreve. A minim rest  a silence equal to the length of a minim. A

crotchet rest  a silence equal to the length

of a crotchet. A quaver rest  a silence equal to the length of a quaver. A semiquaver

rest  a silence equal to the length of a semi-

quaver. A demisemiquaver rest  a silence equal to the length of a demisemiquaver.

Beside the characters which denote the pitch and the length of the sounds, there are many others necessary to the expression of the composer's ideas, with respect to the composition itself, as well as its just performance: as

The SHARP \sharp , which raises the note before which it is placed one semitone higher than its natural pitch.

The FLAT \flat , which depresses the note before which it is placed one semitone lower.

The NATURAL \natural , which contradicts a preceding sharp or flat.

The DOUBLE SHARP $\sharp\sharp$, which rises a note, already sharpened, another semitone higher.

The DOUBLE FLAT $\flat\flat$, which depresses a note, already flattened, another semitone lower.

The DOT \cdot , which being placed after a note, makes it half as long again.


The DOUBLE DOT $\cdot\cdot$, which renders the note after which it is placed three-fourths longer.

The SLUR \frown , indicating that the notes over which it is placed are to be performed in a smooth, or gliding manner.


The PAUSE \circ , denoting that the note over which it is placed is to be drawn out to a length greater than its own, or embellished with a shake, appoggiatures, or other graces, at the pleasure of the performer.

The SIGN \S serving to mark the passage in a strain to which the performer is to return after going through some other strain: and which return is signified by the words *Al Segno*, written at the end of the strain leading to the return.

The BAR \equiv employed to divide the notes of a composition into equal portions in respect of their duration.

The **DOUBLE BAR**  introduced to mark the end of a strain, or a change in the measure, or time.

The **DOTTED BAR**  signifying that the preceding and following strains are to be repeated,



The **HALF-DOTTED BAR**  shewing that the strain on the same side of the bar with the dots is to be repeated.

Having explained these characters, and the relative lengths of the several notes and rests, I now proceed to

TIME,

There are in Music two sorts of time, Common and Triple. Common Time consists of four minims, four crotchets, or two crotchets, in a bar, or of other notes to the same amount. These times are indicated by certain Signs, or Figures, placed at the beginning of the stave.

SIGNS OF COMMON-TIME.

 or  four Minims, or four Crotchets in a bar.

 Two Crotchets in a bar.

SIGNS OF TRIPLE TIME.



Three Minims in a bar.



Three Crotchets in a bar.



Three Quavers in a bar.

There is also another kind of Common Time in which Jigs are written, consisting of



Six Quavers in a bar.



Twelve Quavers in a bar, or



Six Crotchets in a bar.

And a species of Triple Time, consisting of



Nine Quavers in a bar, or



Nine Crotchets in a bar.

The Semibreve being now the longest note in common use, that note is made the general standard of reckoning, and therefore the figures





meaning three-fourths of a semibreve, briefly


and properly express a time of three crotchets in a bar; $\frac{12}{8}$ a time of twelve eighths of a semibreve, or twelve quavers, in a bar; and so of the other figures.

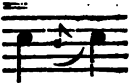
OF THE GRACES IN MUSIC.


The principal Graces used in Music are the following :


The Turn 

Back Turn 

Passing Shake 


Beat 

Turned Shake 

Appoggiature 

Whatever time is occupied by the appoggiature, or any other grace, so much time is taken from the note it embellishes; so that the time of the whole bar is not augmented. To these ornaments may be added the *Slur*, as already de-

scribed ; the *Staccato* ' ' ' ' or distinct and pointed manner of performance. The *Mezzo Staccato* or extremely smooth and distinct. With these again may be included the *Piano*, or soft ; the *Mezzo Piano*, or rather soft ; and the *Pianissimo*, or very soft ; the *Forte*, or loud ; the *Mezzo Forte*, or rather loud ; and the *Fortissimo*, or very loud. The several gradations of sound in point of

loudness are expressed as follow :  *cres-*

cendo, or gradual increase in strength ; 

diminuendo, or gradual decrease in strength ;

 *crescendo* and *diminuendo* ;

 *diminuendo* and *crescendo*.

LICENCES.

There are also certain Licences in Music, which by length of use have grown into established rules, as the following :







Three Notes tied together, and having the

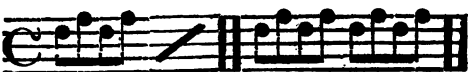
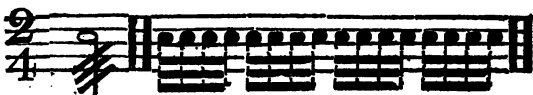
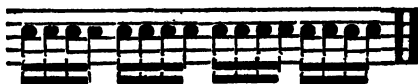
numerical figure 3 over them  are per-

formed in the time of two notes of the same kind. *Five Notes* tied together, and having the figure 5 over them, are performed in the time of four of the same kind.

Six Notes tied together, and having the figure 6 over them, are performed in the time of four of the same kind ; and

Nine Notes tied together, and having the figure 9 over them, are performed in the time of eight of the same kind.

There are also certain abbreviations which, although of modern introduction, are now in general use. This mark  set against a note; divides it into quavers; this  divides it into semiquavers; and this  into demisemiquavers. This mark  by itself implies that the quavers preceding it in the same bar are to be repeated; this  that the semiquavers preceding it are to be repeated; and this  that the demisemiquavers preceding it are to be repeated. The Italian word *Segue*, set against any of these abbreviations, signifies a repetition of the same notes, or passage.

Examples of Abbreviations.

These abbreviations form a musical Brachygraphy, or Short Hand, highly useful both to the composer and copyist, and are now so generally adopted, wherever admissible, as to have become a necessary object of attention to the pupil.

In this Introduction, the reader will perceive, I have not directed my attention to any particular department of musical performance, but laid down the first and leading principles in that general way best calculated to prepare him for any species of vocal exercise, or for whatever instrument, or instruments, to the practice of which his taste and inclination may direct him: and though the foregoing pages will not supersede the necessity of a master, which, indeed, no written instructions ever can, yet their attentive perusal will smooth the way to further information, and at once facilitate the progress of the pupil, and lessen the labour of the tutor.

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DICTIONARY

OF

MUSIC.

A.

A IS the nominal of the sixth note in the natural diatonic scale, or gammut, to which Guido Aretinus originally applied the monosyllable *La*. It is also the name of one of the two natural moods; and is the open note of the second string of the violin, by which its other strings are tuned and regulated. *A*, is likewise the name of that note in our system which answers to the lowest sound used by the ancient Greeks: *i. e.* the *proslambanomenos* of the Hyperdorian, or deepest Greek mode, placed by the moderns on the first space in the bass cliff.

A. An Italian preposition, signifying *in, for, at, with, &c.*

A ABOVE G GAMMUT. That *A*, or that note, which is one tone higher than *G Gammut*. See *G Gammut*.

A ABOVE THE BASS-CLIFF NOTE. That *A*, or that note, which is a third above the *bass-cliff note*. See *Bass-cliff note*.

A ABOVE THE TREBLE CLIFF NOTE. That *A*,

or that note, which is one note higher than the *treble-cliff note*. See *Treble-cliff note*.

A 2. This preposition, accompanied by a figure, and placed before any vocal composition, signifies that the piece is intended for the number of voices which the figure expresses: as A 2, for *two voices*; A 3, for *three voices*; A 4, for *four voices*, &c. &c.

AANES. One of the barbarous terms applied by the modern Greeks to the modes and tones.

ABACUS, or *Key-board*. An instrument of ancient invention for dividing the intervals of the octave.

A BALLATA. (Ital.) *In the manner of a ballad*. A song, duet, &c. is said to be composed a *ballata*, when its general construction resembles that of a ballad. The term also applies to a chorus that is repeated at the end of each verse of a song. Thus, the chorus "Rule, Britannia, rule the waves," which concludes each verse of our national song "When Britain first at Heaven's command," is a chorus a *ballata*.

A BATTUTA. (Ital.) *By beating*. An expression generally employed after a break in the time of any piece by a *recitative*, or *cantabile ad libitum*; to apprise the performer that the measure is to be resumed, and the time beaten, as before.

ACADEMIA MUSICALE. (Ital.) *Musical Academy*. A term long since applied, by the Italians, to certain musical meetings, held under a directing leader, for the purpose of amusement and practical improvement. The earliest *Academia Musicale* of which we have any account, was instituted at Vicenza about the year 1500, and called the *Academia degli Filarmonici*.

ACADEMIE ROYALE. (Fr.) An Academy of

Music instituted in the year 1669, at Paris, by the Sieur Perrin, under a patent granted by Louis the Fourteenth, for the public performance of musical dramas; but which patent Louis soon after revoked; ordering another to be made out in favour of Lully, who was judged more capable of conducting the design.

ACADEMY, Musical. See *Academia Musicale*. The first institution of a Musical Academy in England took place in the year 1710, at the Crown and Anchor Tavern. It consisted both of professors and non-professors, assisted by the gentlemen of the Chapel Royal, and the children of the several choirs; and was conducted on an extensive scale, and in the most respectable style. Since that time several others have taken place on various plans; among which, one of the most successful, at least for a time, was that established by Giardini, about the year 1750.

ACADEMY, ROYAL, OF MUSICIANS. An institution formed by subscription in the year 1720, for patronizing, supporting, and performing Italian Operas, Pasticcios, and Intermezzi, at the King's Theatre in the Haymarket, and consisting of a governor, deputy-governor, and twenty directors. This *Academy* was styled *Royal*, on account of the King (George the First) being an encourager of the plan, and subscribing the sum of one thousand pounds towards its execution.

A CEMBALO, or A CEMB. (Ital.) *For the harpsichord*. Since the happy invention of the Grand Piano-Forte, the use of this expression, together with the instrument to which it alludes, has much declined.

ACCENT. A term applicable to every modulation of the voice, both in speaking and singing. There are various accents, but we only speak of the musical accent. It is to the study of this *anima vocis*, as Diomedes so justly calls it, that the composer and performer should unceasingly apply, since without *accent* there can be no music, because without it there can be no expression. See *Accented*.

ACCENTED. Those notes, or those parts of a bar, are said to be *accented*, on which the emphasis or expression naturally falls. In common-time, of four crotchets in a bar, the accentuation will fall on the first and third crotchets of the bar: in triple-time, on the first note of the bar.

ACCENTOR. An old term, signifying the vocal or instrumental performer who took the predominant part in a duet, trio, quartet, &c. and with whom the accentuation of the performance in general chiefly rested.

ACCIATURA: (Ital.) This word is particularly used to indicate the manner in which certain passages are intended to be performed on the harpsichord; and signifies that sweeping of the chords, and dropping of sprinkled notes, which are particularly proper in *accompaniments*, and which constitute one of the greatest beauties of that instrument.

ACCOMPANIMENT, or ACCOMP. A separate instrumental part added to any composition by way of embellishing the piece, and enriching the effect. See *Accompaniments*.

ACCOMPANIMENT OBLIGATO. This expression carries with it a sense directly opposite to that of *Accompaniment ad Libitum*; and when written at the beginning of a song, solo, sonata, &c. signifies

that the *accompaniment* is indispensable to the just performance of the piece. See *Accompaniment ad Libitum*.

ACCOMPANIMENTS. *Accompaniments* are those instrumental parts in a composition which do not include the principal or principals; but which are added to relieve them; to supply the necessary chasms, fill up the harmony, decorate and variegate the *motivo*, and heighten the general effect.

ACCOMPANIMENTS AD LIBITUM. By these words we understand, that the accompaniment to which they are affixed, though necessary to the just and perfect performance of the piece, may yet be omitted without any material detriment to the intended effect.

ACCOMPANIST. The performer who takes the accompanying part.

ACCOMPANYING. The act of performing an accessory and subordinate part, calculated to set off and improve the effect of the principal part.

TO ACCOMPANY. To perform the accompanying part to any composition. See *Accompanist*.

TO ACCORD. To agree in pitch and tone. When two or more voices, or instruments, are perfectly in tune with respect to each other, and their tones blend and intermix so as to form one consonant and harmonious whole, they are said to *accord*.

ACCORDATURA. (Ital.) The *Accordatura* of any instrument; is the scale or tuning of its open strings. The notes G, D, A, and E, form the *Accordatura* of the violin.

ACCORDEE. (Fr.) To tune.

ACOUSTICS. (From the Greek). A word first applied by Mons. Sauveur to the doctrine or theory

of sounds. By the knowledge of *acoustics*, we are enabled to determine the relations of notes, and the ratios of the harmonic intervals, as produced by the various vibrations of different chords and other sonorous bodies. *Acoustics*, indeed, comprehend nothing less than the whole theoretical part of music, as discovered and laid down by Aristoxenus, Pythagoras, Lasus, Euclid, Ptolemy, and other great fathers of musical science.

ACCRESSIONE, or ACCRES. (Ital.) A term, the sense of which is similar to that of the word *augmentation*; as *punto d'accreSSIONE*, the point of augmentation. See *Augmentation*.

ACTS. *Acts* are those parts of an Opera or Musical Entertainment, the separations of which from each other form the first and grand divisions of the piece; and which, in some respect, are to the whole drama what the scenes of an *Act* are to the whole of that *Act*.

ACTOR. An Actor, musically speaking, is a singer, whose profession it is to represent human nature by action, speech, and musical intonation.

ACUTE. A term applied to any sound that is sharp or high in respect of some other sound.

ACUTENESS. That quality which constitutes the shrillness of any sound. The opposite of *gravity*.

ADAGIO, or ADAG. formerly *Adagio*. (Ital.) The word *Adagio* signifies the second degree from slow to quick; and is generally applied to music, not only meant to be performed in a slow time, but also with grace and embellishment. It is likewise frequently used substantively; as when we say "an *Adagio* of Corelli."

ADAGIO CANTABILE & SOSTINUTO. (Ital.) This phrase implies, that the air or movement to

which it is prefixed is to be performed in a slow time, and with a graceful, ornamental, and sustained expression.

ADDITIONAL KEYS. Those keys of a piano-forte which, (above or below), lay beyond the former compass of that instrument. These keys are generally extended four notes above F in alt, and three notes below double F.

A DEUX TEMPS. (French). An expression applied to time, and signifying two crotchets or beats in a bar.

AD LIBITUM, or *Ad Lib.* (Lat.) *At discretion; At pleasure.* An expression notifying to the performer, that he is at liberty at that particular part of the composition where it is written, to introduce the extemporaneous effusions of his own fancy. *Ad Libitum* is also used adjectively, as when we speak of an *Ad Libitum* pause; or an *Ad Libitum* cadenza.

AD LONGUM. (Lat.) A term applied by the first religious reformers to certain compositions of the church, which consisted entirely of notes of equal duration, and those generally the longest in use.

A DOUBLE, or *double A.* The A below G Gammut. One octave lower than the proslambanomenos, or lowest note of the ancient Greeks.

AD OMNEM TONUM. (Lat.) *From every note.* An expression applied by the ecclesiastical musicians of the sixteenth century to compositions, the parts of which were so contrived, that from whatever tone or note the *cantus* started, if the altus when it began took the same note, and the tenor and bass the octave below, noticing the necessary sharps and flats, the harmony was still sound and correct.

ADQUISTA. A term applied in the ancient Greek music to the sound added at the bottom of

the scale in each of the several modes, and nominated *proslambanomenos*. See that word.

A DUE, or A 2. For two voices. See A 2.

ÆOLIAN HARP. A musical instrument which derives its name from Æolus, the god of the winds. The construction is perfectly simple, consisting of little more than a number of catgut strings distended in parallel lines over a box of wood. This instrument, placed in a proper situation to receive a current of air, produces, by the tremulous motion given by the wind to the strings, a soft, murmuring, and pleasing combination of sounds, neither directly resembling those of a stringed, nor of a pneumatic instrument; but partaking of both. The *Æolian Harp* is thought to have been the invention of Kircher. It has, however, been much improved since his time.

EQUIVAGANS. (Lat.) This term was used by the Latins, to signify that all the *parts*, in the passage against which it was placed, syncopated, or deviated from the natural order of the measure at one and the same time.

EQUISONANT. A term properly applicable to *anisons*, but which is frequently given to octaves, because they so affect the ear as almost to seem one and the same sound.

AFFETTUOSO, or AFFETT. (Ital.) This word, at the beginning of a movement, denotes it to be tender and affecting, and requiring a soft and delicate style of performance.

AGIA. One of the barbarous terms used by the modern Greeks, in characterising their modes, or tones.

AGITATO. (Ital.) This term signifies a broken, interrupted style of performance, calculated to

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shake and surprise the hearer: a style only adopted with propriety when it is the composer's design to awaken the flurry and perturbation incident to irresolution, and the conflict of opposing passions.

AGITATO ALLEGRO, or *Allegro Agitato*. A style of performance both perturbed and rapid.

AGOGE. The name given by the ancient Greeks to one of the subdivisions of their Melopœia: a species of melody or modulation, in which the notes proceeded by contiguous degrees.

A GRAND CHOEUR. (Ital.) An expression applied to anthems, services, &c. composed for the full choir. The full chorus in the French music is called the *grand choeur*, in opposition to the *petit choeur*, which is composed of three parts; i. e. two trebles and a tenor.

A GRAND ORCHESTRA. (Ital.) An expression applied by the Italians to a composition or movement written for a full band.

A IN ALT. The second note in alt. The ninth above the G, or treble-cliff, note.

A IN ALTISSIMO. The second note in *altissimo*. The octave above A in alt.

AIR, or **ARIA**. An Air, generally speaking, is any melody, the passages of which are so constructed as to lie within the province of vocal expression, or which, when sung or played, forms that connected chain of sounds which we call a *tune*. But the strict import of the word is confined to vocal music; and signifies a composition written for a single voice, and applied to words.

AIR VARIE. (French). *Air with variations*. This expression sometimes implies no more than that the air to which it is prefixed is varied and embellished, *ad libitum*, by the compiler.

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AIRS TENDRES. (French). An appellation sometimes applied by the French to airs which are characterised by a tenderness of style.

A LA GREC. (French). An appellation sometimes applied to choruses performed at the end of each act of a modern drama, in the manner and style of those introduced in the ancient Greek tragedies.

A LA-POLLACA. In the style of the Polish music. See *Pollaca*.

ALL ANTICA. (Ital.) *In the old style.* This expression applies to music not absolutely antiquated, but that is composed in the scientific style of the last age; that is, of the *old school*.

ALLA BREVE. (Ital.) A term denoting a certain species of quick common-time, or *tempo di capella*, consisting of two breves, or measures, in a bar. *Alla Breve* time was formerly in very general use in ecclesiastical music, but is now obsolete in Italy, and nearly so in every other part of Europe.

ALLA CACCIA. (Ital.) This expression is written at the beginning of movements, either vocal or instrumental, imitative of the music of the chase; and implies that they are to be performed in the style of hunting music.

ALLA CAPELLA. (Ital.) An expression applied by the Italians to music composed in the church style.

ALLA MADRE. (Ital.) *To the Mother, i. e. To the Virgin Mary.* An expression written at the beginning of hymns addressed to the Virgin.

ALLA MODERNA. (Ital.) *In the modern style.* The expression *Alla Moderna* is in England applied to any music composed in a style which has been adopted since the time of Handel, Corelli, and Geminiani.

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ALLA RUSSE. *In the Russian style.* An expression found at the beginning of compositions written in imitation of Russian music.

ALLA SCOTZESE. (Ital.) *In the Scotch style.* This expression is applied by the Italians either to a whole movement or to a particular passage. It does not always signify that the style is directly *Scottish*, but that it is so far of a Caledonian cast or tinge, as to remind us of the Scotch music.

ALBA SIGILIANA. (Ital.) This expression implies a certain species of air generally written in $\frac{3}{4}$ or $\frac{3}{8}$, though sometimes in $\frac{2}{4}$. Its principal characteristics are, its being in a somewhat slow time, and chiefly moving by alternate crotchets and quavers, if in $\frac{4}{4}$ or $\frac{3}{8}$; and in minims and crotchets, if in $\frac{2}{4}$; in either case, uniformly having the longest note at the *theses* or points of accentuation.

ALLA TURCA. (Ital.) This expression signifies that the movement at the beginning of which it is written, is composed in imitation of the Turkish style.

ALLA ZOPPA, or Al-Zop. (Ital.) An expression applied by the Italians to any constrained, syncopating movement, the notes of which move in an irregular and awkward style.

ALLEGRETTO. (Ital.) A term signifying a time quicker than *andante*, but not so quick as *allegro*, of which word it is the diminutive.

ALLEGRO. (Ital.) *Gay, quick.* A term expressive of the third degree of musical rapidity. Generally applied to lively movements; but sometimes, in conjunction with another word, placed at the beginning of compositions intended to rouse and stimulate the more violent passions; as,

ALLEGRO AGITATO. Quick and agitated.

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ALLEGRO FURIOSO. Quick and with vehemence,

ALLEGRO DI MOLTO. (Ital.) Very quick.

ALLEGRO NON MOLTO. (Ital.) Not very quick.

ALLEGRO, MA NON PRESTO. (Ital.) Quick, but not very quick.

ALLEGRISSIMO. (Ital.) The superlative of *Allegro*. Very quick.

ALLEMANDE. (French). A slow air or melody in common-time of four crotchets in a bar. A species of composition, supposed from its name to be of German origin. We meet with the *Allemande* in Handel's harpsichord lessons, and other works of about their date; but as a sonata movement it is now obsolete. The dance known by the same name is, however, still used in Germany and Switzerland, and is written in common-time of two crotchets in a bar.

AL LOCO. (Ital.) A term chiefly used in violin music, to signify that the hand (having been shifted) is to be used as before.

ALL'IMPROVISTA. (Ital.) *Extemporaneous*. This expression is applied by the Italians to the performance of any extemporary strain: as, "He sung *All'Improvisa*:" i. e. He sung without premeditation; invented as he proceeded.

ALL'ITALIENNE. In the Italian style.

ALL'OTTAVA. (Ital.) *In the octave*. Instruments or the voice are said to play or sing *All'Ottava*, when their parts lie note for note, an octave above or below some other part.

ALL'ROVERSICO. (Ital.) *By reversing*. A term applied to a contrary motion in the parts of any composition.

AL SEGNO, or *Al Seg.* (Ital.) *To the mark, or*

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sign. This expression is usually accompanied with this character $\$$ and signifies that the performer is to return to a similar mark in the composition, and end with the first part of the strain.

ALT. (Ital.) A term applied to that part of the great scale of sounds which lies between F above the treble-cliff note and G in *Altissimo*.

ALTA, or Alt. (Ital.) *High.* This word is frequently to be understood in the comparative degree; as *8vo alta*, signifies an *octave higher*.

ALTERATA. One of the terms given by the old theorists to the first deviation from the ecclesiastical modes; which, till this innovation, were so rigidly confined to the diatonic scale as to admit of no semitones but those from *e* to *f*, *a* to *b* flat, and *b* natural to *c*.

ALTISTA. The appellation formerly given to the vocal performer who took the *Alto-primo part*.

ALTITONANS. (Lat.) *High-sounding.* This compound adverb is found affixed to the counter-tenor parts of anthems, motets, and choral compositions of the sixteenth century, and was used to signify the highest of the parts intended for the natural adult male voice.

ALTO, or Alto Tenore. Alto is the term applied to that part of the great vocal scale which lies between the *mezzo soprano* and the *tenor*, and which is assigned to the highest natural adult male voice. In scores it always signifies the counter-tenor part.

ALTO CLIFF. The name given to the C Cliff when placed on the third line of the stave. See *Counter-tenor Cliff*.

ALTO CONCERTANTE. (Ital.) The tenor of

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the little chorus, which sings or plays throughout the performance.

ALTO PRIMO. (Ital.) The *Alto primo* is the first or upper *alto*. This expression is used in music containing more than one *alto*, and is set at the beginning of the *score*, upon the staff of that part, to distinguish it from the *Alto secondo*, or under *alto*.

ALTO RIPIENO. (Ital.) The tenor of the great chorus which sings or plays in the full parts of the concert.

ALTO SECONDO. (Ital.) *Second Alto*. Used in opposition to *Alto primo*. See *Alto primo*.

ALTUS. (Lat.) The counter-tenor. See *Alto*.

AMATEUR. (French.) A lover, or non-professing practitioner, of music.

AMBITUS. This word was formerly used to signify the compass of a mode. The *ambitus* of any mode was consequently its extent: that is, the distance or interval comprehended between its extremities, or highest and lowest notes.

ALTISSIMO, or ALTISS. (Ital.) This word (the superlative of *Alto*) is applied to all notes situated above F in alt: *i. e.* those notes which are more than an octave above F on the fifth line in the G or treble clef.

AMBO, or Ambon. A name given by the priests, in the early ages of Christianity, to the desk in the church at which the canons were sung; and which was similar to what is now called the reading-desk.

It was in the *ambo* that that part of the service called the *gradual* was always performed.

AMEN. (Hebrew.) *So be it*, or, taking the word in the sense in which it is frequently used in the

Gospels; truly, verily. The word *Amen* forms the usual conclusion of anthems, hymns, and other sacred compositions; and has so long been one of the principal themes of choral harmony, as to have given birth to a distinct appellation for music adapted to its expression: as when, using the word adjectively, we say, such an oratorio or anthem concludes with an *Amen* Chorus.

A MEZZA ARIA. (Ital.) An expression applied to the compass of an air, the notes of which have no great extension either in height or depth; i. e. which lie towards the middle of the compass of that species of voice for which it was composed; as a bass, tenor, or soprano. This phrase is also used to signify a style of composition between air and recitative; a kind of *aria parlante*. See that expression.

A MEZZA DI VOCE. An expression implying a soft tone, or gradual diminution of the voice.

A MORISCO. A term frequently found at the beginning of our old English ballads; and which signifies, that the air to which it is prefixed is composed, and ought to be played, in the style of a Moorish or Morrice dance.

AMOROSO. (Ital.) *Amorously.* In a soft, delicate, amatory style.

ANACAMPTIC. (From the Greek.) A name given by the ancient Greeks to sounds produced by reflection; as in echoes. It was also sometimes understood as the opposite of the adjective *Euthian*. See *Euthian*.

ANACAMPTOS. (From the Greek.) A term used by the ancient Greeks to signify a course of retrograde or reflected notes. *Anacamptic* notes were also those which proceeded downwards, or

from acute to grave. The word *Anacamplos*, taken in this sense, was the contrary of *Euthia*. See *Euthia*.

ANACREONTIC. This derivative from the name of Anacreon, the Bacchanalian Greek poet, is sometimes placed at the beginning of convivial songs, glazes, and festive odes, especially when they include the celebration of the grape; and denotes a gay hilarity of movement, and a free and easy style of performance.

ANAKS. One of the barbarous terms by which the Greek church, during the ninth, tenth, and eleventh centuries, characterised the modes or tones, and which are still retained by the modern Greeks in their ecclesiastical music.

ANDANTE. (Ital.) *Andante* seems to have had in the last age a signification different from that attached to it by the musicians of the present day; and is frequently to be found at the beginning of old movements of a grand and even cheerful style. But now it is used to imply a time somewhat slow, and a performance distinct and exact, gentle, tender, and soothing.

ANDANTE LARGO, or *Largo Andante*. By this expression we understand, that the performance of the movement to which it is prefixed is to be slow, distinct, and exact.

ANDANTINO. (Ital.) Gentle, tender, and somewhat slower, than *andante*. See that word.

ANEANES. A barbarous term in use with the modern Greeks. See *Ananes*.

ANCILIA. (From the Greek.) The sacred shields on which the ancient Greeks beat the time of their music at the public festivals.

ANTICIPATION. This term signifies the obtru-

sion of a chord upon a syncopated bass note, to which it forms a discord.

ANIMATIO. (Lat.) With spirit, with fire.

ANIMATO. (Ital.) *Animated.* A term by which the Italians indicate that a movement is to be performed with boldness and spirit.

ANOMALIES: *Anomalies* are those false scales, or intervals, which necessarily exist in all keyed instruments, from their incapacity of a true and perfect temperament.

ANTHEM. A vocal composition set to words, generally selected from the Psalms, and adapted to cathedral service. There are five species of anthems: The

Verse and Chorus ANTHEM, consisting of Verse and Chorus, but beginning in Chorus: The

Verse ANTHEM, containing Verse and Chorus, but beginning in Verse: The

Full ANTHEM, consisting wholly of Chorus: The

Solo ANTHEM, consisting of Solos and Choruses, but without Verse; and the

Instrumental ANTHEM, which may be similar to either of the foregoing, but is furnished with accompaniments for various instruments.

ANTI-PHONARIUM. (From the Greek.) A book containing the notation of the Antiphony, Chants, &c. of the Catholic church. See *Antiphony*, from which it is derived.

ANTIPHONE. (From the Greek.) The response which, in the Catholic church, one side of the choir makes to the other in the chant.

ANTIPHONS. (From the Greek.) Antiphons were certain ecclesiastical compositions, much used in the

early Christian church, and sung alternately, or in dialogue. See *Antiphony*.

ANTIPHONY. (From the Greek. A term used by the ancient Greeks, in opposition to *Homophony*, which implied a performance wholly in unison. *Antiphony* also signified certain symphonies performed by various voices, or instruments, in octaves and fifteenths to each other; but was more particularly applied to the practice of singing anthems and hymns alternately, or in dialogue. This word was afterwards used by the primitive Christians in the latter sense. St. Ignatius has generally the credit of suggesting its revival, and Ambrosius of introducing it into the Latin church. The present signification of the word *Antiphony* only applies to certain short passages occasionally drawn from scripture, and allusive to the particular feast or celebration of the day.

A PARTE EGUALE. (Ital.) When, in an Italian Opera, two heroes or heroines are introduced on the stage at once, the singers are said to perform *a parte eguale*. The same expression is applied to any musical performance where the voices or instruments are all equally prominent, and, as we might say, on a par.

A PLAISIR. (Ital.) *At pleasure.* An expression the signification of which is nearly similar to *ad libitum*. See those words.

APOTOME. (From the Greek.) That portion of a tone-major which remains after deducting from it an interval less, by a comma, than a semitone-major. The ancients called other intervals also by this name. The little interval which Rameau terms the *inharmenic* quarter of a tone, they knew by the

appellation of *Apotome major*. And a certain interval still less than this, they denominated *Apotome minor*.

APPOGGIATURA. (Ital.) *Appoggiatura*. A sort of embellishment. See *Appoggiatura*.

APPOGIATURE or *Leaning Note*. An appoggiature is a note of embellishment: in slow movements its chief office is to soften and smooth the effect of certain distances; and by dwelling upon a note of any chord, to retard the completion of the subsequent harmony. In bold and energetic movements, a chain of *appoggiatures* not only serve to link the greater intervals, but afford the singer or player full scope for the display of flexibility in voice or finger, and for the employment of intonation and impassioned expression. The appoggiature not being always in consonance with the bass and other parts, to avoid a *visible* breach of the laws of harmony, it is generally written in a small note.

ΑΠΥCΝΙ. (From the Greek.) *Apyeni* was the collective name given by the ancient Greeks to those three sounds in their scale or system, which separately were called *proslambanomenos*, *nete synemmenon*, and *nete hyperbolaon*. These notes received the common appellation of *Apyeni*, the sense of which is *uncrowded*, because they did not, on either side, touch or press upon the compact intervals.

ARCATO, or ARCADE. (Ital.) *Arcato* signifies that the movement or passage against which it is placed, is to be played with the bow. This word is used in contradistinction to *pizzicato*. See *Pizzicato*.

ARCHET. (French.) A bow. See *Arco*.

ARCH-LUTE. A Theorbo, or large Lute; the bass-strings of which are doubled with an octave,

and the higher strings with an unison. This instrument was formerly in such repute in most parts of Europe, that *solos* were frequently performed upon it in public. It is still used in Italy, where it is called the *Arcieluto*. See *Theorbo*.

ARCIELUTO. (Ital.) An Arch-Lute. See that word.

ARCO, or ARC. (Ital.) *The bow.* The utensil with which the violin, viola, viola di gamba, violoncello, and double bass, are performed. This word is frequently used in violin music, in opposition to the term *pizzicato*, to denote that the bow is again to be used, instead of applying the fingers to the strings.

ARDITO. (Ital.) Bold and energetic.

ARIA. (Ital.) An *Air*. See that word.

ARIA BUFFA. (Ital.) A *Comic Air*. An expression applied by the Italians to the humorous songs in their comic operas.

ARIA D'ABILITA. (Ital.) By the expression *Aria d'Abilita* is to be understood a melody of difficult execution; a song that ranks far above the plain and familiar style, and the just performance of which calls forth all the powers of the singer.

ARIA CONCERTATA. (Ital.) The *Aria Concertata* is a grand species of vocal composition for a single voice, the accompaniments of which are constructed in the concert style, enriched and embellished with *solo* passages for the various instruments concerned.

ARIA DI BRAVURA. (Ital.) An *Aria di Bravura*, or as it is familiarly called, a *Bravura*, is a melody at once florid, rapid, and energetic. Its divisions are volatile, and the passages every where striking, bold, and heroic. The execution of this

species of air is generally confined to soprano voices; and it is only to powers of the first order that we can look for its just performance.

ARIA DI CANTABILE. (Ital.) When this expression is written at the beginning of a melody or movement, it implies that its style is flowing and chantante, and that its performance should be smooth and finished; elegant, graceful, and replete with feeling.

ARIA FUGATA. (Ital.) *Fugued Air.* An elaborate species of melody much used in the last age, and frequently found in the operas of Handel, Bononcini, and their contemporaries. The *Aria Fugata* was so called, because the accompanying parts were written in *fugue*. This laboured kind of song-writing is now judiciously declined as undramatic, because deficient in the first of all lyric qualities, passionate expression.

ARIA PARLANTE. (Ital.) By *Aria Parlante* the Italians mean that species of *cantilena* the style of which lies between air and measured recitative; a kind of speaking melody, or recitative *a tempo*, like that of "Comfort ye, my people," in Handel's MESSIAH, and the greater part of Purcel's celebrated song of MAD BESS.

ARIA TEDESCA. (Ital.) An air composed in the German style.

ARIE AGGIUNTE. (Ital. Plu.) *Supplementary Airs.* Airs added to an oratorio, opera, or other vocal production, after its first public performance, and which were not originally designed to be included in the piece.

ARIETTA. (Ital.) *A short air, or melody.* The diminutive of *Aria*.

ARIETTA ALLA VENEZIANA. (Ital.) An expression applied to certain airs composed in the

A R P

style of the Venetian airs, called *Barcarolles*. See that word.

ARIETTINA. (Ital.) A short air. See *Arietta*.

ARIOSE CANTATE. (Ital. Plu.) A kind of speaking airs. The *Ariose Cantata*, by introducing frequent changes of measure and manner, first served to draw the line between air and recitative.

ARIOSO. (Ital.) *Air-like; melodious*. By this word the performer is to understand that the style of the music requires it to be played in a smooth, graceful, and singing style.

ARMONICA. (Ital.) *Harmonious*. This term when used adjectively, implies a quality or character of harmony; as *Sinfonia Armonica*, Harmonious Symphony; *Guida Armonica*, Harmonious Guide.

ARPA. (Ital.) A Harp. See that word.

ARPA DOPPIA. (Ital.) Double Harp. See *Double Harp*.

ARPEGGIATO. (Ital.) This term implies that the passage or movement against which it is placed is to be performed in the style of harp music.

ARPEGGIATURA. (Ital.) This term, a derivative from the word *Arpa*, a Harp, is applied to those passages which, by taking the notes of the harmony in succession, are imitative of harp music. Every passage running to and fro through the notes of the chord may be called an *Arpeggiature*.

ARPEGGIO, or ARPEG. (Ital.) This term is derived from *Arpa*, and signifies a quick succession of the several notes which compose any chord. The violoncello, viola, violin, and all instruments performed with the bow, are capable of performing an *arpeggio*; but it is to the harpsichord and piano-forte that its execution more particularly appertains.

ARPEGGIO ACCOMPANIMENT. An accompa-

A R T

niment, the passages of which chiefly consist of the intervals of the several chords, taken in succession.

ARRANGEMENT. Arrangement is that extension, or selection and disposal, of the movements and parts of a composition, which fit and accommodate it to the powers of some instrument or instruments for which it was not originally designed by the composer.

ARS CANENDI. (Lat.) The art of singing.

ARS COMPONENTIS. (Lat.) The art of composing.

ARSIS AND THESIS. (From the Greek). *Arsis and Thesis* are terms appropriated to prosody and melody. *Arsis* signifies the elevation of the hand, or that part of the *bar* at which it is raised in beating time. *Thesis*, on the contrary, implies the fall of the hand, or that part of the *bar* at which it falls. *Thesis* implies the emphatic or accentuated part of the bar, and *Arsis* the weak, or unaccented part. *Arsis and Thesis*, therefore, is but another expression for raising and falling, as applied to the action of beating time; and is equivocal to accented and unaccented, as connected with the phrase of the melody.

ARS MUSICA. (Lat.) The art, or science, of music.

ARTICULATION. This word is one of the most important in the musician's vocabulary. It applies equally to vocal and to instrumental performance; to words and to notes; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

A U B

ASOULÆ. A name applied by the ancients to those musicians who professed to perform the organ.

ASSAI. (Ital.) This augmentative adverb is usually joined to words allusive to the time of any composition, and increases its power; as *Adagio*, slow; *Adagio Assai*, more slow, or very slow; *Allegro*, quick; *Allegro Assai*, more quick, or very quick.

A TEMPO, or A TEMP. (Ital.) *In time.* Of similar signification with *a Battuta*: and, like that expression, seldom used but when the time has been designedly interrupted.

A TEMPO DI GAVOTTA. (Ital.) An expression implying that the movement before which it is placed is to be performed in the time of a Gavot. See *Gavotta*.

A TEMPO GIUSTO. (Ital.) *In equal and just time.* An expression generally applied to the manner of performing a steady, sound movement, less directed to the feelings than to the judgment; more scientific than impassioned.

A TRE, or A 3. For three voices. See A 2.

ATTO. (Ital.) *Act.* The word *Atto* is found in all Italian operas, in conjunction with one of the words expressive of the ordinal numbers: as *Atto Primo*, Act the First; *Atto Secondo*, Act the Second; *Atto Terzo*, Act the Third. See *Act*.

ATTO DI CADENZA. (Ital.) *An Act of Cadence.* This expression implies that disposition of the parts which indicates a cadence; as when, at the end of a strain, the bass rises a fourth, or falls a fifth.

AUBADE. A Serenade or Concert given in the night, in the open air, and under the windows of the

party whom it is intended to entertain. See *Serenade*.

AUGMENTATION. This term is chiefly confined to the language of Fugists. *Augmentation* is the doubling the value of the notes of the subject of a *Fugue* or *Canon*. Or, in plainer terms, giving the intervals of the subject in notes of twice the original length.

AULETES. (From the Greek.) One of the names given by the ancient Greeks to a flute-player.

AUTHENTICO. (Ital.) *Authentic*, chosen or approved. A term applied by the Italians to certain church modes. See *Mode*.

AUTOS SACRAMENTALES. (From the Greek.) Certain theatrical representations, as we learn from Father Menestrier, which the Spaniards formerly made in their churches expressly for great public and religious festivals.

AVE-MARIA. (Lat.) The Angel Gabriel's salutation of the Virgin Mary when he brought the tidings of the incarnation. This expression has long since become a theme for musical composition in the Romish church, and is generally set in chorus.

AVENA. (Lat.) An oaten straw. This reed, as it is supposed, was the third kind of musical instrument used by the ancients, and succeeded that formed of the horns of quadrupeds. The first were shells: so simple was the origin of music! To such artless beginnings do we trace its counterpoint, fugue, double fugue, pealing choruses, melting airs, exalting grandeur, thrilling sweetness, and all its magic power over our passions!

AZIONE SACRA. (Ital.) A Sacred Drama.

B.

B, THE nominal of the seventh note in the natural diatonic scale of C; to which de Nevers, a French musician in the beginning of the last century, is said to have first applied the syllable *si*; Guido having only furnished syllables for the six notes, C, D, E, F, G, A.

B ABOVE THE BASS-CLIFF NOTE. That B, or that note, which is a fourth higher than the *Bass-cliff note*. See *Bass-cliff note*.

B ABOVE G GAMMUT. That B, or that note, which is a third higher than *G Gammut*. See *G Gammut*.

B ABOVE THE TREBLE-CLIFF NOTE. That B, or that note, which is a third higher than the *Treble-cliff note*. See *Treble-cliff note*.

BAGPIPE. A well known wind-instrument of high antiquity among the northern nations, and which has so long been a favourite with the natives of Scotland, that it may be considered as their national instrument.

The Bagpipe consists of two principal parts: the first part comprises a leathern bag, which receives and holds the wind conveyed to it by a small tube, furnished with a valve, to prevent the wind from returning. The second part of the instrument consists of three pipes; the great pipe or drone, a smaller pipe which emits the wind at the bottom, and a third with a reed, through which it is blown. The wind is forced into the pipes by compressing the bag under the arm, while the notes are regulated, as in a flute or hautboy, by stopping and opening the holes,

B A N

which are eight in number, with the ends of the fingers.

It is not known when the *Bagpipe* first found its way into Scotland; but it is probable that the Norwegians and Danes first introduced it in the Hebrides, which islands they long possessed.

BALLAD. Formerly a little history told in lyric verses, and sung to the harp or viol, either by the author himself, or the *Jongleur*, whose profession it was to follow the bard and sing his works. About a century ago, the word *Ballad* began to imply a brief simple tale, conveyed in three or four verses, and set to a short familiar air. In this sense it is now understood.

BALLATA. (Ital.) A term applied by the Italians to any song, the melody of which is calculated to regulate the measure of a dance.

BALLET MASTER. The artist who invents and superintends the rehearsal and performance of the Ballet. See *Ballet*.

BALLET. (French). A *Ballet* is a theatrical representation of some tale or fable told in dance, or metrical action, accompanied with music.

BALLI. (Ital.) Certain analogous dances, which the Italians first introduced about the year 1730, between the acts of the operas, but in the composition of which they were not suffered to intrude so much on the attention of the audience as to rob the poet, composer, and performer, of their due rank and importance in the drama.

BAND. A company of practical musicians, assembled for the purpose of performing together on their respective instruments.

BANDORA. An ancient musical stringed instrument, resembling a lute.

B A R

Double BAR: A *Double Bar* consists of two parallel straight lines, somewhat broader than the common bar, drawn near each other, and passing perpendicularly through the staff. The *double bar* serves to divide the different strains of a movement. If two or more dots are placed on one of its sides, they imply, that that strain of the movement on the same side with the dots, is to be performed twice; and if dots are placed on each side of the *double bar*, it is to be understood that the mark of repetition extends to the strains on each side of the *double bar*.

BARCAROLLES. Certain songs composed by the Venetian Gondoliers, and sung by them in their boats. The style of these airs is simple and natural, like the manners of the people who produce them; and they possess a kind of artless beauty, which not only strikes common ears, but that delights even the virtuosi.

BARD, or Bardd. (Welsh.) An appellation originally given by the Cambro-Britons to their poets, or minstrels, and, by allusion, since applied to the poetic authors of all ages, from the rhapsodists of ancient Greece to the rhymists of modern times.

The reputation, influence, and power of this order of men, were formerly very high: they were courted by the great, and seated at the tables of princes. Their power in stirring the courage and rousing the fury of armies is universally recorded; and generals have often confessed themselves indebted for victory to their heroic strains.

The *Bards* were the chosen negotiators with the enemy: the deeds of the day were at night recorded in their songs; and the fame of the fallen heroes perpetuated by their praise.

BARITONO. (Ital.) A male voice, the compass of

which partakes of the common bass and the tenor, but does not extend so far downwards as the one, nor to an equal height with the other.

BARITONO CLIFF. The name given to the F Cliff when placed on the third line, in order to accommodate the *Baritono* voice. But it is only in some of the old music that the F cliff is found in this situation. See *Baritono*.

BARS. Certain lines drawn perpendicularly through the staves, to divide the notes into equal temporary quantities. It is by the aid of these lines, that the composer figures to us the correspondence of the parts of his score. It is also by their assistance, that the performer is enabled to keep his time; and that the whole band, however numerous, is regulated and held together.

BASS. The lowest or deepest part. The bass, taken in this sense, is with sound musicians the most important of all the parts. It is, indeed, the foundation of the harmony; the support of the whole superstructure of the composition. There are many different kinds of *Basses*; as Thorough Bass, Fundamental Bass, Ground Bass, Figured Bass, &c, all which will be seen in their proper places.

Figured BASS. A Bass which, while a certain chord or harmony is continued by the parts above, moves in notes of the same harmony. For example: if the upper parts consist of C, E, G, (the common chord, or harmony of C), and while they are held on or continued, the *Bass* moves from C, the fundamental note of that harmony, to E, another note of the same harmony; that bass is called a *figured bass*.

Fundamental BASS is that *Bass* which forms the tone or natural foundation of the incumbent har-

mony; and from which, as a lawful source, that harmony is derived. To explain this by an example: If the harmony consist of the common chord of G; C will be its fundamental bass; because from that note the harmony is deduced: and if while that harmony is continued, the bass be changed to any other note; it ceases to be *fundamental*, because it is no longer the note from which that harmony results, and is calculated.

Ground BASS. A Bass which starts with some subject of its own, and continues to be repeated throughout the movement, while the upper part, or parts, pursue a separate air and supply the harmony. This kind of Bass was greatly in fashion about half a century ago, but has long since been rejected as an unnatural restraint upon the imagination, and productive of a monotonous melody.

Thorough BASS. *Thorough-Bass* is the art by which harmony is superadded to any proposed bass, and includes the fundamental rules of composition. This branch of the musical science is two-fold, theoretical and practical. Theoretical *Thorough-Bass* comprehends the knowledge of the connections and disposition of all the several chords, harmonious and dissonant; and includes all the established laws by which they are formed and regulated: Practical *Thorough-Bass* is conversant with the manner of taking the several chords on an instrument, as prescribed by the figures placed over or under the bass part of a composition, and supposes a familiar acquaintance with the powers of those figures, a facility in taking the chords they indicate, and judgment in the various applications and effects of those chords in accompaniment.

BASS CHANTANTE. (French.) *Singing Bass.*

This expression is applied to any bass; the notes of which flow in a smooth and pleasing manner; forming in themselves, independent of the superior parts, a grateful kind of melody.

BASS CLIFF. The character placed at the beginning of a stave, in which the bass, or lower notes of a composition, are placed, and serving to determine the pitch and names of those notes. See the *Introduction*.

BASSO CONCERTANTE. (Ital.) The bass of the little chorus. The bass which accompanies the softer parts of a composition, as well as those which employ the whole power of the band. This part is generally taken by the violoncellos.

BASSO CONTINDO. (Ital.) *Continued Bass.* This expression is applied to that *bass* part of a composition which is figured for the organ, harpsichord, or piano-forte, in concert.

BASSO COSTITTO. (Ital.) *Ground-Bass, or Constrained Bass.* See *Ground Bass*.

BASS-COUNTER, or Contra-Bass. The Under-bass. That part which, when there are two basses in a composition, is performed by the double basses, the violoncellos taking the upper bass, or *Basso y Concertante*.

BASSETTO. (Ital.) This term, the diminutive of *Basso*, is used by the Italians to signify a small bass-voice.

BASSO RECITANTE. (Ital.) The bass of the little chorus. See *Basso Concertante*.

BASSO RIFIENO. (Ital.) The bass of the grand chorus. That bass which joins in the full parts of a composition; and, by its depth of tone, and energy of stroke, gives a powerful contrast to the lighter and softer passages or movements.

B A T

BASSO RIVOLTATO. (Ital.) A term used by the Italians to signify that *bass*, which, instead of being the fundamental or lowest note of the chord to which it is applied, consists of the third or fifth of the fundamental note. Such a *bass* is also called *Basso Secondo*, to distinguish it from the fundamental *bass*, which they call *Basso Primo*.

BASS-VIOLIN. A stringed instrument, resembling in form the violin, but much larger. It has four strings and eight stops, which are subdivided into semi-stops, and is performed by a bow. The *Bass-Viol* was formerly in very general use, and much esteemed, but is at present out of practice.

BASSOON. A wind instrument, consisting of a perforated tube, and a reed through which it is blown. The compass of the *bassoon* comprehends three octaves; extending from double B flat, to B above the treble-cliff note. The scale includes every semitone between its extremes, and its tone is so assimilated to that of the *hautboy*, as to render it the most proper *bass* to that instrument.

BASSOONIST. A performer on, or professor of, the *Bassoon*.

BASSUS. Some derive this barbarous Latin term from the Latin word *Basso*; others think with *Zarlino*, the Italian musical writer, that *basis* is its root, and that it originally implied the fundamental sounds upon which all harmony, and even melody, is constructed.

BASTA, or BASTANTE. (Ital.) *Enough, or Stop.* An expression by which a performer in a band understands that he is not to proceed any further, unless directed by the leader, or conductor.

BACHELOR IN MUSIC. A musician who has taken his first degree in music. One of the quali-

gations formerly required of a candidate for this academical honour, was the being able to read and expound certain books in Boethius, a Greek musical writer of the sixth century. But this test has long since been dispensed with. It is now required of the candidate to compose an exercise for voices and instruments, in six parts, which exercise must be publicly performed in the music-school, or some other place in the university.

BATTUTA. (Ital.) The act of beating time.
B. DOUBLE, or **DOUBLE B.** The B below C Gainnut; or the twelfth below the Bass-cliff note.
B DURUM, or *Hard B.* *B. Natural.* So named in opposition to *B. Molle,* or *Soft B.* See *B. Mollire.*

BEAT. A *Beat* is a transient grace note, struck immediately before the note it is intended to ornament. The *beat* always lies half a note beneath its principal, and should be heard so closely upon it, that they may almost seem to be struck together. A *beat* is expressed by this character \times .

BEATING TIME. *Beating Time* is that motion of the hand or foot used by the performers themselves, or some person presiding over the concert, to specify, mark, and regulate, the measure of the movements. If the time be *common,* or equal, the *beating* is also equal; two down and two up, or one down and one up: if the time be *triple,* or unequal, the *beating* is also unequal; two down and one up.

BEATINGS. Those regular pulsative heavings, or swellings of sound, produced in an organ by pipes of the same key when they are not exactly in unison; or when their vibrations are not perfectly equal in velocity; not simultaneous and coincident.

B E N

BEGARRE. (French.) A Natural. *See Natural.*

BELL. A well-known pulsative metallic machine, ranked amongst musical instruments. The *bell*, the metal of which is a composition of tin and copper, consists of three distinct parts:—the body, or barrel, the clapper, and the ear, or cannon, by which it is suspended.

When bells were first invented, or who first introduced them into use in the Latin church, is not at present known. But it appears that they were first employed in the Eastern church in the ninth century, when Ursus Patrisiacus, duke of Venice, made a present of a set to Michael, the Greek emperor, who built a tower to the church *Sancta Sophia* to hang them in.

BELL of a Horn. The large open part of the instrument, from which the sound immediately issues.

BELLOWS. A certain pneumatic appendage of an organ. *See Organ-Bellows.*

BELLY of an Instrument. The belly, in a harpsichord or piano-forte, is that smooth, thin board, over which the strings are distended, and which by its vibration greatly contributes to the tone. In a double bass, violoncello, tenor, violin, and all instruments performed with the *bow*, as also in the guitar, it is that part of the body which lies immediately under the strings.

BEL METALO DI VOCE. (Ital.) An expression applied by the Italians to a clear and brilliant-toned soprano voice.

BEMOL. (French.) B flat. *See B flat.*

BENE PLACITO. (Ital.) *At pleasure.* An expression, signifying that the performer is at liberty to exercise his own taste in ornamenting and varying:

the movement, or the passage, over which it is written.

BENMARCATO. (Ital.) *Well-marked.* By this expression the performer understands that the piece before which it is placed is to be executed in a clear, strong, and pointed manner.

B FLAT. The flat seventh of the natural key, C.

BI. A syllable applied in *solmization* by the Spaniards to the note B natural; called by other nations Si.

B in ALT. (Ital.) The tenth above the treble-cliff note: the third note in *Alt.* See *Treble-cliff note*, and *Alt.*

B in ALTISSIMO. (Ital.) The octave above B in *Alt.*: the third note in *Altitissimo.* See *B in Alt* and *Altitissimo.*

Bis. (Lat.) *Twice.* This term always implies that the bar, or the bars, included with it in the same curve, (drawn under or over the notes), is to be sung or played twice before the performer proceeds to the succeeding bar.

BISDIAPASON. (From the Lat.) A double octave.

BIZZARO. (Ital.) This term implies that the style of the movement to which it is prefixed is *outrée*, fantastical, and irregular: now quick, now slow; sometimes loud, sometimes soft; just as the carelessness or whim of the moment dictates to the composer.

BLANCHE. (French.) A Minim. See *Minim.*

B MOLLIARE, or Soft B. B Flat. So called in contradistinction to *B Durum.* See *B Durum.*

BOMBARDO. A wind instrument resembling the bassoon. Formerly used as a bass to the hautboy.

BOURDON. (French.) A kind of drone bass. A deep unchangeable sound accompanying a melody,

B O W

or series of notes, moving above it. Formerly this word signified the drone of a bagpipe, and is also applied to the double diapason, or lowest stop, in French and German organs. See *Burden*.



BOUREE. (French.) A certain dance, or movement in common-time, of four crotchets in a bar, supposed to have been first invented in France: it somewhat resembles a gavot, and always begins in the last quaver, or the last crotchet, of the measure.

BOUTADE. (French.) A lesser kind of ballet, formerly practised in France, and which was affected to be executed as an impromptu. Similar performances are now called *capriccios* and *fantasias*.

Bow. A round stick furnished with little projections at each end to hold the hairs, which form the effective part of the machine. The length of the bow of the violin, is now about twenty-eight inches; to which dimension it has been gradually approaching during the last eighty or ninety years. See *Arco*.

BOW-HAND. A term applied by violinists to the right hand, because with that hand they hold the bow. Hence they say, such a performer has a *fine bow-hand*.

BOWING. Managing the *Bow*. Bowing constitutes a principal part of the art of the violinist, the violist, &c. since on their skill in this particular, greatly depends the quality of their tones; and, in some measure, the facility of their execution.



B QUADRUM. (Lat.) *Square B.* The name formerly given to B natural, on account of the figure of its signature—. The *natural*, long after Guido Aretinus, was expressed by a gothic B, , while an Italic B, *b*, represented the flat. Hence

one acquired the Latin name of *B. Quadratum*, and the other that of *B. Rotundum*.

BRACES. Braces are those double curves which are placed at the beginning of the staves of any composition. Their use is to bind together the harmonizing parts, and lead the eye with facility from one set of staves to another. In those scores which include a *part* for a keyed instrument, as the organ, harpsichord, or piano-forte, it is usual to draw a smaller brace within the great one, to include, and to distinguish from the other parts of the score, the two staves designed for either of those instruments.

BRACES to a Drum. Those cords which are distended in oblique lines from the head to the bottom round the exterior of the drum; and which, by tightening or relaxing the parchment, serve to raise or flatten the tone.

BRAVURA. (Ital.) This word generally signifies a song of considerable spirit and execution; but sometimes is also applied to the *performance* of such a song.

BREVE. A note of the third degree of length; and formerly of a square figure, as thus  but now made round with a line perpendicular to the staff on each of its sides . The *Breve* in its simple state, that is, without a dot after it, is equal in duration to one quarter of a large, or to two semibreves, and is then called *imperfect*: but when dotted, it is equal to three-eighths of a large, or to three semibreves; which being the greatest length it can assume, it is then called *perfect*.

BRIDGE. In a harpsichord or spinet, the *bridge* is that flat ruler which is laid over the jacks to prevent their leaping out of their sockets when the keys are in action. In a double-bass, violoncello,

B U R

tenor, violin, guitar, &c. it is that elevated-perpendicular arch which stands upon the belly at right angles with the strings, and serves to raise them from the body of the instrument.

BRILLANTE. (Ital.) *Brilliant.* This emphatical expression signifies that the movement to which it is prefixed is to be performed in a gay, showy, and sparkling style.

BRIO. (Ital.) Briskness, spirit.

B ROTUNDUM. (Lat.) *B Flat.* See *B Quadrum.*

B SHARP. The *sensible*, or proper seventh of the major diatonic of C sharp. In keyed instruments it is the same with C natural.

BUCCINA. A military wind instrument of high antiquity. The tone and form of the *Buccina* are now unknown: but it is generally supposed to have resembled the trumpet; and the definition given by Festus, who calls it a *crooked horn*, seems to favour that opinion.

BUFFO. (Ital.) A term applied by the Italians to an actor and singer who takes the humorous and ludicrous parts in their comic operas.

BUFFO CARICATO. (Ital.) A humorous and ludicrous character in an Italian opera.

BUGLE. A hunting horn. Its form is straight, and its notes even more limited than those of the French horn.

BURDEN of a Song. A regular return of the theme of a song at the end of each verse. The adoption of a *Burden* in lyric poetry, is a very ancient practice, and is still occasionally introduced with a pleasing and interesting effect. The term *burden* is borrowed from the French word *Bourdon*, a drone bass, because the one like the other, is cha-

characterised by an unchangeable tone, and bears upon the ear with a similar monotony. See *Bourdon*.

BURLETTA. A light, comic species of musical drama, which derives its name from the Italian verb *burlesco*, to jest, to jeer. The *Burletta* was first invented in Italy; from Italy it passed to France, and thence to England.

C.

C THE nominal of one of the two natural modes. That note in the natural major mode to which Guido applied the monosyllable *Ut*, but which has long since been relinquished by the Italians for that of *Do*, as softer and more vocal.

CACAPAGNY. (From the Greek.) A combination of discordant sounds.

CACCA. (Ital.) A composition written in the hunting style. See *Chasse*.

CADENZA, or Reprise. A pause or suspension at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close. The word *cadence* is also frequently applied to the embellishment itself: as when we say, He closed his song with a fine *cadence*.

CADENZA, or CADENZ. (Ital.) An Italian word, signifying the extempore embellishment introduced at the end of a song. See *Cadence*.

CALAMUS PASTORALIS. One of the first instruments used by antiquity. A simple reed or cane. See *Athenæ*.

CALANDO, or Caland. (Ital.) A term signifying that the time of the passage over which it is attempted to be gradually diminished.

C A N

CAMERA. (Ital.) *A Chamber.* A word used in conjunction with some other, to signify that the composition to which it is prefixed is written for the chamber, or, in other words, that it is *chamber music*; us *Sonata da Camera*, A Sonata for the Chamber.

CANARIES. The name of an old dance, of which we have a sample in Purcel's opera of *Dioclesian*. It is a sprightly air of two strains: the time three quavers in a bar, the first pointed. None of the foreign airs are distinguished by any name in the least analogous to this; we have, therefore, reason to conclude, that the *Canaries* is of English invention.

CANON. A vocal composition, in two or more parts, so constructed as to form a perpetual fugue. There are various kinds of canons; as the simple, the double, and the triple canon; the augmented, the diminished, the reversed, and the inverted canon; the resolved, the unresolved, the finite, and the infinite canon: all of which rank under the general name of *canon*, and are but so many different ways of conducting a continued fugue, consisting of one, two, or three subjects, carried on by a greater or lesser number of harmonic parts.

CHANON CHIURO, or *Canone in Cerpo.* A perpetual figure written upon one line, with certain marks to denote where the imitative parts begin.

CANTABILE, or *Cantab.* (Ital.) A term applied to movements intended to be performed in a graceful, elegant, and melodious style.

CANTADOURS. Certain itinerant singers of songs and ballads, who with other musical professors of various descriptions, sprung up in Provence about the middle of the ninth century. It was their prac-

tice to perform on public stages in the open air, and to sell their productions, and receive presents, in money from their surrounding auditors.

CANTANTE. (Ital.) An expression sometimes used to distinguish the voice part of a composition.

CANTATA. An elegant and passionate species of vocal composition, consisting of an intermixture of air and recitative. The *Cantata*, which was invented by Barbara Strozzi, a Venetian lady, who flourished about the middle of the seventeenth century, was at one time extended to such a length as to form a little opera, but has since been cultivated in Italy, Germany, and England, only as chamber music.

CANTATILLA. (Ital.) The diminutive of *Cantata*. A short song in air and recitative. Little used at present.

CANTICA. Ancient dramatic soliloquies, which are supposed to have been introduced as interludes, or act-tunes.

CANTICI. One of the names given to the *laudi*, or songs sung by the Romish priesthood in the twelfth and thirteenth centuries, in praise of God, the Virgin Mary, or the Saints and Martyrs. See *Laudi*.

CANTICLE. A hymn or song anciently sung by the Hebrews in honour of the divinity, and generally composed in commemoration of some sacred and important event. The most distinguished production of this kind is the *Canticle* attributed to Solomon; concerning the occasion and intention of which there are various opinions. The Greeks gave the name of *Canticles* to certain vocal soliloquies in their tragedies.

CANTILENA. (Ital.) A melody. This word was

originally used as a diminutive of *Cantone*; but now bears a different sense, and serves to distinguish the treble melody, or upper part of any composition, from the bass and other inferior parts.

CANTO, or CANT. (Ital.) A word chiefly used in choral music, and signifying the melody, or highest vocal part.

CANTO FERMO. The name given to the ancient chants of the Romish church; which were adopted as standing melodies. These chants, till counterpoint was discovered, were unaccompanied, or only harmonised with octaves.

CANTO FIGURATO. This term was applied by the old Christian ecclesiastics to the *Canto Fermo* in its more cultivated state, when harmony began to assume modulation and contrivance.

CANTO PLANO. An old term applied to ecclesiastical chanting.

CANTORE. (Ital.) A general name for a singer.

CANTUS AMBROSIANUS, or Ambrosian Chant. A method of singing or chanting, first introduced by St. Ambrose. What this method was, is not at present known, but it is said to have borne some analogy to the modes of the ancient Greeks. It does not appear to have consisted of any particular or determined series of notes. His design, however, it is thought, was only to inculcate a simple melody; founded, indeed, on the rules of art, but so familiar and easy, that the whole congregation might join in the performance. It is to this accommodation that we trace the origin of the practice in the Romish church, of the people uniting with the choir in chanting divine service.

CANTUS GREGORIANUS, or Gregorian Chant. This chant, which derives its name from St. Gre-

gery, its inventor, added four interposing notes between the four instituted by St. Ambrose; in which the diapente held the uppermost place in the diapason. The chief difference between the tones employed by these improvers of the ancient chant, was, that those of St. Ambrose arose from the arithmetical, and those of St. Gregory from the harmonical division of the diapason.

CANTUS MENSURABILIS. (Lat.) *Measured Melody.* A term applicable to every kind of music, whether vocal or instrumental, in which the length of the component sounds is regulated and determined by the received rules of time.

CANZONE. (Ital.) The word *Canzone*, in its literal sense, signifies an ode or song of considerable length; but it is now applied by Italian musicians to any air in two or three parts, with passages of fugue and imitation.

CANZONET. (Ital.) *Canzonet* is the diminutive of *Canzone*, and implies a short song in one, two, or three parts; but in England it is more generally applied to the two latter.

CAPISTRUM. (From the Greek.) A kind of muzzle used by the ancient trumpeters, so formed as to extend horizontally across the face, and embrace and confine the cheeks, to prevent their bursting with the violence with which they blew the instrument; an accident to which, without such precaution, the performer, from his vehement exertion, was continually liable.

CAPRICCIO, or Caprice. (Ital.) A loose, irregular, species of composition, in which the composer, without any other restraint than the boundary of his imagination, continually digresses from his subject, and runs wild amid the fervour of his fancy.

C A T

CAPRICCIOSO. An Italian adverb, signifying that the movement at the beginning of which it is written, is to be played in a fantastic, free style.

CARILLON. A short simple air adapted to the performance of small bells or clocks.

CARILLONS. Small bells. Such as are held in the hand, or are placed in clocks.

CAROL. An old name for a song sung to dancing. This word, derived from the old Italian word *Carola*, has in England long lost its original acceptation. We never meet with it at present, except in the works of our ancient poets, or at the head of the ballads of our Christmas minstrels.

CAROLA. (Ital.) This old Italian word was formerly synonymous with *Ballata*, and signified a song of a plain, simple, popular melody, to be sung to a dance.

CASTANET, or Castagnet. An instrument used in dancing. It consists of two hollowed chesnut shells. The dancer holding a *castanet* in each hand, rattles them to the motion of his feet.

CATACOUSTICS. (From the Greek.) That branch of the science of acoustics which considers the doctrine of echoes, or reflected sounds.

CATCH. A humorous, vocal composition of English invention, consisting of three or more harmonic parts, in which the melodies are so opposed and interrupted by the contrivance of the composer, that in the performance the singers *catch* up each other's sentences, and give to the words a different sense from that of the original reading. It was from this characteristic that it derived the name of *Catch*.

CATCH-CLUB. A musical society, the members of which meet together for the purpose of singing catches and glees. There are still several of these.

social institutions in London, though they are by no means so numerous as about half a century ago. The most respectable *Catch-Club* in England is that held at the Thatch'd-house Tavern, St. James's-street; which was established so early as the year 1762.

CATHEDRAL-DUTY. An expression applied to the office, or performance, of the organist of a cathedral. To execute with precision and effect the organic service of a cathedral, the officiate must be intimately acquainted with the works of the great church masters; be well versed in thorough-bass, counter-point, and all the various evolutions of ancient harmony: and to a natural aptitude for this species of performance, add the advantage of sedulous application and long experience.

CAVATINA. (Ital.) A short air without a return, or second part, and which is sometimes relieved with recitative.

CEBELL. The name of a species of air, frequently found in the compositions of the English masters of the violin who lived in the time of Charles the Second. By the exemplars still remaining of this kind of air, it appears to have been in duple time of four bars, or measures, repeated in division at the pleasure of the performer. The most characteristic feature in this air is, the alternate series of grave and acute notes which form its several strains.

CEMBALO, or Cemb. The Italian name for a harpsichord. See *Harpsichord*.

CEPHALICAS, The name of one of the musical characters of notation used in the middle ages.

CERVELAT. A short kind of bassoon formerly much in use, which was blown through a reed resembling that of a hautboy. The instrument itself

C H A

is not more than five inches in length, yet is capable of producing a sound equally deep with one of forty inches.

CHACONE. An air, the characteristic of which is a ground bass, consisting of four or eight measures of triple time of three crotchets, with its repetition to continually varied melodies. The *Chaconne* somewhat resembles the Saraband, but is rather more grave, and has the first and last crotchet of every bar strongly accented.

CHALAMEAU, or Chalney. A wind instrument, so called from the Latin word *Calamus*, a reed, through which it is blown. The *Chalameau* has been long since improved by the French into the hautboy, and now forms, under that name, one of the most attractive and useful instruments in the orchestra.

CHANSONS DE GESTE. (French.) A name given to the historical and heroic romances sung from town to town by the itinerant minstrels of the thirteenth century.

CHANTANT. (French.) A term applied to instrumental music, composed in a smooth, melodious, and singing style.

CHANT EN ISON. (French.) The name formerly given to a species of chant or psalmody, consisting only of two sounds. Many religious orders adopted this chant, and some had no other.

CHANT SUR LE LIVRE. (French.) An expression by which the French mean something more than *singing at sight*. It implies the composing a part upon seeing only the chant, or *canto-fermo*, on which it is to be founded.

CHANT. A species of cathedral melody, of a style between air and recitative, to which the psalms

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of the day are repeated. The first chant was that established by St. Ambrose, Bishop of Milan; the second was the Gregorian chant, commonly called the Roman chant, and which is still retained under the appellation of *plain song*.

CHANTEBELLE. (French.) The highest, or most acute, of the four strings of a violin; tuned to E above the treble-cliff note.

CHANTEUR. (French.) A male singer.

CHANTEUSE. (French.) A female singer.

CHANTERRES. Certain Provençal singers of songs and ballads. See *Cantadours*.

CHANTRIES. Certain religious institutions of the Romish church, endowed for the particular purpose of singing masses for the souls of the founders. These superstitious establishments, together with those of free chapels, were granted to Henry, the Eighth by the parliament in 1545, and were dissolved by a statute of Edward the Sixth.

CHANTOR. An appellation formerly given by way of pre-eminence to the precentor, or master of the choir, which is one of the first dignities of the chapter.

CHANT ROYAL. An appellation given in the early times of French poetry to certain lyric poems on lofty subjects.

CHANTRY-PRIESTS. Certain stipendiary priests, whose particular office it was to sing the mass in the Chantries. See *Chantries*.

CHARACTER. A general name for any musical sign. The *note*, the *brace*, the *bar*, and the marks of *time*, as well as those which denote the *sharp*, the *flat*, the *natural*, the *shake*, the *turn*, the *beat*, the *accendo*, and the *diminuendo*, &c. &c. are all *characters*. The ancient Greeks used letters instead of

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notes for their characters of pitch; and the Latins, after them, adopted the same method.

CHACONE. (French.) An old French dance, the music of which is in the measure of three crotchets. It is slow and tender in its style, like the *Passacaille*. See that word.

CHASSE. (French.) The name applied to any instrumental composition, written in imitation of hunting music.

CHE. An Italian preposition, signifying *than*; as *Poco più CHE allegretto*, a little quicker than allegretto.

CHELYS. An ancient stringed instrument resembling the modern guitar.

CHERUBICAL HYMN. A hymn of great note in the early Christian church. It was likewise called *trisagium*, or thrice holy; because its form was in these words: "Holy, holy, holy, Lord God of hosts, &c."

CHEST OF VIOLS. A *Chest of Viols* is an old expression, applied to a concert or set of viols, consisting of six, which were generally two basses, two tenors, and two trebles, each with six strings. The particular use of a *Chest of Viols* was to play fantasias in six parts. They were, however, variously employed, and, together with a harpsichord or organ, formed an ordinary band.

CHEVILLE. (French.) The bridge of any instrument. See *Bridge*.

CHIAVE. (Ital.) A *cliff*. See that word.

CHIESA. (Ital.) A *Church*. A word frequently used in conjunction with some other, to signify that the music to which it is prefixed is in the church style: as *sonata di Chiesa*, a church sonata.

CHINERS. A kind of periodical music, produced

C H O

at equal intervals of time by means of a particular apparatus added to a clock.

CHIUDEUDO. (Ital.) *Ending*. A word generally used in conjunction with some other; as *Chiuudento Col Ritornello*, ending with the symphony; *Chiuudento Col Aria*, ending with the air.

CHOIR, in *Nunneries*, is a large hall adjoining to the body of the church, separated by a grate, where the nuns sing the *Office*.

CHOIR of a *Cathedral*. That part of the cathedral in which divine service is performed. The *Choir* is separated from the chancel, where the communion is celebrated, and also from the nave of the church, which latter division took place in the time of Constantine. In the twelfth century they began to enclose it with walls; but, on account of the beauty of the architecture, the ancient balustrades were soon restored.

CHOIR-MAN. A term of general signification, illegantly applied to any vocal officiate of a choir.

CHORD. The word *chord*, before the introduction of simultaneous sounds, was solely applicable to a distended sonorous string: but when *counterpoint* was discovered, and various combinations formed and established, a general term became necessary to express those combinations; and that which before applied only to a single string, was now borrowed, and its sense extended to an union of the sounds of several strings, pipes, or voices. In practical music there are various species of chords.—The

Fundamental CHORD, which consists of the three fundamental consonances; *i. e.* the third, the fifth, and the eighth of the fundamental base, or their inversions.—The

Accidental CHORD, which is produced either by

anticipation or retardation: by anticipation, when in a preceding chord one or more notes are taken of a succeeding chord to which they do not belong: by retardation, when one or more notes of a preceding chord are, by suspension, carried into the composition of the succeeding chord.—The

Anomalous or Equivocal CHORD, in which some interval or intervals are greater or less than those of the fundamental chord.—The

Transient CHORD, in which, in order to smooth the transition from one chord to another, some intermediate notes are introduced which do not form any component parts of the fundamental harmony, nor can justly be called either anticipations or suspensions.

CHORAL. A term derived from the word *chorus*, and not only applied to vocal music, consisting of a combination of different melodies, and intended to be performed by a plurality of singers to each part, as when we speak of a *Choral Anthem*, a *Choral Service*, &c. but which is also used in a collective sense to distinguish the performers of choruses, when assembled for performance, who are then called a *choral band*.

CHORION. A Greek composition, consisting of a hymn sung in honour of Cybela, the mother of the gods; said to have been invented by Olympus of Phrygia.

CHORISTER. The general name for a vocal officiate in a choir. Formerly much used: but now considered as rustic and inclegant.

CHORO-FAVORITO. (Ital.) In Italian music, a chorus in which are employed the best voices and instruments. It is also called the little chorus, or *choro-ecitante*.

C H U

CHORO-RECITANTE. (Ital.) The little chorus. See *Choro-Favorito*.

CHORUS, or Cho. An old Scotch name for a kind of double trumpet, so called on account of the great power of its tone.

CHORUS. (From the Greek.) This word, as used by the ancient Greeks, implied indifferently a band of singers, a company of dancers, or an assembly composed of both, or of an indiscriminate mixture of persons; and had, in its general sense, rather a plural than a specific meaning: but the dramatic *chorus*, and the *chorus* employed in public festivals, always consisted both of singers and dancers, and formed a numerous body of performers.

The present signification of the word *chorus* is wholly confined to music; and in its general sense alludes either to a composition of two, three, four, or more parts, each of which is intended to be sung by a plurality of voices; or to the vocal performers who sing those parts, and form what is called the *chorus*, or choral part of the band.

CHROMA. A term signifying a graceful style of singing: also the former appellation of the character now called a quaver. See *Quaver*.

CHROMATIC. A term applied by the ancient Greeks to that of their three *Genera*, or *Modes*, which consisted of semitones and minor thirds. Modern musicians use the term *chromatic*, to distinguish those passages of melody formed by successive semitonic intervals; or any series of dissonant and extraneous chords.

CHRONOMETER. (From the Greek.) The name given to any machine constructed for the purpose of measuring the time.

CHURCH-DUTY. An expression of general signi-

C L A

fication: implying either the duty of a cathedral, or that of a parochial church or chapel. See *Cathedral Duty*, and *Parochial Duty*.

C in **ALT.** The eleventh above the **G**, or treble-cliff note: The fourth note in *Alt.* See *G*, or *Treble-cliff note*, and *Alt.*

C in **ALTISSIMO.** The octave above *C* in *Alt.* The fourth note in *Altissimo.* See *C* in *Alt* and *Altissimo.*

CITOLE. The word *Citole* is derived from *cistella*, a little chest; and was the name formerly given to an instrument of the most simple construction, being little more than a small chest, with strings on the lid or top.

CITHARA. An instrument of antiquity, the precise construction of which is now unknown, but which is supposed not to have been unlike the lyre. At first it had only three strings, but the number was at different times increased to eight, to nine, and lastly to twenty-four.

CITHARA BIJUGA. A kind of cithara, so called from its having two necks, which determine the lengths of the two sets of strings.

CITHARODIA. (From the Greek.) An expression used by the ancients, to signify the art of *singing to the lyre.* To be able to sing to that instrument was to be master of the *Citharodia.*

CITHARISTIC. A term applicable to music and to poetry, appropriated to the accompaniment of the harp.

CITTERN. The old English name of the guitar. See *Guitar.*

CLANGOR. A loud shrill sound, peculiar to the trumpet.

CLAPPER. A certain longitudinal piece of metal,

freely suspended by one of its ends from the central and upper part of the interior of a bell; and which, actuated by the oscillating motion of the machine, strikes the *barrel* with its lower end, and produces those vibrations which cause the sound.

CLARICHORD, or *Clavichord*. A keyed instrument, now out of use, somewhat in the form of a spinet, and the strings of which are supported by five bridges. One distinction in the Clarichord is, that the strings are covered with pieces of cloth, which render the sound sweeter, and at the same time so deaden it, as to prevent its being heard at any considerable distance. On this account it was formerly much used by the nuns, who could pursue its practice without disturbing the silence of the dormitory. It is sometimes called the dumb spinet.

CLARINET. A wind instrument of the reed kind, the scale of which, though it includes every semitone within its extremes, is virtually defective. Its lowest note is E below the F cliff, from which it is capable, in the hands of good solo performers, of ascending more than three octaves. Its powers through this compass are not everywhere equal; the player, therefore, has not a free choice in his keys, being generally confined to those of C and F, which indeed are the only keys in which the Clarinet is heard to advantage. The music for this instrument is therefore usually written in those keys. There are, however, B flat Clarinets, A Clarinets, D Clarinets, B Clarinets, and G Clarinets; though the three latter are scarcely ever used, at least in this country.

CLARINO. A kind of trumpet, consisting of a tube narrower than that of the common trumpet, and the tone of which is exceedingly shrill. The

Clarinet was long a favourite instrument with the Portuguese, who had it from the Moors.

CLAVESIGNATA. (Lat.) *Keys to the signs.* An appellation given to the coloured lines used by Guido in his tablature, before the invention of cliffs, to determine the situations and powers of the notes.

CLAVICIMBALUM. (Lat.) The name originally given to the harpsichord.

CLAVICITHERIUM. An ancient oblong keyed instrument. See *Clarichord*.

CLIFFS, or Claves. Certain indicial characters placed at the beginning of the several staves in a composition, to determine the local names of the notes, and the sounds in the great scale which they are intended to represent. The three cliffs now in use;—viz. the F, or bass-cliff; the C, or tenor-cliff; and the G, or treble-cliff;—by the several situations given them on the staff, operate as so many more different cliffs, and furnish us with the means of expressing all the notes within the usual compass of execution, in both vocal and instrumental music, without a confused addition of ledger lines either above or beneath the staff.

CLINIS. The name given by the Greek musicians of the middle ages to one of their notes.

CLOSE. The end or conclusion: as, *The closing movement*, the last movement; *The closing bar*, the last bar.

CODA. An Italian word, applied to a small number of bars at the end of a composition, which form the final close after the other strains of the movement have been duly repeated.

COL, or Con. An Italian preposition, signifying *with*; as *Col violini*, with the violins; *Con strumenti*, with the instruments; *Col arco*, with the bow.

COLOURS of the Genera. *Colours* were used by the ancient Greeks, to distinguish the different species of their genera: hence, substituting the name of the sign for that of the thing signified, they indifferently used the expressious *species of the genera, and colour of the genera.*

COMES. (Lat.) A *companion, or follower.* The appellation formerly given to the voices, or instruments, which followed the *dux* or leading performer. See *Dux.*

COME SOPRA. (Ital.) *As above, or, as before.* An allusion to the manner of performing some former passage, the style of which performance has been already denoted.

COME STA. (Ital.) *As it stands.* An expression implying that the performer is not to embellish the passage over which it is written with any additions of his own, but to sing or play it exactly as it is given by the composer.

COMMA. The name given by the ancients to the interval by which a greater semitone exceeds a lesser, and which is the least of sensible intervals.

COMPASS. A word used to express the range of notes, or sounds, comprehended by any voice or instrument.

COMPLEMENT. A term applied to that quantity which is wanting to any interval to fill up the octave. When we take any note together with its *fourth*, the *fifth* above the upper of the two notes is the quantity wanting, or the *complement.*

To COMPOSE. To invent new music according to the received laws of harmony and modulation.

COMPOSER. A *practical* musical author; so called in contradistinction to a *theoretical* musical author, who speculates in acoustics, and writes on

the laws of harmony and melody, but does not concern himself with their practical application in composition.

COMPOSITION. The art of inventing new music according to the established rules of harmony and modulation.

COMPUTATRICES. (Lat.) *Female Computers.* One of the names given to the *præsciæ*; women whom the ancients hired to sing and weep over the dead at their funerals. They were called *Computatrices*; because it was a part of their office to enumerate or compute the virtues and merits of the deceased.

CON. (Ital.) *With:* as *Con espressione*, with expression.

CON AFFETTO. (Ital.) An expression implying a smooth, tender, and affecting style of performance.

CON BRIO. (Ital.) With briskness and spirit.

CONCENTO. (Ital.) A word formerly used by the Italians to signify the harmony resulting from the consonance of voices and instruments in concert.

CONCERTANTE. (Ital.) A concerto for two or more instruments, with accompaniments for a band.

CONCERTINO. (Ital.) The principal instrument in a concert or concertante; as *Oboe Concertino*, the principal hautboy.

CONCERT. A musical performance, in which any number of practical musicians, either vocal or instrumental, or both, unite in the exercise of their respective talents. The *concerts* of the ancient Greeks were executed only in the unison or octave.

CONCERTO. (Ital.) A composition expressly written for the display of some particular instrument, with accompaniments for the band.

CONCERTO GROSSO. (Ital.) *Great Concert.*

C O N

An expression applied to the great, or grand chorus of the concert; or to those places of the concert in which the *repiezos*, and every auxiliary instrument is brought into action, in order to contrast and aggrandise the effect. For this great improvement in instrumental music we are, it is said, indebted to Giuseppe Torelli, who introduced its practice towards the latter end of the seventeenth century.

CONCERTO SPIRITUALE. (Ital.) A miscellaneous concert, consisting of the performance of pieces wholly selected from sacred compositions.

CON COMMODO. (Ital.) With an easy quickness.

CONCINNOUS. The signification of this term is generally confined to performance in concert. It applies to that nice discriminating execution, in which the band not only gives with mechanical exactness every passage of the composition, but enters into the design or sentiment of the composer, and, preserving a perfect concord and unison of effect, moves as if one soul inspired the whole orchestra.

CON FURIA. (Ital.) With vehemence; with fury.

CONJUNCT. (From the Greek.) A term applied by the ancient Greeks to those tetrachords which were so disposed with respect to each other, that the last or highest note of the lower tetrachord was also the first or lowest note of the tetrachord next above it.

CON JUSTO. (Ital.) With taste and precision.

CON MOTO. (Ital.) With agitation; with commotion.

CONNOISSEUR. (French.) A person who possesses a knowledge in the principles of composition, or performance, and is a competent judge of musical effect.

CON SPIRITO. (Ital.) *With spirit.*

C O N

CONCORD. An union of two or more sounds, which, by their harmony, produce an agreeable effect upon the ear. Unisonance being the relation of equality between the *pitch* of two or more sounds, all unisons are considered by most theorists as concords in the first degree. But an interval being a difference of *pitch*, or a relation of inequality between two sounds, will form a concord or discord, according to the circumstances of that particular relation. Of concords there are two kinds, the one called perfect, the other imperfect; perfect *Concords* consist of the fifth and eighth; imperfect *Concords* of the third and sixth. The imperfect *Concords* have also another distinction; that of the greater and lesser third and sixth. The *Concords* are again divided into consonant and dissonant. The consonant *Concords* are the perfect concord and its derivatives; every other is a dissonant *Concord*. We apply the word *Concord* also to the state of an instrument in respect of its tuning, as also to the agreement of two or more voices: as when we say, "That instrument is not in concord," or "not in tune;" "Those voices do not concord," or "do not harmonise and agree."

CON DOLCE MANIERA. An Italian expression, signifying a soft, sweet, and agreeable style of performance.

CON DOLORE. (Ital.) See *Doloroso*.

CONDUCTOR. A term applied to the person who arranges, orders, and directs the necessary preparations for a concert; and also superintends and conducts the performance.

CONDUCTUS. (Lat.) A species of air much used in the time of Franco. Its particular style is not at present known; but this circumstance was

C O N

particular to it, that though in every other kind of descant some known melody was chosen which governed the air originating from it, in the *Conduatus* the descant and the harmony were both of them new, and produced together.

CONSECUTIVE. This term is applicable to any two chords, one of which immediately succeeds the other. Thus, when any two combined sounds which are fifths to each other, are followed by two other combined sounds, also fifths to each other, such chords are called *consecutive fifths*.

CONSERVATORIOS. (Ital.) The name given in Italy to the public music-schools in that country.

CONSONANCE. *Consonance*, if we are to deduce the definition of the word from its etymology, is the effect of two or more sounds heard at the same time; but its general signification is confined to concording intervals. When the interval of a *consonance* is invariable, it is called perfect; and when it may be either *major* or *minor*, it is termed imperfect.

CONSONANT. This word is applied to those intervals which produce consonant chords; i. e. chords composed of consonances only.

CONTRA-BASS. (Ital.) The lower Bass. See *Bass, Contra*.

CONTRA-BASSO. (Ital.) The instrument called a *Double-Bass*.

CONTRALTO. (Ital.) *Counter-Tenor*. A voice between the Tenor and Treble. See *Counter-tenor*.

CONTRAST. Contrast in music, is that opposition and relief produced by the difference of style in the several movements of a composition; or the *chiara oscura* of the several passages in the same movement; the alternate *crescendos* and *diminuendos*, *pianos* and

C O R

forte, employed by the composer, to awaken the attention, and interest the feelings of his audience.

CONTRE-BASSE. (French.) A Double Bass. See *Double Bass*.

CONTRE-DANSE. (French.) A dance so called, because the parties stand in pairs opposite to each other. See *Country-Dance*.

CONTRIVANCE. This word is applied to that branch of the science of composition which regards the disposition of the several parts with respect to each other. When the parts of a composition sing, or move smoothly, and at the same time harmonise well together, reply to each other, take up the points adroitly, and mingle and modulate with freedom and facility, they are said to exhibit a great deal of *contrivance*.

COPYIST. One whose profession it is to copy music, either for private or public performance. The chief part of this art consists in giving the heads of the notes a full rotundity of form, and a decided and unequivocal situation on the lines and in the spaces they are meant by the composer to occupy; to make the *ties* of the semiquavers and notes of lesser value strong and clear, as well as to place them at equal distances; and where two or more staves move together, to set the parts so correctly under each other, that the eye may catch at a glance what the hands are to perform at the same moment.

CONCIATO. (Ital.) *Agitated*. See *Agitato*.

COR. (French.) A Horn. See *Corno*.

CORNET. A wind instrument now but little known, having more than a century since given place to the hautboy. There were three kinds of *Cornets*, the *treble*, the *tenor*, and the *bass*. The *treble* and *tenor Cornets* were simple curvilinear tubes, about

three feet in length, gradually increasing in diameter from the mouth-piece towards the lower end. The bass *Cornet* was a serpentine tube four or five feet long, and increasing in diameter in the same manner. Though the tone of this instrument was naturally powerful and vehement, yet in skilful hands it was capable of becoming both soft and sweet.

CORNETIST. The name formerly given to a performer on the *Cornet*. See *Cornet*.

CORNETTINO. (Ital.) A small or little *cornet*: the diminutive of *cornet*. The word *Cornettino* is also the appellative for an octave trumpet.

CORNI. (Ital.) The plural of *Corno*. See *Corno*.

CORNIST. A performer on, or professor of, the horn.

CORNMOUSE. The name of a horn, or Cornish pipe, formerly much in use, and blown like the bag-pipe.

CORANTO. (Ital.) A certain air, consisting of three crotchets in a bar. See *Courant*.

CORNO. (Ital.) A French horn.

CORO. (Ital.) Chorus. See that word.

CORRECTING. A term applied by composers and musical editors to the rectifying the proof impressions of any work. Also used by music engravers, to signify the operation of removing the errors from an engraved plate.

COROMBION. (From the Greek.) A brazen bell, much used by the ancients.

CORYPHÆUS. The name given by the ancient Greeks to the conductor, chief, or leader of their chorus, whose office it was to beat the time, and to direct and regulate every thing concerning the performance.

COTILLON, or Cotill. A lively, animated dance, generally written in six quavers in a bar.

COUNTER-FUGUE. A fugue in which the subjects move in contrary directions.

COUNTERPOINT. The act of combining and modulating consonant sounds. This branch of musical practice derives its name from the *points* formerly employed in composition instead of notes, and may be understood, *point against point*, or *note against note*. This was the primitive state of *counterpoint*, which has since been called plain or simple *counterpoint*, in contradistinction to the modern figured or florid counterpoint, in which, for the purpose of beautifying the melody, and enriching the general effect, many notes in succession are frequently set in one part against a single note in another.

COUNTER-TENOR. *High-Tenor.* A term applied to the highest natural male voice.

COUNTER-TENOR CLIFF. The name given to the Cliff when placed on the third line, in order to accommodate the Counter-tenor voice. See the *Introduction*.

COUNTRY-DANCE. A lively, pointed air, calculated for dancing. When the *Country-Dance* was first introduced is not known, but it is certainly of French origin, though now transplanted into almost every country in Europe. No rules have ever been laid down for the composition of a country-dance, nor is it, indeed, confined to any particular measure; so that any common song, or tune, if sufficiently cheerful, may by adoption become a *Country-Dance*. See *Contre-Danse*.

COURANT. (French.) A melody or air, of three crotchets in a bar, moving by quavers, and consisting of two strains, each beginning with the latter three quavers of the bar.

C R O

COURTAUT. (French.) An ancient instrument similar to the bassoon, but much shorter, and therefore called by this name, from the French word *courte*, short. The *Courtaut* had two rows of projecting apertures called *tampions* or *tetines*. These *tetines* were not moveable, but fixtures, disposed on different sides of the instrument for the accommodation of left-handed as well as right-handed performers: and when the *tetines* on one side were used, those on the other side were stopped.

CREMONA. The appellation by which those violins are distinguished, which, from their super-excellence of tone, are supposed to have been made at Cremona in Italy.

CRESCENDO, or CRES. (Ital.) By the term *crescendo* the Italians signify that the notes of the passage over which it is placed are to be gradually swelled. This operation is not of modern invention, though of recent adoption. The ancient Romans, as we learn from a passage in Cicero, were aware of its beauty, and practised it continually.

CROCHE. (French.) A Quaver. See *Quaver*.

CROME. (Ital. Plu.) Demi-crotchets or Quavers. This word is scarcely ever used at present. When written under crotchets or minims, it directs the divisions of those notes into demi-crotchets or quavers.

CROOKS. Certain moveable, curved tubes, which are occasionally applied to trumpets and horns, for the purpose of tuning them to different keys.

CROTALUM. (From the Greek.) Synonymous with *Cymbalum*. The name of an ancient instrument. See *Cymbalum*.

CROTCHET. A note or character of the sixth degree of length. Equal in duration to one thirty-

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second part of a large, the sixteenth of a long, the eighth of a breve, the quarter of a semibreve, and the half of a minim.

CRUTH or *Crowth*. An old Welsh instrument somewhat resembling the violin. It has six strings supported by a bridge, standing in an oblique direction with respect to the strings, and is performed with a bow. Of the strings, which are six in number, the first four are conducted from the *tail-piece* down the finger-board; but the fifth and sixth, which are about an inch longer than the others, branch from them laterally, and range about the distance of an inch from the neck.

CUM CANTU, or *Cum Discantu*. (Lat.) With melody. An old phrase of the Romish church, applied to those festivals, the celebration of which chiefly consisted of singing.

CYMBAL or *Cymbalum*. An instrument of antiquity similar to the tympanum or drum. The *Cymbal* was round, and made of brass, like our kettle-drums; but are generally thought to have been smaller. The Jews had their *Cymbals*, or instruments which translators render by that name. Ovid gives cymbals the epithet *Genialia*, because they were used at weddings.

D.

D, THE nominal of the second note in the natural diatonic scale of C, to which Guido applied the monosyllable *re*.

DA. (Ital.) *For*; as *Da Camera*, *For* the chamber; *i. e.* *Music for* the chamber.

DA CAMERA. (Ital.) An expression applied to music composed for the chamber. See *Da*.

DA CAPELLA. (Ital.) *For the chapel, or in the church style.*

DA CAPO, or D. C. (Ital.) *To the head on beginning.* An expression written at the end of a movement, to acquaint the performer that he is to return to, and end with, the first strain.

DAL TEATRO. (Ital.) *In the style of theatrical music.*

DAMPERS. Certain moveable parts in the internal frame of a piano-forte, which are covered with cloth, and by means of a pedal are brought into contact with the wires in order to deaden the vibration.

DANCES. Certain tunes composed for, or used in dancing; as the waltz, the minuet, the saraband, the cotillon, the reel, the hornpipe, &c. which see in their proper places.

DECANI. A term applied to those vocal performers in a cathedral who are in priest's orders, to distinguish them from the lay choristers.

DECRESCENDO. (Ital.) A term signifying the opposite of *crescendo*. See that word.

DEEP. A word applied to those notes which, in comparison of some others, are low or grave, as when we use the expressions *deep voice, deep pitch, deep tone, &c.*

DEGREE, Academic, in Music. A titular honour conferred by an University on a qualified professor of Music. See *Doctor in Music*.

DEGREE, Theoretical. The difference of position or elevation between any two notes. There are conjunct and disjunct degrees. When two notes are so situated as to form the interval of a *second*, the *degree* is said to be *conjunct*; and when they form a

third, or any greater interval, the *degree* is called *disjunct*.

DEL. (Ital.) *By*: as *Del Corelli*, *By Corelli*.

DEMI-CADENCE. A term used in church-music. When the last or final sound of a verse in a chant is on the key-note, it is called a full or complete cadence: but if it fall on any other than the key-note, as the fifth or third, it takes the name of an imperfect or demi-cadence. The termination in this case is postponed to the succeeding verse. Almost all our *double chants* afford examples of a *demi-cadence*.

DEMI-DITONE. A minor third.

DEMI-TONE. An interval of half a tone. See *Semitone*.

DEMISEMIQUAVER. A note of the ninth degree of length, reckoning from the *large*, or of the sixth degree of length, reckoning from the *semi-breve*, or longest note now in common use, of which it is a thirty-second part.

DEPLORATION. A dirge, or any other mournful strain.

DERIVATIVE. An epithet applied by theorists to those chords which are derived from fundamental chords, and to those accented, or harmonic notes of a bass which are not fundamental.

DERIVATIVES. Those chords which are not fundamental, but derived from fundamental chords.

DESCANT or Discant. A term used by old musical authors to signify the art of composing in parts. Descant is of three kinds: plain, figurative, and double. *Plain descent* consists of a due series of concords, and is the same with simple counterpoint. *Figurative Descant* is less restrained, and includes

the relief of disjuncts: and *Double Discant* infers that contrivance of the parts which admits of the treble or any high part being converted into the bass, and *vice versa*. *Descant* also implies, a melodious display of successive notes extemporaneously sung or played to a given bass.

DESCENDING. Passing from any note to another less acute.

DESCENT. A falling or sinking of a voice, or instrument from any note to another less acute.

DEUTEROS. (Greek.) *Second.* The numerical term, by which the ancient Greeks distinguished the Æolian mode. See *Protes*.

DEXTRÆ. (Lat. Plu.) The ancient Roman flute-players, who, in general, possessed the art of playing on two flutes at once, fingering one with the right hand and the other with the left, gave to those which they fingered with the right the name of *Dextræ*. The *Dextræ*, for the accommodation of the right-hand fingers, were perforated in a different manner from the *Sinistræ*, which were played with those of the left.

DIAGRAM. (From the Greek.) The name given by the ancients to their table, or model, representing all the sounds of their system.

DIALOGUE. A vocal or instrumental composition of two parts, in which the performers, for the most part, sing or play alternately, but occasionally unite. Opera scenes, especially those of the Italian drama, are frequently conducted upon this plan; and in situations of either humour or passion, are found capable of the most striking effects. The instrumental *Dialogue* not only affords considerable scope for the display of the composer's ingenuity and science; but from the attention and exactitude

D I A

which it demands in performance, is particularly calculated for the improvement of young practitioners.

DIAPASON, or *Diap.* By this term the ancient Greeks expressed the interval of the octave. And certain musical instrument-makers have a kind of rule or scale, called the *Diapason*, by which they determine the measures of the pipes, or other parts of their instruments. There is a *Diapason* for trumpets and serpens: bell-founders have also a *Diapason*, for the regulation of the size, thickness, weight, &c. of their bells. *Diapason* is likewise the appellation given to certain stops in an organ. See *Stop*.

DIAPASON DIAPENTE. (From the Greek.) The interval compounded of an octave and a fifth conjoined: *A Twelfth*.

DIAPASON DIATESSARON. (From the Greek.) The interval compounded of an octave and a fourth conjoined: *An Eleventh*.

DIAPENTE. (From the Greek.) The name by which the ancient Greeks distinguished the interval of the *fifth*.

DIAPENTISSARE. A term derived from the word *Diapente*, and applied by Muris, and other ancient musicians, to a certain method of descent by fifths.

DIAPHORICA. (From the Greek.) A name given by the ancient Greeks to every dissonant interval. Guido Areteinus makes it synonymous with *descent*. See *Organum*.

DIASCHISMA. (From the Greek.) An interval in the ancient music, forming the half of a minor semitone.

DIASTALTIC. (From the Greek.) Dilating. A

D I A

term applied by the ancient Greeks to the major-third, major-sixth, and major-seventh; because they are extended or *dilated* intervals.

DIATEM. A word used in the ancient music, and properly signifying an interval or space. The Greek writers, however, frequently understand by a *Diastem* any simple, incomposite degree; whether a *diesis*, *hemitone*, *sequitone*, or *ditone*; and employ it in opposition to the compound interval, which they call *system*.

D IN ALT. The fifth note in Alt. The twelfth above the G, or treble-cliff, note.

D IN ALTISSIMO. (Ital.) The fifth note in Altissimo. The twelfth above G, in Alt.

DIATESSERON. (From the Greek.) A term applied by the ancient Greeks to that interval which we call a *fourth*; consisting of a greater tone, a lesser tone, and one greater semitone.

DIATESSARONARE. (From *Diatessaron*.) An expression implying the singing in *fourths*.

DIATONIC. (From the Greek.) A term applied by the ancient Greeks to that of their three *genera*, which consisted, like the modern system of intervals, of major-tones and semitones. The diatonic *genus* has long since been considered as more natural than either the *chromatic* or *enharmonic*. Aristoxenus asserts it to have been the first, and informs us, that the other two were formed from the division of its intervals.

DIATONUM INTENSUM, or Sharp Diatonic. The name given by musical theorists to those famous proportions of the intervals proposed by Ptolemy, in his system of that name. A system which, long after the time of this ancient speculative musi-

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clar, was received in our counterpoint, and is pronounced by Dr. Wallis, Dr. Smith, and the most learned writers on Harmonics, to be *the best division of the scale.*

DIAZEUXIS. (Greek.) *Division, Separation.* The name given by the ancients to the tone which separated two disjunct tetrachords. The *Diazeuxis* was placed between the mesis and paramesis: *i. e.* between the highest note of the second tetrachord and the lowest of the third; or, between the note *synemenon*, and *paramesis hyperboleon.*

DICHORD. (From the Greek.) The name given to the two-stringed lyre, said to have been invented by the Egyptian Mercury. Apollodorus accounts for its invention in the following manner: "Mercury," says he, "walking on the banks of the river Nile, happened to strike his foot against the shell of a tortoise, the flesh of which had been dried away by the heat of the sun, and nothing left of its contents but the nerves and cartilages; he was so pleased with the sound it produced, that he thence conceived the idea of a lyre, which he afterwards constructed in the form of a tortoise, and strung it with the dried sinews of animals."

DIEZE. (French). A sharp. See *Sharp.*

DIESIS. (From the Greek.) The name given to the smallest interval used in the music of the ancient Greeks. In harmonic calculations, those are called *Diesis* which are greater than a *comma*, and less than a semi-tone. *Diesis* in modern music, is the name given to the elevation of a note above its natural pitch. This raising of the sound is, however, only a kind of insensible gliding through the interval of a semi-tone, and does not produce any change

in the denomination of the note upon which it operates. With some authors *Diepis* is only another name for the quarter of a tone.

DIEZEUGMENON. (From the Greek.) An appellation given by the ancients to their third tetrachord when disjoined from the second.

DIMINISHED. An interval is said to be *diminished*, when by the application of a *sharp* or *natural* to the lower tone, or of a *flat* or *natural* to the upper tone, it becomes contracted within its natural space or compass. Hence, by raising the lower note of a minor seventh a minor semitone higher, we produce a *diminished* seventh.

DIMINUENDO, or DIM. (Ital.) A term implying that the loudness of the passage over which it is placed is to be gradually lessened. The opposite of *Crescendo*.

DIMINUTION. *Diminution* implies the imitation of, or reply to, any given subject, in notes of half the length or value of those of the subject itself. Thus, a theme expressed in minims and crotchets, and taken up in crotchets and quavers, is said to be answered by *diminution*.

DI MOLTO. (Ital.) An augmentative expression: as *Allegro Di Molto*, very quick: *Largo Di Molto*, very slow.

DIRECT. A certain character placed at the end of a stave, to apprise the performer of the first note in the succeeding stave: for this purpose, it is always situated on that line or space in its own stave, which answers to the line or space occupied by the note which it is designed to announce.

DIRECTOR. A person who undertakes that department of a concert which is unconnected with the science; but which includes the mechanical office of

D I S

fixing the salaries of the several performers, appointing the days of performance, and choosing the pieces, &c. &c.

DIRGE. A solemn and mournful composition performed at funeral processions. The *Dirge* was in very general use with the ancient Greeks and Romans, and was numerously filled, both by voices and instruments. See *Deploration*.

DISCORD. A *Discord* is a dissonant or inharmonious combination of sounds, so called in opposition to the *concord*, the effect of which the *discord* is calculated to relieve and sweeten. Among various other discords are those formed by the union of the *fifth* with the *sixth*, the *fourth* with the *fifth*, the *seventh* with the *eighth*, and the *third* with the *ninth* and *seventh*, all which require to be introduced by certain preparatives, and to be succeeded or resolved, by concords to which they have some relation.

DISCORDANT. An epithet applied to all dissonant and inharmonious sounds, whether successive or simultaneous.

DISDIAPASON, or BIS-DIAPASON. (From the Greek.) A double octave, or fifteenth. To this interval the ancient Greeks bounded each of their modes, and gave it the name of the *perfect system*.

DISSEURS. (French Plu.) A name formerly given by the French to certain Narrators or Romancers, who, in a kind of chant, recited their metrical histories.

DISSONANCE. That effect which results from the union of two sounds not in accord with each other. The ancients considered thirds and sixths as *dissonanances*; and, in fact, every chord, except the fact concord, is a dissonant chord. The old theo-

ries include an infinity of *dissonances*, but the present received system reduces them to a comparatively small number. One rule admitted both by the ancients and the moderns is, that of two notes dissonant between themselves, the dissonance appertains to that of the two which is most remote from the concord.

DISSONANT. Those sounds, or intervals, are said to be *dissonant* which do not form a consonance between themselves.

DISTANCE. An expression applied to the interval between any two notes: as G in Alt is said to be at the distance of a seventh from A above the treble-cliff note.

DITHYRAMBICS. (From the Greek.) Songs sung in honour of Bacchus. From these compositions of verse and melody were derived the first dramatic representations at Athens; and which were afterwards sung as choruses to the first tragedies.

DITONE. (From the Greek.) Two whole tones, or a major third.

DITTY. A short, simple, melancholy air, *Ditty*; which is derived from the Latin word *Dictum*, and was originally spelt *ditie*, implied in its primitive sense a *saying*, or *sentence*, and had no allusion to a poem or song, to which it was afterwards appropriated.

DIVERBIA. (From the Greek and Latin.) The name given to the dramatic dialogues of the ancients. The *Diverbia* are supposed not to have been set to such refined and elaborate melodies, as those which accompanied the sentimental and passionate canticæ, or soliloquies.

DIVERTIMENTO. (Ital.) A short, light, pleasing composition, vocal or instrumental, written in a

familiar style, and calculated to engage the general ear.

DIVERTISSEMENT. (French.) The name given to certain airs and dances, formerly introduced between the acts of the French operas. See *Divertimento*.

DIVISION. This word bears two constructions. With theoretical musicians, it implies the division of the intervals of the octave; but taken in a practical sense, signifies a long series of notes so running into each other as to form one connected chain of sounds; and which, in vocal music, is always applied to a single syllable. The singing, or playing, a passage of this kind, is called *running a division*.

DIVOTO. (Ital.) A term signifying that the piece before which it is written is to be performed in a grave, solemn style, proper to inspire devotion.

Do. A monosyllable long since substituted by the Italians for that of *ut*, which Guido applied to the first note of the natural major, diatonic scale. Guido's monosyllable was rejected as too hard and rough.

DOCTOR IN MUSIC. A musician, upon whom some university has conferred the degree of *Doctor* in the faculty of music. At what time this degree was first instituted, authors do not agree: Anthony Wood says, it took place as early as the reign of Henry the Second; but Spelman thinks it had no existence till the reign of King John. No name being to be found of the first professor in music to whom this title was granted, we are in want of the very circumstance which would best decide the question, and must, therefore, be satisfied with the conjecture, that its commencement must have been pretty early, since we know it to have been con-

D O M

ferred upon Hambois, who flourished towards the beginning of the fifteenth century. It however, clearly appears, by the qualifications formerly required of a candidate, either for a *Doctor's* or *Bachelor's* degree in music, that at the time of the institution of these degrees music was regarded as a science merely speculative, and that little, if any, stress was laid on skill in composition. The being able to read and expound Boethius, was conceived to be a higher criterion of scientific acquisition than any specimens of invented harmony and melody; and an acquaintance with the ratio of musical intervals, and the philosophy of sound, superseded the operations of creative genius and practical theory. The present statutes, however, are formed on a broader principle, and, looking to talent and active science for the necessary qualifications, require of the candidate an exercise in eight vocal parts, with instrumental accompaniments, which he is to submit to the inspection of the Musical Professor, and to have performed in the music-school, or some other public place in the University.

DODEDACHORDON. (From the Greek.) A term applied by theoretical musicians to the twelve modes of Aristoxenus.

DOLCE, or DOL. (Ital.) A term signifying that the movement or passage over which it is placed is to be sung or played in a soft and sweet style.

DOLCEMENTE. An Italian adverb, implying a soft, sweet, and graceful style of performance.

DOLOROSO. (Ital.) A term by which we understand that the movement before which it is placed, is to be performed in a soft and pathetic style.

DOMESTICI. (Lat. Plu.) The name given to those two of the four singers in the patriarchal

D O U

church of Constantinople who act as assistants to the two principals. See *Protopsaltes*.

DOMINANT. The *dominant* of any mode is that sound which makes a fifth to the *final* or *tonic*.

DORIAN. The epithet applied by the ancient Greeks to one of their modes.

DOT. A point placed after a note, by which the duration of that note is increased by one-half. This expression of continuity was formerly called a *point of perfection*, because a note, when dotted, attains its greatest possible length; or is *perfected*.

DOUBLE CROCHE. (French). A semiquaver. See *Semiquaver*.

DOUBLE. A word which in the old music carries the same sense as that which we now give to the term *variation*. In the harpsichord lessons of Handel, and other masters of his time, we find instead of *variation* 1st, *variation* 2d, &c. *double* 1, *double* 2, &c. &c.

DOUBLE-BASS, or Violono. A large, deep-toned bass instrument, extending in general to double C downwards, and reaching in ascent to the treble-cliff note or higher. The scale of the *Double-Bass* is equally perfect with that of the Violoncello, but its notes are an octave lower than they are written.

DOUBLE D. The D below G Gammut.

DOUBLE-DEMISEMIQUAVER. A note equal to one half of a Demisemiquaver. See *Demisemiquaver*.

DOUBLE-DOT, or Dotted-Dot. The *Double-Dot* consists of two points, one following the other. As a single dot placed after a note increases the duration of that note by one-half, so the latter of these dots increases the power of the first dot by one-half; therefore, a note doubly dotted is longer than the

same note would be without a dot by three quarters of its original length.

DRAGG, or *Strascino*. A grace consisting of descending notes. See *Strascino*.

DRAMMA BULLESCA. (Ital.) A Burletta. See that word.

DRAMATIC. An epithet applied to music written for the stage; and which is also appropriate to all imitative compositions calculated to excite interest and passion.

DRONE. The greatest tube of the bag-pipe: the office of which is to emit one continued deep note, as an accompanying bass to the air or tune played on the smaller pipes.

DRUM. A martial, pulsatile instrument, of a cylindrical form, perfectly hollow, and covered at each end with vellum, or parchment, so held at the rim, that it can be stretched or relaxed at pleasure, by means of small cords or braces acted upon by sliding knots of leather. This is the common *drum*, which, from its being suspended at the side of the drummer when it is beaten, has also the name of the *side-drum*. This instrument is said to be of Oriental invention, and is thought by Le Clerc to have been first brought into Europe by the Arabians.

DRUMS, Kettle. *Kettle Drums* are two large basons of copper, with spherical bottoms, and covered at the top with vellum or goat-skin, which is held round the rim by a circle of iron, and tightened or relaxed by screws fixed at the sides for that purpose. Kettle Drums are always so tuned, that the sound of one is the key-note of the piece accompanied, and that of the other a fourth below.

DUETT. A composition expressly written for two voices or instruments, with or without a bass

D U R

and accompaniments. In good duetts, the execution is pretty equally distributed between the two parts, and the melodies so connected, intermingled, and dependent on each other, as to lose every effect when separated, but to be perfectly related and concinnous when heard together: Yet, however combined by the disposition of the harmony, the parts are not necessarily to be similar in their motion; indeed it is when the composer is sufficiently master of his art to be able to variegate them by contrary directions, that the happiest effects of which this species of composition is capable, is most frequently produced.

DULCIMER. A triangular instrument, strung with about fifty wires cast over a bridge at each end; the shortest, or most acute, of which is eighteen inches long, and the longest, or most grave, thirty-six. It is performed upon by striking the wires with little iron rods. This name is also given by the translators of holy writ to an instrument used by the Hebrews, concerning the form, size, and tone of which there have been various conjectures, but of which nothing certain is known.

DULCINO. The name formerly given to a certain small bassoon, which was used as a tenor to the hautboy.

DUO, or DUETTO. (Ital.) A combination for two voices or instruments. See *Duett*.

DURATE'. A term properly applicable to whatever offends the ear by its effect. The B natural, on account of its hardness, was formerly called *B duraté*. There are rough or hard intervals in melody; such are those produced by the regular series of three whole tones, whether ascending or descending, and such are all false relations.

DURUM. A Greek term, applied to one of the tetrachords in the Guidonian scale. See *Tetrachord*.

DUX. (Lat.) A *Leader*. The name formerly given to the leading voice or instrument in a fugue. Those which followed were called the *comes*. See *Comes*.

E.

E, THE Italian conjunction *And*; as *Violino e Flauto*, Violin and Flute.

EAR. The word *Ear*, as figuratively used by musicians, implies that sensible, clear, and true perception of musical sounds, by which we are offended at dissonance, and pleased with harmony. *To have an Ear*, is to be capable of distinguishing the true intonation from the false, to be sensible of metrical precision, and to feel all the nicer changes of artificial combination.

ECBOLE. A term in the ancient Greek music, signifying a change in the enharmonic genus, by the accidental elevation of a chord, or string, five *dieses* above its ordinary pitch.

ECCLESIASTICAL. An epithet given to all compositions written for the church; but more particularly applied to Anthems, Services, and other cathedral music.

ECHERIA. The harmonic vases used by the Greeks and Romans in their theatres, for the purpose of augmenting the sound of the voices of the actors. These vessels were tuned in the harmonical proportions of *fourths*, *fifths*, and *eighths*, with their

replicates, and were placed in cells, or niches, between the seats of the spectators.

ECHO. The word *Echo* is frequently found in church voluntaries, over those passages of repetition which are performed on the *swell*, and intended as *Echoes* to the *great organ*. The word was formerly used in various species of composition, and bore the sense of *dolce* or *piano*, signifying that the passage over which it was placed should be performed with the sweetness or softness of an *Echo*.

ECHOMETRE. (From the Greek.) A graduated scale for measuring the duration of sounds, and determining their different powers, and the relations of their intervals.

ECOI. (Greek.) The name given by the modern Greeks to the tropes or modes which they sing in their churches during Passion-week.

EFFECT. That impression which a composition makes on the ear and mind in performance. To produce a good *effect*, real genius, profound science, and a cultivated judgment, are indispensable requisites. So much does the true value of all music depend on its *effect*, that it is to this quality every candidate for fame as a musical author should unceasingly attend. The most general mistake of composers in their pursuit of this great object is, the being more solicitous to load their *scores* with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody, and to enrich and enforce their ideas by that happy contrast of instrumental tones, and timely relief of fulness and simplicity, which give light and shade to the whole; and by their picturesque impression delight the ear and interest the feelings.

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E FLAT. The minor seventh of F, and the second flat introduced in modulating by fourths from the natural diatonic mode:

EIGHTH. An interval comprehending seven conjunct degrees, or eight diatonic sounds. See *Octave*.

EKLYSIS. By the term *Eklysis* the ancient Greeks meant a particular kind of tuning in the enharmonic genus, in which, from a certain sound, the performer dropped by an interval of three quarter-tones.

ELEGIAC. An epithet given to certain plaintive and affecting melodies. See *Elegy*.

ELEGY. An *Elegy*, with the ancient Greek musicians, was a certain composition for the flute, said to have been invented by Sacados of Argos. In modern times, the sense of this word has been restricted to vocal music of a tender and pathetic kind. By an *Elegy* we now mean a simple, mournful, affecting tale, told in lyric measure, and set to music for one, two, or three voices.

ELEMENTS. The *Elements* of music comprise the gammut, rules of time, simple harmonies, and all the first, or constituent principles of the science.

ELEVATION. A term applied to the progression of the tones of a voice or instrument, from grave to acute; also used to signify the raising the hand or foot in beating time.

ELEVENTH. An interval consisting of ten conjunct degrees, or eleven diatonic sounds. The octave of the *fourth*. It was long a dispute with the ancient writers on music, whether the *eleventh* is a concord; Hubald, however, insists that it is among the consonant intervals.

ELINE. A name given by the ancient Greeks to their *Song of the Weavers*. See *Song*.

E P I

ENHARMONIC. The epithet given by the ancient Greeks to that of their three genera, which consisted of quarter tones and major-thirds. They, however, had originally another kind of *Enharmonic*, more simple, and easier of execution than this, and upon which the quarter tones, or *dieses*, were considered by the theorists of the *old school* as innovations too refined and artificial.

EN RONDEAU. (French.) In the manner of a Rondeau. See that word.

ENTERTAINMENT. The appellation formerly given to little musical and other dramatic after-pieces; but which has some time been changed for that of opera.

ENTR'ACTE. The name given by the French to the music played between the acts.

ENTREME'S. (Spanish.) A short musical interlude much used in Spain. It never consists of more than one, two, or three scenes: and the number of interlocutors is seldom more than four.

ENTRE-METS. (French.) The inferior and lesser movements which are inserted between the greater and more important movements of a composition for the purpose of relief.

ENTRIES. The name formerly given to the acts of operas, burlettas, &c.

ENVOYS. One of the names by which the old English ballads were known.

EOLIAN. An epithet applied to one of the five chief modes in the Greek music, the fundamental chord of which was immediately above that of the Phrygian mode. See *Mode*.

EPIAULA. A name given by the ancient Greeks to their *Song of the Millers*, called also *Hymea*. See *Song*.

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EPICEDIUM. (From the Greek.) A Dirge. See that word.

EPIGONIUM. An instrument of antiquity, so named from *Epigonus*, the inventor. It is said to have contained forty strings; but the time of its invention, though we do not precisely know when *Epigonus* lived, is too remote to render it probable that these strings formed a scale of forty different sounds. It is more reasonable to suppose, that they were tuned in unisons and octaves, or regulated by the intervals of the different *modes* and *genera*.

EPILENIA. The name given by the ancient Greeks to their *Song of the Grape-gatherers*. See *Song*.

EPINICION. (From the Greek.) A Song of Victory.

EPITHALAMIUM. (From the Greek.) A Nuptial Ode, or Song. Compositions of this kind were formerly much more in use than at present: and in remote times, were usually sung at the door of the new-married couple.

EPITRITE. The name given by the Greek musicians to one of the rhymes with which they proportioned the time in *sesquiterce*.

EPODE. The name given to the third couplet of the *periods* of the Greek odes, or to the air to which it was sung. The *period* consisted of three couplets; the *strophe*, the *antistrophe*, and the *Epode*. The priests walking round the altar singing the praises of the gods, repeated at their first entrance, when they turned to the left, those verses called the *strophe*: those which they sung turning to the right, were denominated the *antistrophe*: and lastly, those which they sung standing before the altar, the *Epode*. The invention of this *third* and concluding part of the

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period is attributed to Archilochus. Any short lyric poem, composed of trimeter-iambics of six feet, and dimeters of four feet, alternately, was also called an *Epode*.

EQUISONANCE. The name by which the ancient Greeks distinguished the consonances of the octave and double octave.

EQUIVOCAL. Those chords are called equivocal whose fundamental bass is not indicated by the intervals by which they are formed.

ESPRESSIONE. (Ital.) Expression. See that word.

ESTRO. (Ital.) A term expressive of elegance or grace: as, such a song possesses much *Estro*; or is very graceful: such a movement is quaint and uncouth; or has no *Estro*.

ETRUSCAN. An epithet applied by the ancient Greeks to the music of *Etruria*; the people of which country were remarkably attached to that science.

EUPHONY. (From the Greek.) *Sweetness.* A term alluding to sound: as the *Euphony* of a language, the *Euphony* of a voice or instrument.

EUTHIA. A term used in the ancient Greek music, and signifying a continuity of notes from grave to acute.

EVIRATI. Those male vocal performers among the Italians who, from the elevated scale of their voices, are capable of singing soprano parts.

EVOMÆ. A barbarous word formed of six vowels, denoting the syllables of the two words *secularum amen*, and which is found in the psaltery and antiphonaries of the Catholic church.

To EXECUTE. To perform. See *Execution*.

EXECUTION. A term applicable to every species

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of musical performance, but more particularly used to express a facility of voice or finger in running rapid divisions and other difficult and intricate passages. Taking the word in this latter sense, *execution* is no uncommon quality; but if we give the term its due latitude, and include in its meaning just *intonation*; *taste*, *grace*, *feeling*, *expression*, and the other higher requisites to fine performance, we must acknowledge that the examples of real *execution* are very rare.

EXERCISE. A term applied in a general way to any composition calculated to improve the voice or finger of the young practitioner.

EXPRESSION. That quality in a composition or performance from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites.

EXPRESSIVO. (Ital.) A term, indicating that the movement or passage over which it is placed is to be performed with expression.

EXTEMPORE. A term applied to a performance consisting of the unpremeditated effusions of fancy. We use this word both adjectively and adverbially: as when we speak of an *extempore fugue*, or say, such a performer *plays extempore*.

EXTENT. The compass of a voice or instrument: *i. e.* the distance, or interval, between its gravest and most acute tones.

EXTRANEOUS. An epithet applied to those sharps and flats, and those chords and modulations, which, forsaking the natural course of the diatonic intervals, digress into abstruse and chromatic evolutions of melody and harmony.

EXTRAVAGANZA. (Ital.) The appellation given to a certain species of composition, the distinguishing

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characteristics of which are, wildness of idea and incoherence of construction. The most popular pieces of this kind are those by Vivaldi, composed about the middle of the last century.

EXTREME. An epithet applied to those intervals which are at the greatest possible extension, without changing the numeral name of the extended notes: as in the extreme sharp sixth, extreme sharp fifth, &c.

EXTREMES. The name given to those *parts* in a composition, or in any particular harmony, which are the greatest distance from each other in point of gravity or acuteness,

F.

F, THE fourth note of the natural diatonic scale.

FA. The name given by Guido to the fourth note of the natural diatonic scale of C.

F ABOVE THE BASS-CLIFF NOTE. That F which occupies the first space of the treble stave.

F ABOVE THE TREBLE-CLIFF NOTE. That F which stands upon the fifth line of the treble stave.

FA-BURDEN. A term applied by the old English musical writers to a certain species of counterpoint.

See *Falso Bordone*.

FAGOTTO, or Fag. (Ital.) Bassoon. See that word.

FALSE. An epithet applied by theorists to certain chords, called *false*, because they do not contain all the intervals appertaining to those chords in their perfect state: as a fifth, consisting of only six semitonic degrees is denominated a *false* fifth. Those intonations of the voice which do not truly express

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the intended intervals are also called *false*, as well as all ill-adjusted combinations; and those strings, pipes, and other sonorous bodies, which, from the ill disposition of their parts, cannot be accurately tuned. Certain *closes* are likewise termed *false*, in contradistinction to the full or final close. See *Close*.

FALSETTO. (Ital.) That species of voice in a man, the compass of which lies above his natural voice, and is produced by artificial constraint.

FALSO BORDONE. A term applied in the early days of descant to such counterpoint as had either a drone bass, or some part constantly moving in the same interval with it.

FANCIES. An old name for little, lively airs, or tunes.

FANDANGO. A dance much practised in Spain, and of which the natives of that country are particularly fond. Its air is lively, and much resembles the English hornpipe.

FANTASIA. (Ital.) The name generally given to a species of composition, supposed to be struck off in the heat of imagination, and in which the composer is allowed to give free range to his ideas, and to disregard those restrictions by which other productions are confined. Some writers limit the application of this term to certain extemporaneous flights of fancy; and say, that the moment they are written, or repeated, they cease to be *Fantasias*. This, they add, forms the only distinction between the *Fantasia* and the *Capriccio*. The *Capriccio*, though wild, is the result of premeditation, committed to paper, and becomes permanent: but the *Fantasia* is an impromptu, transitive, and evanescent;

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exists but while it is executing, and, when finished, is no more. *Fantasias* being, however, daily written and published, it is evident in which of the above senses the word is now to be understood.

FEIGNED. An epithet applied to a certain description of voice. See *Falsetto*.

FESCENNINA. The name given to the first Nuptial Songs, because they originated with the people of Fescennia, a city of Etruria. This species of lyric poetry, which was afterwards improved into the Epithalamium, though in its early state not quite so chaste as modern delicacy would exact, was long sanctioned by the customs of ancient times.

FIN ALT. The seventh above G in Alt. The seventh note in Alt.

F IN ALTISSIMO. The octave above F in Alt. The seventh note in Altissimo.

FIDDLE. A well-known stringed instrument, invented before the twelfth century, and in old English called *Fithle*, a name supposed by some writers to have been derived from the Latin word *Fidicula*, a little lute or guitar. See *Violin*.

FIDDLE-STICK. An utensil so called because used in performing on the fiddle. See *Bow*.

FIERAMENTE. (Ital.) A term signifying that the movement before which it is placed is to be performed in a bold, firm, energetic style.

FIFE, or Fiffario. A shrill, wind instrument of the martial kind, consisting of a short, narrow tube, with holes disposed along the side for the regulation of its tones. It is not blown at the end, but at the side, like a German flute.

FIFFARIO. (Ital.) Fife. See that word above.

FIFER. A performer on the fife.

FIFTEENTH. An interval consisting of two octaves: also the appellation given to a certain stop in an organ. See *Stop*.

FIFTH. A distance comprising four diatonic intervals: *i. e.* three tones and a half. The fifth is the second of the consonances in the order of their generation.

FIFTH, Sharp. The sharp Fifth, is an interval consisting of eight semitones.

FIGURED. A term applied to that descant, which, instead of moving note by note with the bass, consists of a free and florid melody. A bass, accompanied with numerical characters, denoting the harmony formed by the upper or superior parts of the composition, and directing the chords to be played by the organ, harpsichord, or piano-forte, is called a *figured* bass.

FILUM. (Lat.) The name formerly given to the line drawn from the head of a note upwards or downwards, and which is now called the tail.

FINAL. An old appellation given to the last sound of a verse in a chant; which, if complete, is on the key note, if incomplete, on some other note of the key.

FINALE. (Ital.) A word signifying the last composition performed in any act of an opera, or part of a concert.

FINE, or FIN. (Ital.) *The End. Fine del Atto*, End of the Act. *Fine del Aria*, End of the Air.

FINITO. (Ital.) Finished, or ended.

FINGER. A word metaphorically applied to ability in execution in general, but especially on keyed instruments; as when we say, such a master possesses an expressive or an elegant *finger*; that lady displays a rapid, or a delicate *finger*.

FINGER-BOARD. That thin, black covering of wood laid over the neck of a violin, violoncello, &c. and on which, in performance, the strings are pressed by the fingers of the left-hand, while the right manages the bow.

FINGERING. Disposing of the fingers in a convenient, natural, and apt manner in the performance of any instrument, but more especially the organ and piano-forte. *Good-fingering* is one of the first things to which a judicious master attends. It is, indeed, to this that the pupil must look as the mean for acquiring a facile and graceful execution, and the power of giving passages with articulation, accent, and expression. Easy passages may be rendered difficult, and difficult ones impracticable, by bad *fingering*: and though there are many arrangements of notes which admit of various *fingering*; still, even in these, there is always *one best way* of disposing of the hand, either with regard to the notes themselves, or those which precede or follow them. But there are an infinite number of possible dispositions of notes, which can only be *fingered* in one particular way; and every attempt at any other, is but endangering the establishment of some awkwardness, which the practitioner will have to unlearn before he can hope to attain the *true fingering*. Hence it is obvious, that no qualification requisite to good performance is of more importance to the learner than that of *just fingering*, and that whatever talents and assiduity may be able to achieve independent of instruction, in this great particular the directions of a skilful master are indispensable.

FINTO, or *Fint*. (Lat.) *A Feint*. A term applied to the preparation for a cadence which is not

executed: when the performer having done every thing that is requisite to a full close, instead of falling on the *final*, passes to some other note, or introduces a pause.

FIRST. A word applied to the upper part in a duett, trio, quartett, &c. either vocal or instrumental; also to the upper part of each kind in overtures, symphonies, concertos, and other full pieces. Such parts are called *First*, because they generally express the air; and from their superior acuteness possess a pre-eminence in the combined effect.

In the *Score* the First Part always occupies the staff immediately above that in which the second is written; the second, the staff immediately over that which contains the third, and so on.

FISTULA PANIS. (Lat.) *Pipe of Pan.* A wind instrument of the ancients, consisting of reeds, or canes, cut just below the joint, and forming stopt pipes, like those of the stopt diapason of the organ. See *Pipes of Pan.*

FISTULA PASTORICIA. (Lat.) The name given by Cicero, and other classics, to the oaten pipe, used by the audience at the Roman theatres, in expression of their disapprobation. It was louder and more harsh than hissing, and was, in some degree, similar in tone, as well as in use, to our catcalls of the last age.

FLAGEOLET. A small pipe or flute, the notes of which are exceedingly clear and shrill. It is generally made of box or other hard wood, though sometimes of ivory, and has six holes for the regulation of its sounds, besides those at the bottom and mouth-piece, and that behind the neck.

FLAT. A character which being placed before

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a note, signifies that the note is to be sung or played half a tone lower than its natural pitch.

FLAT. *Double*, or *Double Flat*. A character compounded of two flats, and signifying that the note before which it is placed is to be sung or played two semitones lower than its natural pitch.

FLAUTINO. (Ital.) The diminutive of Flauto, signifying an octave flute. See *Octave Flute*.

FLAUTO, or *Flaut*. (Ital.) A Flute. See that word.

FLAUTO PICCOLO. (Ital.) A small Flute, or Flageolet. See *Flageolet*.

FLAUTO TRAVERSA. (Ital.) A German Flute. See *Flute, German*.

FLEBILE. (Ital.) An expression implying that the movement before which it is placed is to be performed in a soft and doleful style.

FLORID. An epithet applied by modern musicians to any movement or passage composed in a brilliant, fanciful, rich, and decorative style.

FLORID-SONG. An expression used by the musicians of the fourteenth and fifteenth centuries, and applied to the invention of *figured descant*, to distinguish it from the old chant, or *plain song*.

FLOURISH. An appellation sometimes given to the decorative notes, which a singer or instrumental performer adds to a passage, with the double view of heightening the effect of the composition, and of displaying his own flexibility of voice or finger. There is nothing of which a sensible performer will be more cautious than of the introduction of *flourishes*, because he is never so much in danger of mistaking, as when he attempts to improve his author's ideas. With performers of little taste, plain

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passages are indiscriminate invitations to ornament; and too frequently in the promptitude to *flourish*, the beauty of a studied simplicity is at once overlooked and destroyed. Auditors who are fonder of execution than of expression, and more alive to flutter than to sentiment, applaud these sacrifices to vanity; but those who prefer nature to affectation, and listen in order to *feel*, know exactly how to value such performers.

FLUTE. A portable, inflatable instrument blown with the breath, and consisting of a boxen or ivory tube, furnished with holes at the side for the purpose of varying its sounds. Its name is derived from the word *Fluta*, the Latin name of the lamprey, or small eel, taken in the Sicilian seas; because, like that fish, it is long, and perforated at the side. The *Flute* was in great esteem with the ancient Greeks and Romans. See *Tibia*.

FLUTE A BEC. A common Flute. See *Flute, Common*.

FLUTE, Common. A wind instrument, consisting of a tube about eighteen inches in length, and one inch in diameter, with eight holes disposed along the side; by the stopping and opening of which with the fingers the sounds are varied and regulated. This instrument was formerly called the *Flute a Bec*, from the old Gaulish word *Bec*, signifying the beak of a cock, because the end at which it is blown is formed like the beak of that animal. It is now indifferently called the Common Flute and English Flute, partly to distinguish it from the German Flute, and partly from the supposition that it is of English invention; a fact, however, not ascertained.

FLUTE D'ALLEMAND. A German Flute. See *Flute, German*,

F O R

FLUTE, German, or German Flute. A wind instrument of German invention, consisting of a tube formed of several joints or pieces screwed into each other, with holes disposed along the side, like those of the common flute. It is stopped at the upper end, and furnished with moveable brass or silver keys, which, by opening and closing certain holes, serve to temper the tones to the various flats and sharps. In playing this instrument, the performer applies his under lip to a hole about two inches and a half from the upper extremity, while the fingers, by their action on the holes and keys, accommodate the tones to the notes of the composition.

FLUTED. A term applied to those upper and extra notes of a soprano voice, which, from the constraint with which they are produced, are thin, and of a flute-like tone.

FLUTIST. A performer on, or professor of, the flute.

FOCOSO, or Con Foco. (Ital.) Used adverbially, to signify that the movement or passage over which it is placed is to be sung or played with spirit.

F, or BASS-CLIFF. The name given to the indicial character placed at the beginning of the stave designed for the bass part, to determine the names and powers of the notes on that stave.

FOLLIA. A species of composition, consisting of variations on a given air, invented by the Spaniards, and hence frequently called *ed Follia di Spagna*.

FORAMINA. (Lat.) The name given by the Romans to the holes made in the pipe for the purpose of varying its sounds.

FORMULARY. The name formerly given to the stated and prescribed number and disposition of the ecclesiastical tones.

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FORTE, or **F.** (Ital.) A word implying that the passage over which it is placed is to be sung or played loudly. Used in opposition to *Piano*.

FORTISSIMO, or *Fortiss*, or **F F.** (Ital.) *Very loud*. The superlative of *Forte*.

FORTEMENT. (French). A word signifying that the movement or passage before which it is placed is to be performed with strength and energy.

FORZANDO, or *Fortz*, or **F. Z.** (Ital.) A term signifying that the note to which it applies is to be struck with particular force, and held on.

FOURTEENTH. The octave, or replicate, of the seventh. A distance comprehending thirteen diatonic intervals.

FOURTH. A distance comprising three diatonic intervals: *i. e.* two tones and a half. The *Fourth* is the third of the consonances in the order of their generation.

LESSER FOURTH. An interval consisting of five semitones.

Greater or Sharp **FOURTH**. An interval consisting of six semitones.

FREDON. A word formerly used to signify a short flight of notes sung to the same syllable. A kind of extempore flourish.

FRETS. Certain short pieces of wire fixed on the finger-board of guitars, &c. at right angles to the strings, and which, as the strings are brought into contact with them by the pressure of the fingers, serve to vary and determine the pitch of the tones. The *Frets* are always placed at such distances from each other, that the string which touches any particular *Fret*, is one semitone higher than if pressed on the next *Fret* towards the head of the instrument, and one semitone lower than when brought into

F U L

contact with the next *Fret* towards the bridge. Formerly these *Frets* or stops consisted of strings tied round the neck of the instrument.

FUGA. (Ital.) Fugue. See *Fugue*.

FUGA DOPPIA. (Ital.) Double Fugue. See *Double Fugue*.

FUGATA. (Ital.) An epithet applied to compositions written in the style of fugues: as *Sinfonia Fugata*, a Fugued Symphony.

FUGUE. A term derived from the Latin word *Fuga*, a flight, and signifying a composition, either vocal or instrumental, or both, in which one part leads off some determined succession of notes called the *subject*, which, after being answered in the *fifth* and *eighth* by the other parts, is interspersed through the movement, and distributed amid all the parts in a desultory manner at the pleasure of the composer; sometimes accompanied by other adventitious matter, and sometimes by itself. There are three distinct descriptions of *Fugues*; the Simple Fugue, the Double Fugue, and the Counter Fugue. The

Simple FUGUE contains but one subject, is the least elaborate in its construction, and the easiest in its composition:

Double FUGUE consists of two subjects, occasionally intermingled and moving together: and the

Counter FUGUE, is that Fugue in which the subjects move in a direction contrary to each other. In all the different species of *Fugues*, the parts *fly*, or run after each other, and hence the derivation of the general name *Fugue*.

FUGUIST. A musician who composes fugues, or performs them extemporaneously.

FULL. An epithet applied to certain anthems; so the organ when all or most of its stops are out;

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and to a band, when all the voices and instruments are employed. See *Full Anthem*.

FUNDAMENTAL. An epithet applied to a chord, when its lowest note is that from which the chord is derived. Also the lowest note of such a chord is called the *fundamental* note.

FUNZIONI. (Ital. Plu.) The general name given by the Italians to those oratorios and other sacred compositions occasionally performed in the Romish church.

FURCE. The name formerly given to a close diatonic chain of ascending or descending notes, introduced to connect an expansive interval.

FURNITURE. The name of one of the stops of an organ. See *Stop*.

FURIBONDO. (Ital.) A word applied adverbially to movements intended to be performed with energy and fury.

FURIOSO. (Ital.) See *Con Furio*.

F QUADRATA. The name given by the early writers on counterpoint to the sign which represented sharp F, in their *musico falsa*, or transpositions; and the form of which, like our *natural*, approached that of the square.

G.

G, THE fifth note in the natural diatonic scale, and to which Guido applied the monosyllable *Sol*. Also one of the names of the highest cliff.

G ABOVE THE BASS CLIFF NOTE. The octave above G Gammut. See *G Gammut*.

GAIMENT. (French.) A word signifying that

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the movement to which it is prefixed is to be performed in a cheerful, lively style.

GALLIARD. The name of a lively air or dance in triple time. Some writers intimate, that it is the same with the *Romanesca*, a favourite dance with the Italians, and that it was brought from Rome. The word *Galliard* is also frequently placed at the beginning of lively airs and movements, to indicate that they are to be performed in a gay and cheerful style.

GAMBIST. A performer on the *Viol di Gamba*. The place of *Gambist* was, at one time, a part of the regular establishment of the chapels of the German princes, but is now, like that of Lutenist, totally suppressed.

GAMME. (French.) *Gammut*. See that word:

GAMMUT. The name given to the table or scale laid down by Guido, and to the notes of which he applied the monosyllables *Ut, Re, Mi, Fa, Sol, La*. Having added a note below the *proslambanomenos*, or lowest tone of the ancients, he adopted for its sign the *gamma*, or first letter of the Greek alphabet; and hence his scale was afterwards called *Gammut*. This *Gammut* consisted of twenty notes, viz. two octaves and a major-sixth. The first octave was distinguished by capital letters, as G, A, B, &c. The second by small letters, g, a, b, &c. and the supernumerary *sixth* by double letters, as gg, aa, bb, &c. By the word *Gammut* we now generally understand the whole present existing scale; and to learn the names and situations of its different notes is to learn the *Gammut*. It, however, sometimes simply signifies the lowest note of the Guidonian or common compass. See *Gammut*.

GAVOT. A dance consisting of two light, lively strains in common time of two crotchets; the first of

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which contains four or eight bars, and the second eight or twelve, and sometimes sixteen, each beginning with two crotchets, and ending with one, or the half of a bar. Some authors say, that the first strain of the true *Gavot* has its close in the dominant, or fifth of the key; and that if it be in the tonic or key-note, it is not a *Gavot*, but a *Rondeau*.

GAVOTTA. (Ital.) *Gavot*. The air of a dance. See *Gavot*.

G DOUBLE, or *Double G*. The octave below **G** Gammut. The lowest note of the letter on the piano-forte.

GENERA. The different scales by which the Greeks regulated their division of the tetrachord: These *Genera*, as agreed by Aristoxenus, Bacchius, Euclid, Boetius, and other ancient writers, were principally three; the Enharmonic, Chromatic, and Diatonic. (See those words.) Aristides Quintilian, however, mentions many other *Genera*, and enumerates six as very ancient, viz. the Lydian, Dorian, Phrygian, Ionian, Mixolydian, and Syntonolydian. These six *Genera*, which we must not confound with the tones or modes of the same names, differed no less in their degrees than in their compass. The one did not extend to the octave, while others reached, and some exceeded it. (See *Dorian*, *Phrygian*, *Ionian*, &c.) Independent of the various subdivisions of the three principal *Genera*, there was a common genus, consisting only of the stable sounds of the *Genera*; as also a mixed genus, partaking of two, or of all the three *Genera*. It is worthy of notice, that in this collection, or combination of *Genera*, which was rarely used, not more than four chords or strings were employed, which were tightened or relaxed during performance; a practice of

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great apparent difficulty, and of which we can have no true idea. Indeed, the whole musical system of the ancients being only conveyed to us by speculative authors, and not by any continuance of its practice, we are necessarily left in great uncertainty respecting its execution; nor will the varying accounts of the different writers on the subject afford us a permanent resting-place for our opinions concerning the niceties of its theory.

GENERATEUR. (French.) The name first given by Rameau to the fundamental note of the common chord, and since adopted by other French writers in the same sense. It was but a new name given to an old and well-known combination, but had, however, the merit of being particularly appropriate, inasmuch as the *triad* is absolutely *generated* from its fundamental.

GENRE. (French.) A word used by French connoisseurs in the sense of *style* or *manner*. They prefer the *Genre* of this to that composer. The *Genre* of this singer, or instrumental performer, is more elegant or impressive than that of any other.

GENUS. A certain manner practised by the ancients, of dividing and subdividing the tetrachord, and by them called *Genus Melodiæ*. The *fourth* was the least interval admitted by the Greeks as concord; hence they first considered how this interval might be most commodiously divided. The diatessaron, or fourth, being thus, as it were, the root and foundation of the scale, what they called the *genera*, or kinds, arose from its various divisions. See *Genera*.

GENUS MELODIÆ. (Lat.) The manner in which the ancients divided and subdivided the elements of melody.

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GENUS MODULANDI. (Lat.) The manner in which the ancients divided the tetrachord, or disposed of its four sounds in succession.

GESTOURS. The name by which those itinerant minstrels were formerly distinguished, who interlarded their songs and tales with jokes and witticisms, accompanied with humorous gesticulations.

G GAMMUT. The first G below the Bass-cliff note. Guido, who first added this note to the ancient scale, applied to it the Greek letter *Gamma*, from which it derives its present name.

GIGA. (Ital.) Jig. See that word.

GIGUE. (French.) A species of dance, in compound common time. See *Jig*.

G IN ALT. The octave above the G or treble-cliff note. The first note in Alt.

G IN ALTISSIMO. The octave above G in Alt, and the fifteenth above the G or treble-cliff-note. The first note in Altissimo.

GIULLARI, or GIOCOLARI. The name formerly given in Tuscany to those bands of buffoons, dancers, actors, singers, and instrumental performers, retained in the courts of princes, and other great persons, and who by their gambols, farces, sports, and songs, amused and diverted the company.

GIUSTO. (Ital.) A term signifying that the movement before which it is written is to be performed in an equal, steady, and just time.

GLEE. A vocal composition in three or more parts, generally consisting of more than one movement, and the subject of which, notwithstanding the received sense of the word *Glee*, may be either gay, tender, or grave; bacchanalian, amatory, or pathetic. *When the Glee was first introduced in*

England, is not exactly known, but it is of modern invention, and was originally, as appears evident from its name, confined to themes of cheerfulness and conviviality.

GLOTTIS. (Greek.) Two semicircular membranes situated at the top of the *Larynx*, and forming a small oblong aperture, which can be dilated or contracted at pleasure, and by the various vibratory motions of which the tones of the voice are modified. The same name is also applied by the ancients to an additional and moveable part of the flute, which they placed between their lips in performance, and which is supposed to have been similar to our reed. The name, which answers to the Latin word *lingula*, the *tongue*, seems sufficient to explain that this was an essential part of the instrument; and perfectly agrees with our being told, that "the flutes could scarcely be made to *speak* without it."

GLOTTOCOMEIA. (Greek.) The name given by the ancient Greeks to the little boxes in which they carried the *lingulae*, or tongues of their flutes. See *Glottis*.

GONG. A Chinese instrument of the pulsatile kind. Its form is that of a shallow, circular concave; its material a composition of silver, lead, and copper; and its tone, which scarcely consists of any note that the ear can appreciate, is loud, harsh, and clanging. The *Gong* is never introduced, except to give a national cast to the music in which it is employed, or to awaken surprise, and rouse the attention of the auditors.

GRACE. *Grace*, either in vocal or instrumental performance, consists, not only in giving due place to the *appoggiature*, *turn*, *shake*, and other deco-

rative additions, but in that easy, smooth, and natural expression of the passages, which best conveys the native beauties and elegances of the composition, and forms one of the first attributes of a cultivated and refined performer.

GRACES. The general name given to those occasional embellishments which a performer introduces to heighten the effect of a composition.

GRADDO. (Ital.) A *degree*. A word which, together with the preposition *Di*, is applied to the notes of any passage moving by conjoint intervals; as when the sounds gradually rise or fall through the lines and spaces, without making any hiatus or skip.

GRADUAL, or GRAIL. A service-book, formerly used in the Romish church, containing all that was sung by the choir at high-mass; as the *tracts, sequences, and hallelujahs*; the *creed, offertory, and trisagium*; as also the *office* used at sprinkling the holy water.

GRADUATE in Music. A person who has taken the degree of doctor, or bachelor, in the faculty of music.

GRAN CANTORE. (Ital.) A *fine* or *great singer*. An expression, the application of which is generally confined to the first man or woman of the serious opera.

GRAND. An epithet applied to compositions and performances which derive importance from their style, length, or fulness of parts. Hence we say *Grand Sonata, Grand Overture, Grand Concert, &c.*

GRAN GUSTO. (Ital.) An expression applied by the Italians to the style of any full, rich, and high-wrought composition. A song, chorus, overture,

sonata, &c. the cast of which answers this description, is said by them to be composed in the *Gran Gusto*. These words sometimes apply also to performance: the manner of a fine and great singer is in the *Gran Gusto*.

GRAVE, or *Gravement*. An expression denoting a time of the second degree from slow to quick. Slower than *Largo*, but not so slow as *Adagio*.

GRAVITY. *Gravity* is that modification of any sound by which it becomes deep or low in respect of some other sound: the *Gravity* of sounds depends on the thickness and distension of the chords, or the length and diameter of the pipes, and in general on the mass, extent, and tension, of the sonorous bodies. The larger and more lax are the bodies, the slower will be the vibrations, and the graver the sounds.

GRAZIOSO. (Ital.) A term implying that the movement to which it is prefixed is to be performed in a smooth, flowing, and graceful style.

GROS FA. The name formerly given to certain compositions of the church, which were written in square notes, semibreves, and minims.

GROUND. The name given to a composition in which the bass, consisting of a few bars of independent notes, is perpetually repeated to a continually varying melody: as in Purcel's *Ground*, Pepusch's *Ground*, &c.

GROUP. A word formerly applied to a certain kind of diminution of long notes, by breaking them into smaller ones for the purpose of embellishment: which operation formed of one note a knot, or *Group* of notes.

GRUPPO. (Ital.) A word formerly used by the Italians to signify a trill or shake. Brought into

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England together with that embellishment about the middle of the seventeenth century.

G, THE TREBLE-CLIFF NOTE. The ninth above the F or Bass-cliff note, and the fifth above the C cliff note.

GUIDA. (Ital.) *A Guide.* A word frequently forming, in conjunction with some other, the title of didactic musical works: as *Guida Armonica*, An Harmonic Guide, or a Guide to Harmony.

GUIDE. The name given to that note in a fugue which leads off and announces the subject. The guiding note. See *Dux*.

GUIDON. (French.) *A direct.* See that word.

GUIDONIAN-HAND. The figure of a left-hand with the syllabic signs of the intervals of the three hexachords, instituted by Guido, marked on the joints of the fingers. Called the *Guidonian-hand*, because first adopted by the celebrated monk of Arezzo, the father of the modern notation.

GUITAR, or Guitarra. A stringed instrument, the body of which is of an oval-like form, and the neck similar to that of a violin. The strings, six in number, are distended in parallel lines from the head to the lower end, passing over the sounding-hole and bridge, and are tuned to the C above Fiddle G, E its third, G its fifth, and their octaves. The intermediate intervals are produced by bringing the strings, by the pressure of the fingers of the left hand, into contact with the *frets* fixed on the keyboard, while those of the right agitate the strings, and mark the measure.

The Spaniards, the reputed inventors of the Guitar, derived the name they gave it, *Guitarra*, from *Cithara*, the Latin denomination for almost every instrument of the lute-kind. The people of

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Spain are so fond of music, and of the *Guitar* in particular, that there are few, even of the labouring class, who do not solace themselves with its practice: it is with this instrument that the Spanish gentlemen at night serenade their mistresses; and there is scarcely an artificer in any of the cities, or principal towns, who, when his work is over, does not go to some of the public places and entertain himself and his auditors with his *Guitar*.

GUSTO. (Ital.) *Taste.* *Con Gusto*, with taste. See *Taste*.

GUSTOSO, or *Con Gusto*. (Ital.) A word signifying that the movement before which it is written is to be performed in an elegant and finished style.

GUTTURAL. An epithet given to that tone and style of intonation which the Italians call *singing in the throat*.

GYMNASTICE. (From the Greek.) Public contests of personal skill instituted by the ancients, in which the performance of music formed a principal part.

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HALLELUJAH. (Hebrew.) *Praise ye the Lord.* The singing *Hallelujahs* was a sort of invitation, or call to each other to praise the Lord. St. Austin says, that in some churches it was sung only on Easter-day, and the fifty days of Pentecost; but that it was never used during the time of Lent. St. Jerome informs us in his epitaph of Fabiola, that it was commonly sung at funerals, and speaks of the whole multitude joining in the *Hallelujah*, and making the golden roof of the church shake with the peals of the chorus. See *Allelujah*.

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HARDIMENT. See *Vivace*.

HARMONIC. An epithet applied to those concomitant accessory sounds which accompany the predominant, and apparently simple, tone of any chord or string.

HARMONIC-HAND. Guido's Diagramma. See *Guidonian Hand*.

HARMONICS. The geometrical mensuration of musical sounds; whatever appertains to harmony; as the harmonic divisions of the monochord, the harmonic proportions, &c. The ancients reduced their doctrine into seven parts, namely *Sounds, Intervals, Systems, Genera, Tones, Mutations, and Melopœia*.

HARMONIOUS. A term applicable to any two or more sounds which form a consonant, or agreeable union. Authors, especially poets, frequently apply this epithet to the tones of a single voice or instrument; but as only those sounds can properly be called *Harmonious*, which are so with respect to each other when heard together; they obviously use it in an improper sense, by confounding it with the word *melodious*.

HARMATIAN, or Chariot Air. (From the Greek.) The name given by the ancients to a certain air composed by Olympus. According to Hesychius, it derives its name of *Chariot Air*, from its imitating the rapid motion of a *chariot-wheel*, or, as being, from its fire and spirit, proper to animate the horses that drew the chariot during battle.

HARMONIST. A theoretical musician. One who to a thorough knowledge of all the received *combinations*, adds an intimate acquaintance with the various *transitions* and *evolutions* of harmony, and the principles on which they are conducted.

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HARMONOMETRE. An instrument formed for the purpose of measuring the harmonic relations of sounds, and consisting of a monochord so disposed as to be capable of being divided at pleasure by moveable bridges.

To HARMONIZE. To combine two or more parts agreeable to the established laws of counterpoint.

HARMONIZED. A melody is said to be *harmonized* when additional parts are subjoined so as to give it body, or a fulness of effect.

HARMONIZER. A Practical Harmonist. In the extended sense of the word, any one who fabricates or produces harmony, not excluding even the original composer: but in its usual acceptation, a musician whose talents reach no farther than to the applying additional parts to the productions of others; filling up scanty pieces, garnishing popular airs with accompaniments, or subscribing new basses to old tunes.

HARMONY. (From the Greek.) The agreement, or consonance, of two or more united sounds. *Harmony* is either natural or artificial. Natural *Harmony*, properly so called, consists of the harmonic triad, or common chord. Artificial *Harmony* is a mixture of concords and discords, bearing relation to the harmonic triad of the fundamental note. The word *Harmony* being originally a proper name, it is not easy to determine the exact sense in which it was used by the Greeks; but from the treatises they have left us on the subject, we have great reason to conclude, that they limited its signification to that agreeable succession of sounds which we call air, or melody. The moderns, however, do not signify a mere succession of unaccompanied sounds with the appellation of *Harmony*: for

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the formation of *Harmony* they require an union of melodies, a succession of combined sounds composed of consonant intervals, and moving according to the stated laws of modulation. But as the laws of *Harmony* were not established into a code but by very slow degrees, its principles for a long time consisted of no other than almost arbitrary rules, founded, indeed, on the approbation of the ear, but unsanctioned by that science which accounts for effects rationally, and deduces its conclusions from minute, profound, and satisfactory investigation. At length, however, writers arose, to whose patience, talents, and learning, the present age is indebted for a complete system of harmony and modulation, and to whose labours we only have to resort, to be informed on every point requisite both to its theory and practice.

HARMONY, FIGURED, *Figured Harmony* is that in which, for the purpose of melody, one or more of the parts of a composition move during the continuance of a chord, through certain notes which do not form any of the constituent parts of that chord. These intermediate notes not being reckoned in the harmony, considerable judgment and skill are necessary so to dispose them, that while the ear is gratified with their succession, it may not be offended at their dissonance with respect to the harmonic notes.

HARP. A stringed instrument consisting of a triangular frame, and the chords of which are distended in parallel directions from the upper part to one of its sides. Its scale extends through the common compass, and the strings are tuned by semitonic intervals. It stands erect, and when used, is placed at the feet of the performer, who produces

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its tones by the action of the thumb and fingers of both hands on the strings. That the *Harp* is among the most ancient of musical instruments, the frequent mention of it in scripture, and the splendid account transmitted to us of the *Theban Harp*, both as to the beauty of its decorations and extent of scale, are sufficient evidences. The Irish and Welsh practised the *Harp* long before the gammut of Guido was invented; and it is, indeed, their national instrument. In England also it was early introduced to general use, and the most ancient poems were sung to it on Sundays and all public festivals. Papias and Du Cange assert, that the *Harp* derives its name from the *Arpi*, a people of Italy, who first invented it; but Galileo maintains that the Italians received it from the Irish. No instrument has received greater and more valuable improvements from the industry and ingenuity of modern artists than this instrument. In its present state, while it forms one of the most elegant objects to the eye, it produces some of the most attractive effects to the ear, of any instrument in practice, and is much cultivated by the ladies.

HARP BELL, or *Bell Harp*. A stringed instrument, so called from its being generally swung about in performance like a bell. The *Bell Harp* is about three feet long; its strings, which are of no determinate number, are of brass or steel wire, distended over the sounding board, fixed at one end, and held at the other by screws. It includes four octaves, and is performed by striking the strings with the thumbs, the right-hand playing the treble and the left the bass. In order to render the sounds more sweet and clear, each of the performer's thumbs is armed with a little pin-wire.

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HARPALICE. The name given by the ancient Greeks to a kind of song appropriated to young girls.

HARPER, or Harpist. A performer on the Harp. Performing on the Harp is an ancient profession, and formerly exercised throughout Europe; but no where more than in England, Ireland, and Wales. British Harpers were famous long before the Conquest, and the bounty of our first Norman sovereign to his Harper, or Bard, is recorded in the Doomsday Book.

HARPSICHORD. A stringed instrument, consisting of a case formed of mahogany or walnut-tree wood, and containing the belly or sounding-board, over which the wires are distended, supported by bridges. In the front the keys are disposed, the long ones of which are the *naturals*, and the short ones the *sharps* and *flats*. These keys being pressed by the fingers, their inclosed extremities raise little upright, oblong slips of wood called jacks, furnished with crow-quill plectrums, which strike the wires. The great advantage of the harpsichord beyond most other stringed instruments, consists in its capacity of sounding many notes at once, and forming those combinations, and performing those evolutions of harmony, which a single instrument cannot command. This instrument, called by the Italians *Clave Cymbala*, by the French *Clavecin*, and in Latin *Grave Cymbalum*, is an improvement upon the *Clarichord*, which was borrowed from the *Harp*, and has for more than a century been in the highest esteem, and in the most general use, both public and private, throughout Europe; but since the invention of that fine instrument the *Grand Piano Forte*, its practice has considerably declined.

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HAUT. (French.) High, or shrill: as *Haut-Contre*, Counter-Tenor: *Haut Dessus*, First Treble.

HAUTBOY. A portable wind instrument of the reed kind, consisting of a tube gradually widening from the top towards the lower end, and furnished with keys and circular holes for modulating its sounds. The general compass of this instrument extends from the C cliff note to D in alt; but solo performers frequently carry it two or three notes higher. Its scale contains all the semitones, excepting the sharp of its lowest note. The tone of the *Hautboy*, in skilful hands, is grateful and soothing; and particularly adapted to the expression of soft and plaintive passages.

HEAD. The name by which that part of a note is distinguished which determines its position in the staff, and to which the *Filum*, or tail, is joined. Also applied to that part of a violin in which the pins or pegs are screwed.

HEAD-STALL. An utensil employed by the ancient musicians. See *Capistrum*.

HELICON. The name of a curious ancient instrument for demonstrating the consonances. It is said to have been originally suggested by Ptolemy; however, Zarlino and Salinas made such important improvements in it, as to entitle themselves to a considerable share of the honour of its invention.

HEMI. A Greek word used in music, signifying half; as *Hemi-tone*, half a tone.

HEMIDIAPENTE. (From the Greek.) A false or imperfect fifth. See *False Fifth*.

HEMIDITONE. (Greek.) A term used in the ancient music, signifying the interval of a major-third diminished by half a tone; that is, reduced to a minor third. In the formation of this compound

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term, the two first of its component syllables are not used in their literal sense, as *half*, but as less or lesser; as *Hemiditone*, a lesser third,

HEMIOPE, or *Hemiopus*. (Greek.) A wind instrument used by the ancients, consisting of a tube with three holes. A kind of *Fistula* or *Flute*.

HEMITONE. (From the Greek.) Half a tone, or a semitone. See *Semitone*.

HEPTACHORD. (From the Greek.) A term which, with the ancients, implied a conjunct tetra-chord, or a system of seven sounds. It was also the name given to a lyre, or cithara, with seven chords. In the ancient poetry, the word *Heptachord* signified certain verses that were sung to the sound of seven chords; *i. e.* to seven different notes or tones. The interval of the *Heptachord* was equivalent to our seventh.

HEPTAMERIS. (Greek.) In the ancient music the seventh part of a *Meris*, or forty-third part of an octave.

HEPTAPHONOS. The name given to one of the ten musical notes used in the middle ages.

HERALDS, or *Des Heraults*. This appellation the French formerly applied to the minstrels, because, on account of the strength and clearness of their voices, they were qualified not only for animating the soldiers in battle, but for making proclamations at tournaments and public ceremonies.

HESYCHIASTIC. (Greek.) A term by which the ancients expressed that mixed mode, or scale of sounds, which consisted partly of sharp, and partly of flat intervals.

HEXACHORD. (From the Greek.) A chord in the ancient music, equivalent to that which the mo-

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ders call a sixth. Guido divided his scale by *Hexachords*, of which it contained seven; three by B quardo, two by B natural, and two by B molle. It was on this account that he disposed his gammut in three columns. In these columns were placed the three kinds of *Hexachords* according to their order. *Hexachord* is also the name for a lyre with six strings.

HEY-DERRY-DOWN. An old English Burden. See *Burden*.

HEY-TROLY-LOLY. An old Scotch Burden. See *Burden*.

HIDDEN. This term is applied to those passages of harmony in which a third or a sixth moves to a fifth; *i. e.* in which two consecutive fifths may be imagined, though they do not really exist.

HIGH. An epithet given to any note or tone considerably acute in respect of some other. A word arbitrarily used, and of various meanings, as applied to bass, tenor, or treble voices, or instruments.

HILARODI. (Greek Plu.) Certain itinerant poet-musicians among the ancient Greeks, who went about singing little diverting poems or songs. They were dressed in white and crowned with gold; and originally wore shoes, but afterwards assumed the *crepida*, or sole braced to the foot with straps. The *Hilarodi* did not sing alone, but were accompanied on some instrument by a boy or girl who always attended them in their excursions. From the streets they were introduced into tragedy, as the *Magodi* were into comedy.

HILARODIA. (Greek.) The name given by the ancients to those songs, or short lyric poems, sung by the *Hilarodi*. See *Hilarodi*.

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HISTRIO, in the ancient drama, signified a comedian, or a stage-singer; but more particularly a mime who exhibited his part by gestures and dancing.

HOCKET. The name formerly given to a *rest*, or the cutting a note short, without accelerating the time. A manner of execution corresponding with that of our *staccato* passages.

HOLD. The name originally given to that curve or arch with a point under it, which we now term a pause.

HOLDING-NOTE. A note that is sustained or continued whilst others are in motion.

HOMOPHONOI. (From the Greek.) Unisons: duplicates of the same sound.

HOMOPHONY. (From the Greek.) The word *Homophony* was applied by the ancients to that kind of music which was performed in unison, and was used in opposition to Antiphony, or music performed in octaves.

HORN. A wind instrument chiefly used in hunting, to animate the chase and call the dogs together. The hunting horn was formerly *compassed*, whence the old phrase to *wind a horn*.

HORN. *French*. The French Horn, or *Corne de Chasse*, is a wind instrument, consisting of a long tube twisted into several circular folds, and gradually increasing in diameter from the end at which it is blown to that at which the sound issues. The intervals of the natural scale of the French Horn are conformable to those of the trumpet, but its pitch is an octave lower. The lower part of its scale only includes the third, fifth, and eighth of the key, but in the upper octave it takes all the natural notes, and even commands the sharp fourth. Its natural fourth is, however, seldom in tune, and therefore scrupu-

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lously avoided by those composers who are acquainted with the constitution of the instrument.

HORNPIPE. An animated dance tune, supposed to be of English invention. Its measure is triple time of six crotchets in a bar, four down and two up.

HYDRAULICA, or Water Organ. An organ actuated by water, and the invention of which is of much higher antiquity than that of the pneumatic or wind organ. Little is known concerning the particular construction or powers of this curious instrument. It is, however, asserted by some authors, to have produced its sounds by the compression of water on a large vessel filled with air, by which pressure the air was forced from the vessel into the *tibiæ*, or pipes. This is undoubtedly the organ said by Athenæus to have been invented by Ctesibius, and which is alluded to by Plutarch in his life of Phocion. This instrument Hedylus in his elegies mentions under the title of *Keras*: and from him we learn that it was capable of great variety and discrimination of harmony. Claudian also speaks of its *innumere voces*, or numberless tones, and gives other indications of its great and versatile powers.

The art of constructing Hydraulic Organs was known no longer than while the Roman empire lasted. The use of them ceased in the time of Cassiodorus: and the barbarians, who succeeded in Italy, laboured in vain to recover the art.

HYMEE. A *Song of the Millers*, so called by the ancient Greeks.

HYMENÆA. A marriage song used by the ancient Greeks, otherwise called *Epithalamium*.

HYMN. Anciently a song in honour of the gods or of heroes. Orpheus and Linus have been considered as the first authors of this species of compo-

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sition. The *Hymns* or divine odes of the ancient Greeks, generally consisted of three couplets; the *strophe*, *antistrophe*, and *epode*. But Menander the rhetorician, enumerates no less than eight different species of *Hymns*. The *Hymn* appears to be amongst the most ancient of all poetical compositions; and was originally thought to be dictated by the gods themselves, or, at least, by men truly inspired. St. Hilary is said to have first composed *Hymns* for the service of the church, in which he was followed by St. Ambrose and Prudentius, the latter of whom is the supposed author of those contained in the Romish breviary. A *Hymn*, at present, taking the word in its general acceptation, is a short, religious, lyric poem, written either for the regular use of some chapel or conventicle, or for the temporary aid of some parochial charity-school; in which latter case it is sung at church, before or after an occasional sermon, by the children for whose benefit it is intended.

HYMONOLOGIST. A writer or composer of *Hymns*.

HYPATA, or *Principal*. The epithet applied by the ancient Greeks to the lowest tetrachord, and also to the lowest sound of the two lowest tetrachords.

HYPATE BAREIA GRAVIS. (Greek.) The name given to that tone in the ancient music which was produced by eight ninths of the whole string: was one note higher than *proslambanomenos*, and equivalent to our B natural on the second line in the bass.

HYPATE DIATONUS. (Greek.) One of the names by which the ancients distinguished the third sound of the first tetrachord, which answered to our

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D natural on the third line in the bass. See *Lychanos Hypatus*.

HYPATE-HYPATON, or *Principal of Principals*. The lowest chord of the lowest tetrachord of the Greeks. This chord, or sound, answered to our **B** natural on the second line in the bass.

HYPATE MESON, or the *Principal of the mean Tetrachord*. The name given by the Greeks to that sound which was last, or highest, of the first tetrachord, and the first, or lowest, of the second tetrachord. It was because these tetrachords had one sound common to both that they were called *conjoint*; as, indeed, were others under the like circumstances. This *Hypate Meson* was equivalent to our **E** natural on the third space in the bass.

HYPATOIDES. The general name given by the Greeks to their deep, or bass sounds, to distinguish them from the *mesoides*, or middle sounds, and the *netoides*, or high sounds. Bacchius calls them *Spissi Gravissimi*. The *Melos*, or melody of the ancient tragedy, was also called by this name.

HYPER. (Greek.) Above. This word in conjunction with the name of any mode or interval, signifies that it is higher than when without it; as *Hyper Lydian*, above the Lydian.

HYPER-ÆOLIAN. (Greek.) The name given by the ancients to their penultima mode upward, the fundamental, or tonic, of which was a fourth above that of the Æolian. This mode had its lowest note correspondent to our **B** flat above the fifth line in the bass. Like the *Hyperlydian*, it was less ancient than the other modes.

HYPERBOLÆON, or *Supreme*. (Greek.) The epithet given by the ancients to their fifth tetra-

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chord, because its sounds were more acute than those of the other four. This tetrachord was added to the scale long after its original formation.

HYPER-DIAZEUXIS. The name given by the ancient Greeks to that disjunction of two tetrachords in which they were separated by the interval of an octave.

HYPER-DORIAN, or *Mixolydian*. That mode of the ancients, the fundamental of which was a fourth above the *Dorian*, and which was the same with our G natural on the fourth space in the bass. The invention of this mode is, by some writers, attributed to Pythaclydes.

HYPERIASTIAN, or *Hyper-Ionian*. (Greek.) The general name of an ancient mode, called also by some the sharp *Mixolydian*, and which had its fundamental a fourth above that of the Ionian. Its lowest note was the same with our G sharp on the fourth space in the bass.

HYPER-IONIAN. (Greek.) One of the ancient modes. See *Hyperiaastian*.

HYPERLYDIAN. (Greek.) The name of the highest ancient mode, and the fundamental of which was a fourth above that of the Lydian. Like the *Hyperlydian*, it was less ancient than the other modes. The lowest sound was equivalent to our B natural above the fifth line in the bass.

HYPER-MIXO-LYDIAN. (Greek.) One of the ancient Greek modes, called by Euclid the *Hyperphrygian*. See *Hyperphrygian*.

HYPERPHRYGIAN, or *Hypermixolydian*. (Greek.) The highest of the thirteen modes of Aristoxenus; forming the diapason, or octave, with the *Hyperdorian* or lowest mode. The deepest sound of the

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Hyperphrygian mode was the same with our A natural on the fifth line in the bass.

HYPEROCHE. A word used by ancient authors to signify the difference between the enharmonic and chromatic dièses.

HYPO. (Greek.) *Below.* The word prefixed to the name of any ancient mode or interval, expresses it to be lower than when without it; as *Hypo-Dorian*, below the Dorian.

HYPORCHEMES. (From the Greek.) A certain canticle or song used by the ancients in their military dances, and feasts of the gods. It was sung during the dance to the sound of flutes and citharas. The first song of this kind is said to have been composed by Thaletas of Crete.

HYPOCRITIC. (Greek.) The epithet applied by the ancients to the art of gesticulation, which had a considerable share in their public vocal performances.

HYPO-ÆOLIAN, or, according to Euclid, *Flat Hypolydian*, was an appellation in the ancient music, given to that mode which had its fundamental a fourth below that of the *Æolian*. Its lowest note corresponded with our C natural on the second space in the bass.

HYPO-DIAZEUXIS. (Greek.) The appellation given by the ancients to the interval of a fifth, found between two tetrachords separated disjunctively, or by the interposition of a third tetrachord.

HYPO-DORIAN. The lowest of the ancient Greek modes. This mode had its fundamental a fourth below that of the *Dorian*, and is said to have been invented by Philoxenes. Its lowest note corresponded with our A natural in the first space in the

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bass. The *Hypo-Dorian* and the *Hypophrygian* modes were appropriated to declamation.

HYPO-IASTIAN. (Greek.) One of the ancient modes. See *Hypo-Ionian*.

HYPO-IONIAN. (Greek.) The second of the ancient modes, and which had its lowest or fundamental sound a fourth below that of the Ionian. Euclid calls this mode the *Hypoiastian*, and flat *Hypophrygian*. Its lowest note corresponded with our B flat on the second line in the bass.

HYPO-LYDIAN. (Greek.) The name given by the ancients to the fifth of their modes. The fundamental of this mode was a fourth below the *Lydian*. By Euclid we learn, that there were two distinct *Hypo-Lydian* modes, the higher and the lower, the last of which was the same as the *Hyper-Æolian*. The *Hypo-Lydian* mode, the invention of which was attributed by some to Polymnestre of Colophon, and by others to Damon the Athenian, was peculiar to funeral songs, and to sublime and divine poetry. Its lowest sound was the same with our C sharp on the second space in the bass.

HYPO-MIXO-LYDIAN. (Greek.) The name of the mode added by Guido to those of the ancient Greeks. This mode forms, in reality, the plagal of the Mixo-Lydian, and its fundamental, or tonic, corresponds with that of the Dorian.

HYPO-PHRYGIAN. (Greek.) A mode in the ancient music whose fundamental was a fourth lower than that of the Phrygian, from which it was derived. It is said to have been invented by Damon the pupil of Socrates.

HYPO-PROSLAMBANOMENOS. (Greek.) The name given to a chord said to have been added by Guido to the ancient scale, and which is a tone

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lower than the *Proslambanomenos*, or lowest sound of the Greeks. The author of this chord adopted the gamma, or third letter of the Greek alphabet, for its sign; whence it is now called *G Gammut*. See *G Gammut*.

HYPO-SYNAPHE. (Greek.) A term applied by the ancients to the disjunction of two tetrachords by the interposition of a third, conjoint with both. The homologous sounds of the two tetrachords, thus disjoined, have five whole tones, or a minor-seventh of interval between them.

I.

IAMBICS. Certain songs, or satires, which are supposed to have given birth to the ancient comedy. In the ancient music there were two kinds of Iambic verses, one of which were simply *recited* to the sound of instruments, and the other *sung*.

IL PONTICELLO. (Ital.) *The little bridge*. An appellation given by the Italians to that precise part of the voice where the natural tone forms a juncture with the *falsetto*, *i. e.* when one runs into the other. The close and imperceptible union of the natural with the feigned voice, is one of the principal requisites in good singing; and which cannot be too sedulously attended to by the vocal practitioner.

IMITATIVE. A term applicable to that music which is composed in imitation of the effects of some of the operations of nature, art, or human passion; as the rolling of thunder, swiftness of lightning, agitation of the sea, gurgling of streams, roaring of beasts, warbling of birds, clashing of swords, explo-

sion of cannon; and the tones of sorrow, love, jealousy, hatred, revenge, gaiety, joy, exultation, or triumph. Music, when thus employed, exerts some of its sublimest energies; transports us to the very scenes it describes, or kindles the feeling whose expressions it copies. By the truth of its resemblance, it points to our imagination whatever the genius of the composer conceives, and while it submits to its imitation the most striking and interesting circumstances of nature, touches the heart, and asserts its empire over our passions. *Imitation* is also the technical term for a studied resemblance of melody between the several passages of the harmonical parts of a composition: a likeness in which only the motion, or the figure formed by the notes, is imitated, without preserving the exactness in the corresponding intervals by the rigorous rules of fugue and canon.

IMPERFECT. A term applied to those chords which are incomplete, or which do not include all their accessory sounds; also to those compound intervals which do not contain their complement of simple sounds: as the false or imperfect fifth.

IMPRESARIO. A term applied by the Italians to the manager or conductor of operas or concerts.

IMPROVISARE. (Ital.) To compose and sing extempore. A practice once very common with the poet-musicians of Italy.

IMPROVVISATORI. The name given by the Italians to those poets, or poet-musicians, who are gifted with the power of reciting or singing extempore verses. A practice at one time very general in Italy, and to his abilities in which Metastasio owed his education and good fortune.

IN ALT. (Ital.) A passage or note is said to be *In Alt* when situated above F on the fifth line in the

I N

treble; as *that* passage is *In Alt*, or it begins on A, B, or C *In Alt*.

IN ALTISSIMO, or *In Altiss.* (Ital.) A term applied to any passage or note situated above F in Alt, or the F above the third ledger line in the treble.

INCIDENTAL. An epithet applied to those airs, duets, trios, choruses, &c. the subjects of which rise out of, or have some relation to, the business of the drama in which they are introduced.

INCOMPOSITE. A term applied to those intervals which are simply constituted, and in the calculation of which we take no notice of the intermediaries, but only consider the terms.

INCONSONANCE. The effect resulting from two disagreeing sounds. A discordance.

INDEX. A direct. See that word.

INFINITE. An epithet given to those canons which are so constructed that the end lead to the beginning; and the performance of which may be incessantly repeated. Hence they are also called *perpetual fugues*.

INFLECTION. That change and modulation of the tones of the voice by which it accommodates itself to the various accents and expressions necessary to a just performance.

INGANNO. (Ital.) This word, which signifies a deception, is applied to that manœuvre in which, after a due and full preparation for a cadence, the ear is disappointed by the introduction of a pause or mark of silence instead of the expected *final*.

INNOCENTE. (Ital.) A term applied to those compositions, and that manner of performance, of which the chief feature is an artless, unstudied simplicity.

IN PALCO. (Ital.) An expression alluding to a

I N T

stage performance. Oratorios were originally performed in Italy on a stage erected in the church: *i. e. In Palco.*

INSTRUMENT. A term by which we understand any sonorous body, artificially constructed for the production of musical sound. Musical instruments are divided into three kinds: wind instruments, stringed instruments, and instruments of percussion. Of the stringed instruments among the ancients, the most known are the lyre, psalterium, trigonium, simmicium, epandoron, &c. The principal wind instruments were the tibia, fistula, tuba, cornu, and the lituus; those of percussion, the tympanum, cymbalum, crepitaculum, tintinabulum, and crotalum.

INSTRUMENTAL. A term used in opposition to the epithet *vocal*, and applied to music composed for instruments, and to those who are employed in their practice.

INTAVOLARE, or Intavolatura. These are general terms in Italy for the notation of music, whether by letters and figures, or in any other form.

INTENTIO. (Lat.) The word *intentio* was used in the ancient music to denote the passage of the voice from grave to acute.

INTERRUPTED. A term applied by theorists to those closes or cadences in which the base, instead of falling or rising from the fifth to the key-note, passes to some other, and interrupts the full close, or final cadence.

INTERLUDE. A short musical representation introduced between the acts of any drama, or between the play and afterpiece. Interludes were formerly of more frequent use than at present. A song or dance at least, by way of *Interlude*, was generally given after every act of a tragedy or comedy.

I N T

INTERMEDIATE. A term applied to those sharps and flats which do not form any part of the original key of a composition, and which are also called *accidentals*.

INTERMEZZI. (Ital.) The name given by the Italians to interludes, or detached dances, introduced between the acts of an opera.

INTERVAL. The difference in point of gravity or acuteness between any two sounds. Taking the word in its more general sense, we must allow that the possible *intervals* of sound are infinite, but we only speak of those intervals which exist between the different tones of any established system. The ancients divided the *intervals* into simple, or uncomposite, which they call *diastems*, and composite *intervals*, which they call *systems*. The least of all the *intervals* in the Greek music was, according to Bacchius, the enharmonic diesis or fourth of a tone; but our scale does not notice so small a division, since all our tones concur in consonances, to which order only one of the three ancient genera, viz. the diatonic was accommodated. Modern musicians consider the *semitone* as a simple interval, and only call those composite which consist of two or more *semitones*: thus from B to C is a semitone, or simple *interval*, but from C to D is two half-tones, or a compound *interval*.

INTONATION. A word relating both to the consonance and to the strength or weakness of sounds. *Intonation* not only includes the act of tuning, but the giving to the tones of the voice or instrument that occasional impulse, swell, and decrease, on which, in a great measure, all expression depends. A good *intonation* is one of the first qualifications in the higher walks of execution.

INTRADA. The old Italian name for an opera overture, or prelude.

INTRODUCTION. That movement in a composition the design of which is to bespeak the attention, and prepare the ear for the movements that are to follow. So much of the effect of a whole piece often depends on the proper cast or style of the *introduction*, that a judicious composer is very solicitous to avail himself of its advantage; and always writes it with an eye to the *contour*, or great outline of the whole.

INTRODUTTARIO. (Ital.) Introduction. See *Introduction*.

INTRODUCTORY. A term applied to those movements introduced by composers merely as preparatives of what is to follow; as also to any symphony which does not form a constituent part of the oratorio, opera, or serenata, about to be performed, but which is temporally adopted as a kind of opening to the piece.

INVERSION. *Inversion* is a changed position either of a subject or of a chord. The inversion of a subject is produced by giving it a higher or lower situation among the several parts of a *score*, sometimes making it the bass, at other times the tenor, counter-tenor, or the treble. The *inversion* of a chord, is that changed position of its component parts with respect to its fundamental bass, by which, though the harmony remain the same, the intervals are varied, and the compound assumes another name. This *inversion* is sometimes effected by simply changing the bass: as in the chord of the seventh, if the fundamental bass be shifted to its third, the harmony is no longer called the chord of the seventh, but that of the fifth and sixth.

INVERTED. A term applicable to certain positions of any subject or chord. See *Inversion*.

IO BACCHE. A burden used in the lyric poetry of the Romans.

IONIAN. (Greek.) The appellation given to that ancient mode which, reckoning from grave to acute, was the second of the five middle modes. Its lowest sound corresponded with our E flat on the third space in the bass.

IO TRIUMPHE. A burden used by the Romans in their lyric poetry.

IRRELATIVE. A term applied to any two chords which do not contain some sound common to both.

ISTESSO, or L'Istesso. (Ital.) *The same*; as *Far l'Istesso*, do the same thing; *Cantar l'Istesso*, sing the same thing, or in the same manner.

JARGON. A term applied to the effect resulting from the union of two or more sounds mutually at variance. The sum of a confused multitude of different sounds, whose undulations being inconcinuous and contrary, disconcert and distract the sense.

JEWS-HARP. The form, size, and character of this insignificant instrument are so well known, that it would not have been introduced in this dictionary, but for the opportunity of observing, that contemptible as it may seem to those who are acquainted with superior instruments, it is the only one practised by the ingenious and simple inhabitants of St. Kilda, and forms the constant accompaniment to the performance of their lyric poetry.

JIG. A light, brisk movement, generally consisting of six quavers in a bar.

JONGLEURS. A general name given to those itinerant musicians, who during the twelfth and thirteenth centuries wandered from province to pro-

K E E

vince in France, singing, and performing on the viol, flute, and other instruments, at the courts of kings, princes, &c. who rewarded them with clothes, horses, arms, and money. One of the earliest employments of the *Jongleurs* was to attend, and perform for, those troubadours, or bards, who, for want of voice or musical knowledge, were unable to sing their own works.

JUBE. The name of a kind of hymn sung by the Greeks, and after them by the Romans, at harvest time, in honour of Ceres and Bacchus, to propitiate the favour of those deities.

JUBILEE. According to Masius and other ancient writers, this word is derived from Jubal, the supposed inventor of musical instruments; whence, say they, the words *Jobel*, and *Jubilee*, signified, with the Hebrews, the year of deliverance and remission, because proclaimed with the sound of one of those instruments, and which originally consisted only of the horn of a ram. The Christians, in imitation of the Jews, have likewise established *Jubilees*, which commenced in the time of Pope Boniface the Eighth, in the year 1300, and of which festival the performance of sacred music forms a considerable part.

JUST. An epithet applied to all consonant intervals, and to those voices, strings, and pipes, which give those intervals with truth and exactness.

K.

KEENERS. The name of the Irish Singing Mourners. The Irish have always been remarkable for their funeral lamentations, and once were celebrated for their musical art in their last

K E Y

sad-offices to their departed friends. Formerly these duties were performed by dressing the body of the deceased in grave-clothes, ornamenting it with flowers, and placing it on a bier; when the relations and *keeners* ranging themselves in two divisions, one at the head, and two at the feet of the corpse, the chief bard of the head chorus, softly accompanied by the harp, sung the first stanza of the *Caoinan*, or funeral song; this being ended, the foot semichorus began the lamentation, or *Ullaloo*, in which they were answered by the head semichorus, and then both united in one general chorus. After this, the chief bard of the foot semichorus began the second *Gol*, or lamentation, in which he was answered by that of the head; and then, as before, both united in the general and full chorus. Thus, alternately were the song and choruses solemnly performed during the night. But whatever merit or decorum there might formerly be in these vocal obsequies of the Irish, they have at present little to boast either of melody, harmony, or dignity. The *keeners* now generally consist of a motley multitude of men, women, and children, and the *Caoinan* is degenerated into a wild and hideous howl.

KERANA. The name of a wind instrument forming a kind of long trumpet, much used by the Persians. Every evening at sun-set, and two hours after midnight, they sound the *Kerana* together with hautboys, timbrels, drums, and other instruments.

KERANIM. The name given by the Hebrews to the sacerdotal trumpets.

KEY, or Key-Note. With theorists, a certain fundamental note or tone to which the whole of a movement has a certain relation or bearing, to which all its modulations are referred and accommodated, and in which it both begins and ends. There

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are but two species of *keys*; one of the major, and one of the minor mode; all the keys in which we employ sharps or flats, being deduced from the natural keys of C major, and A minor, of which, indeed, they are only transpositions.

KEY-BOARD. An instrument for dividing the intervals of the octave.

KEYS of an Organ. Those moveable, projecting levers in the front of an organ, so placed as to conveniently receive the fingers of the performer, and which, by a connected movement with the valves or pallets, admit or exclude the wind from the pipes. When a single key of an organ is pressed down, as many sounds are heard as all the stops which are then out furnish to that key: *i. e.* all those pipes are heard which are permitted by those stops and that key to receive the wind.

KINOR. (From the Hebrew.) The name given to the harp used by David in the curing of Saul.

KIT. The name of a small pocket-violin much used by dancing-masters. Its length is about sixteen inches, and that of the bow about seventeen.

KROUSTA. (Greek.) A general name applied by the ancients to all pulsatile instruments.

KRUMHORN. The name of a portable wind-instrument formerly much in use, the formation and tone of which resembled that of a small cornet. Many organ builders corrupt this word into *Cremona*, and apply it to one of their cornet stops, erroneously supposing that stop to have originally derived that name from its imitation of the tone of the *Cremona* violin. See *Stop Cremona*.

KYRIE. The vocative of a Greek word signifying Lord, and which the Italians generally write *Chirie*. Masses and services frequently begin with

L A M

this word. It is sometimes used as the designation of a sacred composition: as when we call a mass or service, opening with it, a fine *Kyrie*.

L.

LA. The monosyllable by which Guido denominated the last sound of each of his hexachords.

LA CHASSE. (French.) An expression applied to a composition written in the hunting style.

LAMENTATIONE. (Ital.) A word denoting that the movement before which it is placed is to be sung or played in a doleful, melancholy style.

LAMENTATIONS. The funeral music of the ancient Jews was called by this name. At the death of any one it was not only usual to employ tibicines, or flute-players, to perform over the body of the deceased, but to hire at least one vocal female mourner, or lamentatrix. From the rabbi Maimonides we learn, that the husband was obliged to provide mourners to weep over the corpse of his deceased wife; and at her funeral; or at least that this was the established custom of the country. The poorest persons among the Israelites, he tells us, engaged two flutes and one female mourner; and if the husband were rich, the expence and pomp of the ceremony were proportioned to his wealth and dignity. See *Lamentatrices*.

LAMENTATRICES. The name given by the ancient Hebrews to certain female vocal performers who were hired to chant over the dead, and to sing dirges at funerals; on which occasions they were accompanied with flutes. See *Lamentations*.

L A R

LAMENTEVOLE. (Ital.) By this term the performer understands that the music before which it is placed, is to be executed in a slow and mournful style.

LAMENTS. The name given by the Scotch to some of their old serious and melancholy airs: as Earl Douglas's *Lament*, Sir Norman MacLeod's *Lament*, St. Kilda Girl's *Lament*, &c.

LAMPADARIUS. (Greek.) The name given to that of the two principal singers, in the patriarchal church of Constantinople, who held the first place on the left side of the choir. The appellation of *Lampadarius* is supposed to be derived from the musical writer and composer of that name, who flourished about the year 1300, and is conjectured to have been the first who filled the office.

LANGUEMENTE. (Ital.) A word implying that the movement before which it is placed is to be sung or played in a soft and dolorous style.

LA PRIMA INTENTIONE. An expression applied by the Italians to the form of any composition as originally designed by the composer, and distinguished from the improved or altered copy.

LARGE. A character, or note, formerly in use, of the greatest value or duration. Equal in length to two longs, four breves, eight semibreves, sixteen minims, thirty-two crotchets, sixty-four quavers, and so on in duple proportion.

LARGHETTO. (Ital.) A word specifying a time not quite so slow as that denoted by *Largo*, of which word it is the diminutive. See *Largo*.

LARGO. (Ital.) A word by which is to be understood a movement one degree quicker than *Grave*, and two degrees quicker than *Adagio*.

LARYNX. (Greek.) The upper part of the *trachea*. The *Larynx* is composed of five annular cartilages placed above one another, and united by elastic ligaments, or fibres, by which it is so dilated and contracted, as to be capable of producing all the various tones of the voice.

LAUDI, or *Lodi*. The name formerly given to certain sacred or spiritual songs of Italian invention, distinct from the hymn, and composed in praise of God, the Virgin Mary, and the Saints and Martyrs.

LAUDISTI, or *Laudesi*. The name given to the members of a society first instituted at Florence so early as the year 1310, for the performance of those spiritual songs called *Laudi*. See *Laudi*.

LAUS PERENNIS. (Lat.) The name given by papistical writers to the *perpetual psalmody* preserved at Antioch by an order of monks established there in the early ages of Christianity, and whose discipline obliged them to render it equally perennial with the Vestal fire, or perpetual lamps of antiquity.

LAY. (From the Anglo-Saxon word *Ley*.) The name of an ancient elegiac kind of French lyric poetry, formerly much imitated by the English. The *Lay* is said to have been formed on the model of the trochaic verses of the Greek and Latin tragedies. There were two sorts of *Lays*; the *greater*, which consisted of twelve couplets of verses in different measures, and the *lesser*, comprising sixteen or twenty verses. The word *Lay* is now generally applied to any little melancholy song or air, and is for the most part used in that sense by Chaucer, Spenser, Milton, Waller, Dryden, and other classical English poets.

L E G

LAY-CLERK. A vocal officiate in a cathedral, who takes a part in the services and anthems, but is not of the priesthood.

LAYMEN. Those vocal officiates in a cathedral who are not of the priesthood.

LEADER. A performer who in a concert takes the principal violin, receives the time and style of the several movements from the conductor, and communicates them to the rest of the band.

The *Leader*, after the conductor, holds the most important station in the orchestra. It is to him that the other performers look for direction in the execution of the music, and it is on his steadiness, skill, and judgment, and the attention of the band to his motion, manner, and expression, that the concinnity, truth, and force of effect, do in a great measure depend.

LEADING NOTE. An expression applied to the *sensible* or *sharp seventh*, of any key.

LEAPS, This word is properly applicable to any disjunct degree, but is generally used to signify a distance consisting of several intermediate intervals.

LE CHANTE ROYAL. (French.) Certain verses sung in chorus to the Virgins and Saints, by troops, or companies, of pilgrims returning from the holy sepulchre. This practice was first introduced by the French in the fourteenth century.

LEDGER LINES. Those lines which are added above or beneath the five composing the stave, for the reception of such notes as are too high, or too low, to be placed upon or within it.

LEGATO. (Ital.) A word used in opposition to *stacatto*, and implying that the notes of the movement or passage to which it is affixed, are to be

L E P

performed in a close, smooth, and gliding manner, holding each note till the next is struck.

LEGATO. (Ital.) To bind the notes: *i. e.* to perform them with syncopation. See *Syncopation*.

LEGEREMENT. (French.) A word denoting that the movement before which it is placed, is to be performed in a light and gay style.

LEGGIARDO. (Ital.) Brisk, lively. See *Legerement*.

LEONINE. An epithet applied to certain hymns, or verses, of which the middle line rhymes with the last. They are supposed to have derived this appellation from Pope Leo, their author, in the seventh century; and are thought by some to have been the first attempt at rhyme. Others, however, imagine the hymn to St. John the Baptist, written by Paul Diaconus, to be not only rendered memorable by Guido's scale, but by having been the model of all other monkish rhymes in Latin, as well as in modern languages.

LENE. An old term applied to a note sustained in one of the harmonic parts of a composition; whilst the other parts are in motion.

LENTANDO. (Ital.) A word implying that the notes over which it is written are to be played from the first to the last with increasing slowness.

LENTEMENT. (French.) A word signifying that the movement to which it is prefixed is to be performed in a slow time.

LENTEMENTE. (Ital.) Somewhat slow.

LENTO, or *Lent*. (Ital.) A term implying slow time.

LEPSIS. (Greek.) A term used in the ancient music for that of the three branches of the *melopœia*, by which the composer discerned whether he ought

to place the notes of this melody in the lower part of the octave, called *hypatoides*, the upper part, called *netoides*, or among the middle sounds, called *mesoides*. See *Mescolomento*, and *Usus*.

LESSON. A word formerly used by most composers to signify those exercises for the harpsichord or piano-forte which are now more generally called sonatas. The length, variety, and style of *Lessons*, are not regulated by any acknowledged rule, but entirely depend on the fancy and abilities of the composer, and the class of practitioners for whose use the pieces are designed. The word *Lesson* is also applied to that instruction which a master communicates to his pupil at each visit or sitting.

LEVARE ANTIPHONAM. An expression used in the old church music, signifying to begin or open the leading part of the anthem.

LIBRETTO. The name given by the Italians to the book of the words of any opera.

LICENCE. A liberty taken in composition or performance, by which the master, with some particular view, violates, for a moment, those received rules and regulations which form the established system of harmony and modulation. This kind of freedom is at best a hazardous resource, and the composer or performer who ventures it should possess as much genius as boldness, and always compensate his trespass by some felicitous and striking effect.

LICHANOS. The name given by the ancient Greeks to the third chord of their two first tetrachords. See *Lychanos Meson*, and *Lychanos Hypaton*.

LICHANOS HYPATON. (Greek.) *Index of Principals.* The name given by the ancients to the third

L I N

sound of the first or lowest tetrachord in the diatonic genus: so called from its having been played with the index or fore-finger. This sound, which answered to our D on the third line in the bass, was also denominated *Hypaton Diatonos*.

LICHANOS MĒSON. (Greek.) The name by which the ancients distinguished the third sound of the *meson*, or middle tetrachord. This sound corresponded with that of our G on the fourth space in the bass.

LIGATURE. A *Ligature* is a band, or link, by which notes are connected and tied together. At present we only tie the tails of quavers and notes of shorter duration; but the old masters tied or linked together the heads of their square notes.

LIGHT. A word adjectively applied to any thin, airy composition; also to the keys of an organ, harpsichord, or piano-forte, when they make very little resistance to the pressure of the fingers. Instruments with such keys are said to be of a *light touch*.

LIMMA, or Remnant. An interval used in the ancient Greek music, which is less by a comma than a major semitone; and which, when taken from a major tone, leaves the *apotome* for a remainder.

LINES. Those members of a stave on and between which the notes are placed; also those horizontal strokes which are placed above or beneath the stave. (See *Ledger Lines*.) The invention of *Lines* is generally attributed to Guido. At their first introduction the spaces between them were not used.

LINOS. A kind of rustic air used by the ancient Greeks, who had also a dirge of the same

L O U

name. Some say the *Linos* was of Egyptian invention, while others attribute its origin to Linus of Eubœa.

LIQUID. An epithet metaphorically applied to a smooth succession of the sweet and mellow sounds of any voice or wind instrument, also to certain clear and sweet tones.

LIRA GRANDE. (Ital.) The Viol da Gamba, See *Viol da Gamba*.

L'ISTESSO TEMPO. (Ital.) A word implying that the movement before which it is placed, is to be played in the same time as the previous movement.

Loco. (Ital.) A word used in opposition to *Sub Alta*, and signifying that the notes over which it is placed are not to be played an octave higher, but just as they are written.

LOCRIAN. The name sometimes given by the ancient Greeks to the Hypodorian mode. See *Hypodorian*.

LONG. An old character, or note, of the greatest duration after the *large*. Equal in length to two breves, or four semibreves, or eight minims, or sixteen crotchets, thirty-two quavers, and so on in duple proportion.

LOURE. A short composition, or dance, sometimes with three, and sometimes with four crotchets in a bar; of a slow time and dignified character. One of its chief features is its generally having a dot after the first crotchet of the bar, in which particular it resembles the *Ciaccone*.

LOUVRE. A term applied singly to a well-known French air, otherwise called *L'Amable Vainqueur*, for which Lewis the Fourteenth had a remarkable

L U T

predilection. This air has since formed a well-known dance.

LOW. A word of relative signification, and arbitrarily applied to any *part, passage, or note*, situated towards the bottom of the compass of that species of voice or instrument by which it is designed to be executed.

LUINIG. The name of a species of song much used in the Hebrides, and on the western coasts of Scotland, and which is generally short and plaintive. It is mostly sung by the women, at their diversions, and during their work.

LUTE. A stringed instrument formerly much in use; anciently containing only five rows of strings, but to which six, or more, were afterwards added. The *Lute* consists of four parts, viz. the table; the body, which has nine or ten sides; the neck, which has as many stops or divisions; and the head, or cross, in which the screws for tuning it are inserted. In playing this instrument, the performer strikes the strings with the fingers of the right hand, and regulates the sounds with those of the left. The origin of this instrument is not known, though generally believed to be of very early date. Indeed, authors are not agreed as to the country to which we are indebted for its invention. Some give it to Germany, and derive its name from the German word *Latue*, which signifies the same thing, while others ascribe it to the Arabians, and trace its name from the Arabic *Alland*.

LUTENIST. A performer on the lute. The office of *Lutenist* to the King's chapel was formerly an active one, like that of organist, but since the decline of the lute, has become a sinecure place.

L Y R

LYCHANOIDES. (Greek.) The name given by the ancients to the middle sound of those which Bacchius and other Greek writers call *spissi*. See *Spissus*.

LYDIAN. The epithet applied by the ancient Greeks to that of their modes which was placed between the *Æolian* and Hyperdorian. From its bearing the name of an Asiatic people, it was sometimes called the *barbarous* mode. The character of the *Lydian* mode is said to have been striking and animated, yet highly capable of pathos and softness. It was for the latter quality that Plato banished it from his republic. This is the mode by which Orpheus is poetically said to have attracted the very beasts, and Amphion to have built the walls of Thebes. Some impute its invention to Amphion, the son of Jupiter and Antiope, others to Olympus the disciple of Marsyas, and others again to Melampides. Pindar informs us, that it was first used at the marriage of Niobe. *Lydian* was also the name of an instrument used by the Greeks, which is supposed to have been so called from their being indebted for it to their Asiatic neighbours.

LYRA DOPPIA, or *Double Lyre.* (Ital.) The name of an instrument not at present known, but supposed by some to have been a kind of *Viol Da Gamba*.

LYRA MENDICORUM. (Lat.) The name of an ancient instrument, the body of which was formed something like that of a violin. It had four strings, which were distended from the neck to the lower part, and agitated in performance by the friction of a wheel.

LYRA-VIOL. An instrument once much in use, so named because it was tuned in a manner for-

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merly called the *Harp-stay*. It was in form something like the common viol, and had six strings, and seven frets or stops, to which were assigned seven letters of the alphabet, viz. B, C, D, E, F, G, H, the letter A answering to the open string wherever it occurs.

LYRE. One of the most ancient of the stringed species of instruments, and said to have been invented by Mercury in the year of the world 2000, Its frame first consisted of the shell of a fish; but concerning the original number of its strings there is a variety of opinions; some assert it to have been only three, and that Mercury resembled them to as many seasons of the year, which were all that the Greeks reckoned, viz. summer, winter, and spring; assigning the *acute* string to the first, the *grave* to the second, and the *mean* to the third. Some again say that it had four strings, and others that it had seven. But authors generally agree in giving Mercury the honour of its invention, and say that the knowledge of the instrument, as formed by him, was transmitted by Orpheus, who taught the use of it to Thamyris, and Linus, the latter of whom communicated the art to Hercules. From Hercules it passed to Amphion, the celebrated Theban Lyrist, and afterwards to the Grecian, Terpander, who carried it to Egypt greatly improved, and exhibited it to the Egyptian priests as his own invention,

With respect to the form of the ancient lyre, there is no more agreement among writers than about the number of its strings. It, however, appears by those found in the hands of the ancient statues of Apollo, Orpheus, and others, that in its improved state it consisted of a frame whose sides were curvilinear, one fashioned somewhat like the letter S,

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and the other like the same letter reversed, meeting at the centre of the bass, and inserted at top in the extremities of a cross-bar, to which were fastened the upper ends of the strings, distended to it perpendicularly from the bottom. In these representations of the instrument there are seven strings, and this, according to Nichomachus, was the number contained by the Mercurian lyre.

LYRIC. An epithet applicable to odes, hymns, songs, or whatever is intended for musical rehearsal. The word is borrowed from the lyre, and was originally confined to poetry meant to be sung to, or accompanied by, that instrument.

LYRIST. A performer on the lyre. In ancient Greece the Lesbian Lyrists were the most celebrated.

LYRODI. (Greek.) Certain musicians among the ancients, who accompanied their own singing on the lyre. *Lyrodi* was also an appellation applied to such as were in the practice of singing lyric poems composed by others.

LYTIERSE. The name given by the ancient Greeks to the *Song of the Reapers*.

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MA. (Ital.) But; as *Vivace, Ma non troppo presto*; Lively, but not too quick.

MACHUL. An instrument used by the Hebrews. This name is supposed by Kircher and others, to have been given to two different instruments, one of the stringed, and the other of the pulsatile species. That of the former sort had six chords, or strings. The second was of a circular form, made of metal; and was either hung round with little bells

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or furnished with iron rings, suspended on a rod or bar that passed across the circle.

MADRIALE. The name formerly given by the Italians to the *intermezzi*, or pieces performed between the acts of a play, or an opera.

MADRIGAL. An elaborate vocal composition, generally in five or six parts. It was much in fashion in England, as well as in Italy, during the sixteenth and seventeenth centuries. The principal characteristics of the *Madrigal* are its imitation, fugue, and artificial construction, by which it is subjected to very rigorous laws, and comprises a complex and intricate assemblage of parts.

MAESTOSO. (Ital.) A word implying that the composition or movement to which it is prefixed is to be performed with dignity and majesty.

MAESTRO DI CAPELLA. (Ital.) Master of the chapel music; or Master of the band. In general the musician who has the management and direction of a performance.

MAGADIS. The name of an ancient treble instrument furnished with double strings tuned in octaves, like those of a three-stop harpsichord.

MAGADIZING. A term in the ancient Greek music signifying a vocal performance in octaves, when men and women, or men and boys, join in the same air; so that *Magadizing* was a kind of antiphonizing. This word is derived from *Magas*, the bridge of an instrument; the sense of which was extended to an instrument with double chords in octaves, and hence applied to voices in octaves.

MAJOR. An epithet applied to that of the two modern modes in which the third is four semitones above the tonic or key-note. Those intervals which contain the greatest number of semitones under the

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same denomination are also called *Major*; as a third consisting of four semitones instead of three only, is termed a *Major-third*; a sixth containing nine semitones instead of eight, is called a *Major-sixth*.

MANCANDO. (Ital.) A word implying that the passage over which it is written is to be sung or played with a decreasing sound. See *Diminuendo*.

MANDOLINO. A Spanish instrument of the violin species, the *cordatura* of which consists of four strings.

MANICHORD. One of the names of a stringed instrument somewhat resembling a spinet. See *Clarithord*.

MANU-DUCTOR. The name given by the ancients to the officiate whose province it was to beat the time with his hand at public performances.

MARCH. A military air or movement composed for trumpets, drums, and other martial instruments. There are various kinds of Marches, as the *Dead March*, the *Grand*, or *Pompous March*, the *Quick Step*, the *Troop*, &c.

MARCIA. (Ital.) A March. See *March*.

MASCHARADA. A term applied by the Italians to music composed for the gestures of mimics, buffoons, and grotesque characters.

MASK. An utensil called by the Latins *Persona*, from the verb *personare*, to sound through; and which was used by the ancient Roman actors and singers. It was generally formed with a wide mouth in the shape of a shell, for the purpose of augmenting the power of the voice, upon the principle of the speaking trumpet.

MASQUE. A musical drama chiefly consisting of singing, machinery, and dancing. *Masques*, which preceded the regular, or legitimate drama, required

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such splendid and expensive decorations, that they were necessarily at first confined to the palaces of princes, and the mansions of the nobility. Those of Ben Jonson, Beaumont and Fletcher, Sir William Davenant, Milton, and others, originally appeared in that manner, and seem, indeed, to have been written for particular occasions.

MASRAKITHA. A pneumatic instrument used by the ancient Hebrews, composed of pipes of various dimensions, fitted into a wooden chest open at the top, and stopped at the bottom with wood covered with a skin. Wind was conveyed to it from the lips by means of a tube fixed to one end of the chest: the pipes were of lengths musically proportioned to each other, and the melody was regulated at pleasure, by stopping and unstopping with the fingers the apertures at the upper extremity.

MASS, Musical. The musical service of the Romish church.

MASTER OF HIS MAJESTY'S BAND OF MUSIC. A musician whose department it is to direct his Majesty's band, and to set the Birth-day and new Years' Odes, as also the Minuets for the Royal Balls.

MASTER OF SONG. The name given in remote times to the person appointed to teach the children of the chapel-royal to sing, and to perform the organ.

MAXIMA. (Lat.) The longest note formerly used in music, being equal to two *longs*, four *breves*, eight *semibreves*, &c. See the word *Large*.

MEAN. An epithet formerly applied to the tenor or middle parts of any composition, as being the *Mean* between the treble and bass extremes. The *C* cliff, in which those middle parts always are, or should be written, was hence called the *Mean* cliff.

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MEASURE. That division of the time by which the air and motion of music are regulated.

Some imagine the *Measure* of music to be of modern invention. But the ancients not only practised the division of time, but formed it upon rules very severe, and founded on principles unknown to musicians of the present day.

MEDIANT. The appellation given to the *third* above the key-note, because it divides the interval between the *tonic* and the *dominant* into two thirds. When the lower of these thirds is *minor* and the upper *major*, the *key* is *minor*; and when the lower third is *major* and the upper *minor*, the key is *major*.

MEDITATIO. (Lat.) A word formerly used to signify the middle of a chant, or the sound which terminates the first part of a verse in the psalms. The *colon* constantly placed in the middle of each verse, expresses this pause, or *Meditatio*, and is placed there for the use of those who chant the psalms in the cathedral service.

MEDLEY. That part of the ancient melopœia which consisted of the proper internixture of the modes and genera, called by the Greeks *Agoge*. With the moderns, a medley is a humorous hotch-potch assemblage of the detached parts or passages of different well-known songs, so arranged that the latter words of the sentence or line of one song connects with the beginning of that of another.

MELODIOUS. A term applied to any pleasing succession of sounds given in time and measure; also to the tones of clear and mellifluous voices.

MELODY. A succession of simple sounds, so regulated as to produce a pleasing effect upon the

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ear: distinguished from harmony by not necessarily including a combination of parts,

MELO-DRAMA. (From the Greek.) A modern species of Drama, in which the powers of instrumental music are employed to elucidate the action, and heighten the passion of the piece. The first essay in this kind of composition was successfully made in Paris soon after the late revolution; and subsequently in London, in a piece called **A TALE OF MYSTERY**, the music of which was furnished by the author of this Dictionary.

MELOPŒIA. (Greek.) A term in the ancient music signifying the art, or rules, of composition in melody. Aristides Quintilian divides the *Melopœia* into three kinds: the *hypatoides*, so called from the gravity of the sounds to which it was confined; the *mesoides*, consisting of the middle sounds; and the *netoides*, formed of the acute sounds. These were again divisible into other kinds, or distinctions; as the *erotic*, or amorous; the comic; and the encomiastic: also into the *systaltic*, or mournful, tender, and affecting strain; the *diastaltic*, or noble, bold, and exhilarating air; and the *euchastic*, which was between these, and calculated to calm and assuage the passions.

MELOS, (Greek.) A term applied by the ancients to the sweetness of any melody; or to that quality or character by which a melody was rendered agreeable.

MEN. (Ital.) The abbreviation of *Meno*, Less: as *Men allegro*, Less quick: *Men presto*, Less rapid.

MENESTRAUDIE, or *Minstrelsy.* (French.) The general name under which the successors of Philip Augustus of France recalled and established those

minstrels of Paris who had formed themselves into a company, but whom, on account of their irregularity and licentiousness of conduct, that prince had banished from the kingdom in the first year of his reign. The *Menestraudie* had a chief appointed over them called the *King of the Minstrels*.

MESAULICI. (Greek.) *Interpipings*. The name applied by the ancients (as supposed by Meibomius) to the interacts, or pieces performed between the divisions of their drama.

MESCOLOMENTO, or *Mistio*. A term used by the ancient Greeks, signifying that branch of the *melopœia*, which gave the rules for so arranging the sounds of a melody, that the voice or instrument might be kept within a certain compass; and that the three genera might be so disposed that the air should never move out of the system in which it began, unless with some particular design.

MESE. A term applied by the ancient Greeks to the sound that completed their second tetrachord, and which was the centre of their whole system. The *Mese* was an octave above the *proslambanomenos*, or lowest sound, and answered in some respects to the key-note in modern music. It was also the name given to the central string of the lyre.

MESCHORI. (Greek Pl.) Certain musicians among the ancients who presided at public performances, and by beating a desk in a regular manner with their feet, directed the time of the music. That they might be the better heard, they wore wooden clogs called *Crupezia*.

MESOIDES. (Greek.) The name by which the ancients distinguished a kind of melopœia, the sounds of which were chiefly confined to the middle chords;

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which chords were also called the *Mesoides* of the *Mesis*, or tetrachord meson.

MESON. The genitive plural of *Mesis*, the middle. A term applied by the ancient Greeks to the second of their tetrachords (reckoning from the gravest), because it is placed between the first and third tetrachords, *i. e.* the *Hypaton* and *Synemmenon*.

MESOPYCNI. (Greek.) A term in the ancient music, signifying the second sound in each tetrachord. The *Mesopycni* were five in number.

MESSA DI VOCE. An expression applied by the Italians to a swell of the voice upon a holding-note.

MESSE CONCERTATI. (Ital.) Masses in which the recitation is intermixed with choruses.

MESSE DI CAPELLA. An expression applied by the Italians to Masses sung by their grand chorus. In these compositions, various fugues, double counterpoints, and other elaborate qualifications, are always required.

MESTO. (Ital.) A term significative of a pathetic and melancholy style of performance.

METRE. That part of the ancient music which consulted the measure of the verses. See *Metric*.

METRIC. An epithet applied by the ancient Greeks to that part of their music which had for its object the letters, syllables, feet, and verses, of the poem. The *Metric* differed from the *Rhythmic* in that the former was only used in the *form* of the verses, while the second was confined to the *fect* of which they were composed.

MEZZA BRAVURA. An expression used by the Italians to signify an air of moderate passion and execution,

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MEZZA VOCE. (Ital.) An expression signifying that the movement before which it is written is to be sung or played with a moderate strength of tone, and in a delicate, pleasing manner.

MEZZO. (Ital.) Half, Middle, Mean. This word is generally used in conjunction with some other: as *Mezzo Forte*, Moderately loud; *Mezzo Piano*, Rather soft. When written alone, and applied to the Grand Piano-Forte, it denotes that the pedal is to be used, avoiding one of the sets of strings.

MEZZO SOPRANO CLIFF. The name given to the Cliff when placed on the first line of the stave, in order to accommodate the Mezzo Soprano voice. See the *Introduction*.

MEZZO CARATTERE. (Ital.) An expression applied to airs of a moderate cast in point of execution. To excel in the *Mezzo Carattere*, it is necessary to have a tolerable acquaintance with the *cantabile* and the *bravura* styles; to be able to swell and diminish a note, and to run easy divisions with neatness and precision.

MEZZO SOPRANO. (Ital.) A treble voice of a moderate, or somewhat low scale.

MIMES. A kind of vocal, mimic actors, formerly very numerous in France, and much encouraged in Italy, England; and other countries of Europe.

MINAGNGHINIM. A pulsatile instrument used by the Hebrews, consisting of a square table of wood furnished with a handle: over this table was stretched an iron chain, or hempen chord, passing through balls of wood or brass, which striking against the table when the instrument was put in motion, pro-

duced a clear sound which might be heard at a great distance.

MINIM. A character, or note, equal in duration to a sixteenth part of a *Large*, one-eighth of a long, one-fourth of a breve, and one-half of a semibreve.

MINOR CANONS. Certain clergymen of a cathedral, or chapel, who occasionally assist in the performance of the *service* and *anthem*.

MINSTRELS. Certain poet-musicians of former times, whose profession it was to wander about the countries they inhabited, singing panegyrical songs and verses on their occasional benefactors, accompanying themselves on the harp, violin, or some other instrument.

MINSTRELSY. The art or profession of a minstrel. See *Minstrels*.

MINUET. A movement of three crotchets or three quavers in a bar; of a slow and graceful motion, and always beginning with the beating note. This is the dancing minuet, and is said to have been invented at *Poitou*: but there are other minuets of a time somewhat quicker, and which were formerly much used as concluding movements of overtures, sonatas, &c.

MIXO-LYDIAN. (Greek.) The name of one of the modes in the ancient music, called also hyperdorian. The *Mixo-Lydian* mode was the most acute of the seven to which Ptolemy reduced the Greek music.

MOBILE. The name given by the Greeks to the two middle chords of each tetrachord, because they varied with the genera, while the two extreme chords, which were called *stable*, never changed their tone, or pitch.

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MOCIGANGA. (Spanish.) A musical interlude much used in Spain, and of the same species with the *Entremes*; the only difference between them being, that the *Mociganga* is more fully furnished with music and dancing. See *Entremes*.

MODE. A particular system, or constitution of sounds, by which the octave is divided into certain intervals according to the genus. The doctrine of the ancients respecting *modes* is rendered somewhat obscure, by the difference among their authors as to the definitions, divisions, and names of their *modes*. Some place the specific variations of tones, or *modes*, in the manner of division, or order of the concinnous parts; and others merely in the different tension of the whole: *i. e.* as the whole series of notes are more acute or grave, or as they stand higher or lower in the great scale of sounds. While the ancient music was confined within the narrow bounds of the tetrachord, the heptachord, and the octachord, there were only three *modes* admitted, whose fundamentals were one tone distant from each other. The gravest of these was called the Dorian; the Phrygian was in the middle, and the acutest was the Lydian. In dividing each of these tones into two intervals, place was given to two other *modes*, the Ionian and the Æolian; the first of which was inserted between the Dorian and the Phrygian, and the second between the Phrygian and the Lydian. The system being at length extended both upward and downward, new *modes* were established, taking their denomination from the five first, by joining the preposition *hyper* (upon or above) for those added at the acute extremity, and the preposition *hypo* (under) for those below: thus the Lydian *mode* was followed by the Hyper-Dorian, the Hyper-Ionian,

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the Hyper-Phrygian, the Hyper-Æolian, and the Hyper-Lydian, in ascending: and the Dorian *mode* was succeeded by the Hypo-Lydian, Hypo-Æolian, Hypo-Phrygian, Hypo-Ionian, and the Hypo-Dorian, in descending. The moderns, however, only reckon two *modes*, the Major and the Minor. The Major *Mode* is that division of the octave by which the intervals between the third and fourth, and seventh and eighth, become half tones, and all the other intervals whole tones. The Minor *Mode* is that division by which the intervals between the second and third, and fifth and sixth, become half-tones, and all the others whole tones. Another distinction also exists between the Major and Minor *Modes*: the Major *Mode* is the same both ascending and descending; but the minor mode in ascending sharpens the sixth and seventh, thereby removing the half-tone from between the fifth and sixth to the seventh and eighth. -

MODERATO. (Ital.) A word used adjectively to signify a time of a moderate degree of quickness.

MODIFICATION. A term applied to that temperament of the sounds of instruments whose tones are fixed, which gives a greater degree of perfection to one key than another, and produces between them a characteristic difference, as in organs, harpsichords, and piano-fortes.

MODULATION. The art of conducting harmony, in composition, or extemporary performance, through those keys and modes which have a due relation to the fundamental, or original key. Though every piece, as is well known, has its principal or governing key, yet, for the sake of contrast and relief, it is not only allowable but necessary to pass from key to key, and from mode to mode; to as-

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sume different sharps or flats, and lead us through those transitions of tone and harmony which interest the feelings and delight the ear. But though in grand compositions there is no quality of greater importance than that of a masterly modulation, it is not easy to lay down rules for its accomplishment. Sometimes a gradual and almost insensible evolution of harmony is requisite to the composer's object; at other times a bold and sudden change can alone produce the necessary effect.

MOLLE, *Soft or Sweet*. A relative term used by the French, signifying a flat sound; that is, a sound which is half a tone lower than the sound with which it is compared: as B flat, or B *molle*, is a semitone beneath B natural, or B *durum*. This term, as its sense intimates, is applied to the flat sounds on account of their supposed softness or sweetness in comparison with the effect of the natural and sharp tones.

MOLTO. (Ital.) Very or Much. A word used in conjunction with some other, by way of augmentation; as *Molto Allegro*, very quick, *Molto Adagio*, very slow.

MONAULOS. (Greek.) A kind of single flute, of higher antiquity than even the lyre, and said by some writers to have been invented in Egypt. The Egyptians called it *Photinx*, or crooked flute: its shape was crooked, and something like that of a bull's horn.

MONOCHORD. (From the Greek.) An ancient instrument, or machine, so called because it is furnished with only one string. Its use is to measure and adjust the ratios of the intervals, which it effects by means of moveable bridges, calculated to divide the chord at the pleasure of the specula-

tist. The *Monochord* appears to have been in constant use with the ancients, as the only mean of forming the ear to the accurate perception, and the voice to the true intonation, of those minute and difficult intervals which were then practised in melody.

MONOLOGUE. A poem, song, or scene, written and composed for a single performer.

MONOTONOUS. An epithet applied to any instrument which produces but one tone or note: as the drum, the tamborine, &c.

MORALIZATIONS. The name given to certain old, Scotch, puritanical songs.

MORENDO. (Ital.) A term indicating a style of performance in which the tones of the instruments are to be gradually softened or made to die away.

MOSTRA. An *Index* or *direct*. See the latter word.

MOTET. The name formerly given to certain elaborate vocal compositions, consisting of several parts, and the subjects of which were generally sacred. The Latin psalms and hymns of the Romish church are frequently called *Motets*.

MOTIVO. (Ital.) The leading subject, or characteristical and predominant passage, of an air.

MOTO, or *Con Moto*. (Ital.) A word applied adverbially to the manner or style of performing any composition; and signifying that it is to be sung or played with emphasis and agitation.

MOTO CONTRARIO. (Ital.) An expression applied to that progression of the different harmonic parts of a composition by which they move in opposite directions.

MOVEMENT. The name given to any single strain, or to any part of a composition compre-

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headed under the same measure, or time. When an overture, concerto, song, or any other piece, changes its time and measure, either from one species to another, as from common time to triple, or *vice versa*; or in the same species, as from triple-time, Adagio, to triple-time, Allegro, or the contrary; it is then said to change its *movement*: so that every composition consists of as many *movements* as there are positive changes in the time, or measure.

MOUTH-PIECE. A little silver or brass appendage inserted at the end of the tube of a French-horn, or Trumpet, to receive the pressure of the lips in performance.

MUSARS. The name given to certain itinerant musicians who performed on the Musette, and were formerly very numerous in most countries of Europe. See *Musette*.

MUSE. The name originally given to the muzzle, or tube of the bagpipe.

MUSETTE. The name of an air generally written in common-time, and the character of which is always soft and sweet. From the style of this air, dances were formerly invented of a similar cast, and which were also called *Musettes*. *Musette* was also the name formerly given to a small kind of bagpipe much used in most countries of Europe, the performers on which were called Musars.

MUSIC. A science which teaches the properties, dependencies, and relations of melodious sounds; or the art of producing harmony and melody by the due combination and arrangement of those sounds. This science, when employed in searching the principles of this combination and succession, and the causes of the pleasure we receive from them, becomes very profound, and demands much patience,

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sagacity, and depth of thinking. It is generally supposed that the word *Music* is derived from *Musa*, because it is previously believed that the invention of this art is to be attributed to the Muses; but Diodorus derives it from an Egyptian name, intimating that *Music* was first established as a science in Egypt after the deluge, and that the first idea of musical sound was received from that produced by the reeds growing on the banks of the Nile by the wind blowing into them. Others again imagine, that the first ideas of music were received from the warbling of birds. However this may really have been, it appears at least equally rational to attribute its origin to mankind, since musical intonation, in the infancy of language, must often have been the natural result of passionate feeling, and since also we find that wherever there is speech there is song.

The ancient writers on this science differ greatly as to its object and extent. In general they give to it a much wider latitude than that which it obtains with us. Under the name of *Music* they comprehended not only the melodious union of voices and instruments, but also the dance, gesture, poetry, and even all the other sciences. Hermes defines *Music* to be the general knowledge of order; which was also the doctrine of Plato, who taught that every thing in the universe was *Music*.

Music, however, properly so called, only concerns the due order and proportion of sounds; and is divided into two parts—the theoretical, and the practical. Theoretical *Music* comprehends the knowledge of harmony and modulation; and the laws of that successive arrangement of sounds by which air, or melody, is produced. Practical *Music* is the art of bringing this knowledge and those laws

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into operation, by actually disposing of the sounds, both in combination and succession, so as to produce the desired effect; and this is the art of composition; but practical *Music* may, in fact, be said to extend still further, and to include not only the production of melodious and harmonious composition, but also its performance; and to such a facility in execution, and nicety of expression, has this department of practical music arrived at the present day, that its professors, generally speaking, hold a truly respectable rank in the list of modern artists; and are highly, as well as most deservedly, esteemed by all lovers and patrons of musical taste and ingenuity.

MUSICA FICTA, or *Musica Colorata*. (Lat.) The name given by Franchinus, and other musical writers, to the first deviations from the old ecclesiastical modes, which were so rigidly confined to the diatonic scale as to admit of no other semitones than those from E to F, A to B flat, and B-natural to C. These three semitones continued to be so religiously adhered to, that it was not till the beginning of the eighteenth century that *Musica Ficta*, or music in the *transposed keys*, as they are still frequently called, received a general adoption.

MUSICAL. An epithet applied to any thing appertaining to, or concerning music; as a *Musical Dictionary*, a *Musical Treatise*, a *Musical Instrument*, a *Musical Party*, &c.

MUSICIAN. One who understands the science of music, or who sings, or performs some instrument, according to the rules of art. There are three kinds of Musicians: the *speculative Musician*, or musical *author*, properly so called, who contemplates and writes on the laws of sound and har-

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mony; the *practical theorist*, or composer, who produces music written agreeable to those laws; and the *performer*, who, with his voice or instrument, executes the music when written. Distinct as are these provinces, they are sometimes all embraced by the same individual, and with a success which evinces the affinity between speculative knowledge, practical invention, and vocal or manual execution.

MUSIC OF THE SPHERES. That harmony supposed by the ancients to result from the orderly motion of the heavenly bodies.

MUSIC PAPER. Paper for writing music on. See *Ruled Paper*.

MUSIC-SELLER. One who buys and sells music. The occupation of a *Music-seller*, since it has not only included the dealing in printed music, but likewise all kinds of musical instruments, has become an extensive, complex, and mysterious trade, and requires a capital, and a stock of information and experience, of which the Music-sellers of the last age could have no idea.

MUSURGUS. (Lat.) A composer. See *Composer*.

MUTATION. A term in the ancient Greek music, the definitions of which, as given by Bacchius, Aristides, Quintilian, and Martianus, are somewhat obscure; but from which, however, we may collect that the Mutations of the Greeks were reducible to five principal kinds: First, a *Mutation* in the genus; as when the air passed from the diatonic to the chromatic, or to the enharmonic, and reciprocally. Secondly, in the *system*; as when the modulation united two disjoint tetrachords, or separated two conjoint. Thirdly, in the *mode*; as in passing from the Dorian to the Phrygian, or to the Lydian, &c. and reciprocally. Fourthly, in the *rythmus*; as in

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passing from quick to slow, or from one measure to another. Fifthly, and lastly, in the *melopœia*, as in breaking from a solemn, serious, or magnificent strain, into a lively, gay, and animating air.

MUTE. A little utensil made of brass, box, or ivory, and so formed that it can be fixed in an erect position on the bridge of a violin, the tone of which it so deadens, or softens, that it can scarcely be heard in an adjoining room.

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NACAIRE. (French.) A kind of brazen drum, formerly much used in France and Italy. It is called in Italian, *Nacara*.

NAKOKUS. The name of an instrument much used by the Egyptians in their Coptic churches, and in their religious processions; and consisting of two brass plates suspended by strings, and struck together by way of beating time.

NATURAL. A word of various significations: sometimes applied to those airs, and modulations of harmony, which move by smooth and easy transitions, digressing but little, or gradually, from the original key: sometimes to the two keys, C. major and A. minor, because they do not require either sharp or flat in the formation of their proper intervals. This word is also used to signify that music, or those musical sounds produced by natural organs, as the human voice, or the throats of birds, in contradistinction to artificial music, or that performed on instruments. *Natural* is likewise the name of a certain character used to contradict some sharp or flat previously expressed, or understood.

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NEANES. One of the eight barbarous terms used by the modern Greeks in their ecclesiastical music. The intonations of the eight church modes are sung to this and the other seven words.

NEBEL, or *Nebel Nassor*. (Hebrew.) The name given by the ancient Jews to their ten-stringed harp, as that of which David speaks in the Psalms.

NECK. That part of a violin, guitar, &c. extending from the head to the body, and on which the finger-board is fixed.

NETE. The name given by the ancient Greeks to the fourth, or most acute chord, of each of the three tetrachords which followed the two first, or deepest.

NETE DIRZEUGMENON. (Greek.) In the ancient music, the final, or highest sound of the fourth tetrachord, and the first, or gravest of the fifth.

NETE HYPERBOLÆON. The last sound of the *hyperbolæon*, or highest tetrachord, and of the great system, or diagram, of the ancient Greeks.

NETE SYNEMMENON. (Greek.) The name by which the ancients distinguished the fourth, or most acute sound of the third tetrachord, when conjoint with the second.

NEUMÆ. (Lat.) A term applied by the old musicians to *divisions* upon a single vowel at the end of a psalm or anthem, as a recapitulation of the whole melody.

NINTH. An interval containing an octave and a tone. Also the name given to the chord consisting of the common chord, with the eighth advanced one note.

NOELS. Certain canticles, or songs of joy, formerly sung at Christmas in the country churches in

N O T

France. The name is derived from the Latin word *nataliz*, and alludes to the *nativity*.

NŒNTA. The name given by the ancients to their dirge, or funeral song.

NOIRE. (French.) A crotchet. See that word.

NOMES. (Greek.) Certain airs in the ancient music sung to Cybele, the mother of the gods, to Bacchus, to Pan, and other divinities. The name of *Nome* was also given to every air, the composition of which was regulated by certain determined and inviolable rules. There were two-part *Nomes*, which were sung in two modes: also *Nomes* in three parts, sung in three modes, viz. the Doric, Phrygian, and Lydian.

NOMION. The appellation given by the Greeks to a kind of love-song.

NOMODICTAI. (Lat.) The appellation given by the ancient Romans to the umpires at their sacred games and musical contests.

NON. An Italian negative, generally joined with the word *troppo*, very, or much: as *Non troppo allegro*, not too quick, not very quick.

NON TANTO. (Ital.) An expression of moderation; as *Allegro non tanto*, not too quick.

NONUPLA. The appellation given to a quick species of time, consisting of nine crotchets, or nine quavers in a bar, and the beating of which is performed by two falls and one elevation of the hand.

NOTATION. The manner of expressing, or representing by characters, all the different sounds used in music. The ancient *Notation* was very different from that of the moderns. The Greeks employed for this purpose the letters of their alphabet, sometimes placing them erect, and sometimes inverting, mutilating, and compounding them in va-

N O T

rious manners, so as to represent by them all the different tones or chords used in their system. By a treatise of Alypius, professedly written to explain the Greek characters, we find that they amounted to no less a number than 1240. These were, however, rejected afterwards by the Latins, who introduced letters from their own alphabet, A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, fifteen in number, and by which they expressed the sounds contained in the bisdiapason. For the great improvement upon this *Notation*, which at length took place, and which is in part adopted at the present day, we are indebted to St. Gregory, the first pope of that name, who reflecting that in the bisdiapason, the sounds after Lichanos Meson, or the middle tone, were but a repetition of those which preceded, and that every septenary in progression was precisely the same, reduced the number of letters to seven, viz. A, B, C, D, E, F, G: but to distinguish the second septenary from the first, the second was denoted by the small, and not the capital, Roman letters; and when it became necessary to extend the system farther, the small letters were doubled thus, aa, bb, cc, dd, ee, ff, gg. The stave, consisting of a variable number of parallel lines, the application of which some attribute to Guido, was afterwards introduced; and this was again meant to be improved upon by the adoption of small points, commas, accents, and certain little oblique strokes, occasionally interspersed in the stave, while also two colours, yellow and red, were used; a yellow line signifying the letter or note C, and a red line denoting that of F. Two methods of *notation* long after employed for the viol and other stringed instruments, which were distinguished by the terms

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Lyra-way and Gamut-way; with this exception, that the literal *notation* for the lute is constantly called the *Tablature*; concerning which, as also the *notation* by letters in general, it may be observed, that they are a very inartificial practice, as was also the old method of *Notation* for the flute and flageolet by dots.

NOTES. Characters which by their various forms, and situations on the staves, indicate the duration, as well as the gravity or acuteness, of the several sounds of a composition.

NOTHUS. An epithet applied by the ancient Greeks to the *Hyper-Æolian* and *Hyper-Phrygian* modes.

NUNNIA. The name given by the Greeks to a song peculiar to the nurses.

O

O. THIS capital letter, forming a circle or double C, was used by the ancients as the sign of triple-time; from the idea that the *ternary*, or number *three*, being the most perfect of all numbers, was the most properly expressed by a circle, the most perfect of all figures. The imperfect, or common-time, was designated by a C, or semi-circle.

OBLIGATO. (Ital.) A word applied to those *parts* in a composition which are indispensable to its just performance.

OBLIQUE MOTION. That motion of the parts of a composition in which one voice or instrument repeats the same note, while another, by ascending or descending, recedes from or approaches it.

O C T

OBOE. (Ital.) A Hautboy. See that word.

OCTACHORD. An instrument, or system, comprising eight sounds, or seven degrees. The *Octachord*, or lyre, of Pythagoras, comprehended the two disjunct tetrachords expressed by the letters E, F, G, A, B, C, D, E.

OCTAVE, or *8va.* An interval containing seven degrees, or twelve semitones, and which is the first of the consonances in the order of generation. The most simple perception that we can have of two sounds is that of unisons, which, resulting from equal vibrations, are as one to one; the next to this in simplicity is the *Octave*, which is in double computation, as one to two. The harmonies of these sounds have a perfect agreement, which distinguishes them from any other interval, and contributes to give them that unisonous effect which induces the common ear to confound them, and take them indifferently one for the other. This interval is called an *Octave*; because moving diatonically from one term to the other, we produce eight different sounds. The *Octave* comprehends all the primitive and original sounds; so that having established a system, or series of sounds in the extent of an *octave*, we can only prolong that series by repeating the same order in a second *octave*, and again in a third, and so on, in all which we shall not find any sound that is not the replicate of some sound in the adjoining *octave*.

The complete and rigorous system of the *octave* requires three major tones, two minor, and two major semitones. The tempered system is of five equal tones, and two semitones, forming together seven diatonic degrees.

OCTAVINA. The name of an old stringed in-

strument resembling a spinet, comprehending about three octaves in compass, and tuned an octave higher than the spinet and harpsichord.

ODE. A Greek word signifying an air or song. The *Ode*, which is of ancient invention, consists of unequal verses, distinguished into stanzas, or strophes. The *Odes* of the ancient Greeks preserved a regular return of the same kind of verse, and a similar quantity of syllables in the analogous parts of the verses: an uniformity not observed by modern poets, and which, to use the words of a learned writer, "makes every stanza a different song."

The ancient *Odes* were generally in honour of the gods, as are many of those of Pindar and Horace. Originally the *Ode* had but one stanza or strophe; but it was afterwards divided into three parts, strophe, antistrophe, and epode. This kind of lyric poetry, as now written, and generally set to music, forms an exalted species of song, and seems to rank between the sublime solemnity of the oratorio and the florid delicacy of the serious opera.

ODEUM. The name given by the Greeks to the practising music-room in which they rehearsed their music previous to its public performance. Ecclesiastical writers sometimes call also the choir of a church the *odeum*.

ODICUM. The name given by the ancient Greeks to that part of practical music which concerned vocal performance. Of this they had three kinds: that sung by a single voice, that performed by a plurality of voices in unison, and that sung in octaves.

OFFERTORIO. The old name for a motet, or sacred composition for three, four, five, or more voices.

O P E

OFFERTORIUM. (Lat.) The *Offertorium*, or *Offertory*, is the anthem sung while the people are making their offering. Some writers assert, that anciently the *Offertory* consisted of an entire psalm; others say, that the singers, watching the pope, or presiding priest, took from him the sign for concluding their vociferation.

OMNES. (Lat.) All, or All together. A word sometimes used in the old music instead of *tutti*. See *Tutti*.

ONDEGGIARE, or *Ondeggiare la mano*. (Ital.) An expression signifying that the hand, when raised in beating time, is to be waved in the air, by way of marking the last part of the measure.

ONGLEUR. The name formerly given to performers on the Lyre, Cythara, Harp, Lute, and Guitar. Supposed to be derived from the French word *Ongle*, a *nail*, because those instruments have always been played with the nails and ends of the fingers.

OPEN. An epithet applied to the string of a violin, guitar, &c. when not compressed with the finger: *i. e.* when it produces the very note to which it is tuned. The note so produced is called an *open* note.

OPERA. A musical drama, consisting of airs, recitatives, choruses, &c. enriched with magnificent scenery, machinery, and other decorations, and representing some passionate action.

Respecting the origin of the *opera*, writers are much divided. Some say that we owe its invention to the Venetians, from whom it passed to the French, and afterwards from France to England. Father Menestrier informs us, that it sprung out of the remains of the dramatic music formerly used in the church,

O P E

and that the Italians first brought it upon the stage about the year 1480. But, notwithstanding these assertions, it is much insisted on that the *Opera* was invented by Ottavio Rinuccini, a native of Florence, about the year 1600; an opinion strongly countenanced by the author's dedication of his *Eurydice* to Mary de Medicis, consort of Henry the Fourth of France; in which he says, he had written it "merely to make a trial of the power of vocal music in that form." The structure of the operatical drama, was, however, very different at that early period from the representation which now bears the same denomination. No accompaniment of a whole orchestra was then required. The airs performed by the several singers were sustained by instruments of various kinds, assigned to each character respectively in the *dramatis personæ*, the names of which we find placed against those of the characters in the printed copies, and the whole was much less regular and dramatic than at present. At the beginning of the seventeenth century, an *opera* was established at Venice, upon the model of which one was also instituted at Paris about the year 1660. Soon after this time, a taste for this species of drama took place in London, and old plays were wrought into the form of operas, and represented at the theatre in Lincoln's-Inn-Fields. Other imperfect imitations of the Italian *opera* took place from time to time, in all which the words were English though the music was Italian. At length a regular Italian *opera* was established at the theatre in the Haymarket, under the denomination of the Royal Academy of Music, which, after a continuance of nine years, broke up. The *opera* was, however, afterwards, resumed, and has maintained itself as an elegant and fascinating

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species of entertainment to all the lovers of fine dancing and exquisite music. And the English *opera*, which owes its existence to that of the Italians, has long proved an attractive vehicle of humour and sentiment, and served to display to great advantage the talents of our best composers and vocal performers.

The word *Opera* is also applied by the Italians, and by other nations in imitation of them, to any musical work; and is used by composers in conjunction with the ordinal numbers, to distinguish their different publications: as *Opera prima*, First work; *Opera tertia*, third work, &c.

OPERATIONAL. An epithet formed from the word *opera*, and applied generally to dramatic music. See *Opera*.

OPERETTA. (Ital.) The diminutive of opera. A little opera.

ORATORIAL. An epithet derived from the word *Oratorio*, and consequently applicable to that species of composition. See *Oratorio*.

ORATORIO. A species of musical drama consisting of airs, recitatives, duets, trios, choruses, &c. originally an imitation of the serious opera, but the subject of which is generally taken from scriptural story, and can only be duly treated by music of the sublimest style. The *Oratorio*, which derives its name from the Italian verb *orare*, to pray, was originally an improvement upon those *Laudi Spirituali*, or sacred songs and dialogues, which were sung by the priests, &c. in the *oratory*, or place of prayer. San Filippo Neri, a Florentine, is supposed to have first introduced this species of musical drama about the year 1585, or at least those vocal dialogues from which it had its immediate birth.

Oratorios, however, properly so called, were not produced till towards the middle of the seventeenth century. The *persons* at first were sometimes ideal, sometimes parabolical, and sometimes, as at present, taken from sacred history: but this species of drama soon assumed a more regular form, and *Oratorios* became great favourites in Italy, where they were constantly performed in Lent, and have since given birth to some of the noblest and most elaborate compositions of the really great masters of that and other countries. The first *Oratorios* performed in England were those produced by Mr. Handel, with the excellence of which the English public are well acquainted. Since that great master, Mr. Smith, Mr. Stanley, Dr. Arne, Dr. Worgan, and Dr. Arnold, have tried their powers in this higher walk of composition: but though some of their respective productions possessed a degree of merit highly honourable to British talent, yet so inadequately were they encouraged, that from about the year 1771, no new work of the kind appeared for near thirty years, *i. e.* till the spring of 1799, when the *Prophecy*, a sacred *Oratorio*, composed by the author of this *Dictionary*, was performed, for the first time, at the Theatre-Royal, Haymarket.

ORCHESTRA. This name was applied by the ancient Greeks to a certain circular part of the theatre where the dances were performed. At Rome the *Orchestra* was separated from the parts occupied by the performers, and furnished with seats appropriated to the senators, magistrates, vestals and other persons of distinction. At present we understand by the word *Orchestra*, that enclosed part of the theatre between the audience and the curtain, in which the instrumental performers sit. We, how-

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ever, sometimes transfer the word from the place to the performers themselves: as when we say "that theatre has a well-appointed, or a powerful *orchestra*."

ORCHESTRAL. An epithet given to music intended for the orchestra.

ORDINARIO. (Ital.) *Usual.* An epithet applicable to *time*: as *Tempo Ordinario*, in the usual time.

ORGAN. A wind instrument blown by bellows, and containing numerous pipes of various kinds and dimensions, and of multifarious tones and powers. Of all musical instruments this is the most proper for the sacred purpose to which it is most generally applied in all countries wherever it has been introduced. Its structure is lofty, elegant, and majestic; and its solemnity, grandeur, and rich volume of tone, have justly obtained it an acknowledged pre-eminence over every other instrument.

An *Organ*, when complete, is of threefold construction, and furnished with three sets of keys: one for what is called the *Great Organ*, and which is the middle set; a second (or lower set) for the *Choir Organ*; and a third (or upper set) for the *swell*. In the *Great Organ*, the principal stops are the two *diapasons*, the *principal*, the *twelfth*, the *fifteenth*, the *sesquialtra*, the *mixture* or *furniture*, the *trumpet*, the *clarion*, and the *cornet*. The *Choir Organ* usually contains the *stopt diapason*, the *dulciana*, the *principal*, the *flute*, the *twelfth*, the *bassoon*, and the *vox humane*. The *Swell* comprises the two *diapasons*, the *principal*, the *hautboy*, *trumpet*, and *cornet*. Besides the *Complete Organ*, there are other *Organs* of lesser sizes, and more limited powers, adapted to church, chapel,

and chamber use. There is also the *Barrel* or *Hand ORGAN*, consisting of a moveable turning cylinder called a barrel, on which, by means of wires, pins, and staples, are set the tunes it is intended to perform. These pins and staples, by the revolution of the barrel, act upon the keys within, and give admission to the wind from the bellows to the pipes. The *Barrel Organ* is generally portable, and so contrived that the same action of the hand which turns the barrel, supplies the wind, by giving motion to the bellows.

The invention of the *Organ*, which is attributed to the Greeks, is very ancient. From a passage in Cassiodorus, who lived about 528 years after Christ, we learn that it was an instrument of the highest estimation in his time. It, however, appears that the use of it afterwards declined for a while.

It has been a subject of debate at what time the use of *Organs* was first introduced into the church. Some writers say, that they were first applied to sacred use in the time of Pope Vitalian, about the year 660; others that they were not employed in the church till the ninth century. A learned author, has, however, shewn that neither of these dates can be just; and Thomas Aquinas expressly says, that in his time (about the year 1250) the church did not use musical instruments; and Bingham says, that Marinus Sauntus, who lived about the year 1290, first introduced the use of them into churches. But if we may give credit to the testimony of Gervas, the monk of Canterbury, who flourished at the beginning of the thirteenth century, *organs* were introduced more than one hundred years before his time. Bede, who died in 735, says nothing of the use of *organs*, or other musical instruments, in our

churches or convents, though he minutely describes the manner in which the psalms and hymns were sung; yet Mabillon and Muratori inform us, that *organs*, during the tenth century, became common in Italy and Germany, as well as in England; and that about the same time, they had admission into the convents throughout Europe,

ORGANARII. Ancient organists who performed on the hydraulic organ: said to have been so called from the word *organum*, applied to a certain part of that instrument.

ORGAN BELLOWS. A well known pneumatic machine attached to an organ, and the office of which is to supply the pipes with wind. The general fault in the bellows of organs is their want of capacity, which renders it laborious to the *blower* to keep the *chest* full, and renders the instrument liable to continual exhaustion when performed on its full chords.

ORGAN-BUILDER. An artist whose profession is to construct, and to tune and repair organs. An *organ-builder*, besides possessing a nice, accurate, and cultivated ear, and a sound judgment in the vibratory qualities of wood and metal, ought to be acquainted with pneumatics, generally versed in practical mechanics, and so far informed in plain counterpoint and the simple elements of musical composition, as, in some degree, to be capable of trying the different stops and combinations of his own instruments, and of deciding for himself on their effects in performance.

ORGAN STOP. An expression applied to any collection of pipes coming under one general name: as when we say "the *dulciana stop* is sweet, the *trumpet stop* is powerful, &c."

ORGANIC. The epithet applied by the ancients to that part of practical music which concerned instrumental performance. The *organic* comprehended three kinds of instruments: viz. wind instruments, as the trumpet, horn, flute, &c.; stringed instruments, as the lute, lyre, &c.; and pulsatile instruments, or those which are performed by beating, as the drum, &c.

ORGANIST. The term *Organist* may, in strictness of speech, be applied to any masterly performer on the organ, but in its common acceptation signifies a professor of music who holds the office of *organist* to some cathedral, parochial church, or chapel, or is the deputy of a person so appointed.

ORGANISTS. The old name given to those Romish priests who *organized*, or sung in parts.

ORGANISTS OF THE HALLELUJAH. An appellation given about the year 1200 to certain priests, or clerks, who assisted in the performance of the mass. There were generally four of them. They sung in *parts*, i. e. they *organized* the melody; particularly that applied to the word Hallelujah, by adding to it other parts, and thence were called *Organists of the Hallelujah*.

ORGANIZARE. To organize, to sing in parts. See *Organists of the Hallelujah*.

ORGANIZED-PIANO-FORTE. An instrument of modern invention, consisting of an organ and piano-forte, so conjoined that the same set of keys serve for both; or for either singly, at the pleasure of the performer.

ORGANIZING. Singing in parts. See *Organists of the Hallelujah*.

ORGAN-KEYS. Those moveable, projecting levers,

in the front of an organ, placed and fitted to receive the fingers of the performer: and which, by a connected movement with the valves, or pallets, admit or exclude the wind from the pipes. When a single key of an organ is pressed down, all those pipes are heard which are permitted by that key, and the stops then out, to receive the wind.

ORGAN-MUSIC. Concertos, voluntaries, preludes, services, anthems, chants, psalms, hymns, and whatever is either expressly composed for the organ, or the performance of which requires the accompaniment of that instrument.

ORGANO. (Ital.) The word *Organo* is found in the scores of Oratorio choruses, instrumental anthems, &c. at the beginning of that stave designed for the *Organ*, and the execution of the thorough-bass.

ORGANO PICCIOLO. (Ital.) A small, or chamber organ. See *Organ*.

ORGANORUM INTABULATURÆ. The general name formerly given to voluntaries, preludes, and all compositions for the organ.

ORGANUM. The art of descant, or double singing. An old mode of singing in two parts, generally in thirds, and first suggested by the organ, from the facility that instrument affords of sounding two or more notes at once. This word was also applied by the ancients to a brazen vessel which formed a principal part in the hydraulic organ, out of which the air, pressed by the incumbent water, was forced into the *tibiæ*, or pipes.

ORGAN-PIPES. The square and cylindrical tubes in an organ, from which proceed the various sounds of that noble and complicated instrument.

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The square pipes are always made of wood, the round ones of metal, consisting of a compound of lead and grain tin.

ORISCUS. The name of one of the ten notes used in the middle ages.

ORTHIAN. (Greek.) The epithet applied by the ancients to a dactylic nome, or song, said to be invented by the Phrygian Olympus. Herotodus tells us, that it was the *Orthian* nome that Arian sung when thrown into the sea.

OSSERVANZA. (Ital.) A word implying that the movement at the beginning of which it is written, is to be performed with scrupulous exactness: without adding to, or diminishing any of the passages, or parts.

OTTAVA, or *Sva.* (Ital.) An octave, or interval of seven diatonic degrees. See *Octave*.

OTTUPLA. (Ital.) An expression implying common-time, or a measure of four times; marked with a C, or semicircle, placed at the beginning of the staff of the movement. Such a movement is said to be in *Ottupla* time.

OVERTURE. The introductory symphony to an oratorio, opera, &c. and generally consisting of three or four different movements. The *Overture* is chiefly distinguished from the sonata, by consisting of less artificial melody, bolder masses of harmony, and stronger lights and shades.

OXIPYCNI. The name given by the ancient Greeks to high sounds in general, but more particularly to the highest of any three notes that are to one another, as C to C sharp, and C sharp to D natural. The lowest were called the *Baripycni*, and those in the middle, *Mesopycni*.

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P.

P. THIS letter, by abbreviation, signifies *piano*, See that word.

PÆAN. A song of victory, sung by the ancient Greeks in honour of the gods, but chiefly of Mars and Apollo. Also the name of a certain foot in poetry proper to the PÆAN. Quintilian derives the word from the proper name of Pæan, a physician, to whom he attributes the invention of this species of hymn; but Plutarch gives the honour of its origin to Thaletas.

PANARMONION. (Greck.) A wind instrument used by the ancient Greeks, which, as far as we are able to collect from Plato, and the Commentaries of Proclus on that illustrious author, consisted of an assemblage of pipes, and resembled in some degree the modern organ. It is particularly worthy of notice, that every hole of these pipes, or *imitations of pipes*, as Proclus expressly calls them, was capable of emitting *three* different sounds, and in some circumstances *more* than three. It follows that they must have been of a construction utterly unknown to modern instrument-makers, as it was to those of the time of the learned commentator, who flourished in the fifth century.

PANDEAN. An epithet formed from the name of PAN, and applied to any music adapted for performance by the *Fistulæ Panis*, or Pipes of Pan.

PANDORAN. An ancient stringed instrument resembling a lute, and the strings of which are of brass. Its *frets* are of copper, like those of the Cistrum; its back is like that of a guitar; and the rims

of its table, like those of its ribs, are cut into semi-circles.

PANTOMIME. (From the Greek.) A species of musical entertainment, so called because it is *all mimic*. There is no scenic exhibition the music of which requires a greater variety and liveliness of fancy than that of the *Pantomime*. The scene may be perpetually changing, the bustle and business sustained, and the agility of the motley hero fully employed; but how insipid will be the effect if the music be not equally agile and diversified, the imagination of the composer as active as the movements of the machinist! If he do not in every instance, every minutiae, accommodate himself to the varying spectacle, impart a borrowed life to the action, and, working at the unconscious hearts of the spectators, give a momentary reality to the delusion! To do this is the business of the musician; and the reader, by reflecting on the difficulty of the task, will know how to appreciate good *Pantomimic Music*.

PARA. (Greek.) A conjunctive word signifying *near*: as *Paramese*, near the middle chord, or string. See *Paramese*.

PARADIAZEUXIS. (Greek.) The name given by the ancients to an interval between two tetrachords consisting of one tone. The disjunction of the tetrachord synemmenon and the tetrachord diazeugmenon, was of this description.

PARAMESE. (Greek.) The name applied by the ancients to the second sound of the second octave, because next in degree to the middle sound of their great system, or diagram. The *Paramese* corresponded with our B above the fifth line in the bass.

PARANETE DIAZUEGMENON. (Greek.) The name by which the ancients distinguished the third

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string of the fourth tetrachord, the tone of which was equivalent to our D under the first line in the treble clef.

PARANETE HYPERBOLÆON. (Greek.) The name given by the ancients to the penultima of the supreme, or fifth tetrachord. This sound corresponded with our treble clef note on the second line.

PARANETE SYNEMMENON. (Greek.) The appellation given by the ancients to the penultima, or last sound but one, of the third tetrachord. This sound corresponded with our C on the first ledger line in the bass.

PARAPHONIA. (Greek.) A word which with the ancients was in some degree synonymous with harmony. The *Paraphonia* was that consonance resulting from sounds really different, as the fifth and the fourth (the only harmony admitted in the Greek music), but which excluded the unison, called *homophony*, and the octave called *antiphony*.

PARAPHONOI. (Greek.) Certain combinations in the ancient music, which were neither concords nor discords, but between both. The moderns have no sounds that come under this predicament.

PARATRIPEMATA. The name given by the ancients to the side apertures of their flutes.

PARHYPATE MESON. (Greek.) *Next the middle.* The name given by the ancients to the second sound of their second tetrachord, because it was next in degree to that sound which formed the *meson*, or middle sound, of the two first tetrachords.

PAROCHIAL-DUTY. The signification of this expression includes the accompaniment of a congregation in the psalms, and the performance of voluntaries. See *Organist*, and *Voluntaries*.

PART. The name of each of the melodies of any

harmonic composition, and which, when performed in union, form its harmony. Four is the fewest number of parts with which the chords necessary to elaborate harmony can be completely filled.

At the first introduction of counterpoint there were only two *parts*, one of which was called tenor, and the other descant. At length a third was added called triplum, and afterwards a fourth called quadruplum. There are instrumental *parts*: as *Organ Part, Violin Part, Violoncello Part, &c.* and the paper or book on which is separately written the particular melody appropriated to any single performer, or set of performers of the same melody, is called a *Part*. In concert, every performer, except the composer, or conductor, who generally uses the *score*, sings or plays from his single *Part*.

PARTHENIA. (Greek.) Songs by a chorus of virgins at festivals.

PARYPATE HYPATON. (Greek.) *Next the principal.* The appellation applied by the ancients to the second note of their lowest tetrachord, because it followed the first, or *principal*. This note corresponded with our C on the second space in the bass.

PASSACAGLIO. (Ital.) A kind of chacone, but somewhat graver and more delicate than that air. See *Passacaille*.

PASSACAILLE. (French.) A kind of chacone of a tender and slow movement. It is generally written in three crotchets, and begins with the third. There are, however, *Passacailles* in common-time beginning with the full bar, though they are very rare.

PASSAGE. Any phrase, or short portion of an

P A S

air, or other composition. Every member of a strain or movement is a passage.

PASSAGGIO. (Ital.) A succession of sounds so connected in their melody and expression, as to form a member or phrase in the composition. See *Passage*.

PASSEPIED. (French.) A movement written in three crotchets, or three quavers, in a bar; much resembling a minuet, but of a somewhat more lively character.

PASSING-NOTE. A note introduced between two others for the purpose of softening a distance, or melodizing a passage; and which note is not calculated in the harmony.

PASSING-NOTES. Those notes in the melody, bass, or other parts of a composition, which do not represent the sounds of the chord or harmony, but which are only introduced for the purpose of ornamenting and enriching the effect.

PASSING-SHAKE. A short trill, made *en passant*, in flowing passages of quavers or semiquavers, without breaking the time, or interrupting the natural course of the melody.

PASSION-MUSIC. The music composed in Italy and other Roman-catholic countries expressly for Passion-week.

PASTORAL. A musical drama, the personages and scenery of which are chiefly rural. This species of the drama, which formed one of the earliest attempts in musical representation, and the proper characteristics of which are sweetness and simplicity, has in all ages been heard with delight, and has given exercise to the finest poetical and musical talents of the civilised nations of Europe. A *Pastoral*

P E D

is also any lyrical production, the subject of which is taken from rural life; and the Italians give the same name to an instrumental composition written in the pastoral style.

PASTICCIO. (Ital.) An opera, the music of which is not the uniform production of one master, but selected from a variety of composers. This species of dramatic music, in which the words are written to the melodies, instead of the melodies being composed to the words, has long been adopted both in Italy and England, but rarely with that propriety and force of effect derived from the original efforts of musical genius and feeling.

PASTORALE. (Ital.) An epithet applied to soft rural movements, generally written in twelve quavers, and moving by alternate crotchets and quavers, like the *Siciliano*.

PAUSE. A mark, or character, consisting of a curve drawn over a dot, and signifying that the *note*, or the *rest*, over which it is placed is to be continued beyond the regular time. The exact length of the *pause* is not dictated by any stated rule, but left to the judgment, taste, and feeling of the performer, who sometimes is licensed by the words *Ad libitum*, to introduce whatever extempore embellishments his imagination may suggest.

PAVANE. The air of an old French dance so named from the Latin word *Pavo*, a peacock, because the figurants formed, looking round at each other, a *tail*, or *train*. The men for this purpose made use of their caps and swords.

PEDALE. (Ital.) An epithet applied to a fixed or stationary bass, during which the superior parts evolve through various independent harmonies.

PEDAL-NOTE. A holding-note, during which

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the harmony formed by the other parts of the composition is allowed to proceed independently.

PENTACHORD. (Greek.) This word, among the ancients, sometimes signified an instrument containing five strings, and sometimes an order, or system, of five sounds.

PENTATONON. (Greek.) The name of that interval in the ancient music which was the same with our superfluous sixth, consisting of four tones, a major semitone, and a minor: hence it receives the name of *Pentatonon*, or five tones.

PER BISCANTUM. (Lat.) An expression by which the old ecclesiastical musicians signified the composition and performance of music in two parts.

PERDENDOSI, or *Perdendo.* An Italian compound, signifying that the passage over which it is written is to be performed in a time gradually decreasing to the last note, and with a tone insensibly sinking on the ear till entirely lost.

PERFECT. A word variously understood by musicians. When conjoined with the term chord, it implies a concord which comprehends all the consonances. When applied to *cadence*, it signifies that close in which the *dominant*, or fifth, falls to the *final*, or key-note. A *Perfect consonance* is a just and determined interval, as the octave, fifth, or fourth: and with the old masters *Perfect time*, or measure, was that which consisted of a ternary number, and which was called *Perfect*, in contradistinction to the imperfect, or binary measure.

PERFORMER. A practical vocal or instrumental musician.

PRIELESIS. A term formerly used in church music, signifying the interposition of one or more notes in the intonation, to indicate the approach of

the *final*, and apprise the choir that they were to take up the theme.

PETTEIA. (Greek.) The last of the three parts into which the *melopœia* of the ancients was subdivided. According to Aristides Quintilian, it was the art of ascertaining the sounds which ought, or ought not, to be used; those which should be more or less frequently introduced, and those with which the strain ought to conclude.

PHILÆLIA. A kind of hymn sung by the ancient Greeks in honour of Apollo.

PHILOMUSICAL. An epithet applied to any country, city, town, or society, which loves, cultivates, and encourages the musical art.

PHONASCE. (Greek. Pl.) The name given by the ancients to those who taught the management of the voice.

PHONICS. The art of treating and combining musical sounds.

PHORBEIA. (Greek.) A certain bandage used by the ancient vocal performers. Called also a *Capistrum*. See that word.

PHORMINX. (Greek.) A stringed instrument of remote antiquity, similar to the cithara, or lyre, but supposed to have been of superior tone and power.

PHRASE. Any regular and symmetrical course of notes which commence and complete the intended expression. See *Passage*.

PHRASES MANQUÉES. (French.) Certain imperfect and unsymmetrical passages, or phrases, sometimes introduced by injudicious composers, by which the melody is maimed, and the expression destroyed or weakened.

PHRYGIAN. An epithet applied by the ancients

P I A

to that of their modes which held a middle place between the Lydian and Doric. So called because supposed to have been invented by the Phrygian, Marsyas. The *Phrygian* mode was one of the most ancient in the Greek music. Its character was bold, impetuous, and vehement to a degree perfectly terrific. In this mode the trumpets and other military instruments were used. The lowest note in this mode corresponded with our E natural on the third space in the bass.

PIANGEVOLMENTE. (Ital.) A term implying that the movement to which it is prefixed, or the passage over which it is written, is to be performed in a soft, doleful, and complaining style.

PIANISSIMO, or *Pianiss.* or *P. P.* (Ital.) *Very soft.* The superlative of *Piano*.

PIANIST, One who plays on the piano-forte: a professor of that instrument.

PIANO, or *Pia,* or *P.* (Ital.) *Soft.* A word used adverbially in opposition to *forte*, loud or strong.

PIANO-PIANO, or *Piu Piano.* (Ital.) More soft, or very soft.

PIANO-FORTE. (Ital.) A well-known stringed and keyed instrument of German origin, so called from its equal command both of softness and strength. The chief beauty of this instrument, and which, indeed, constitutes its principal advantage over the harpsichord, is its capacity of obeying the *touch*, so as to enable the performer to vary and accommodate the expression to all those delicacies, energies, and striking lights and shades which so greatly characterise the more refined compositions of the present day. The *Piano-Forte*, though of recent invention, has received from the hands both of Eng-

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lishmen and foreigners many useful and invaluable improvements; and in that state in which it assumes the name of *Grand Piano-Forte*, and is furnished with its additional keys, is not only qualified to give brilliancy of effect to sonatas, concertos, and all pieces of extraordinary execution, but forms an expressive accompaniment to the voice, and is one of the noblest and most elegant instruments in the whole compass of musical practice.

PIB-CORN, or *Horn-pipe*. The name given by the Welsh to a wind instrument, consisting of a wooden pipe with holes at the sides, and a horn at each end, the one to collect the wind blown into it by the mouth, and the other to convey the sound as modulated by the performer. This instrument is so common in Wales, that the shepherds' boys amuse themselves with it while tending their flocks.

PIECES. A name of general import, and applicable to all kinds of compositions; as *pieces* for a full band, *pieces* for the organ, *pieces* for the harpsichord, *pieces* for the violin, &c.

PIENO. (Ital.) *Full*. A word often used for *tutti*, *grandee*, or *grossi*; and sometimes with *Choro*, as *Pieno Choro*, a full chorus. Sometimes employed in a vehement, or energetic sense.

PIFFERO. A little flute or fife.

PIPE. Any tube formed of a reed, or of wood, metal, &c. and which being inflated at one end, produces a musical sound, acute or grave, soft or loud, according to the material, and its form and dimensions. The *Pipe*, which originally was no more than a simple oaten straw, formed one of the first instruments by which melodious sounds were attempted.

PIPER. A performer on a pipe. *Pipers* were formerly one of the class of itinerant musicians, and performed on a variety of wind instruments: as the bagpipe, musette, courtaut, &c.

PIPES OF PAN, or Mouth-Organ. A wind instrument consisting of a range of pipes bound together side by side, and gradually lessening with respect to each other, in length and diameter. The longest pipe is about six inches, and the shortest about two inches in length. In performance it is held in the hand, and the pipes are blown into by the mouth at the upper ends.

PITCH. The acuteness or gravity of any particular sound, or of the tuning of any instrument. Any sound less acute than some other sound, is said to be of a lower *pitch* than that other sound, and *vice versa*. The *opera pitch* is tuned above most others, and is therefore said to be higher than the common *concert pitch*.

PITCH-PIPE. An instrument used by vocal practitioners to ascertain the *pitch* of the key in which they are about to sing. It is blown at one end, like a common flute, and being shortened or lengthened by a graduated scale, is capable of producing with mechanical exactness all the semitonic degrees within its compass.

PIU. (Ital.) A word of augmentation: as *Piu presto*, quicker. *Piu piano*, more soft. *Piu forte*, louder.

PIVA. A hautboy or cornet.

PIZZICATO, or Pizz. (Ital.) An expression particularly applicable to violin music, and implying that the movement, or the passage over which it is written, is to be performed by the fingers instead of the bow.

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PLAGAL. An epithet used in opposition to *authentic*, and applied to the octave when arithmetically divided. When a melody is so constructed as to lie between the two extremes of an octave, making its *final* on one of those extremes, the mode is said to be *authentic*, but if the *final* be on the *dominant*, the mode is called *Plagal*. These distinctions have, however, long since ceased to be noticed, and are only known in the old music of the church.

PLAIN-SONG. The name given to the old ecclesiastical chant, when in its most simple state, and without those harmonic appendages with which it has long since been enriched by cultivated science.

PLASMA. (Greek.) A term used by the ancients sometimes to signify a florid, and at other times a soft and delicate, modulation of the voice.

PLATES. Quadrilateral pieces of copper, or *pewter*, on which music is stamped, or engraved, in order to be printed.

PLAYERS ON HIGH AND LOW INSTRUMENTS. A title assumed by the French minstrels of the fourteenth century, when the laws of counterpoint were forming, and began to give exercise to bass and treble instruments in concert. A denomination which was afterwards confirmed by a charter in the year 1401, granted them by Charles the Sixth,

PLECTRUM. The quill formerly used instead of the ends of the fingers, in agitating the strings of the various instruments.

PLICA. The name formerly given to a kind of ligature used in the old music as a sign of hesitation, or pausing.

PNEUMATIC. An epithet borrowed from the Greek, and given to wind instruments in general, in

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distinguishing them from those of the stringed, or pulsatile species. Also applied to the modern organ, in contradistinction to the epithet *hydraulic*, proper to the ancient organ, because it was actuated by the compression of water.

POET-MUSICIANS. A compound appellation applied by musical writers to the bards and lyrists of former times, who generally blended in their profession the arts of poetry and music, singing their rhapsodies to melodies of their own composing.

POCO. (Ital.) A term of diminution: as *Poco Largo*, rather slow, *Poco Piano*, a little soft.

POCO. (Ital.) *Little*: as *Poco piu lento*, a little slower: *Poco piu allegro*, a little quicker.

POI. (Ital.) *Then*: as *Piano, Poi forte*, Soft, then loud.

POINT. This word, as conjoined with others, has various significations. The different uses to which *points* were formerly applied, render the perusal of old compositions extremely difficult and perplexing. In those works we meet with the *Point of Perfection*, *Point of Augmentation*, *Point of Division*, and *Point of Alteration*. The *Point of Perfection* was added to those notes which were denoted by the modal signs to be perfect, or equal to three notes of the same value, but which were rendered imperfect by position. The *Point of Augmentation* is that in modern use, which the old masters used only in *common*, or *imperfect*, time. The *Point of Division*, or *Imperfection*, was placed between two shorter notes that followed, and were succeeded by two longer in perfect modes, to render both the long notes imperfect. The *Point of Alteration*, or of *Duplication*, was placed before two shorter notes preceding a longer, in order to

double the length of the second short note. In modern music, the *Point*, taken as an increased power of the note, is always equal to the half of the note to which it appertains. See the word *Dot*.

POLACCA. A Polish movement of three crotchets in a bar, chiefly characterised by its emphasis being laid on the fifth quaver of the bar.

POLONOISE. A movement of three crotchets in a bar, and of the singularity of character of having every rythmical cæsure, not on the *first*, but *last* crotchet of the bar. The *Polonoise* is generally written in two strains, and its movement, though majestic, is smooth and fluent.

POLYCEPHALE. A kind of air in the ancient Greek music, performed by flutes, in honour of Apolló. This species of *nome*, or melody, was, according to some authors, invented by the second Phrygian Olympus, and according to others, by Crates, his disciple.

POLYMNASTIC. The epithet by which the ancients distinguished certain flutes, invented, as some authors assert, by a woman named Polymneste: but according to others, by Polymnestus, son of Colophonian Meles.

POLYPHONIA. (Greek.) A combination of many sounds.

POLYPHONIC. (From the Greek.) An epithet applicable to all compositions consisting of a plurality of parts; but generally confined to instrumental music; as concertos, overtures, accompanied sonatas, &c.

POLYPLECTUM. A kind of ancient spinet, said to have been invented by Guido. So called from its strings being agitated by a number of quills.

POMPOSA. (Ital.) A word implying that the

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movement to which it is prefixed is to be performed in a grand and dignified style.

PORRECTUS. The name of one of the ten notes used in the middle ages.

PORTAMENTO. A term applied by the Italians to the manner or habit of sustaining and conducting the voice. A singer who is easy, yet firm and steady, in the execution of his passages, is said to have a good *Portamento*.

POSITIVE. An appellation formerly given to the little organ placed in front of the full or great organ.

POUR LA PREMIERE FOIS. (French.) A phrase sometimes found at the end of a strain, to signify that the passage over which it is placed is to be omitted in the repetition of that strain.

PRACTICE. Performance for the purpose of improvement: that active exertion of the pupil without which the greatest genius, aided by the ablest instruction, cannot ensure future excellence.

PRATTICO. (Ital.) The appellation given by the Italians to a practical musician, who performs; but does not study the science of composition.

PRELUDE, *Preludio*, or *Preludium*. (From the Lat.) A short introductory composition, or extempore performance, to prepare the ear for the succeeding movements.

PREPARATION. That disposition of the harmony by which discords are lawfully introduced. This *preparation* chiefly consists in employing a harmony, one of whose notes will form the discordant note of the prepared combination.

PRESTISSIMO, or *Prestiss*. (Ital.) The superlative of *Presto*. A word denoting the most rapid time.

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PRESTO. (Ital.) A word implying that the movement at the beginning of which it is placed is to be performed in a very quick, though not the quickest, time.

PRIMITIVE CHORD. That *chord* the lowest note of which is of the same literal denomination as the fundamental bass of the harmony. The chord taken in any other way, as when its lowest note is the third, or the fifth of the fundamental bass, is called a *derivative*.

PRIMO. (Ital.) *First*: as *Primo Violono*, first violin; *Primo Flauto*, first flute.

PRIMO TEMPO, or *Prim. Temp.* (Ital.) *In the original time.* An expression used after a *retardation* or *acceleration* of the time, to signify that the *first* motion of the measure is resumed.

PRINCIPAL. A word used adjectively to signify the leader of a band; as the *Principal* violin. Also applied substantively to a certain stop in the organ. See *Stop*.

PROGRESSIVE. An epithet properly applied to lessons expressly composed for the purpose of practical improvement, and which are so constructed in point of increasing execution, as to lead the practitioner by insensible degrees to those difficulties which he could not well encounter without such preparatory exercises. In music, as in the other arts and sciences, the path to improvement has been greatly smoothed, and the labour of the tutor much abridged, by those simple introductory precepts, and practical examples, which some of the first professors have deigned to furnish: and excellence has in consequence been more generally attained than in former ages, when the early advances of the ju-

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venile pupil were less consulted by the learned and ingenious.

PROGRESSIVE NOTES. Those notes which succeed each other, either in ascent or descent, by those degrees the settled order of which constitutes the key of the composition, or of the movement, or the passage, in which they take place.

PROLATION. A method used in the old music, of determining the power of semibreves and minims. The mark of *Prolation* was placed after the cliff, and sometimes after the sign of the mode, by a circle, or semicircle, punctuated, or unpunctuated, according to the following rules: the *Prolation* was divided into perfect and imperfect, and each into major or minor, in the same manner as the mode.

The perfect *Prolation* was for the ternary measure, and was marked by a point in a circle when *major*, and by a point in a semicircle when *minor*.

The imperfect *Prolation*, was for the binary measure, and was marked by a single circle when *major*, and by a semicircle when *minor*.

PROPHET. The name given in remote times to bards and rhapsodists. It is in this sense that we sometimes understand the word *Prophet* in the Old Testament: as when "Saul met a company of *Prophets* with a *psaltery*, *tabret*, and *harp*."

PROPORTION. The ratio which two terms bear to each other, upon comparing them; as two numbers, two lines, two sounds, &c. There are two kinds of *proportion*. The first is that of equality; as when two terms are such that one contains neither more nor less than the other. Two sounds which are in this *Proportion*, are called unisons. The second *Proportion* is that of inequality, as when of

two terms one is greater than the other, that is, contains more parts. Of this *Proportion* there are five species, which the Italians call *Generi*. First the *Moltiplice*, or Multiple, as when the larger number contains the smaller twice, as 4 : 2. Secondly, the *Proportione del genere*, or *super particolare*, as when the greater term contains the lesser once, and a third of the greater remains, as 3 : 2. Thirdly, the *Proportione del genere super parziente*, as when the term contains the lesser once, and 2, 3, 4, or more parts of the lesser remain. The fourth and fifth kinds of *Proportions* of equality are compounded of the *multiple*, and one of those above described. Of these, only the first three are used by musicians, who employ them to compare sounds, and to measure the differences of concords and discords.

PROSCORDA. (Greek.) An instrumental accompaniment to the ancient vocal music, invented, as we learn from Plutarch, by the Grecian musician Crexus; before whose time the accompaniment was in unison, or *note for note*.

POLYTHONGUM. (Greek.) An instrument used by the ancients, and so named from its containing *many strings*. Its tone was soft and effeminate, and its scale between those of the *lyre* and the *sambuca*.

PROSLAMBANOMENOS. The name given by the ancient Greeks to the lowest note in their system, and which was equivalent to our A on the first space in the bass. This note was called *Proslambanomenos*, because, being subjoined to the lowest tetrachord for the purpose of furnishing the octave to the *mesis*, or middle chord, it was a kind of *super-numerary* sound.

PROSODIA. (Greek.) A sacred song or hymn, sung by the ancients in honour of the gods.

PROSODIAC. An epithet by which the ancient Greeks distinguished a species of *nome*, or air, sung in honour of Mars; and the invention of which was attributed to Olympus.

PROSODY. A term partly grammatical and partly musical, relating to the accent and metrical quantity of syllables in lyrical composition. A just *Prosody* is so indispensable to genuine *melody*, that a respectable Italian author has defined it the *Guide of Song*. That *Prosody* formed an important part of the ancient music is, indeed, evident, as well from the *origin* of the word, as from numerous passages in the Greek and Roman classics.

Prosody was also a kind of *nome* performed by flutes, and peculiar to the cantics, which were sung by the Greeks at the entrance of sacrifices. Plutarch attributes the invention of *prosodies* to Clonas, of Tegæa.

PROTESIS. The name given by the ancient Greeks to a certain pause, in their music.

PROTOPSALTES. The name of that of the two principal singers in the patriarchal church of Constantinople, who is stationed on the right side of the choir. See *Lampadarius*.

PROSÆ. Certain hymns used in the Romish church, consisting of rhyme without measure. These compositions being sung after the Gradual or Introitus, are likewise called *Sequentiæ*.

PSALMIST, or Psalmographist. A composer, or singer of psalms, hymns, or divine songs. An appellation exclusively applied by Divines to David, king of Israel, the supposed author of the *book of Psalms* in the Old Testament.

PSALMODY. The art of writing, or composing, divine hymns, or songs. The composition and performance of *Psalmody* appears to have been practised and encouraged in Germany, France, and the Low Countries, long before it was introduced in England. Most of the old melodies now sung in the service of our parochial churches were set by German musicians, and it seems highly probable, from all that can be collected on the subject, that the practice of *Psalmody* had its origin in Germany. It does not, however, appear, that even in that country it at first gained admission into public worship; but that it was a long-time confined to family devotion, especially among the reformed. Luther, who was a good musician, is known to have regularly practised *Psalmody* with his friends every evening after supper, and is by some supposed to have been the author of the excellent melody of the hundredth psalm. The first English version of the psalms of David, which took place soon after that of the French, was made in the reign of Henry the Eighth, by Thomas Sternhold, groom of the robes to that monarch, and John Hopkins, a school-master, assisted by William Whittyngham, an English divine of considerable learning. Soon after the publication of this version, vocal *Psalmody* was introduced into the church service, and various musical manuals appeared for the purpose of facilitating its practice; among the authors and publishers of whom, no one was more assiduous than the well-known John Playford, whose "Introduction to the Skill of Music," "Psalms and Hymns, in four Parts, on the Common Tunes," and other publications of a similar nature, entitle him to be considered, in some respect, as the father of modern *Psalmody*.

PSALMODY ISLAND. An island in that part of France which was formerly comprehended in the diocese of Nismes, and which had its name from a monastery founded there about the end of the fourteenth century, by Corbilla, a Syrian monk, the constitution of whose order enjoined the preserving a *perpetual psalmody*, called by the monkish writers *Laus Perennis*.

PSALMOGRAPHY. The art of writing, or composing, divine hymns and songs.

PSALMS. Divine hymns, or songs. An appellation generally confined to those contained in that book of the Old Testament, called the *Book of Psalms*, consisting of 150, and usually attributed to David. Some of these compositions have the names of Asaph, Eman, Ethan, &c. at their head, which has induced the opinion that they were the authors of those particular poems, though it is equally probable that they were the musicians who composed the melodies to which they were sung. The learned have been much divided respecting the kind of verse in which the *Psalms* were originally written: indeed it is not even known whether it was verse, properly so called, or a species of poetical prose. Nor have we any relics of the Hebrew music to assist conjecture; all knowledge of that, as well as of their instruments, having been long since lost to the world.

PSALTER. The psalms of David, collected and bound together, with or without the tunes to which they are generally sung in divine service.

PSALTERY, or Psalterion. A stringed instrument much used by the ancient Hebrews, and by them called *Nebel*. We know but little of the ancient form of this instrument, but have reason to

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conclude that it resembles that of our harp. The *Psaltery* now in use is a flat instrument, in the form of a trapezium, or a triangle truncated at top. It is strung with thirteen wire chords, tuned in unisons, or octaves, mounted on two bridges. It is performed with a plectrum, whence it is usually ranked among the instruments of percussion.

PSALTRIÆ. Certain female singers employed by the ancient Greeks and Romans to perform at their feasts and banquets, after the Asiatic manner.

PULSATILE. An epithet applied to those instruments which are *struck* in performance, as the drum, tambourine, &c.

PULSATILE ACCOMPANIMENT. An accompaniment consisting of regular and monotonous repetitions of the chords; and which is particularly adapted to display the powers of the singer either in airs of expression or rapidity.

PYRRHICS. Ancient military dances in which the dancers were armed.

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QUADRUPLO. (Lat.) An expression formerly applied to vocal performances of the church in four parts. To sing in organo, triplo, or *quadruplo*, was to sing in four distinct parts or melodies.

QUANTITY. *Quantity*, in music as well as in *prosody*, does not signify the number of notes, or syllables, but their relative duration. It is from the *Quantity*, as much as from the *position* of the notes, that the beauty and expression of every melody proceed.

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QUARTER-TONE. An interval introduced into the enharmonic genus by Aristoxenus. The *Quarter-Tone* is of two kinds, viz. the major-enharmonic, in the connection of 576 to 625, which is the complement of two semitones to the major-tone; and the enharmonic minor, in the computation of 125 to 128, which is the complement of the two same semitones minor with the minor-tone.

QUARTETTO, or Quartett. (Ital.) A composition for four voices or instruments, in which each part is obligato.

QUASI. (Ital.) *In the manner of.* As *Quasi andante*, in the manner of andante.

QUATUOR. (French.) Quartett. See that word.

QUICK-STEP. A species of march generally written in two crotchets in a bar. So called because it forms an accompaniment to a brisk motion.

QUAVER. A character, or note, equal in duration to the eighth part of a semibreve, the quarter of a minim, or one-half of a crotchet.

QUILISMA. The name of one of the ten notes used in the middle ages.

QUINTA PARS. (Lat.) An expression applied by the ecclesiastical musicians of the fourteenth century to the fifth or additional *part* of the choral service. Though before the close of the fifteenth century, the harmonic parts of the church compositions were greatly multiplied, yet it appears that the established number introduced in the Pope's chapel were till that time confined to four: the *Cantus*, or treble; *Altus*, or counter-tenor; the *Tenor*; and the *Bass*. Therefore when an additional part was employed, it was called the *Quinta Pars*: and if a sixth was introduced, it was called the *Sexta Pars*.

QUINTETTO, or Quintett. (Ital.) A vocal or

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instrumental composition in five parts, in which each part is obligato, and performed by a single voice or instrument.

QUINTOIER. A term applied by the old French writers on music to a species of descant chiefly consisting of fifths, much used about two hundred years after the time of Guido, though of a much less refined and artful texture than the counter-point of that learned and ingenious musician.

QUADRIVIUM. The collective name under which, in the ninth and tenth centuries, were comprehended the four sciences which were then considered as the highest branches of philosophical learning, viz. Music, Arithmetic, Geometry, and Astronomy.

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RADDOLCENDO, or *Raddol.* (Ital.) An expression applied to passages designed to be performed in a soft, assuaging style.

RALLENTANDO, or *Rallen.* (Ital.) An expression implying that the time of the passage over which it is placed is to be gradually decreased. See *Calando.*

RANS DES VACHES. An air of much celebrity among the Swiss; and performed by their young herdsmen on the bagpipe, while they watch their flocks on the mountains.

RE. The syllable applied by Guido to the second note of his hexachords. In the natural hexachord it is expressed by the letter D.

REBEC. A Moorish word signifying an instrument with two strings played on with a bow. The Moors brought the *Rebec* into Spain, whence it

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passed into Italy; and after the addition of a third string, obtained the name of *Rebeca*; whence the old English *Rebec*, or fiddle with three strings.

RECHÉAT. An old term applied by huntsmen to the series of notes which they wind on the horn to call back the hounds from a false scent, when they have lost their game.

RECHERCHE. (French.) *Research.* The name formerly given by the French to a certain kind of cadence, in which the performer, by some extemporaneous prelude, leads the ear to the subject and style of the piece he is going to play.

The Italians call *Recherches*, or cadences, those arbitrii, or points, introduced by the singer according to his fancy and genius, while the accompaniment ceases, and from which he returns at his pleasure to the subject-matter of the air.

RECITAL. Formerly the general name for any performance with a single voice. But at present only applied to recitative.

RECITANTE. (Ital.) In the style of a recitative.

RECITATIVE. A species of musical recitation forming the medium between air and rhetorical declamation, and in which the composer and performer, rejecting the rigorous rules of *time*, endeavour to imitate the inflections, accent, and emphasis, of natural speech.

Recitative, so called because its true province lies in narration and recital, was first introduced in the year 1660, by Signor Emilia del Cavaliere, at Rome, and was so powerfully recommended by its effect, as to be speedily adopted in other parts of Italy, and, by degrees, through the rest of Europe.

The force and beauty of this species of compo-

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sition will ever, in a considerable degree, depend, on the character of the language in which it is used ; as that is more or less accented and melodious, so the more or less natural and striking will be the effect of the *Recitative*.

The ancient Greeks, whose language itself was melody, recited all their poetry in a kind of *Recitative*, and from the musical tones of their syllables they could, as it were, sing in speaking. But all the modern languages, not excepting even the Italian, are too distant from that musical sweetness to admit of that melodious intonation, and we are consequently obliged either to sing or to speak ; we cannot do as it were both at the same time : and it is this distinction which has rendered *Recitative*, or artificial declamation, so necessary to the moderns : the transition from air to natural speech would, in our Oratorio, serious Opera, or Cantata, be too abrupt not to offend and disgust the ear.

There is no province of musical composition in which genius and science have an ampler scope for their fairest and fullest display than in *Recitative* ; nor upon success in which connoisseurs more highly reckon, because they know there is none in which excellence is more difficult of attainment. In Italy it is sufficient to excel in *Recitative*, to be ranked with the most illustrious of their composers, and some masters have been immortalized for their talents in this species of writing.

But however highly we may with justice reckon upon the beauty and value of good *Recitative*, though it be nothing less than a species of unmeasured melody highly impassioned and strongly expressive, and forms an union between the air and the words at once gratifying to the ear and conso-

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nant to the feeling, and always introduces the song by which it is succeeded with a heightened and interesting effect, yet it ought nevertheless to be sparingly employed, and should never continue longer at a time than the contexture and business of the scene absolutely demand.

Most vocal composers, from Emilia down to those of the present day, do not appear to have been sufficiently attentive to the necessary brevity, nor sufficiently aware, that however beautiful and interesting *Recitative* may be in itself when duly limited, it becomes wearisome the moment it exceeds a certain length, and by previously fatiguing the attention, not only enfeebles its own intended effect, but defeats the grand object of advantageously preparing the ear for the approaching melody.

RECITATIVE ACCOMPANIED. A *Recitative* is said to be *accompanied*, when besides the bass there are parts for other instruments; as violins, hautboys, flutes, &c. When the *Recitative* is measured, *i. e.* performed to the rules of *time*, the accompanists have only to observe those rules: but when unmeasured, as *Recitatives* generally are, the instrumental performers take for the guide of their time the syllabic progress of the singer; for which purpose the words as well as the notes of the vocal part are written in their books, on separate staves under the notes of the accompaniment.

To RECORD. Among bird fanciers, this verb is used to signify the first essays of a bird in singing. Bullfinches and some other birds are taught to sing with a kind of flageolet, called a *recorder*. See *Recorder*.

RECORDER. An old wind instrument somewhat resembling a flute; but of a smaller bore and shriller

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tone. It is said to have had six holes, and to have answered to the tibia minor, or flageolet, of Mer-sennus. This instrument has been by some musical authors confounded with the flute; and we meet with old books of instruction for the flute, the directions of which are also professedly given for the *Recorder*.

RECTE. (Lat.) A word signifying forwards, and particularly pertaining to the *Canon*.

REDITTA. (Ital.) The same as *Repeat*, *Replica*, *Replicato*, and *Represa*; all which signify that we are to repeat the strain or movement over which it is written.

REDOUBLED. An epithet applied to any simple interval carried into its octave: as the thirteenth, composed of a sixth and octave, is a redoubled sixth; and the fifteenth, containing two octaves, is a *Redoubled* octave. To find the simple of any *Redoubled* interval, we must throw out seven as often as the compound will admit, and the remainder will be the name of the simple interval: as seven thrown out from thirteen leaves the simple interval of a *sixth*; and twice seven taken from fifteen leaves that of a *second*.

REED. The little moveable tube through which a hautboy, bassoon, or clarinet, is blown. Also the name given by organ-builders to a kind of tongue, consisting of a thin narrow plate of brass, and which being fixed to one end of an organ-pipe, is put into a vibratory motion by the action of the wind, and produces a reedy thickness of tone. Those *stops* of an organ which consist of pipes so furnished, are called *Reed Stops*. See *Stops of an Organ*.

REFRAIN. The burden of a song, or *return* to the first part, as in a *rondeau*.

R E L

REGISTER. A term applied to the compass, or graduated notes, of a voice.

REGLE DE L'OCTAVE. (French.) *Rule of the Octave.* An expression applied by the old writers on harmony to the rule for accompanying the eight notes of a key: which they sometimes also call *Quatreble Syghte.*

REHEARSAL. The private execution of any music preparatory to its public performance. *Rehearsals*, especially of new music, are indispensably necessary; not only to ascertain that the parts are correctly copied, and the performers perfect, but to afford the composer an opportunity of explaining to the band the spirit and design of his work, and of making such alterations and improvements in the composition as the effect may suggest.

REEL. A lively Scotch dance, generally written in common-time of four crotchets in a bar, but sometimes in jig time of six quavers.

RELATION. That connection which any two sounds have *with* one another in respect of the interval which *they* form. When the interval is just, the *Relation* is just, and false when the interval is false; that is, when it is either superfluous or diminished. Formerly, false *Relations* were forbidden, but modern composers, rejecting the rigorous trammels of early contrapuntists, have enlarged the bounds both of harmony and melody, and given them a freedom to which we owe many beauties unknown to the fathers of the musical science.

RELATIVE. An epithet applied to those chords, and those modes, or keys, which by reason of the affinity, and identity, of some of their component sounds, admit of an easy and natural transition from one to the other. Thus, in the chords of D and

G, the note **D** being common to both, in passing from one harmony to the other we have only to change two of the three sounds. Again, the major-mode of every key being formed of the identical naturals, sharps, or flats, proper to the minor-mode of its third below, every major-key is called the *relative* of such minor key, and every minor-key the *relative* of its third above, taken in the major-mode.

REPEAT. A character denoting that the strain which was last sung or played, is to be repeated before we proceed any *further*. The *Repeat* saves the writing or printing the same strain twice over, and is always adopted where the repetition is simple and exact.

REPERCUSSION. A frequent repetition of the same sound. This happens in the harmonic triad, the essential sounds of whose three chords are repeated oftener than the others; *i. e.* the *final* and the *dominant*, which are properly the *Repercussions* of each mode,

REPLICA, (Ital.) A word implying a repeat.

REPRISE or REPRESSE. A pause or suspension. An extempore grace. See *Cadence*.

REQUIEM. A funeral service composed and performed for the repose of a departed soul. *Requiem*s are very common in the Roman-catholic countries; almost every one distinguished by birth, or extraordinary talent, receives this musical honour.

RESOLUTION. That modulation or change of harmony, by which the unacording note of any discord falls to one of the concurring notes of the succeeding harmony: as when the ninth is *resolved* into the eighth, the fourth into the third, &c. &c. Formerly also, a *Canon* was said to be *resolved*, or

written in *Resolution*, when instead of being comprised in a single stave, all the parts were given on separate staves, *i. e.* when each part was placed under the next above it in point of scale or natural order.

RESONANCE. A prolongation or reflection of any sound, as when it is returned by the air enclosed in the body of a stringed instrument; or by elliptic and parabolic vaults, or subterraneous caverns.

RESPONSE, or *Responso.* The name of a kind of anthem sung in the Roman church after the morning lesson, and which concludes in the manner of a rondeau. In a fugue the *Response* is the *repetition* of the given subject by another part.

RESTS. Characters of silence, each of which denotes a cessation of sound equal in duration to that of the note after which it is named: as a semi-breve *Rest* is equal in length to a semibreve, a minim *Rest* equal in length to a minim, a crotchet *Rest* equal in length to a crotchet, and so on, through all the different characters of notation. Hence it is easy to conceive, that in variously combining these signs, we may at pleasure express silences of any duration.

RETRO. (Lat.) This adverb signifies *backward*, and is applied to the subject of a *Canon*, when so constructed as to admit of its being sung in a retrograde direction.

RHAPSODISTS, or *Rhapsodi.* (From the Greek.) Persons among the ancients whose profession it was to sing, or recite, the verses of Homer, and other celebrated poets. It appears that particular forms were observed in repeating the works of the great epic bard, and that the *Rhapsodi* were clothed in *red* when they sung from the *Iliad*, and in *blue* when

they chanted the *Odyssey*. They performed in the theatres, and sometimes contended for prizes, both in recitation and singing. But ancient authors seem to speak of other *Rhapsodi*, of higher antiquity than these; persons who wrote heroic poems, or songs, in praise of heroes and distinguished men, and sung their own compositions from town to town for a subsistence; of which profession Homer himself is said to have been. It is, however, highly probable that they were all of the same class, and that their business was indifferently to sing or rehearse either their own poems, or those of other authors. After Homer's time it is no wonder if they chiefly confined themselves to his productions, for which the people had the utmost veneration; nor is it surprising that they should erect public stages, and dispute the prizes of recitation in places of general resort.

RHOMBOID. (Greek.) A four-sided figure standing on one of its angles, and intimating that the notes of the passage over which it is placed are to swell in sound as that widens, and decrease as it narrows. See the *Introduction*.

RHYMIC. A term applied to that part of the ancient music which taught the practice and rules of movement and rhyme. See *Rhymopœia*.

RHYMOPŒIA. That part of the science of the ancient music which prescribed the laws of rhyme, and of whatever appertained to the rhymic art.

The *Rhymopœia* had for its object the movement, or time, the measure of which it denoted, together with its divisions, order, and mixture, whether to move the passions, or to calm them. It was principally connected with poetry, because poetry alone regulated the movements of the ancient music.

The *Rhymopœia* was divided into three principal modes, or trophes: the one low and confined, another raised and dignified, and the middle one tranquil and peaceable.

RHYTHM. That property, or quality, in the *Melopœia* of the ancients, and *Melody* of the moderns, by which the cadences of every kind of movement are regulated and determined.

The *Rhythmus* of the ancient musicians was, however, materially different from that observed by modern composers; the former was prescribed by the long and short syllables of the poetry, and had no other variety than that afforded by its metrical laws. The modern *Rhythmus*, on the contrary, only requires the so accommodating long and short notes to the syllables as to properly separate the words, and give due force to the accented syllable. Vassius, and other writers on the lyric poetry of the ancients, attribute to their *Rhythmus* the whole force of their music. Much, however, of the great effects of which we read is, doubtless, to be ascribed to the power and richness of their language, and to their judicious attention to the rendering the expression so obvious, clear, and pointed, that not a syllable of the verse was lost to the ear of the audience.

RICERCARI. (Ital.) The name formerly given to *Solfeggi* for the voice, as also to original compositions, or exercises, for instruments. This term in the early times of counterpoint, was used instead of the word *Fantasia*, which afterwards supplied its place; and to this succeeded the terms *Concerto*, *Concerto*, *Sinfonia*, *Sonata*, &c.

RICH. An epithet applied to those compositions, the *parts* of which are elaborately and ingeniously

combined, and which in performances produce an elegance and fulness of effect.

RIDOTTO. A species of entertainment consisting of singing and dancing, in the latter of which the whole company joins. The *Ridotto* was first introduced in this country in the year 1722, at the Opera-house in the Haymarket, and has since been repeated at Vauxhall, and other places of public resort, with considerable success.

RIGADOON. A lively kind of dance performed in figure by a man and woman, and the tune of which is always written in triple-time. The *Rigadoon* was borrowed originally from Provence. The word is formed from the French word *Rigadon*, signifying the same thing.

RIGOLS. An old kind of instrument, consisting of several sticks by the side of each other, but separated by beads. It was performed upon by being struck with a ball fixed at the end of a stick.

RINFORZANDO, or *Rinf.* The same as *Forzando*. See that word.

RIPIENO. (Ital.) *Full.* This word is used in orchestral compositions, to distinguish those parts which are only occasionally introduced to fill up and supply the chorus.

RITARDANDO. (Ital.) An expression implying a slackening of the time.

RITORNELLO, or *Ritornel.* (Ital.) A term formerly much in use, and applied to the short introductory symphony to an air; that which was introduced between the strains to relieve the voice and improve the general effect, as also to that which succeeded the melody, and ascertained its conclusion. It appears from several passages in the Greek authors, that these *Ritornelli*, or symphonies, were intro-

duced in the ancient as well as in the modern music. The name by which the Greeks distinguished them was that of *Mesaulici*, a figurative expression in the singular number, implying an entry or passage, leading to something else. Meibomius, speaking of the *Mesaulion*, or symphony, calls it an *interpiping*, which clearly indicates that *Ritornelli*, or intermediate symphonies, were anciently in use.

RIVOGLIAMENTO. (Ital.) *Changing*. This word is used to signify the changing the notes of the bass, or some other part, into the treble, or *vice versa*. This frequently occurs in double counterpoint, where the treble notes are transposed into the bass, or those of the bass into the treble; and that by so artificial a *manœuvre* that the harmony, though varied, is still as correct as in the natural order of the parts.

ROLLING. A word applied to that rapid pulsation of the drum by which the sounds so closely succeed each other, as to beat upon the ear with a rumbling continuity of effect.

RONDE. (French.) A semibreve. See that word.

RONDO. (Ital.) Or *Rondeau*. (French.) A composition, vocal or instrumental, generally consisting of three strains, the first of which closes in the original key, while each of the others is so constructed in point of modulation, as to reconduct the ear in an easy and natural manner to the first strain. This construction is an inherent and indispensable quality in the *Rondo*, since it takes its name from the circumstance of the melody *going round*, after both the second and third strain, to the first strain, with which it finally closes. In the vocal *Rondo* considerable discernment is requisite in the choice of proper words. The lines of the first strain should

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be complete in themselves, while those of each of the other strains should not only rise out of them, but, like the music, lead to them again.

ROOT. A term applied by theorists to the fundamental note of any chord.

ROSALIA. A term applied by the Italians to the repetition of a passage one note higher. A resource very tiresome in its effect when injudiciously introduced, but capable of greatly heightening the melody when dictated by taste, and sanctioned by judgment.

ROTE. An instrument frequently mentioned by Chaucer, as well as by the old French poets, and which from the analogy of its name to the Latin word *rota*, a wheel, is generally supposed to have been the same with the French *Vielle*, or English *Hurdy-Gurdy*, the tones of which are produced by the friction of a wheel.

ROULEMENS. (French.) A term applied to all kinds of rapid movements or passages.

ROUND. A species of fugue in the unison, composed in imitation of a catch, and so called because the performers follow each other through the several parts in a circulatory motion.

ROUNDELAY, or *Rondel*. From the French word *Rondelet*. A kind of ancient poem, so called, according to Menage, from its form, by which it constantly returned to the first verse, and thus went round. The common *Roundelay* consisted of thirteen verses, eight in one rhyme, and five in another. One of its rules was, that the first verse should have a complete sense, and yet join agreeably with the closing verse, though in itself independent. Some writers speak of the *Roundelay*, or *Rondel*, as a kind of air appropriated to dancing; and in this

sense the word seems to imply little more than dancing in a circle. Our old English poets use this word as signifying a simple, rural strain, both short and lively.

RULED-PAPER. Paper on which the *staves* are ruled for receiving the written notes of any composition. Formerly this paper was wholly ruled by hand by common quill pens, the tedious operation of which was afterwards superseded by the invention of five-pointed pens, made of brass. At present, however, the still more expeditious method of ruling the paper with a machine is generally adopted.

RYTHMICAL. An epithet applied to the property, or quality, in the ancient *melopœia* and modern melody, by which the cadences, accents, and quantities, are regulated and determined.

S.

S. THIS letter is used as the abbreviation of *Solo*: as Org. S. Organ Solo.

SACBUT. A bass wind instrument resembling the trumpet, so contrived as to be capable of being drawn out to different lengths, according to the acuteness and gravity of the scale required.

The *Sacbut* is usually about eight feet long, and when extended to its full length, about fifteen. There are, however, *Sacbuts* of different sizes to execute different parts; particularly a small one called by the Italians *Trombone piccolo*, and the Germans *Cleine alt possaune*, proper for the counter-tenor.

Respecting the *Sacbut* of the ancient Hebrews, so

S A M

various have been the conjectures of commentators, that their opinions form no satisfactory information to the curious enquirer. Indeed, scarce any ancient instrument has been heard of for which the *Sacbut*, or the *Psaltery*, have not furnished a name.

SACRIST. A person retained in a cathedral, whose office it is to copy out the music for the use of the choir, and take care of the books.

SALII. (Lat. Plu.) The name given by the Romans to the young men, twelve in number, whom Numa himself appointed out of the patricians as a kind of dancers, and singers of hymns in praise of the God of war. The festivals in which the *Salii* were employed, and which constituted the sixth branch of that emperor's religious institutions, were celebrated about the time of the Panathenæa at Athens, in the month of March, and at the public expence. They continued several days, during which the *Salii*, &c. proceeded through the city to the Forum and the Capitol, as well as to many other public places, beating upon the *Ancilia*, or sacred shields.

SALMO. (Ital.) A psalm.

SALMODIA. (Ital.) Psalmody. See that word.

SALTERELLA. (Ital.) A particular kind of jig, so called from the dance of that name chiefly consisting of leaping motions.

SAMBUCA. An ancient stringed instrument used by the Greeks, but the particular construction of which is unknown at present.

SAMBUCUS. An ancient wind instrument resembling a flute; supposed to be so called from its being made of *elder wood*, the Latin name for which is *Sambucus*.

SAMPUNIA. A pneumatic instrument used by

the ancient Hebrews, resembling the modern bag-pipe.

SARABANDE. A dance said to be originally derived from the Saracens. According to some authors, it had its appellation from a comedian named Sarabandi, who first introduced it in France. The tune of the *Sarabande* is written in $\frac{3}{2}$ or $\frac{3}{4}$, and its character is both expressive and majestic. One of its distinguishing features is the lengthening the second note of the measure, which at once gives a gravity and consequence to the movement.

SCALD. The name given by the ancient northern nations to their bards, whose employment it was to compose those odes and hymns which were chanted at every public solemnity. These songs were, in general, descriptive of eminent exploits, and were animated by an enthusiastic spirit.

SCALDIC. The epithet applied to the northern bards and their productions. See *Scald*.

SCALE. (From the Latin *Scala*.) The denomination first given to the arrangement made by Guido, of the six syllables *ut, re, mi, fa, sol, la*: also called *Ganut*. This order of sounds, to which the French have added that of *si*, bears the name of *scale, i. e. ladder*, because it represents a kind of ladder, by means of which the voice or instrument rises to acute, and descends to grave; each of the seven syllables being, as it were, one step of the ladder.

The word *Scale* is also used to signify a series of sounds rising or falling from any given pitch or tone, to the greatest practicable distance, through such intermediate degrees as make the succession most

agreeable and perfect, and in which we have all the harmonical divisions most commodiously divided. This *scale* is properly called the *universal system*, as including all the *particular systems*.

This enumeration of all the diatonic sounds of our system, ranged in order, and which we call *Scale*, was denominated by the Greeks *tetrachord*, because in effect their scale was composed of only four sounds, which they repeated from tetrachord to tetrachord, as we repeat ours from octave to octave.

SCANELLO. The name given by the Italians to the bridge of a violin, violoncello, &c. See *Bridge*.

SCAVEZZE. (Ital. Plu.) *Divisions* within the compass of the sixth, so called by the Italians from the verb *Scavezzare*, to break or cut off, because never extending to the octave, the compass becomes broken or cut short.

SCENA DA CAMERA. (Ital.) An expression applied by the Italians to all vocal compositions not designed for the church or theatre, but the chamber only; as Cantatas, Canzonets, &c.

SCHEME. (From the Greek.) A term used in the ancient music to express the varieties arising from the different positions of tones and semitones in a consonance.

SCHERZANDO, or *Scherzo*. (Ital.) In a sportive, playful manner.

SCHISMA. In the ancient music, a small interval equal to the half of a comma, or the eighteenth part of a tone.

SCHONION. (Greek.) A term used in the ancient music, signifying a kind of *nome*, or scientific air, composed for flutes.

SCIOLTO. (Ital.) A word implying that the

notes are to be performed in a free, separate, and distinct manner.

SCOLIA. (Greek Plu.) The name given by the ancients to songs in general, but more especially to those of a festive kind.

Of all the different kinds of *Scolia* that were in use among the inhabitants of Greece, and that were distinct from religious hymns, those of which we have any remains are chiefly such as were sung at table during the time of public banquets, or private repasts. We are told, however, by several Greek writers, that in the *first use* of these they were real *Pæans*, sacred canticles, or hymns, sung by the whole company to some divinity. It was afterwards the custom for each of the guests to sing one of these songs alone, holding a branch of myrtle in his hand, which he passed about to his next neighbour as we do the bottle: and this may be called the *second manner* of performing these songs. The *third manner* was distinguished by the accompaniment of the lyre, and required the skill of professed singers, and citharœdists.

As there were three ways of performing these *Scolia*, the subjects upon which they were composed may be likewise arranged under three classes. The *first class* consisted of moral songs, of which several are still preserved to us by Athenæus. The *second class* of *Scolia* comprehends mythological hymns, and historical songs. The *third* and last *class* of *Scolia* was upon common and miscellaneous subjects, peculiar to an age or country. The greater number, and the best of these, were upon love and wine. *Love inspires Music and Poetry*, was a memorable maxim among the Greeks.

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SCOLIUM. (Greek.) In the music of the ancients, a *festive song*. See *Scolia*.

SCORE. The original and entire draught, or its transcript, of any composition. In the *Score* all the parts of the piece are ranged perpendicularly under each other, so that the eye, catching the corresponding bars of the several staves, sees at a glance the whole construction and design of the harmony.

As in this disposition, one single line of music comprehends as many staves as there are *parts*, these staves are held together by a *brace* drawn down the margin at the beginning of the line.

The use of the *Score* is indispensable in composition: to the conductor of any performance it is also highly requisite, in order to his knowing whether each performer follows his *part*, and to enable him to supply any accidental omission with the piano-forte, or organ, at which he presides.

SCORING. The art of forming a *score* by collecting and properly arranging under each other the several detached *parts* of any composition.

SCOTCH-SCALE. A *Scale* differing from that of the other nations of Europe, by its omission of the *fourth* and *seventh*; a peculiarity from which all the genuine Scottish melodies derive their national and distinguished character. This *Scale* is supposed by some writers to be the same with the original enharmonic *Scale* of the ancient Greeks.

SECOND. An interval of a conjoint degree. There are four kinds of *seconds*. The *diminished second*, containing four commas; the *minor second*, consisting of five commas; the *major second*, consisting of nine commas; and the *redundant second*, composed of a whole tone and a minor-semitone.

S E M

SECULAR-MUSIC. Operas, serenatas, cantatas, songs, catches, glees, sonatas, concertos, quartettos, or whatever is composed for the theatre or chamber. An expression used in opposition to that of *Sacred Music*, or composition for the church or chapel.

SECULARS. Those unordained officiates of any cathedral, or chapel, whose functions are confined to the vocal department of the choir.

SEER. The ancient name for a bard, or rhapsodist. See *Rhapsodist*.

SEGNO. (Ital.) A sign: as *Al segno*, go back to the sign or mark.

SEGUE. (Ital.) It follows: as *Segue Coro*, the chorus follows.

SEMIBREVE. A note of the fourth degree of length, reckoning from the *Large*. The longest note now in common use. *Half a Breve*. The *semibreve* is now made round, but was anciently in the form of a lozenge. It was divided into major and minor: the major was equal to two thirds of the *perfect Breve*, and the minor to one third. This character being originally the note of least power in point of length, was indivisible, and only considered as a portion of the *Large* or the *Long*. At present it is the standard by which all the notes of lesser value are measured.

SEMICON. An instrument used by the ancients, of which little more is known at present than that it contained thirty-five strings.

SEMI-CHROMA. A semiquaver.

SEMI-DIAPASON. An octave diminished by a minor-semitone.

SEMIDIAPENTE. (From the Greek.) An imperfect fifth. See *Hemidiapente*.

SEMI-DIATESSERON. A defective or false fifth.

SEMIDITONE. (From the Greek.) A lesser third. See *Hemiditone*.

SEMIQUAVER. A note of the eighth degree of length, reckoning from the *Large*. Half a quaver.

SEMPLICE. (Ital.) A word implying that the movement before which it is placed is to be performed with chasteness and simplicity.

SEMPRE, or *Semp.* (Ital.) Always, or throughout: as *Sempre piano*, soft throughout.

SEMIMINIM, or *Crutchetum.* *Half a Minim.* The name originally given to the crotchet. See *Crotchet*.

SEMITONE. Half a tone: the smallest of all the intervals admitted in modern music.

There are two species of semitones; the *major* and the *minor*. The *Semitone-Major* is produced by rising a degree; as from G natural to A flat, The *Semitone-Minor*, by passing from a natural note to its sharp.

SEMITONIC. An epithet applied to intervals consisting of half-tones.

SENSIBLE. The appellation given to the sharp seventh of any key, because it renders the ear *sensible* of that key, and serves to announce the modulation of the harmony into a new key.

SENZA. (Ital.) Without: as *Senza stromenti*; without instruments. *Senza organo*; without the organ.

SENZA RIGORE. (Ital.) Not in strict time. In some degree *ad libitum*.

SEQUENCE. A regular alternate succession of similar chords: as when in the common chord the note which makes the fifth to the bass is changed to the sixth, and after making a fifth to the suc-

S E R

ceeding bass note, is again changed to the sixth, and so on.

SEQUENTIA. (Lat.) Certain hymns used in the Romish church, otherwise called *proseæ*, i. e. *proses*, because though in their composition rhyme is adhered to, the laws of measure and quantity established by the ancient Greeks and Romans are neglected. These hymns are always sung after the *Introitus*, whence their name of *Sequentia*. Of this kind is the *Stabat Mater*.

SEQUENZA. An hymn formerly sung in the Romish service after the Gradual, immediately before the Gospel, and sometimes in the vespers before the *Magnificat*.

SERENADE. A concert performed at night in the open air, and under the windows of the party it is designed to entertain. This word, Italian in its origin, seems to be derived from *sereno*, or from the Latin *serum*, in the evening. When the concert is performed in the morning, or at break of day, it is called an *aubade*.

SERENATA. A vocal composition on an amorous subject, consisting of choruses, solos, duets, trios, &c. Handel's *Acis* and *Galatea*, and Doctor Boyce's *Solomon*, are *serenatas*.

SERPENT. A bass wind instrument, formerly serving as a bass to the cornet. The *Serpent* has its name from its curvilinear form, and consists of several folds or wreaths which are usually covered with leather. It has three distinct parts; a mouth-piece, neck, and tail: and six circular apertures for the modulation of its notes. The scale of this instrument, which includes every semitone in its compass, begins from C, two octaves below the C cliff

note, and in general extends no higher than G, the twelfth above. But in skilful hands it is capable of rising to B flat above the bass-cliff note: and some solo performers can carry it still higher.

SERVICE. A church composition consisting of choruses, trios, duets, solos, &c.

SERVISYMPHONIACI. (Lat. Plu.) Among the Romans, a band of musicians kept by a person of rank for his own amusement, or that of his guests.

SESQUI. A Latin particle signifying a whole and a half, and which, when joined with *altera*, *terza*, *quarta*, &c. expresses a kind of ratios; particularly the several species of triples. The ratio denoted by *Sesqui* is the second ratio of inequality, called also super-particular ratio; and which contains the lesser once, and some certain part over, as 3 : 2, where the first term contains the second once; and a unit over, which is a quota part of 2. If the part remaining be just half the lesser term, the ratio is called *Sesqui Altera*; if it be a third part of the lesser term, as 4 : 3, the ratio is *Sesqui Quarta*, and so on to infinity; still adding to *Sesqui*, the ordinal number of the lesser term.

SESQUI-ALTERATE, The greater Perfect. One of the kinds of triples expressed by the Latin particle *Sesqui*. A triple in the old music, in which the breve is three measures, or semibreves, and that without having any point or dot annexed to it.

SESQUI-ALTERATE, Lesser Perfect. A triple time in the old music, in which the semibreve contains three measures, or minims, independent of any dot.

SESQUI-ALTERATE, The greater Imperfect. A triple in the old music, in which the breve, when

dotted, contains three measures, or semibreves, and when without a dot, two.

SESQUI-ALTERATE, *Lesser Imperfect*. A triple time in the old music, in which the semibreve, when dotted, contains three measures, or minims; and when without a dot, two.

SESQUITERTIA. A musical ratio is said to be *sesquitertia* when it is as 4 to 3.

SESQUITONE. A minor third; or interval consisting of three semitones.

SESTETO, or *Sestett*. (Ital.) A composition, vocal or instrumental, consisting of six distinct parts.

SETTIMA. (Ital.) A seventh. See that word.

SEVENTH. A dissonant interval called by the Greeks *heptachordon*, because it is formed of seven sounds or six diatonic degrees. There are four kinds of *sevenths*. The *minor-seventh*, composed of four tones (three majors and one minor), and two major-semi-tones; the *major seventh*, composed diatonically of five tones (three majors and two minors), and a major-semi-tone; the *diminished-seventh*, consisting of three tones (two minors and one major), and three major-semi-tones; and the *superfluous seventh*, containing five tones (three minors and two majors), a semi-tone-major, and a semi-tone-minor.

SEXTA PARS. (Lat.) Four *parts* being the number to which in general church compositions were limited during the fifteenth century, when an additional *part* was introduced, it was called *Quinta pars*, and if still another were added, it was denominated *Sexta pars*.

SEXTUPLE. The name formerly given to measures of two times composed of six equal notes, three for each time. These measures are now more generally called compound common time.

· SFORZANDO, or *Sforzato*, or *SF.* (Ital.) Words signifying that the notes over which they are placed are to be struck with force, but continued with comparative softness. See *Forzando* and *Rinforzando*.

SHAKE. An embellishment consisting of the alternate reiteration of two notes comprehending an interval not greater than one whole tone, nor less than a semitone.

The *shake* is sometimes double, that is, two shakes are simultaneously given on the same instrument, and by the same hand; generally in thirds, but sometimes in sixths.

SHARP. A character, the power of which is to raise the note before which it is placed half a tone higher than it would be without such a preposition.

SHAWM. An instrument of the ancient Hebrews, supposed to be similar to our horn.

SHIFT. That motion of the hand along the finger-board of a violin, violoncello, &c. necessary to the execution of passages, the notes of which, in point of gravity or acuteness, lie at a considerable distance from each other.

· SHORT-OCTAVES. An appellation given to some of the lower octaves of an organ, because, from the omission of some of the intermediate notes, the extreme keys lie nearer to each other than those of the full octaves.

SHRILL. An epithet applied to those acute sounds which form the upper part of the scale of soprano voices and treble instruments.

SI. One of the seven syllables used in France in *solfaing*. Guido, whose system was divided by hexachords, used only six syllables, though his *gamut*, as well as ours, was composed of seven

S I M

notes. The necessity of a seventh syllable, however, soon became evident, and Le Maire, a French musician of the seventeenth century, has generally the credit of having introduced the syllable *Sî*, though some attribute its invention to Vander Pullen, and others to Jean de Muris.

SICILIANA. (Ital.) An epithet applied to a movement of six or twelve quavers in a bar, of rather a slow time, and proceeding by alternate crotchets and quavers, each measure of the time beginning with a crotchet. The style of this species of movement is simple, and the effect at once tender, soothing, and pastoral.

SIDE-DRUM. The common military *Drum*. So called from its hanging at the side of the drummer during performance.

SIEQUE. (Ital.) *It follows.* A word always used in reference to something that is to continue or to succeed. When applied to a particular passage, it signifies, that though it does not continue to be made out in the same form of notes in which it commenced, yet the same execution is to be preserved. When it relates to any succeeding movement it announces the immediate approach of that movement: as, *Sieque il Coro*, the chorus follows. *Sieque L'Aria*, the air follows.

SIGHTSMAN. The appellation given to him who reads, or sings, music readily at first sight: hence we say, "such a one is a good *Sightsman*."

SIGNS. The general name for all the different characters used in music: as sharps, flats, repeats, pauses, dots, directs, &c.

SIMI-CUM. (Greek.) An ancient instrument consisting of thirty-five strings. This instrument, which is mentioned by Athenæus, is not supposed to have

S I M

produced as many different notes as it contained strings; one half of which is conjectured to have been in unison, or octaves, with the other, like the strings of the arch-lute, double-harp, or the harpsichord.

SIMPLE. A term applied to that counterpoint in which note is set against note, and which is called *Simple*, in opposition to more elaborate composition, known by the name of figurative counterpoint. *Simple fugue*, or *Simple imitation*, is that style of composition in which a single subject is adopted, or some partial echo preserved amongst the several parts. This word in the music of the last age is frequently used in contradistinction to *double*, applied to *variations*, as double 1, double 2, &c. and signifies the plain *motivo*, or subject, on which the variations are founded. *Simple cadence* is that in which the notes are equal through all the parts. *Simple concords* are those wherein we hear only two notes in consonance; and *Simple intervals* are those in which no parts or divisions are supposed, and which the ancient Greeks called *diastems*.

SIMPLE SOUND. A pure, unmixed, single sound. Some theorists will not allow that there is, musically speaking, any such sound in nature: but assert, on the contrary, that every sound which is produced, is at least accompanied with its twelfth and seventeenth.

SIMPLICITY. In composition, a natural, unadorned melody, or incomplex combination of parts, in which the composer endeavours, rather by the force of his genius and feeling than the refinements of science, to awaken the softer passions, or rouse the mind to ardour. In performance, *simplicity* is that chaste, unaffected style, which, rejecting all

vain and unmeaning flourish, only aims at conveying the ideas of the composer, without disturbing the purity of the text.

SINGER. A vocal performer.

SINGING. The art of producing with the voice the sounds of any melody, together with the words to which that melody is set. To perform this with justness and felicity of effect, a fine voice, sensible ear, great natural taste, and considerable knowledge in the science of music, are indispensable requisites. From the voice itself all must be drawn in respect of sweetness, power, and modulation, of which by practice it is capable, while judgment, sense, and feeling, dictate the graces, accent, and expression.

SINGING-BOYS. An old, inelegant appellation, sometimes applied to the young gentlemen of the choirs of the King's chapel, Westminster-abbey, St. Paul's, and other cathedrals.

SINGING-MAN. The appellation formerly given by the common people to the gentlemen of cathedral choirs.

SINGING-MASTER. A musician whose profession it is to teach singing.

SINFONIA, or Sinf. (Ital.) Symphony. See that word.

SINFONIA DA CAMERA. (Ital. Pl.) An appellation given by the Italians to symphonies composed for chamber use: as quartets, trios, &c.

SINISTRÆ. (Lat.) The name by which the Romans distinguished their left-handed flutes. Those made for the right-hand were called *dextræ*. See that word.

SI PIACE. (Ital.) *If you please.* An expression signifying that the passage or movement over which it is written may be sung or played in the per-

former's own style, or even omitted, if his pleasure direct.

SI RIPLICA. (Ital.) An expression implying that the passage, or strain, over which it is written is to be repeated.

SISTRUM, Cistrum, or Citron. An ancient stringed instrument of percussion, of Egyptian invention, and used by the priests of Isis and Osiris in sacrifice. The *Sistrum* is described by musical writers as of an oval form. Three sticks, transversely traversing the instrument, were agitated by a motion given to the whole, and the strings struck by these produced a melodious sound. Oiselius and other authors observe, that the representation of the *Sistrum* is found on ancient medals, and on talismans. Osiris is sometimes pictured on them with a dog's head and a *Sistrum* in his hand.

SIXTH. An interval formed of six sounds, or five diatonic degrees. There are four kinds of sixths, two consonant and two dissonant. The consonant sixths are, first, the *minor sixth*, composed of three tones and two semitones major. Secondly, the *major-sixth*, composed of four tones and a major-semitone. The dissonant sixths are, first, the *diminished sixth*, composed of two tones and three *major-semitones*. Secondly, the *superfluous sixth*, composed of four tones, a major-semitone, and a minor-semitone.

SKIPPING-NOTES. Notes which do not proceed by conjoint degrees, nor in any regular course, but which lie at awkward and unexpected distances from each other.

S'LENTANDO. (Ital.) The abbreviation of *Silentando*, it *slackens*; or the time of the passage decreases.

S O L

SLUR. A character consisting of a curvilinear line drawn over or under the heads of those notes which are meant, in performance, to be blended by a kind of smooth, gliding progression.

SLURRING. Performing in a smooth gliding style.

SMORZANDO, or *Smorzato*, or *Smorz.* (Ital.) An expression implying that the sounds of the passage over which it is placed are to be gradually diminished in the *legato* style.

SOAVE. (Ital.) A word implying that the movement to which it is prefixed is to be performed in a soft, sweet, and engaging style. See *Dolce*.

SOECK-PIPE. The appellation given by the ancient northern poets to the bagpipe.

SOGETTO. (Ital.) The *subject*. See that word.

SOL. The fifth of the six syllables invented by Guido, and applied to the notes of his gamut. The natural *Sol* answers to the letter G.

SOLFAING. Singing the notes of the scale to the monosyllables applied to them by Guido. See *Solmization*.

SOLFEGGI. (Ital. Plu.) Exercise for the voice according to the rules of solmization.

SOLFEGGIARE. (Ital.) To *Solfa*. See *Solmization*.

SOLFEGGIO. (Ital.) An exercise for the voice through all the various intervals as named in solmization. See *Solfeggi*.

SOLFEGGIAMENTI. (Ital. Plu.) Compositions intended as exercises, for singing at sight, and of which the syllables *do, re, mi, fa, sol, la*, form the subject.

SOLI. (Ital. Plu.) Two or more instruments playing their respective parts singly are said to perform *Soli*. This word in the *score* always indicates

the composer's design, that the parts over which it is written should be performed by single instruments; that is, should not be *doubled*.

SOLLECITIO. (Ital.) A word formerly used, sometimes to signify a pathetic style of performance, at other times a careful and exact manner.

SOLMIZATION, or Solfaing. The art of sounding the notes, together with the corresponding syllables of the gamut. This preparatory exercise, so necessary to sight-singing, and which by uniting in the mind of the practitioner the ideas of the different syllables with those of the intervals, facilitates the recollection of the several sounds, was of very ancient adoption: Aristides Quintilianus informs us, that the Greeks had four syllables or denominations of notes, which they applied to the sounds of their *tetrachord*, as we assign our *sol, fa*, to those of our *octave*. These four syllables were the following, *te, ta, the, tho*. The *te* answered to the first sound, or the *hypate* of the first tetrachord; the *ta* to the *parhypate*; the *the* to the *lychanos*; and the *tho* to the *nete*; and so on in re-beginning.

Guido having substituted his hexachord in place of the ancient tetrachord, adopted at the same time for his *solmization* six other syllables, *ut, re, mi, fa, sol, la*, taken from the hymn of St. John the Baptist.

It appears, however, that the use of these syllables was not quickly adopted except in Italy, where they were first introduced; and that the syllables *pro, to, do, no, a*, were long after continued to be used in France, though at length those of Guido were received in that as well as in the other countries of Europe.

Of the seven notes in the French scale, only four were for a while used by us, as *mi, fa, sol, la*; but

S O N

now we as well as the Italians employ the first six, with the exception of changing *ut* for *do*, as a softer and more vocal syllable. By applying these syllables to the several notes, the practitioner not only utters the sound with more fulness, ease, and freedom, but, by the association of ideas, attains a ready recollection of the places of the tones and semitones, and by feeling the relation between the syllabic and the musical sounds, acquires the power of expressing them with truth and certainty.

SOLMIZATION *a la Grec.* A species of *Solmization* formerly practised, in which the old Greek system of tetrachords was adhered to so far, as to use but four characters, which were repeated from tetrachord to tetrachord, as we now repeat from octave to octave. The Greek *Solmization* consisted of the four monosyllables $\tau\alpha$, $\tau\eta$, $\tau\omega$, $\tau\iota$, and the English, for a long while, used only four of the six syllables of their hexachords: *mi, fa, sol, la.*

SOLO. A composition for a single voice or instrument.

SOMMEILS. The name by which the French distinguished the airs in their old serious operas, because they were calculated to tranquillise the feelings, and lull even to drowsiness.

SONATA. (Ital.) An instrumental composition, consisting of several movements calculated to display the powers and expression of the instruments for which it is written. The *Sonata*, which is designed for a single instrument to each part, is in instrumental composition what the cantata is in vocal composition; and varies from the overture and concerto as the trio or quartet differs from the chorus.

There are several kinds of *Sonatas*. The Italians, however, reduce them principally to two: the *So-*

nata da Camera, or *Chamber Sonata*; and the *Sonata da Chiesa*, or *Church Sonata*. The *Sonata*, of whatever kind, generally opens with an *Adagio*; and after two or three movements of various descriptions, concludes with an *Allegro* or a *Presto*. This definition of a *Sonata*, however, rather belongs to what is called the ancient than to the modern music, in which the *Sonata* is chiefly composed as a lesson, or exercise, for a single instrument.

SONATINA. (Ital.) A short *sonata*. The diminutive of that word.

SONG. A short lyric poem set to music.

The use of *songs* seems to be a natural consequence from that of words, and in effect is scarcely less general. The ancients had the art of singing before they had that of writing, and their laws, as well as their histories, were sung long before they were inscribed.

All lyric poetry, properly speaking, consists of songs, but we only treat of that which more commonly bears this name, and which, as far as concerns the ancient songs, will lead us to some curious particulars.

To begin with the *songs of the table*. In the most remote times of Greece, all the guests, according to Dicaearchus, Plutarch, and Artemon, sung together, and in the same strain, the praises of the Divinity. Hence these songs were real pæans, or sacred canticles. The guests afterwards sung successively, each in his turn, holding a branch of myrtle, which passed from the hand of him who had sung to him who was to sing next.

At length, when music was improved, and the lyre was used in feast, only the ingenious and scientific were qualified to sing at table, at least to the

accompaniment of the lyre. The others obliged to sing unaccompanied, and to confine themselves to the branch of myrtle, gave birth to a Greek proverb, by which they said of a man when they would tax him with ignorance, that he *sung with the myrtle*.

The subjects of the *scolia*, or songs sung to the lyre, were not only drawn from love and wine, like modern festive songs, but from history, war, and even morality.

The Greeks had also *songs* proper to the different professions: such as the *Song of the shepherds*, the *Song of the reapers*, the *Song of the millers*, the *Song of the weavers*, the *Song of the wool-carders*, the *Song of the nurses*, the *Song of lovers*, the *Song of the ladies*, and the *Song of young girls*.

They had also a *marriage song*, called *Hymenea*; the *Song Datis* for merry occasions; for lamentation, *Jaleme*; and *Linos* for funerals. Lastly, there were also hymns, or *Songs in honour of the gods and heroes*. This genius passed from the Greeks to the Romans, and several of the odes of Horace are gallant or Bacchanalian.

The moderns have also their songs of different kinds, according to the taste and genius of each country: but the Italians, English, and French, bear away the palm from the rest of Europe in this species of composition. The genuine Scotch and Irish *songs* have, however, the merit of an originality of character, and possess an exclusive sweetness, which has always delighted the ears of every nation.

SONG OF BIRDS. The *Song of Birds* has been defined to be a succession of three or four different notes, which are continued without interruption through the same intervals, in a bar of four crotchets, *adagio*, or while a pendulum swings four seconds.

It is observed, that notes in birds are no more innate than language in man, and that they depend entirely on the master under which they are bred, as far as their organs will enable them to imitate the sounds which they have frequent opportunities of hearing; and their adhering so steadily, even in a wild state, to the same song, is entirely owing to the nestlings attending only to the instruction of the parent-bird, whilst they disregard the notes of all others that may, perhaps, be singing round them.

Birds in a wild state do not commonly sing more than six or seven months out of the twelve; but birds that are caged, and have plenty of food, sing the greatest part of the year: and we may add, that the female of no species of birds ever sings. It has been remarked, that there is no instance of any bird singing whose size exceeds that of our black-bird; and this is supposed to arise from the difficulty it would have of concealing itself, did it call the attention of its enemies, not only by its bulk, but by the proportionable loudness of its notes.

It has been noticed by some writers, that certain passages of the *song* in a few kinds of birds correspond with the intervals of our scale, of which, indeed, the cuckoo affords a striking and well known instance; but much the greater part of such *song* is not capable of musical notation; partly because the rapidity is often so great, and it is also so uncertain when they may stop, that we cannot reduce the passages to the form of any musical bar whatsoever; partly also because the pitch of most birds is considerably higher than that of the shrillest notes of our highest instruments; and principally because the intervals used by birds are commonly so minute, and consequently so different from the more gross inter-

vals into which we divide our octave, that we cannot judge of them.

Most people, who have not attended to the notes of birds, suppose that all those of the same species sing exactly the same notes and passages, which is by no means true, though it must be admitted that there is a general resemblance. Thus the London bird-catchers prefer the song of the Kentish goldfinches, and Essex chaffinches; but some of the nightingale-fanciers prefer a Surry bird to one of Middlesex.

The nightingale has been almost universally esteemed the most capital of singing birds; and its superiority chiefly consists in the following particulars: its tone is much more mellow than that of any other bird, though by the exertion of its powers it can be extremely brilliant. Another point of superiority is its continuance of *song* without a pause, which is often extended to twenty seconds.

SONGSTER. A term inelegantly applied to a vocal performer.

SONI MOBILES. The name by which the ancients distinguished the intermediary sounds of their tetrachords, because, instead of being fixed like the *Soni Stabiles*, or extremes, they were changed with the mode, and therefore were continually moving, or varying.

SONI STABILES, or *Soni Stantes*. The name given by the ancient Greeks to the extremes of their tetrachords, because though from the various modes of dividing the tetrachord, or fourth, the intermediate sounds were continually liable to be changed, yet the extreme sounds were fixed and unalterable.

SONNET. (From the Italian.) A lyrical compo-

sition properly comprised in fourteen verses; viz. two stanzas of four verses each, and two of three each; the eight first verses being all in two rhymes.

The *Sonnet* is of Italian origin, and Petrarch has the honour of its invention.

Du Bellai is said by Pasquier to have first introduced *sonnets* into France; but Du Bellai himself tells us, that Melin de S. Gelais first converted the Italian sonnets into French. Who first gave them an English dress is not certainly known, but Milton has left us twenty-three examples of this species of *song*, amongst which that addressed to the musician Laws is one of the best, though it serves to prove how difficult of construction the *sonnet* is in the English language.

SONNETTO. (Ital.) A *Sonnet*. See that word.

SONOROUS. *Sounding*. An epithet applicable to whatever is capable of yielding sounds; but more especially to those bodies, natural or artificial, which produce musical sounds.

SONS. (French Plu.) The name formerly given by the Provençal minstrels to their airs and lyric poems.

SOPRA. (Ital.) *Above*, or *upper*; as *Nelle parte di sopra*; in the higher or upper part. *Di sopra*, above. *Contrapunto sopra il soggetto*; counterpoint above the subject.

SOPRANI. (Ital.) The treble, or higher voice part, or parts: as *a doi soprani*, for two trebles; *a tre soprani*, for three trebles.

SORDINO. (Ital.) A small utensil of copper, or silver, applied to the bridge of a violin, or violoncello, to render the sound fainter, by intercepting the vibrations of the body of the instrument.

SOSPIRO. (Ital.) A word expressive of silence, formerly written over those characters called *rests*

and generally considered as equal in length to a crotchet.

SOSTENUTO. (Ital.) A word implying that the notes of the movement, or passage against which it is placed, are to be sustained or held on to the extremity of their lengths.

SOTTO. (Ital.) Below; inferior: as *Sotto il soggetto*, below the subject.

SOTTO VOCE. (Ital.) An expression implying that the movement, or the passage, over which it is written, is to be played or sung moderately loud. See *Mezza-Voce*.

SOURDELINÉ, (French.) A kind of musette, or bagpipe.

SOUNDING-BOARD. In a harpsichord or piano-forte, a broad thin board, horizontally situated, and over which the strings are distended, and the vibration of which greatly contributes to the tone. This board is also called the *belly* of the instrument.

SOUND, Musical. Certain agitations in the air, of such qualities and dispositions as to produce that agreeable and appreciable effect upon the ear which we call melody, or harmony.

Sound being the object of the musical science, it may be expected that I should, in treating of this article, go into the philosophy of its causes and effects: but such an enquiry not seeming necessary in a dictionary purely musical, I shall confine my observations to that affection of *sound* by which it becomes distinguished into *acute* and *grave*.

This difference has hitherto appeared to have no other causes than the different velocities of the vibrations of the sounding bodies. In fact, the tone or pitch of a sound seems to have been discovered, by an abundance of experiments, to depend on the na-

ture of those vibrations whose difference we can conceive no otherwise than as having different velocities: and since it is proved, that all the vibrations of the same chord are all performed in equal time; and that the tone of a sound, which continues for some time after the stroke, is the same from first to last; it follows, that the tone is necessarily connected with a certain quantity of time in making each vibration; and it is from this principle that all the phenomena of *tune* are deduced.

If the vibrations be isochronous, the sound is called musical, and is said to be acuter, or higher, than any other *sound* whose vibrations are slower and graver; or lower than any other *sound* whose vibrations are quicker.

From the same principle arise what we call **CÓNCORDS**, &c. which are resolvable into the frequent unions and coincidences of those vibrations of two sonorous bodies, and consequently of the undulations of the air which they occasion. On the contrary, the result of less frequent coincidences of those vibrations is what we call **DISCORD**.

Another considerable distinction of musical *sounds*, is that by which they are denominated *long* and *short*; not with regard to the sonorous body's retaining a motion, once received, a longer or lesser time, but to the continuation of the impulse of the efficient cause on the sonorous body for a longer or shorter time, as in the notes of a violin, &c. which are made longer or shorter by strokes of different length or quickness.

This continuity is, properly, a succession of several *sounds*, or the effect of several distinct strokes, or repeated impulses, on the sonorous body, so quick, that we may judge it one continued *sound*, especially

if it be continued in the same degree of strength; and hence arises the doctrine of *measure* and *time*.

Sounds again are distinguished by musicians into *simple* and *compound*.

A *simple sound* is the single product of one voice, or one instrument.

A *compound sound* consists of the sounds of several distinct voices or instruments, all united in the same individual time and measure of duration; that is, all striking the ear together, whatever may be their other differences. But in this sense there is a twofold compound, natural and artificial.

The *natural compound* is that proceeding from the manifold reflections of the first *sound* from adjacent bodies, when the reflections are not so sudden as to occasion echoes, but are all given at the same moment, as well as in the same tone, or pitch, with the first note.

The *artificial compound*, which alone comes under the musician's province, is that mixture of several different sounds, which being produced by art, the ingredient *sounds* are separable, and distinguishable from one another. In this sense the distinct *sounds* of several voices or instruments, or several notes of the same instrument, are called *simple sounds*, in contradistinction to the compound ones, in which, to answer the purposes of music, the simples must have such an agreement in all relations, chiefly as to acuteness and gravity, as that the ear may receive the mixture with pleasure.

SOUPIR. (French.) A Rest. See *Rest*.

SPACES. The voids, or intervals, between the lines of the stave. The stave consists of five lines and four *spaces*. The lines and *spaces* being equally used, a note on any *space* is two notes higher than a

note on the *space* immediately below it, and two notes lower than a note on the *space* immediately above it.

SPEAKING-TRUMPET. A tube from six to fifteen feet long, made of tin, perfectly straight, and with a very large aperture at one end; and a mouth-piece just big enough to receive both lips.

The mouth being applied to this instrument, it carries the voice to a very great distance, so that it may be distinctly heard at the distance of a mile, or more. Hence its great use at sea.

The invention of the *Speaking-Trumpet* is supposed to be modern, and is generally ascribed to sir Samuel Moreland.

SPECIES. A subdivision of one of the genera of the ancient music.

The genera of the Greeks were three; the chromatic, enharmonic, and diatonic: the first and second of these were variously subdivided into *Species*: nor was the third without divisions, though these divisions had no particular names. The *Species* were called *Chroia*, or colours of the genera.

SPICCATO. (Ital.) A word denoting that the notes over which it is placed are to be performed in a distinct and pointed manner. See *Staccato*.

SPINET. (From the Latin.) A stringed instrument formerly much in use, somewhat similar to the harpsichord, and, like that, consisting of a case, sounding-board, keys, jacks, and a bridge. The difference of the *spinet* and harpsichord is, that the latter is larger, and contains two or three sets of jacks and strings so disposed and tuned as to admit of a variety of *stops*, while the former has only one set of jacks and strings, and consequently only one *stop*.

S T A

When the *Spinet* was first brought into use, though its invention was certainly anterior to that of the harpsichord, is not exactly known. But that it is derived from the harp is evident, from its character as well as construction, internal and external: and, indeed, it was originally called the *couched harp*, though since denominated *Spinet*, from its quills, which resemble *thorns*, called in Latin *Spinæ*.

SPIRITOSO. (Ital.) With spirit.

SPONDAULA. (From the Greek.) The name given by the ancients to a performer on the flute, or some similar instrument, who, while the sacrifice was offering, played to the priest some suitable air, to prevent his listening to any thing which might interrupt him in his duty.

SPONDIASM. (Greek.) An alteration in the harmonic genus by which a chord was elevated three dieses above its ordinary pitch, so that the *spondiasm* was precisely the opposite of the eclysis.

STACCATO, or *Stac.* (Ital.) A word signifying that the notes of the passage over which it is written are to be performed in a short, pointed, and distinct manner. The opposite of *legato*. See that word.

STATION. This word is sometimes used by ancient musical authors for any fixed pitch, or degree of sound, whether produced by intension or remission.

STAVE. The five horizontal and parallel lines on and between which the notes are placed.

Guido, the great improver of the modern music, is said by some to have first used the *stave*; but others give an earlier date to its introduction. Kircher affirms, that in the Jesuits' library at Messina, he found a Greek manuscript of hymns more than seven hundred years old, in which some of the music

was written on staves of eight lines, marked at the beginning with eight Greek letters; the notes, or rather points, were on the lines, but no use was made of the spaces. This, however, at most, only deprives Guido of the original invention of the *stave*, and still leaves him the credit of its great improvement by reducing it to five lines, and employing both lines and spaces.

STENTATO. A word sometimes used by the Italians, to signify that the voice should be thrown out freely in the passages over which it is written, for the expression of some extraordinary emotion.

STENTOROPHONIC-TUBE. (From the Greek.) A Speaking-Trumpet, so called from Stentor, the herald, or crier, mentioned by Homer, and who, as that author tells us, could call louder than fifty men. The *Stentorophonic-Horn* of Alexander the Great is famous: with this, it is said, he could give orders to his army at the distance of one hundred stadia, which is above twenty English miles.

STICCADO. An instrument consisting of small lengths of wood, flat at bottom and rounded at the top, and resting on the edges of a kind of open box. They are unequal both in length and thickness, gradually increasing from the smallest to the largest; and are tuned to the diatonic scale. This instrument is called a *Sticcado*, because the parts from which the tones proceed are generally formed of wood: but they sometimes consist of metal, and sometimes even of glass.

STILO DI RECITATIVO. (Ital.) A tedious, monotonous style of composition, in the manner of recitative, formerly much adopted in Italy, and sometimes extending through a whole narration, or drama, without the least change of measure,

S T O

or mixture of air, except now and then a formal *close*.

STOP. A word applied by violin and violoncello performers to that pressure of the strings by which they are brought into contact with the finger-board, and by which the pitch of the note is determined. Hence a string, when so pressed, is said to be *stopt*.

STOP of an Organ. A collection of pipes similar in tone and quality, which run through the whole, or a great part, of the compass of the instrument. In a *great organ* the *stops* are numerous and multifarious, commonly comprising the following:

Open Diapason STOP. A metallic *stop* which commands the whole scale of the organ, and which is called *open*, in contradistinction to the *stop diapason*, the pipes of which are closed at the top.

Stopt-Diapason STOP. A *stop* the pipes of which are generally made of wood, and its bass up to middle C *always* of wood. They are only half as long as those of the open diapason, and are stopped at the upper end with wooden *stoppers*, or plugs, which render the tone more soft and mellow than that of the open diapason.

Principal STOP. A metallic *stop* originally distinguished by that name, because holding, in point of pitch, the middle station between the diapason and fifteenth, it forms the standard for tuning the other *stops*.

Twelfth STOP. A metallic *stop* so denominated from its being tuned twelve notes above the diapason. This *stop*, on account of its pitch, or tuning, can never properly be used alone. The *open diapason*, *stopt diapason*, *principal*, and *fifteenth*, are the best qualified to accommodate it to the ear.

Fifteenth STOP. A *stop* which derives its name

from its pitch, or scale, being fifteen notes higher than that of the *diapason*. This *stop* and the *twelfth*, mellowed and embodied by the two *diapasons* and *principal*, form a proper compound for accompanying choral parts in common choirs and parochial churches.

Sesquialtera STOP. A mixed *stop* running through the scale of the instrument, and consisting of three, four, and sometimes five ranks of pipes, tuned in thirds, fifths, and eighths. In small organs this *stop* is generally divided at middle C, when the lower part is called the *Sesquialtera*, and the upper part the cornet. The whole of this *stop* lies above the *fifteenth*; the first rank being a *seventeenth*, the second rank a *nineteenth*, and the third rank a *twenty-second* above the *diapason*.

Mixture, or *Furniture* STOP. A *stop* comprising two or more ranks of pipes, shriller than those of the *sesquialtera*, and only calculated to be used together with that and other stops. The *mixture* is nearly the same as the *sesquialtera*, and greatly enriches the instrument.

Trumpet STOP. A reed metallic *stop*, so called because its tone is imitative of the trumpet. In large organs it generally extends through the whole compass. The mouths of its pipes are not formed like those of the pipes of other *stops*, but resemble that of the real trumpet. At the bottom of each of the pipes of this *stop*, in a cavity called the *socket*, is fixed a brass reed, stopt at the lower end, and open in front: it is furnished with a tongue, or brass spring, which covers the opening, and which, when the wind is impelled into the pipe, is thereby put into a vibratory motion, which produces the imitative tone peculiar to this *stop*. The *Trumpet Stop*

is the most powerful in the instrument, and improves the tone, as much as it increases the peal of the *chorus*. Unisonous with the *diapasons*, it strengthens the foundation, subdues the dissonances of the thirds and fifths of the *sesquialtera*, and imparts to the compound a richness and grandeur of effect adequate to the sublimest subjects.

Clarion. or *Octave Trumpet STOP*. A reed stop resembling the tone of the trumpet, as may be inferred from its name: but the scale of which is an octave higher than the *trumpet stop*. This stop forms a brilliant supplement to the *chorus*, and is judiciously employed on occasions which require every power of the instrument; but should not be commonly used, nor, indeed, ever without the other stops.

Tierce STOP. A stop which is tuned a major-third higher than the *fifteenth*, and only employed in the full organ.

Larigot STOP, or *Octave Twelfth*. A stop, the scale of which is an octave above the *twelfth*. Only used in the *full organ*.

Cornet STOP. A stop consisting of five pipes to each note, tuned somewhat in the manner of the *sesquialtera*, having, beside the unison of the *diapason*, its third, fifth, eighth, and seventeenth. The *Cornet* being only a treble stop, it is employed in parish churches in conjunction with the *diapason* in interludes, and the giving out of the psalms.

Dulciana STOP. A stop in the choir organ of a peculiar sweetness of tone, which it chiefly derives from the bodies of its pipes being longer and smaller than those of the pipes of other stops. It is in unison with the *diapasons*, and equals them in compass upward, but only descends to G, *Gamut*.

Flute STOP. A *stop* imitative of the common flute, or flageolet. It is in unison with the *principal*, but of a much softer tone than that *stop*.

Bassoon STOP. A reed *stop* imitative of the instrument from which it derives its name. This *stop*, so far as it extends upward in the scale, is in unison with the *diapasons*, in company with which it only ought to be used.

Vox-humana STOP. A reed *stop*, the tone of which, as its name implies, resembles the human voice. The quality of this *stop* is seldom so good as to render it agreeable when heard alone; it is therefore advantageously blended with the *diapasons*, with which it is in unison.

Hautboy STOP. A reed *stop* voiced in imitation of the hautboy. It is in unison with the *diapasons*, with which it only should be used.

Cremona STOP. A reed *stop* in unison with the *diapasons*. The name of this *stop* has induced most organ-builders to erroneously suppose that it was originally meant as an imitation of the Cremona violin; but the writers best informed upon the subject, inform us, that it was designed to imitate an ancient instrument called a *Krum-horn*, which word has been corrupted into *Cremona*.

STOPPLES. Certain plugs with which the ancients stopt or opened the holes of a flute before the performance began, in order to accommodate its scale, or range of sounds, to some particular mode or genus.

STOPT. An epithet applied to the strings of a violin, violoncello, &c. when brought into contact with the finger-board by the pressure of the fingers. See *Stop*.

S T R

STOPT-DIAPASON. A stop in an organ. See *Stop*.

STRASCINO. (Ital.) A drag. This grace is chiefly confined to vocal music, and is only used in slow passages. It consists of an unequal and descending motion, and generally includes from eight to twelve notes. In music of a pathetic cast the *Strascino* is of powerful effect, especially when performed by a soprano voice. But it requires to be introduced with the nicest judgment, and to be executed with taste and precision.

STRAIN. A word applied to those successive parts of a composition into which it is divided by double bars: the *first strain* lies between the first *brace* and the first double bar; the *second strain* between the first and second double bars; the *third strain* between the second and third double bars, and so on.

STRATHSPEY. A lively Scotch dance, the tune of which is generally written in common time.

STREPITOSO. (Ital.) A word signifying that the movement to which it is prefixed, is to be performed in an impetuous, boisterous style.

STRETTO, or *Stret.* (Ital.) *Shortened.* A word formerly used to signify that the movement to which it was prefixed was to be performed in a quick, concise style.

STRING. Any wire, or preparation of sheep or catgut, used in musical instruments. The ancients originally strung their instruments with thongs of leather, but afterwards so far refined upon their construction as to adopt not only strings formed of the baser metals, but also of silver and gold, the latter of which was even in common use.

S T Y

Respecting the proportions and vibrations of strings, it is necessary to observe, that if two chords differ only in length, their tones, *i. e.* the number of the vibrations they make in the same time, are found to be in an inverted ratio of their lengths; if they vary only in thickness, their sounds are in an inverted ratio of their diameters.

To estimate the tension of *strings* we must conceive them to be distended by weights, in which case (*cæteris paribus*) their sounds are in a direct ratio of the square roots of the weights; *i. e.* the note, or sound, of a string stretched by a weight 4, will be an octave above the note of a string stretched by a weight 1.

STRINGED. An epithet applied to those instruments the sonorous parts of which consist of strings: as catgut, or wire of silver, brass, or steel.

STROMENTO. (Ital.) An instrument.

STROMENTI DI VENTO. (Ital.) Wind instruments: as hautboys, horns, clarionets, bassoons, flutes, trumpets, &c.

STROPHE. (Greek.) A stanza, or certain number of verses including a perfect sense; succeeded by another, consisting of the same number and measure of verses, and in the same disposition and rhythmus, called *antistrophe*. What the couplet is in songs, and the stanza in epic poetry, the *strophe* is in odes.

STROPHICUS. The name of one of the ten notes used in the middle ages.

STYLE. That cast or manner in composition, or performance, on which the effect chiefly, if not wholly, depends. The command of a good *style* can only result from natural taste, aided by judgment and long experience. The happiest subject

S U C

ill treated, *i. e.* in a bad style, will be barren of effect: and the finest composition executed in a defective manner, will labour under equal disadvantage.

SUB. A Latin preposition, corresponding with the Greek word *Hypo*, the Italian *Sotto*, the French *Dessous*, and the English *Below*. This word is frequently used in musical treatises in conjunction with the Greek names of the intervals, as *Sub-Diapason*, *Sub-Diapente*, *Sub-Diatessaron*, &c.

SUB-DOMINANT. The name given by some theorists to the fourth note of any mode or key; because the *dominant*, or fifth, is immediately above it; or rather because it has the same interval with the *tonic* in descending, which the *dominant* has with the *tonic* in ascending.

SUBITO. (Ital.) *Quick, expeditiously*; as *Volti Subito*, Turn over quickly.

SUBJECT. The theme or text of any movement. That prevailing idea from which the subordinate passages are supposed to spring, and to which they ought, at least, to bear some sensible reference, or affinity.

SUB-MEDICANT. The appellation given to the *sixth* of the key, or middle note between the *Octave* and the *Sub-dominant*.

SUB-SEMITONE. The name by which theorists distinguish the *sharp seventh*, or *sensible*, of any key. See *Sensible*.

SUCCESSION. A word applied to the notes of melody, in contradistinction to those of harmony, which are given in *combination*. Of *succession* there are two kinds, *conjunct* and *disjunct*. *Conjunct Succession* is when the sounds proceed regularly, upward or downward, through the several intervening degrees. *Disjunct Succession* is when they imme-

diately pass from one degree to another without touching the intermediate degrees.

SUITE. (French.) The name formerly given to a set, or course, of lessons, sonatas, concertos, &c. Also applied to a single piece when consisting of several movements.

SUO LOCO. (Ital.) In its own place. See *Loco*.

SUPERIUS. (Lat.) The name by which the contrapuntists of the fifteenth and sixteenth centuries distinguished the *upper part* of any composition.

SUPERSUS. The name formerly given to trebles when their station was very high in the scale.

SUPER-TONIC. The *Second of the key*: or the note next above the key-note, i. e. C being the key-note, D will be the *Super Tonic*.

SUSPENSION. A theoretical expression applied to the retaining in any chord some note or notes of the preceding chord.

SUSTAINED. Notes are said to be *sustained* when their sound is continued through their whole power, or length. See *Sostenuto*.

SVEGLIATO. (Ital.) A word indicating a brisk, lively style of performance.

SWELL. The name given to a part of an organ consisting of a certain quantity of pipes inclosed in a large wooden case called the *Swell Box*. In the front of this box are one or more oblong apertures, over which there is a moveable shutter called a *slide*, and which, by means of a communicating pedal, can be raised and depressed at the pleasure of the performer, who, by pressing the pedal with his foot, uncovers the apertures of the box, gives free vent to the sound, and produces a *crescendo*, or *swell*.

S Y M

SYMBAL. The kettle-drum of the ancients; thought to be invented by the Egyptians.

SYMPHONIALE. A word frequently prefixed to the old canons, or perpetual fugues, to indicate that they are in unison; *i. e.* that the second part is to follow the first in the same intervals, and the third to observe the same rule with regard to the second.

SYMPHONOI. (Greek Plu.) The name given by the ancients to concords, and those sounds which so mix and unite, that the tone of the lower is scarcely distinguishable from the upper. The unisons, or duplicates of the same sound, were called *homophonoi*.

SYMPHONIOUS. An epithet applied by the poets to an harmonious combination of voices, or instruments, or to any *concord of sweet sounds*.

SYMPHONIST. A composer of symphonies, overtures, or instrumental music in general. In France the term *Symphonist* is also applied to a composer of church music.

SYMPHONY, or Sym. (From the Greek.) The word *Symphony* in the ancient music signifies that union of sounds which forms a concert. When the whole concerted in *unison*, it was called a *symphony*; but when one half of the concertants were in the octave, or double octave, of the other half, it was called *antiphony*.

At present the word *Symphony* is applied to overtures, and other instrumental compositions, consisting of a variety of movements, and designed for a full band. The introductory, intermediary, and concluding instrumental passages in vocal compositions are also called *symphonics*.

S Y N

SYNAPHE. (Greek.) A term applied by the ancients to the conjunction of two tetrachords; or, more properly, it is the resonance of the homologous chords of two conjoint tetrachords. The Greeks reckoned three *Synaphes*; one between the tetrachord of the hypates, and that of the mesis; one between the tetrachord of the mesis and that of the conjunct; and one between the tetrachord of the disjunct and that of the hyperboles.

SYNAULIA. (From the Greek.) In the ancient music, a concert of flute-players who answered each other alternately without any union of the voice.

SYNCOPIATION. (From the Greek.) A term applied to that disposition of the melody, or harmony of a composition, by which the last note of one bar is so connected with the first note of the succeeding bar, as to form but one and the same sound. *Syncoption* is also frequently used during the course of a bar, or measure; as when the last note of one of the measures is united to the first note of the succeeding measure; which is also called *binding*, or *legato*.

Syncoption is likewise used for a *driving-note*, *i. e.* when some shorter note at the beginning of a measure, or half measure, is followed by two, three, or more, longer notes, before any other occurs equal to that which gave birth to the *driving-note*, to make the number even.

SYNCOPE. The division of a note, introduced when two or more notes of one part answer to a single note of another, as when the semibreve of the one corresponds with two or three notes of the other.

But to give a clear idea of the *syncope*, first, it is necessary to observe, that every bar in common time has two parts, one of which is when the hand

S Y N

falls, the other when it rises. Secondly, that any note which contains two *times*, or a rise and fall of the hand, is divisible into two parts, for the first of which the hand descends, and for the latter of which it rises. Thirdly, that every note (though of less value than a semibreve) being divisible into two others, the first part will be during the first part of the measure, the other part during the second.

The *syncope* is frequently introduced in melody for the purpose of expression; but its principal use respects the harmony, the concords and discords of which it serves to prepare and resolve.

In harmony, there are three *syncofes*: the first is when all the parts *syncope* at the same time, but without discords, which the Latin-writers call *Syncope Æquivagans*.

The second is when only one of the parts *syncofes*, but without discord. This is called by the Italians *Contrapunta Legato*.

The third is when one part *syncofes*, and that in order to introduce some discord, and which is the *Contrapunto Syncopato* of the Italians. This term also implies a soft, smooth, and delicate manner of shortening, or cutting off the notes of a passage in its performance; a style or mode of expression, of which only the example of a great master can convey a just and clear idea.

SYNNEMENON. (Greek.) *The united, or conjunct.* The appellation given by the ancients to their third tetrachord, from its beginning with the last note of the second tetrachord. When this third tetrachord was, on the contrary, separated from the second, and conjoint with the fourth, it took the name of diezeugmenon. See that word.

SYNNEMENON DIATONOS. (From the Greek.)

This was in the music of the ancients the third chord of the *tetrachord synnemenon* in *diatonic genus*.

SYNTONIC. (Greek.) The epithet by which Aristoxenus and other ancient musical writers distinguish a species of the diatonic genus, which was nearly the same with our natural diatonic. In the *Syntonic* genus the tetrachord was divided into a semitone and two equal tones; whereas in the flat diatonic, after the semitonic, the first interval was three quarters of a tone, and the other five quarters,

SYNTONO LYDIAN. The name of one of the modes in the ancient music. Plato tells us, that the mixo-lydian and *syntono-lydian* modes were *peculiar to tears*.

SYSIGIA. A Greek term signifying any combination of sounds so properly proportioned to each other as to affect the ear with pleasure;

SYSTEM. An interval compounded, or supposed to be compounded, of several lesser intervals, as the fourth, the fifth, the sixth, the octave, &c. the components of which, considered as the elements of the *system*, are called *diastems*. A *system* is also a method of calculation to determine the relations of sounds, or an order of sign established to express them: and lastly, a *system* is the code of harmonic rules drawn from those common principles by which they are computed.

There is an affinity of different intervals, and consequently an affinity also of possible *systems*. Any interval between the terms of which one or more sounds intervened, was by the ancients called a *System*: E, G, for example, constituted the *system* of a minor third; E, A, of a fourth; E, B, of a fifth, &c.

Systems were divided into general and particular. The *particular systems* were those which were composed of at least two intervals. The *general systems*, or diagrams, were formed of the sum of all the particular *systems*, and consequently contained all the sounds in music.

The whole *system* of the Greeks was originally composed only of four sounds at most, which formed the concord of their lyre, or cithara. These four sounds, according to some authors, were by conjoint degrees; according to others they were not diatonic; but the two extremes were at the distance of an octave, and the two intermediate ones divided it into a fourth on each side, and a tone in the middle. This *system* did not, however, continue long confined to so few sounds. Chorebus, son of Athis, king of Lydia, as Boetius informs us, added a fifth chord; Hyagnis a sixth; Serpander a seventh, to equal the number of the planets; and Lychaon, an eighth. But Pliny gives a different account of the progression of the ancient *system*; according to that writer, Terpander added three chords to the tetrachord, and was the first who used the cithara with seven chords; Simonides joined to it an eighth, and Timotheus a ninth.

Whichever of these accounts may be the true one, it seems pretty certain that the *system* of the Greeks was gradually extended, both upward and downward, and that it attained and even exceeded the limits of the bis-diapason, or double octave, an extent which they called *systema perfectum, maximum, immestatum*, the *great system*, the *perfect system*.

This entire *system* was composed of four tetrachords, three conjoint and one disjoint, and the

T A B

chord called *proslambanomenos*, which was added below these tetrachords to complete the double octave.

This general *system* of the Greeks remained nearly in this state till the eleventh century, when Guido made a considerable change, by adding a new chord below, which he called *Hyoproslambanomenos*; also a fifth tetrachord above, or tetrachord of the *sur-sharp*; and substituting hexachords in the place of the ancient tetrachords. Since the time of Guido, the general system has again been greatly extended, and divided into octaves, which has long been adopted throughout Europe, and which the ear certainly recognises as the most natural of all possible partitions of the great scale of sounds.

SYSTEMA PARTICIPARTO, A division of the octave or diapason into twelve semitones.

T.

T. THIS letter is sometimes used as the abbreviation of *Tutti*, All; and is opposed to the letter *S*, or the word *Solo*, Alone. See *Tutti*.

TA. One of the four syllables used by the ancient Greeks in *solfaing* their music.

TABLATURE. This word was formerly applied to the totality, or general assemblage of the signs used in music; so that so far to understand the notes, clefs, and other necessary remarks, as to be able to sing at sight, was to be skilled in the tablature. The *literal* notation for the lute was also distinguished by this appellation.

TABOR. A small drum, usually forming an ac-

T A L

ompaniment to the pipe. They are both played by the same performer: while the tones of the pipe are regulated by the fingers of the left hand, which stop the holes, the *Tabor* is beat by the right. The *Tabor and Pipe* have long been favourite instruments with the common people of most of the countries of Europe, and are particularly calculated for dancing parties.

TABRET. A kind of drum used by the ancient Hebrews.

TACET. (Lat.) A word by which the performer is to understand that the instrument with the name of which it is conjoined is to be silent: as *Violino Tacet*; the violin is not to play. *Oboe Tacet*; the oboe is silent.

TACTUS, or Tact. (Lat.) In our ancient music, the stroke of the hand by which the time was measured or beaten. When the time consisted of a breve in a bar, the time stroke was called *Tactus-Major*; and when of a semibreve in a bar, *Tactus-Minor*. But the semibreve being with modern musicians the standard, or principal time-note, is become the sign of the present *Tactus-Major*; and the minim, or $\frac{2}{4}$, that of the *Tactus-Minor*.

TAIL. That part of any note which runs perpendicularly upward or downward from its head. See *Filum*.

TAIL-PIECE. The thin, broad piece of ebony horizontally suspended over the lower end of a violin, and to which one end of the strings is attached.

TALE-TELLERS. The name formerly given by the Irish to their bards, or harpers, because in a kind of cathedral chant, they recited their poetical histories. The celebrated *Cormac Dall*, who flou-

T A T

rished at the beginning of the eighteenth century, was the last bard who bore the appellation of *Tale-Teller*.

TAMBOUR DE BASQUE, or TAMBOURINE. (Fr.) A drum in the shape of a sieve, furnished at the sides with small bells and loose bits of tin. A tinkling cymbal.

TAMBOURIN. A kind of dance formerly much in fashion on the French stage. Its air was very lively, and consisted of two crotchets in a bar.

TARDO. (Ital.) Slow. A word synonymous with *Largo*. See *Largo*.

TARANTULA DANCE. A particular, but ordinary tune, so called from its reputed power in curing the effects of the poisonous bite of the *tarantula*. It was in Apulia, in Italy, that the pretence was first propagated, and many learned physicians and naturalists of Italy, France, England, and other countries, have yielded to the opinion, which, however, more scrupulous and curious enquiries assert to have been built upon fraud and fallacy.

TASTO SOLO, or T. S. (Ital.) These words imply that the base notes over or under which they are written are not to be accompanied with chords; but, that while the left hand performs them on the organ, harpsichord, or piano-forte, the right is either to remain at rest, or play in octaves.

TASTATURA. (Ital.) The appellation formerly given to the whole range of keys of an organ, or harpsichord. Hence, the little preludes played by way of trying the instrument were called *tastature*.

TASTO. (Ital.) The touch of any instrument. See *Touch*.

TATTOO, or Tupto. The beat-of-drum at night, by which the soldiers are called to their quarters.

T E M

TAUTOLOGY. A tiresome repetition of the same passages.

TE. One of the syllables used by the ancient Greeks in *solfaing* their music.

TELL-TALE. A moveable piece of ivory or lead, suspended in the front of a chamber organ, on one side of the keys, by a string, one end of which being attached to the bellows within, rises as they sink, and apprises the performer in what degree the wind is exhausted,

TEMPERAMENT. The accommodation or adjustment of the imperfect sounds, by transferring a part of their defects to the more perfect ones, in order to remedy, in some degree, the false intervals of those instruments, the sounds of which are fixed; as the organ, harpsichord, piano-forte, &c.

Temperament is what the Italians call *Participazione, Participato, or Systema Temperato*, because it is founded on temperature; that is, on the diminution of some intervals and augmentation of others, by which it partakes of the diatonic and chromatic systems.

TEMPO, or Temp. (Ital.) Time. See that word.

TEMPO DI BALLO. (Ital.) Words used to signify that the time of the movement to which they are prefixed is that of a dancing minuet.

TEMPO DI GAYOTTA. (Ital.) In the time of a Gavot.

TEMPO DI MINUETTO. (Ital.) In minuet time.

TEMPO GIUSTO. (Ital.) In exact time.

TEMPORAGIATO. (Ital.) A word signifying that the accompanist is, in some particular passages, to pause, or prolong the measure, in order to afford the voice, or principal instrument, an opportunity of

T E N

introducing some extemporary grace or embellishment.

TEMPO PRIMO, or *Temp Prim.* (Ital.) In the original time.

TEMPO RUBATO. (Ital.) An expression applied to a time alternately accelerated and retarded for the purpose of enforcing the expression.

TENDERLY. An adverb, by which the performer is to understand that the movement to which it is prefixed is to be performed in a slow time, and in a style both pleasing and affecting.

TENDREMENT. (French,) Tenderly, gently; in a moving and affecting manner.

TENELLA. A burthen used by the ancient Greeks to songs of triumph, as *Io triumphe* was by the Romans.

TENOR. The second of the four *parts* in harmonical composition, reckoning from the bass. The *tenor* is the *part* most accommodated to the common voice of man; from which circumstance it has sometimes, by way of preference, been called "The human voice." Its general compass extends from C above G Gamut to G the treble-cliff note.

The *tenor* was formerly the plain-song, or principal part in a composition, and derived the name of *tenor* from the Latin word *teneo*, I hold; because it held or sustained the air, point, substance, or meaning of the whole cantus, and every part superadded to it was considered but as its auxiliary. It appears that the contrary practice of giving the air to the soprano, or *treble*, had its rise in the theatre, and followed the introduction of *evirati* into musical performances; since which it has been universally adopted both in vocal and instrumental music.

TENOR-CLIFF. The name given to the C cliff

T E T

when placed on the fourth line of the stave. See *Cliff*.

TENOR VIOLIN, or *Viola*. A stringed instrument resembling the violin, but lower in its scale, having its lowest note in C above G gamut. In concert this instrument takes the *part* next above the bass.

TENTH. An interval comprehending nine conjoint degrees, or ten sounds, diatonically divided. The *tenth* is the octave of the *third*, or the third of the *octave*; and it is major or minor, according to the simple interval of which it is the replicate.

TENUTO, or *Ten*. (Ital.) A word signifying that the notes are to be sustained, or held on. See *Sostenuto*.

TESTO. (Ital.) The text, subject, or theme of any composition. A word applied by the Italians to the poetry of a song. When the words are well written, the song is said to have a good *testo*.

TESTUDO. The name originally given by the ancient Greeks to the lyre of Mercury, because the inventor made it of the back, or hollow, of a sea tortoise.

TETARTOS. (Greek.) *Fourth*. The epithet applied by the ancients to that of their four authentic modes called the *Mixolydian*.

TETRACHORD. (From the Greek.) A concord in the music of the ancients, consisting of three degrees or intervals, and four terms or sounds; called by the Greeks also *diatessaron*, and by us a *fourth*. In this system the extremes were fixed, but the middle sounds were varied according to the *mode*.

In the ancient music, all the primitive or chief divisions were confined to four chords, so that the great scale consisted of replicates, and all the upper

T H E

tetrachords were considered only as repetitions of the first or lowest.

TETRADIAPASON. The Greek appellation of the quadruple octave, which we also call the 29th. The system of the ancients not extending to this interval, they only knew it in imagination, or by name.

TETRATONON. The Greek name of an interval of four tones, called at present the superfluous fifth.

THE. One of the four words used by the ancient Greeks in *solfaing*.

THEMA. (Ital.) The subject. See that word.

THEURGIC HYMNS. Songs of Incantation, such as those ascribed to Orpheus; performed in the mysteries upon the most solemn occasions. These hymns were the first of which we have any account in Greece. They are supposed to have originated in Egypt.

THEORBO. An old stringed instrument resembling the lute both in tone and form: the only difference being, that the *Theorbo* has eight bass strings, twice as long as those of the lute, which renders their tone exceedingly soft and pleasing, and that it has two necks, the longest of which sustains the four last, or deepest-toned strings. The *Theorbo* is said to have been invented in France by the Sieur Hotteman, and thence introduced into Italy.

THEORIST. A scientific musician. A person who speculates upon, and is acquainted with, the essence, nature, and properties of sound, as connected with the established laws of harmony, melody, and modulation.

THEORY. The doctrine of music as it regards speculation on the science and its objects, sound, independent of practice.

T H I

THIN. An epithet applied to music, the harmony of which is meagre and scanty: and used to distinguish it from rich and elaborate composition. All those tones, both of voices and instruments, which are not rich and round, are called *thin*.

THIRD. An interval so called, because it contains three diatonic sounds.

The Greeks not admitting the *third* as a consonance, it obtained no general name amongst them; but took that of the lesser or greater interval from which it was formed.

There are four species of *thirds*: two consonant, and two dissonant. The consonants are, first, the *major-third*, called by the ancients *ditone*, composed of two tones; secondly, the *minor-third*, called *hemiditone*, consisting of a tone and a half. The *dissonant-thirds* are, first, the *diminished-third*, composed of two *major-semitones*; secondly, the *superfluous-third*, composed of two tones and a half.

This last interval, not having place in the same mode or key, is never used either in harmony or in melody. The Italians sometimes introduce the *diminished-third* in airs, but it is never used in harmony.

The *consonant-thirds* are the spirit of harmony, particularly the *major-third*, which is sonorous and brilliant; the *minor-third* is more tender, and even pathetic; a difference of character from which skilful composers derive some of the best and most poignant effects.

The old French theorists had almost as severe laws respecting the *thirds* as we now observe in regard to the *fifths* and *eighths*. It was by them forbidden to have two in immediate succession, even of different kinds, particularly in the same direction.

T I E

THIRTEENTH. An interval forming the octave of the sixth, or the sixth of the octave. It contains twelve diatonic degrees; *i. e.* thirteen sounds.

THOROUGH-BASS. Thorough-Bass was invented about the year 1605, by Ludovico Viadana, some time maestro di capella of the cathedral church at Fano, a small city, situated in the gulph of Venice, in the duchy of Urbino, and afterwards of the cathedral of Mantua. See *Bass, Thorough*.

THRENODIA. (Lat.) A funeral song.

TIBIA. (Lat.) The name of the ancient flute.

TIBIÆ PARES. (Lat. Plu.) Two flutes of the same pitch, which among the ancients were played together by the same performer.

TIBICEN. (From the Lat.) An ancient flute-player.

TIERCE. The interval of a third. See *Third*.

TIERCE OF PICARDY. The name formerly given in France to the major-third introduced, instead of the minor, in the concluding chord of a composition in the minor-mode. The major-mode being considered as more harmonious than the minor, it was a law to finish on the first: but a more polished taste has discarded that Gothic fashion; and we now conclude with the third proper to the mode in which the composition is written.

The major-third, as formerly adopted, was called the *Tierce of Picardy*, because the use of this final chord continued longest in church music, and consequently in *Picardy*, where they had music in a great number of cathedrals, and other churches.

TIED-NOTES. Notes, the tails of which are joined together by cross lines, as in united quavers, semiquavers, &c. or over the heads of which a curve is drawn to denote that they are to be *sturred*.

T I M

TIES. Those thick lines which unite the tails of notes, and distinguish quavers, semiquavers, &c. from crotchets. The thin curves drawn over the heads of notes meant to be *slurred* are also called *ties*.

TIMBALE. (French.) A kettle-drum. See *Kettle-Drum*.

TIMBREL. One of the names of the ancient Hebrew drum.

TIME. The measure of sounds, in regard to their continuance or duration.

The old musicians were acquainted with no more than two sorts of *time*: one of three measures in a bar, which they called perfect; and the other of two, considered as imperfect.

When the time was perfect, the breve was equal to three semibreves, which was expressed by an entire circle, barred or not barred, and sometimes also by this compound character $\frac{3}{1}$. When the *time*

was imperfect, the breve was only equal to two semibreves, which was indicated by a semicircle, or C. Sometimes the C was reversed, as thus, C , which signified a diminution, by one half, of the powers of the notes: a particularity sometimes denoted in the more modern music by a perpendicular bar drawn

through the character, as thus, C . The *time* of

the full C was generally called the *major-time*; and that of the reversed C the *minor-time*.

The moderns have added to the old music a combination of *times*: but still we may say that we have no more than two *times*, common and triple, since the *time* of nine crotchets, or nine quavers in a bar,

T O C

is but a species of triple-time ; and that of six crotchets, or six quavers in a bar, though called a compound common-time, being measured by two beats, one down and one up, is as absolutely common-time as that of four or two crotchets in a bar.

With respect to the velocities of the different species of *time*, they are as various as the measures and modifications of music, and are generally expressed by some Italian word or phrase at the beginning of each movement ; as *Larghetto*, rather slow ; *Presto*, quick, &c. But when once the *time* of the movement is determined, all the measures are to be perfectly equal : that is, every bar is to take up the same quantity of *time*, and the corresponding divisions of the bars are to be perfectly symmetrical with respect to each other.

TIMEIST. A performer who preserves a just and steady time.

TIME-TABLE. A representation of the several notes in music, and their relative lengths or durations.

TIMOROSO. (Ital.) A word signifying a style of performance expressive of awe or dread.

TINTINABULA. (Lat. Plu.) Little bells used by the ancients. Great bells, such as we now hang in the towers of churches, were not known till about the sixth century.

TIRATA. (Ital.) A term formerly applied to any number of notes of equal value, or length, and moving in conjoint degrees.

TO. One of the four syllables used by the ancient Greeks in *solfaing* their music.

TOCCA'TA. (Ital.) A prelude. See *Prelude*.

TOCCATINA. (Ital.) A short prelude. The diminutive of *Toccata*. See that word.

T O N

TONIÆUM. In the ancient music one of the divisions of the chromatic genus. In the *Toniæum* division the tetrachord rose by a hemitone and trihemitone.

TONE. This word is received in various senses.

First, *Tone* is used to signify a certain degree of distance, or interval, between two sounds, as in the *major-tone* and the *minor-tone*, the reference of the first of which is from 8 to 9, and which results from the difference of the 4th to the 5th, while the reference of the latter is from 9 to 10, and results from the difference of the minor-third to the fourth.

Secondly, the word *tone* implies a property of sound by which it comes under the relation of grave and acute; or the degrees of elevation in any sound, as produced by the particular velocity of the vibrations of the sonorous body.

Thirdly, we understand by *tone* the particular quality of the sound of any voice, or instrument, independent of the acuteness or gravity of the note it produces; as when we speak of a *thin tone*, a *full tone*, a *rich tone*, a *mellow tone*, a *liquid tone*, a *round tone*, &c.

TONIC. The name given to the *key-note* of any composition. Also applied by Aristoxenus to that of the three kinds of the chromatic genus, which proceeded by two consecutive semitones, and a minor-third, and was the ordinary chromatic of the Greeks. *Tonic* is also sometimes used adjectively; as when we speak of the *tonic chord*, the *tonic note*, &c.

TONORIUM. (Lat.) A kind of pitch-pipe, something like the fistula, or syringe, used by the ancient Romans to regulate the voices of orators, actors, and singers.

TOUCH. A word applied to the resistance made to the fingers by the keys of an organ, harpsichord, or piano-forte. When the keys are put down with difficulty, the instrument is said to have a *heavy touch*; when a little pressure is sufficient, it is said to have a soft, or light *touch*.

TOWN-PIPERS. Certain performers on the pipe, one of whom was formerly retained by most of the principal towns in Scotland, to assist in the celebration of particular holidays, festivals, rejoicings, &c.

TRACHEA. (Greek.) The wind-pipe. This cartilaginous and membranous canal, which begins at the root of the tongue, and terminates in the lungs, receives from them the air, the expulsion of which forms both the speaking and the singing voice.

TRADOTTO. (Ital.) Transposed, arranged, or accommodated. An expression applied to a composition when made out from the original score in a new form, for the convenience of some particular instrument, or instruments. See *Arranged*.

TRAGEDY. Formerly any little doleful historical ballad: as "The Children in the Wood," "The Lady Isabella's Tragedy," &c.

TRANSIENT. An epithet applied to those chords of whose harmony no account is meant to be taken, but which are used as *passing-notes*.

TRANSITION. The softening a disjunct interval by the introduction of intermediate sounds. In harmony, *transition* is the changing the genus, or mode, in a sensible, but regular manner. Thus, when in the diatonic genus the bass moves so as to require in the *parts* the introduction of a minor semitone, it is a *chromatic transition*; and, if we change the tone by favour of a diminished seventh, it is an *enharmonic transition*.

T R I

TRANSPOSITION. A change made in a composition, either in the transcript, or the performance, by which the whole is removed into another key, higher or lower, as the compass of the voices or instruments require. In order to render the transposition just, all the intervals of the original must be exactly preserved, which can only be done by introducing the sharps, or flats, proper to the adopted key.

TRAVERSA. (Ital.) A German flute. See *Flute, German.*

TRE. (Ital.) Three: as *a tre voce*, for three voices.

TREBLE. The highest of the parts in music. That which is sung by women and boys, and played on violins, hautboys, flutes, and other acute instruments.

TREBLE CLIFF. The character used to determine the pitch and names of the highest of the parts in music. See the *Introduction.*

TREMANDO. (Ital.) *Trembling.* A word denoting that the passage over which it is placed is to be performed in a tremulating manner.

TREMOLO, *Tremolante,* or *Tremente.* A word intimating that the notes are to be drawn out with a tremulous motion, in imitation of the *beatings* of an organ.

TRIANGLE. A steel instrument, so called from its consisting of three bars of polished steel, so united at their ends as to produce a triangular frame.

TRIAD. The common chord, or harmony consisting of the third, fifth, and eighth. See *Common Chord.*

TRIA DEFICIENS. (Lat.) *Imperfect Triad.* The chord of the third, fifth, and eighth, taken on

the seventh of the key, and consisting of two minor thirds; that is, two thirds, each of which contain three semitones.

TRIA HARMONICA. (Lat.) The *Harmonic Triad*. A compound of three radical sounds, consisting of a fundamental note, its third, and its fifth. Of these three sounds, the gravest is called the *fundamental*, the *fifth* the excluded sound, or *sonus exclusus*, and the *third* the harmonical mean, or *medius harmonicus*.

This division of the fifth into two thirds, is performed in two ways: first, harmonically; as when the greater third is lowest, in which case the *triad* is said to be perfect and natural. Secondly, arithmetically; when the lesser third is lowest; and then the *triad* is called flat, or imperfect.

TRI-DIAPASON. (From the Greek.) A triple octave, or twenty-second.

TRIGON. A three-stringed instrument, resembling the lyre used by the ancient Greeks.

TRIGONUM, or Triangular Harp. An instrument supposed to have been of Phrygian invention: in the circumstance of wanting one side to complete the triangle, it resembled the Theban harp. From Sophocles we learn, that a certain musician of the name of Alexander Alexandrinus was so admirable a performer upon the Trigonum, and had given such proofs of his abilities at Rome, that he made the inhabitants *musically mad*.

TRILL, or Trillo. A shake. See *Shake*.

TRILLANDO. (Ital.) Shaking, or with shakes.

TRILLETTA. (Ital.) A short, or passing shake. The diminutive of *trillo*.

TRIMELES. A kind of nome in the ancient music performed on flutes.

T R I

TRIMERES. A name of the ancient Greeks, which was executed in three consecutive modes, viz. the Phrygian, the Doric, and the Lydian. The invention of this compound name is attributed by some writers to Sacadas of Argos; by others to Clonos Thegeates.

TRIMETERS. Ancient lyrical verses of a six-foot measure.

TRIO, or Terzetto, or Terzett. A composition for three voices, or instruments.

TRIHemitone. An interval consisting of three half-tones. A minor-third.

TRIPLE, or Triple-Time. A time consisting of three measures in a bar; the two first of which are beat with the hand or foot down, and the third marked by its elevation. There were formerly in use no less than six different *triple measures*: first, that of three breves in a bar, denoted by the figure 3; secondly, that of three semibreves in a bar, the sign of which was $\frac{3}{1}$; thirdly, that of three minims in a bar, marked by $\frac{3}{2}$; fourthly, that of three crotchets in a bar, implied by $\frac{3}{4}$; fifthly, that of three quavers in a bar, signified by $\frac{3}{8}$; and, sixthly, that of three semiquavers in a bar, expressed by $\frac{3}{16}$.

But at present we only employ three different triples; that of three minims, that of three crotchets, and that of three quavers. The reader being informed that the semibreve, (which is now the longest note in common use, and therefore made the common standard of reckoning) is equal in duration to two minims, or to four crotchets, or eight quavers, will readily comprehend the propriety of announcing these

T R I

different measures by the above figures; and will perceive that, to indicate a time of three minims in a bar (*i. e.* three halves, or second parts, of a semibreve), no method more concise or simple could be adopted, than that of placing at the beginning of the movement the figures $\frac{3}{2}$; for a time of three crotchets (*i. e.* three fourth parts of a semibreve), the figures $\frac{3}{4}$; and for a time of three quavers (*i. e.* three eighths of a semibreve), the figures $\frac{3}{8}$.

The old musicians considered the *triple*, or three-timed measure, as superior to the binary, or two-timed, and for that reason called it the *perfect time*.

TRIPLE CROCHE. (French.) A demiseminiquaver. See that word.

TRIPLE PROGRESSION. An expression in old music, implying a series of perfect fifths. A progression of sounds thus explained by theorists: let any sound be represented by unity, or the number 1; and as the third part of a string has been found to produce the twelfth, or octave of the fifth above the whole string, a series of fifths may be represented by a triple geometric progression of numbers, continually multiplied by 3: as 1, 3, 9, 27, 81, 243, 729; and these terms may be equally supposed to represent twelfths, or fifths, either ascending or descending. For whether we divide by 3, or multiply by 3, the terms will either way be in proportion of a twelfth, or octave to the fifth.

TRIPLET. The name given to three notes sung or played in the time of two.

TRIPLUM. Formerly the name of the treble, or highest part.

T R I

TRIPODIAN. (From the Greek.) A stringed instrument, said to have been invented by Pythagoras the Zacynthian, which, on account of the difficulty of its performance, continued in use but for a short time. It resembled in form the Delphic Tripod, whence it had its name. The legs were equidistant, and fixed upon a moveable base that was turned by the foot of the player; the strings were placed between the legs of the stool; the vase at the top served for the purpose of a sound-board, and the strings of the three sides of the instrument were tuned to three different modes, the Doric, Lydian, and Phrygian. The performer sat on a chair made on purpose. Striking the strings with the fingers of the left hand, and using the plectrum with the right, at the same time turning the instrument with his foot to whichever of the three modes he pleased; so that by great practice he was enabled to change the modes with such readiness and velocity, that those who did not see him would imagine they heard three different performers playing in three different modes.

TRISAGIUM. A hymn in the old church music, in which the word *holy* is repeated three times successively.

TRITE. A Greek term signifying *three*, or *third*. Three chords of the ancient system were called by this name, from their actual situation in the tetrachords of which they respectively formed a part. See *Trite-Diezeugmenon*, *Trite-Hyperbolæon*, and *Trite-Synemmenon*.

TRITE-DIEZEUGMENON. (From the Greek.) The third string of the *Diezeugmenon*, or fourth tetrachord of the ancients, reckoning from the top. The sound of this string corresponded with our G above the bass-cliff.

T R O

TRITE HYPERBOLÆON. (Greek.) The third string of the ancient hyperbolæon, or fifth tetrachord; and which answered to our G on the second line in the treble.

TRITE-SYNNEMMENON. (From the Greek.) The third string, reckoning from the top of the third, or synnemmenon, tetrachord; and which corresponded with our B flat above the fifth line in the bass.

TRITON AVIS. The name of a beautiful West Indian bird, remarkable for its musical powers. It is said to have three distinct notes, and to be capable of sounding them all at the same time.

TRITONE. A dissonant interval, otherwise called a superfluous fourth: a kind of redundant third, consisting of three tones, two major and one minor; or more properly, of two tones and two semitones, one greater and one less, as from C to F sharp. The ratio of the *tritone* in numbers is as 45 : 32.

TRITOS. (Greek.) *Third.* The epithet applied by the ancients to that of their four authentic modes, called the *Æolian*, and sometimes, though improperly, the *Lydian*.

TRIVIUM. The name by which the first three of the seven liberal arts, grammar, rhetoric, and logic, were formerly distinguished. The other four, consisting of arithmetic, music, geometry, and astronomy, were called the *Quadrivium*. See *Quadrivium*.

TROMBA, or Tromb. A trumpet. See *Trumpet*.

TROMBETTA. (Ital.) A small trumpet. The diminutive of Tromba.

TROMBONE, or Trombono. Of this instrument there are three kinds: the bass, the tenor, and the alto. The *Bass-Trombone* begins at G Gamut, and reaches to C above the bass-cliff note, producing every semitone within that compass. The *Tenor-*

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Trombone begins at A, one note above G Gamut, and produces every semitone up to the fifteenth above. This powerfully sonorous instrument is by some esteemed extremely useful in grand choruses and other full compositions; but many acknowledged judges think it more powerful than musical.

TROMP DE BERN. A Jew's-harp. See *Jew's-Harp*.

TROOP. A kind of march, generally in quick time.

TROPER. A book formerly used in the church, containing the sequences, or chants, sung after reading the epistle. There is now extant in the Bodleian library at Oxford, a very curious manuscript of this kind, with the musical notes, which the catalogue calls a *Troparion*.

TROPPO CARICATA. (Ital.) An expression applied by the Italians to an air overburdened with accompaniments.

TROUBADOURS. The appellation given to the early poet-musicians, or bards, of Provence and Normandy. See *Bard*.

TRUMPETER. A performer on the trumpet.

TRUMPET. The loudest of all portable wind-instruments, and consisting of a folded tube generally made of brass, and sometimes of silver.

The ancients had various instruments of the trumpet kind, as the tuba, cornua, &c. Moses, as the scripture informs us, made two of silver to be used by the priests: and Solomon, Josephus tells us, made two hundred like those of Moses, and for the same purpose.

The modern *Trumpet* consists of a mouth-piece, near an inch across. The pieces which conduct the wind are called the *branches*; the parts in which it

T U N

is bent, the *potences*; and the canal between the second bend and the extremity, the *parillion*: the rings where the branches take asunder, or are soldered together, the *knots*; which are five in number, and serve to cover the joints.

One particular in this powerful and noble instrument is, that, like the horn, it only commands certain notes within its compass.

The *trumpet* produces, as natural and easy sounds, G above the bass-cliff note, or fiddle G, C on the first ledger line below in the treble, E on the first line of the stave, G on the second line, C on the third space, and all the succeeding notes up to C in alt, including the sharp of F, the fourth of the key.

Solo performers can also produce B flat (the third above the treble-cliff note): and by the aid of a newly invented *slide* many other notes, which the common *trumpet* cannot sound, are now produced.

TRUMPET MARINE. A kind of monochord, consisting of three tables, which form its triangular body. It has a very narrow neck, with one thick string mounted on a bridge, which is firm on one side, and tremulous on the other. It is struck with a bow by the right hand, while the thumb of the left is pressed on the string. The peculiarity of its sound, which resembles that of the trumpet, is produced by the tremulation of the bridge. This instrument, like that the tones of which it imitates, is confined to certain notes, and some of these are imperfect.

TUBA-STENTOROPHONICA. The name given by Sir Samuel Morehead, and other writers, to his invention of the *Speaking Trumpet*. See *Speaking Trumpet*.

TUNE. A succession of measured sounds, at

T U N

once agreeable to the ear, and possessing a distinct and striking character: as the air to "God save the King," "The merry dance I dearly love," "Roslin Castle," &c.

TUNEABLE. An epithet applied to those pipes, strings, and other sonorous bodies, which, from the equal density of their parts, are capable of being perfectly tuned.

TUNEFUL. An epithet applied to sounds melodious either in their tone, or by their succession; but more especially the former; as when we speak of *tuneful birds, tuneful bells, &c.*

TUNELESS. An epithet given to sounds out of tune, or unmelodious in their succession; also to false strings, false pipes, &c.

TUNER. One whose profession it is to rectify the false sounds of musical instruments.

TUNING-FORK. A steel utensil about three inches long, consisting of two prongs and a handle, and which being struck against a table, or any other substance, produces the tone to which itself was originally set. This instrument is chiefly used by harpsichord and piano-forte tuners. There are *forks* of various tones or pitches; but the *A* and *C forks* are most generally used.

TUNING-HAMMER. A steel or iron utensil, used by harpsichord and piano-forte tuners. It is about four inches long, and formed like a common hammer. With the head of the hammer the pegs round which the ends of the wires are twisted are driven into the sockets; and the bottom of the handle is furnished with a square or oblong hole, in a longitudinal direction, which being fitted to the tops of the pegs, enables the hand to turn them, and thereby to relax or distend the wires.

U N I

TURN. An embellishment formed of apoggiatures, consisting of the note on which the *turn* is made, the note above it, and the semitone below it. There are two sorts of *turns*; the *common-turn* and the *back-turn*. The *common-turn* commences on the note above; the *back-turn* on the semitone below.

TUTTI. (Ital. Plu.) *All.* A word used in contradistinction to *Solo*, to point out where the whole band, or all the instruments of the kind required, are introduced,

U.

UGUALE. A word signifying an equal and just time.

UNDULATION. That agitation in the air occasioned by the vibration of the parts of any sonorous body. So called because it resembles the motion of waves.

UNISON, or Unis. That consonance, or coincidence of sounds, proceeding from an equality in the number of vibrations made in a given time by two sonorous bodies: or the union of two sounds; so directly similar to each other in respect of gravity, or acuteness, that the ear perceiving no difference, receives them as one and the same.

The ancients were much divided in opinion respecting the question whether the *unison* be a consonance. Aristotle speaks in the negative; Muris Mersennus, and others, declare in the affirmative. The decision of the question, however, depends on the definition we give to the word *consonance*. If by a consonance we only understand two or more sounds agreeable to the ear, the *unison* is disconso-

U S U

nance; but if we include in the consonance sounds of a different pitch, *i. e.* sounds less or more acute with respect to each other, the *unison*, by its own definition, is not a consonance.

UNISONI. (Ital. Plu.) A word implying that the *parts* in a *score* over which it is written are in unison with each other: as *Violini Unissoni*, the violins in unison, *Flauti Unissoni*, the flutes in unison.

UNISONUS, or Unisonant. An epithet applied to those sounds which are of the same degree of acuteness, or gravity: *i. e.* in unison with each other.

UNIVOCAL. The epithet applied by Ptolemy to the octave and its replicates.

UNMUSICAL. An epithet applied not only to all jarring and dissonant sounds, but to whatever is not absolutely harmonious, melodious, or agreeable to a cultivated ear. See *Tuneless*.

UNTUNEABLE. An epithet applied to those pipes, or strings, which from some flaw, or the inequality of their parts, cannot be brought to an exactly unisonous pitch.

UPINGE. The name of a song consecrated by the ancient Greeks to Diana.

USUS. That branch of the ancient melopœia which comprehended the rules for so regulating the order or succession of the sounds as to produce an agreeable melody.

There were four species of *Usus*, as we learn from Aristides and Euclid.

The first was when the notes followed each other *di grado*, as the Italians say, or in conjoint degrees, *i. e.* without missing any intermediate sound.

The *second*, when the notes descended gradually, or *di grado descendente*.

The *third*, when the notes, after having ascended by natural, or diatonic sounds, descended through the same degrees, except that instead of B natural, B flat was always touched in descending.

The *fourth* regarded *time*, *i. e.* the length or duration of the sounds.

The few rules that are left us in the scarce and obscure treatises of the ancients still remaining, leave us greatly in the dark with respect to many important points in the music of the Greeks and Romans; but even from these we may collect that their system, when a living science, was carried to a noble extent, and that the effects of its practice were great and striking.

UT. The first of the monosyllables used by the French in solmization. The Italians deeming this syllable too hard for free and easy pronunciation, substitute in its place that of *Do*. *Ut* and *do* are always the *tonic*, or key-note, of the major-mode, and the *mediant*, or third, of the minor mode.

UT QUEANT LAXIS, &c. (Lat.) A hymn composed about 770, and ascribed to St. John the Baptist. Rendered famous by Guido, who took from its first strophe the monosyllables applied to the notes of his gamut.

V.

V. THIS letter is used for the abbreviation of the word Violin; and when written double, implies both first and second violin.

VA. (Ital.) Go on: as *Va Crescendo*, Go on increasing.

VALCE! (Ital.) Waltz. See that word.

VARIAMENTO. An Italian adverb, implying that

V E R

the movement to which it is prefixed is to be sung or played in a free and varied manner.

VARIATIONS, or *Var.* The name given to certain ornamented repetitions, in which, while the original notes, harmony, and modulation, are, or should be, so far preserved as to sustain the parent subject, the passages are branched out in flourishes or multiplied sounds, and a more busy and brilliant execution every where assumed. These repetitions, or *variations*, were formerly called **DOUBLES**. Hence in the lessons, or sonatas of the last age, instead of *Variation 1. Variation 2.* and so on, we find written *Double 1, Double 2, &c.*

VARIAZIONI. (Ital. Plu.) Variations. See that word.

VAUDEVILLE. A country ballad, or song, so called from Vaudevire, a Norman town, where dwelt Oliver Bassell, the first inventor of this kind of air.

VELOCE. (Ital.) A word implying that the movement to which it is prefixed is to be sung or played in a rapid time.

VERILAY. A kind of rural ballad, or song, invented by Bassell, of Vaudevire, and therefore called a Vaudeville.

VERSE. The appellation given to those portions of an anthem meant to be performed by a single voice to each *part*. Also the epithet applied to an anthem beginning with *verse*. In secular music, as a song or ballad, each stanza of the words is a verse.

VERSETTA. (Ital.) A little verse. The diminutive of *verso*.

VERSI SCIOLTI. The name given by the Italians to their blank verse. The recitatives of their operas are generally written in *Versi Sciolti*.

VERSO. (Ital.) A verse. See *Verse*.

VERSUS FESCENNINI. Nuptial songs, so called because they were first used by the people of Fescennia, a city of Etruria. The style of this kind of poetry, which was afterwards refined into that of the Epithalamium, was in its origin no way peculiar for its delicacy.

VESPERTINI PSALMI. (Ital, Plu.) Evening hymns.

VIBRATION. That tremulous motion of any sonorous body by which the sound is produced. The vibratory action being communicated to the air, the air becomes the vehicle by which it is borne to the ear; and the sound is grave or acute, as the vibrations are fewer or more numerous in any given time.

VIDO. A word formerly applied to the sound drawn from the open string of a violin, violoncello, &c. *i. e.* when not being brought into contact with the finger-board by the pressure of the fingers, its vibration extends through its whole length. A sound so drawn was called a *Chord a Vido*.

VIETATO. *Forbidden.* A word applied by the Italians to such intervals, and modulations, as are not allowed by the established laws of harmony.

VIGOROSO. (Ital.) A word implying that the movement before which it is placed is to be performed in a bold energetic style.

VILLANELLA. The air of an old rustic dance, the time of which was gay and brisk, and the measure strongly marked. The subject or melody was first played in a plain style, and then embellished with variations.

VIOL. A stringed instrument resembling in shape and tone the violin, of which it was the origin; that

impressive and commanding instrument being little more than an improvement of the old *viol*. This instrument formerly consisted of five or six strings, the tones of which were regulated by their being brought by the fingers into contact with the frets with which the neck was furnished. The *viol* was for a long while in such high esteem as to dispute the pre-eminence with the harp, especially in the early times of music in France; and, indeed, being reduced to four strings, and stript of the frets with which *viols* of all kinds seem to have been furnished till the sixteenth century, it still holds the first place among the treble instruments, under the denomination of *violin*.

VIOLA. A tenor violin. This instrument is similar in its tone and formation to the violin, but its dimensions are somewhat greater, and its compass a fifth lower in the great scale of sounds. Its lowest note is C on the fourth space in the bass. The part it takes in concert is between that of the bass and the second violin.

VIOLARS. Certain practical musicians much encouraged in Provence during the twelfth century; and so named because they performed on the *vielle* and *viol*. Their office was to accompany the Troubadours, or bards, when they recited their poetry.

VIOL DA BRACCIA. (Ital.) The name formerly given to the *Atto Viola*, or counter-tenor violin, because it was played on the arm, or shoulder, like the treble, or common violin. So called to distinguish it from the *viol da gamba*, which is held between the legs.

VIOL DA GAMBA, or *Greater Viol*. A viol with six strings, formerly much used in Germany, but at present little practised. The place of *Gambist* is

V I O

now as totally suppressed in the chapels of that country as is that of *Lutenist* in England. This instrument, which is a remnant of the old *chest of viols*, is so crude and nasal in its tone, that even the hand of the late scientific and skilful Abel could not render it attractive to the ears of a British audience. Its name of *Viol da Gamba* is derived from the circumstance of its being held between the legs during performance.

VIOL D'AMOUR, or *Love Viol*. A viol, or violin, furnished with six brass or steel wires, instead of sheep's-gut, and usually played with a bow. It yields a kind of silver sound, at once so soft, sweet, and tender, as to have given birth to the name by which it is known.

VIOLETTA MARINA. A stringed instrument not now in use, supposed to have been similar in shape and tone to the *Viol d'Amour*. It was first introduced in England by Signior Castrucci in the year 1732.

VIOLIN, or *Fiddle*. A well-known stringed instrument of brilliant tone, and active execution. When, or by what nation, this important and interesting instrument was first invented, is not at present known; nor can the form and character of the violin used in England in the time of Chaucer, who mentions it, be exactly ascertained. There is, however, much reason for supposing that from its first introduction it underwent continual alterations and improvements; since even towards the end of the sixteenth century its shape appears to have been vague and undetermined. It has, however, long attained its present excellence, and formed the leading instrument in concert. The four strings of which it consists are tuned in fifths from each other.

V I O

The pitch of the lowest string is G, under the second ledger line in the treble stave; consequently that of the next is D, under the first line of the stave; the pitch of the next above that A on the second space; and that of the upper string, E on the fourth space. During the Protectorship the *violin* was in little esteem, and gave way to the rising prevalence of the viol: but at the Restoration, viols began to be out of fashion, and *violins* resumed their former consequence. The antiquity of this instrument has long been a subject of dispute with the learned. It is generally supposed, and with much reason, that no instrument played with the bow was known to the ancients.

VIOLINIST. A performer on, or professor of, the violin.

VIOLONCELLO. A bass violin, containing four strings, the lowest of which is tuned to double C. The strings are in fifths, consequently the pitch of that next the gravest is G Gamut; that of the next, D on the third line in the bass; and that of the upper string, A on the fifth line.

The *Violoncello* was called the *Violono* till the introduction of the double bass, which assumed that name.

VIOLON. (French.) A violin. See *Violin*.

VIOLONO. (Ital.) The name originally given by the Italians and French to the *Violoncello*, but afterwards transferred to the double-bass, to which instrument it is still applied. Its pitch is an octave below that of the *violoncello*, and its true use is to sustain the harmony; in which application of its powers it has a firm and noble effect. See *Double-Bass*.

VIOLINO PRINCIPALE. (Ital.) The first violin.

V O C

VIRGINAL. A stringed and keyed instrument resembling the harpsichord; formerly in much esteem, but now entirely out of use.

VIRGULA. The name of one of the ten notes used in the middle ages.

VIRGULUM. The term formerly applied to that part of a note now called the tail.

VIRTU. (Ital.) Taste and address in performance.

VIRTUOSO. (Ital.) One who feels delight in, and possesses taste for music.

VITE. (Ital.) A word signifying a lively and spirited style of performance.

VIVACE. (Ital.) A word implying that the movement to which it is prefixed is to be sung, or played, in a brisk and animated style.

VIVACISSIMO. (Ital.) Extremely lively. The superlative of Vivace. See that word.

VOCAL. An epithet applied to those musical sounds which proceed from the human musical organs; also to music composed for the voice, and performances consisting of singing.

VOCE. (Ital.) Voice.

VOCE DI CAMERA. An expression applied by the Italians to a voice, the strength or quality of which is only calculated for chamber performance.

VOCE DI PETTO. (Ital.) The natural voice.

VOCE MUSICALE. The appellation by which the Italians formerly distinguished the tonic, or major-key-note; in solmization called *do*.

VOCE SOLA. (Ital.) An expression implying that the movement, or passage, over which it is written is to be sung without accompaniment.

VOCE DI TESTA. (Ital.) A falsetto, or feigned voice.

V O I C E

VOICE. The sound or sounds produced by the vocal organs in singing. There are six species of the human voice, which rank in the following order: the bass; the baritono, or tenor-bass; the tenor, the counter tenor, the mezzo soprano, and the soprano. A good bass voice generally extends from F or G below G Gamut, to C or D above the bass-cliff note; the baritono from about G Gamut, to F above the bass-cliff note; the tenor from C above G Gamut, to G, the treble-cliff note, or A above it; the counter-tenor from E or F above G Gamut, to B or C above the treble cliff note; the mezzo soprano from A or B above the bass-cliff note, to E or F above the treble-cliff note; and the soprano from C above the bass-cliff note, to A, B, or C, in Alt, and something higher.

To VOICE. An expression applied by organ-builders to the regulating the tone of a pipe. *To Voice a Pipe*, is to bring it to its intended tone and power.

VOLATA. The appellation sometimes applied by the Italians to a *division*, or rapid flight of notes.

VOLE'E. A rapid flight of notes. See *Volata*.

VOLTA. (Ital.) An old, three-timed air, peculiar to an Italian dance of the same name, and forming a kind of galliard. Also a word used by modern composers for *time*: as *Volta prima*, the *first time*.

VOLTI. (Ital.) Turn over.

VOLTI SUBITO, or *V. S.* (Ital.) Turn over quickly.

VOLUME. A word applied to the compass of a voice from grave to acute; also to its tone, or power: as when we say, "such a performer possesses an extensive or rich *volume* of voice."

W A L

VOLUNTARY. A *voluntary* is an extempore performance upon, or a composition written for, the organ, and serving to relieve and embellish divine service. This species of music, though necessarily limited to a gravity and solemnity of style, admits of considerable variety. The change, order, and number of its movements, have never been settled by any law deduced from the authority of particular example, or general usage, consequently much is left to the fancy, taste, and judgment of the composer; and if in the aggregate he preserve a sufficient degree of dignity, seriousness, and science, not admitting any lighter ideas, or passages, than are calculated to relieve the more solemn parts, he may be said to keep within the paſſe described by the sacred use for which the organ is so truly fitted and designed. The *voluntary* was originally so called, because its performance, or non-performance, was at the option of the organist.

VOX ACUTA. (Lat.) In the ancient music, the highest note in the bisdiapason, or double octave.

VOX GRAVIS. (Lat.) In the ancient music, the lowest note in the bisdiapason, or double octave.

W.

WARBLE. To *warble* is to sing in a mode, or manner, imitative of birds. Those soprano performers, whose voices are of a clear, fluted, and shrill tone, and who run divisions with a close and liquid sweetness, are said to *warble*.

WALTZ. (German.) The name of a modern dance much used in Germany. The measure of its music is *triple*: three quavers in a bar.

Z A

WALTZ, or *Waltzer*. A tune to a simple dance so called, and which was originally used in Swabia. It is written in $\frac{3}{8}$, and should be performed in a moderate time, or at the quickest in *allegretto*. The *Waltz*, though of late introduction in England, has long been a favourite species of movement in Germany, and is frequently introduced in the overtures, concertos, and sonatas of that country.

WAYGHTEs, or *Waits*. This noun formerly signified hautboys; and, which is remarkable, has no singular number. From the instruments its signification was, after a time, transferred to the performers themselves, who being in the habit of parading the streets by night with their music, occasioned the name to be applied generally to all musicians who followed a similar practice. Hence those persons who annually, at the approach of Christmas, salute us with their nocturnal concerts, were, and are to this day, called *Wayghtes*.

WIND INSTRUMENTS. Those instruments, the sounds of which are produced by the breath, or by the wind of bellows. So called in contradistinction to those which are struck, or that are performed with the bow, as the drum, tambourine, violin, violoncello, &c.

Z.

Z A. A syllable formerly applied by the French in their church music to B flat, to distinguish it from B natural, called *si*. Mons. Loulie, the author of *Elements, ou Principes de Musique*, printed at Amsterdam in the year 1698, rejecting the syllable *za*,

Z U F

has retained only *si*; and this method of solmization has been since practised throughout France.

ZAMPOGNA, or *Sampogna*. The Flute-à-Bec, or common flute.

ZINCKE. A small hornpipe, or whistle, of German origin; supposed to be so called from the word *Zinken*, the small branches on the head of a deer.

ZOPPO. A term applied by the Italians to a certain species of counterpoint, called *Contrapunta alla Zoppæ*, in which to the given subject one note is so placed against or between two others, as to produce in the performance a syncope, or leaping effect.

ZUFFOLO. Any little flute, or flageolet: but more especially that which is used to teach birds.

THE END.

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