

# Music Glossary

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# 1 Musical terms A-Z

Languages in this order.

- UK - British English (where it differs from American English)
- ES - Spanish
- I - Italian
- F - French
- D - German
- NL - Dutch
- DK - Danish
- S - Swedish
- FI - Finnish

## 1.1 A

ES: la, I: la, F: la, D: A, a, NL: a, DK: a, S: a, FI: A, a.

**See also**

Chapter 3 [Pitch names], page 69

## 1.2 a due

ES: ?, I: a due, F: à deux, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

Abbreviated ‘a2’ or ‘a 2’.

1. An indication in orchestral scores that a single part notated on a single staff that normally carries parts for two players (e.g. first and second oboes) is to be played by both players.
2. Or conversely, that two pitches or parts notated on a staff that normally carries a single part (e.g. first violin) are to be played by different players, or groups of players (‘desks’).

**See also**

Chapter 3 [Pitch names], page 69

## 1.3 accent

ES: acento, I: accento, F: accent, D: Akzent, NL: accent, DK: accent, S: accent, FI: aksentti, korostus.

The stress of one tone over others.

## 1.4 accessory

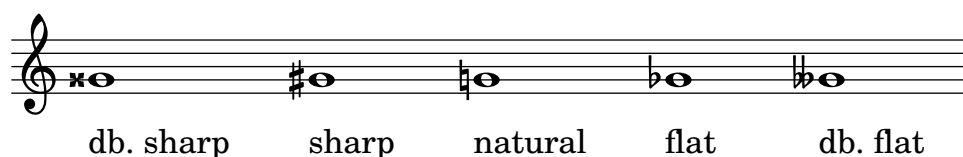
**See also**

Section 1.197 [ornament], page 47.

## 1.5 accidental

ES: alteración accidental, I: accidento, F: altération accidentelle, D: Versetzungszeichen, Akzidenz, NL: toevallig (verplaatsings)teken, DK: løst fortegn, S: tillfälligt förtecken, FI: tilapäinen etumerkki.

An accidental has the effect of an [Section 1.10 \[alteration\]](#), [page 3](#) of a note. A sharp raises a tone by a [Section 1.235 \[semitone\]](#), [page 54](#), a double sharp raises it by a [Section 1.301 \[whole tone\]](#), [page 66](#), a flat lowers it by a semitone and a double flat lowers it by a whole tone. A natural cancels the effect of a previous accidental, or a sharp or flat in the key signature.



## 1.6 accelerando

ES: accelerando, I: accelerando, F: accelerando, en accélérant, D: accelerando, schneller werden, NL: accelerando, DK: accelerando, S: accelerando, FI: accelerando, kiihdyttäen.

Increase tempo.

## 1.7 acciaccatura

A grace note which takes its time from the rest or note preceding the principal note to which it is attached. The acciaccatura is drawn as a small eighth note (quaver) with a line drawn through the flag and stem.

## See also

[Section 1.17 \[appoggiatura\]](#), [page 4](#), [Section 1.130 \[grace notes\]](#), [page 30](#), [Section 1.197 \[ornament\]](#), [page 47](#).

## 1.8 adagio

ES: adagio, I: adagio, F: adagio, lent, D: Adagio, Langsam, NL: adagio, DK: adagio, S: adagio, FI: adagio, hitaasti.

It. comfortable, easy.

- Slow tempo, slower – especially in even meter – than [Section 1.16 \[andante\]](#), [page 4](#) and faster than [Section 1.147 \[largo\]](#), [page 34](#).
- A movement in slow tempo, especially the second (slow) movement of [Section 1.249 \[sonata\]](#), [page 57](#)s, symphonies, etc.

## 1.9 allegro

ES: allegro, I: allegro, F: allegro, D: Allegro, Schnell, Fröhlich, Lustig, NL: allegro, DK: allegro, S: allegro, FI: allegro, nopeasti.

It. cheerful. Quick tempo. Also used as a title for pieces in a quick tempo, especially the first and last movements of a [Section 1.249 \[sonata\]](#), [page 57](#).

## 1.10 alteration

ES: alteración, I: alterazione, F: altération, D: Alteration, NL: verhoging of verlaging, DK: ?, S: ?, FI: ?.

An alteration is the modification, raising or lowering, of a note's pitch. It is established by an [Section 1.5 \[accidental\]](#), page 2.

## 1.11 alto

ES: alto, I: contralto, F: alto, D: Alt, NL: alt, DK: alt, S: alt, FI: altto, matala naisääni.

A female voice of low range (*contralto*). Originally the alto was a high male voice (hence the name), which by the use of falsetto reached the height of the female voice. This type of voice is also known as [Section 1.64 \[counter tenor\]](#), page 15.

## 1.12 alto clef

ES: clave de do en tercera, I: chiave di contralto, F: clef d'ut troisième ligne, D: Altschlüssel, Bratschenschlüssel, NL: alt sleutel, DK: altnøgle, S: altklav, FI: alttoavain.

C clef setting middle C on the middle line of the staff.

## See also

[Section 1.40 \[C clef\]](#), page 9.

## 1.13 ambitus

ES: ámbito, I: ambitus, F: ambitus, D: Ambitus, NL: ambitus, DK: ambitus, S: ambitus, FI: ambitus, ääniala, soitinala.

The term ambit (from Latin: ambitus, plural: ambitus) denotes a range of pitches for a given voice in a part of music. It may also denote the pitch range that a musical instrument is capable of playing.

## 1.14 anacrusis

ES: anacrusa, I: anacrusi, F: anacrouse, levée, D: Auftakt, NL: opmaat, DK: optakt, S: upptakt, FI: kohotahti.

An anacrusis (also known as pickup or upbeat) is an incomplete measure of music before a section of music. It also refers to the initial note(s) of a melody occurring in that incomplete measure.

## See also

[Section 1.164 \[measure\]](#), page 38, [Section 1.170 \[meter\]](#), page 39.

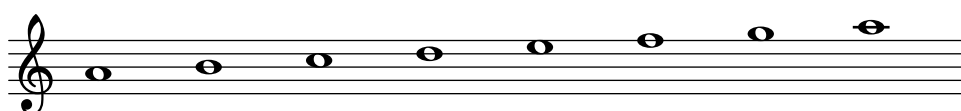


### 1.15 ancient minor scale

ES: escala menor antigua, I: scala minore naturale, F: forme du mode mineur ancien, troisième mode, mode hellénique, D: reines Moll, natürliches Moll, NL: authentieke mineurtoonladder, DK: ren mol, S: ren mollskala, FI: luonnollinen molliasteikko.

See also

Section 1.74 [diatonic scale], page 18.



### 1.16 andante

ES: andante, I: andante, F: andante, D: Andante, Gehend, NL: andante, DK: andante, S: andante, FI: andante, käyden.

Walking tempo/character.

### 1.17 appoggiatura

ES: apoyatura, I: appoggiatura, F: appoggiature, (port de voix), D: Vorschlag, Vorhalt NL: voorslag, DK: forslag, S: förslag, FI: appoggiatura, etuhele.

Ornamental note, usually a second, that is melodically connected with the main note following it. In music before the 19th century appoggiature were usually performed on the beat, after that mostly before the beat. While the short appoggiatura is performed as a short note regardless of the duration of the main note the duration of the long appoggiatura is proportional to that of the main note.



An appoggiatura may have more notes preceding the main note.



### 1.18 arpeggio

ES: arpeggio, I: arpeggio, F: arpège, D: Arpeggio, Akkordbrechungen, gebrochener Akkord, NL: gebroken akoord, DK: arpeggio, akkordbrydning, S: arpeggio, FI: arpeggio, murtosointu.



### 1.19 articulation

ES: articulaci3n, I: articolazione, F: articulation, D: Artikulation, NL: articulatie, DK: ?, S: ?, FI: artikulaatio, ilmaisu.

Articulation refers to notation which indicates how a note or notes should be played. Slurs, accents, staccato, and legato are all examples of articulation.

### 1.20 ascending interval

ES: intervalo ascendente, I: intervallo ascendente, F: intervalle ascendant, D: steigendes Intervall, NL: stijgend interval, DK: stigende interval, S: stigande intervall, FI: nouseva intervalli.

A distance between a starting lower note and a higher ending note.

### 1.21 augmented interval

ES: intervalo aumentado, I: intervallo aumentato, F: intervalle augmenté, D: übermäßiges Intervall, NL: overmatig interval, DK: forstørret interval, S: överstigande intervall, FI: ylinouseva intervalli.

See also

Section 1.141 [interval], page 33.

### 1.22 autograph

ES: manuscrito, I: autografo, F: manuscrit, autographe D: Autograph, Handschrift, NL: manuscript, DK: håndskrift, autograf, S: handskrift, FI: käsinkirjoitettu nuotti.

- A manuscript in the composer's own hand.
- Music prepared for photoreproduction by freehand drawing, with the aid of a straightedge ruler and T-square only, which attempts to emulate engraving. This required more skill than did engraving.

### 1.23 B

ES: si, I: si, F: si, D: H, h, NL: b, DK: h, S: h, FI: H, h.

See also

Chapter 3 [Pitch names], page 69

## 1.24 backfall

See also

[Section 1.17 \[appoggiatura\]](#), page 4.

## 1.25 bar

See also

[Section 1.164 \[measure\]](#), page 38.

## 1.26 bar line

ES: barra, línea divisoria, I: stanghetta, barra (di divisione), F: barre (de mesure), D: Taktstrich, NL: maatstreep, DK: taktstreg, S: taktstreck, FI: tahtiviiva.

## 1.27 baritone

ES: barítono, I: baritono, F: bariton, D: Bariton, NL: bariton, DK: baryton, S: baryton, FI: baritoni, keskikorkuinen miesääni.

The male voice intermediate between the [Section 1.30 \[bass\]](#), page 7 and the [Section 1.271 \[tenor\]](#), page 60.

## 1.28 baritone clef

ES: clave de fa en tercera, I: chiave di baritono, F: clef d' Ut cinquième ligne, clef de Fa troisième, D: Baritonschlüssel, NL: baritonsleutel, DK: barytonnøgle, S: barytonklav, FI: baritoniavain.

C or F clef setting middle C on the upper staff line.

See also

[Section 1.40 \[C clef\]](#), page 9, [Section 1.111 \[F clef\]](#), page 26.

## 1.29 bass clef

ES: clave de fa en cuarta, I: chiave di basso, F: clef de fa quatrième ligne, D: Bassschlüssel, NL: bassleutel, DK: basnøgle, S: basklav, FI: bassoavain.

A clef setting with middle C on the first top ledger line.

See also

[Section 1.111 \[F clef\]](#), page 26.

### 1.30 bass

ES: bajo, I: basso, F: basse, D: Bass, NL: bas, DK: bas, S: bas, FI: basso, matala miesääni.

- The lowest male voice.
- Sometimes, especially in jazz music, used as an abbreviation for double bass.

#### See also

Section 1.257 [strings], page 58.

### 1.31 beam

ES: barra I: coda, F: barre, D: Balken, NL: waardestreep, DK: bjælke, S: balk, FI: palkki.

Line connecting a series of notes (shorter than a quarter note). The number of beams determines the note value of the connected notes.



#### See also

Section 1.112 [feathered beam], page 27.

### 1.32 beat

ES: tiempo, parte (de compás) I: tempi, F: temps, D: Takt, Taktschlag, Zeit (im Takt), NL: tel, DK: (takt)slag, S: taktslag, FI: aika-arvo.

Note value used for counting, most often half-, fourth-, and eighth notes. The base counting value and the number of them per measure is indicated at the start of the music.



### 1.33 bind

#### See also

Section 1.278 [tie], page 62.



### 1.34 brace

ES: llave, corchete, I: graffa, F: accolade, D: Klammer, Akkolade, NL: accolade, teksthaak, DK: klamme, S: klammer, FI: yhdistävä sulkumerkki.

Symbol at the start of a system connecting staves.

Curly braces are used for connecting piano staves, and sometimes for connecting the staves of like instruments in an orchestral score when written on different staves (e.g. first and second flutes):



Angular brackets for connecting parts in an orchestral or choral score:



### 1.35 bracket

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

See also

[Section 1.34 \[brace\], page 8](#)

### 1.36 brass

ES: metales, I: ottoni, D: Blechbläser, NL: koper (blazers), F: cuivres, DK: messingblæsere, S: brassinstrument, mässingsinstrument, FI: vaskisoitin.

A family of blown musical instruments made of brass, all using a cup formed mouth piece. The brass instruments commonly used in a symphony orchestra are trumpet, trombone, french horn, and tube.

### 1.37 breath mark

ES: respiración, I: respiro, F: respiration, D: Atemzeichen, Trennungszeichen, NL: repercussieteken, DK: vejtrækningstegn, S: andningstecken, FI: hengitysmerkki.

Indication of where to breathe in vocal and wind instrument parts.

### 1.38 breve

ES: cuadrada, breve, I: breve, F: brève, D: Brevis, NL: brevis, DK: brevis, S: brevis, FI: brevis.

[Section 1.193 \[note value\], page 45](#), twice as long as a whole note. Mainly used in pre-1650 music. The shortest note value generally used in white mensural notation, hence the name, which originally meant "of short duration".



### 1.39 C

ES: do, I: do, F: ut, D: C, c, NL: c, DK: c, S: c, FI: C, c.

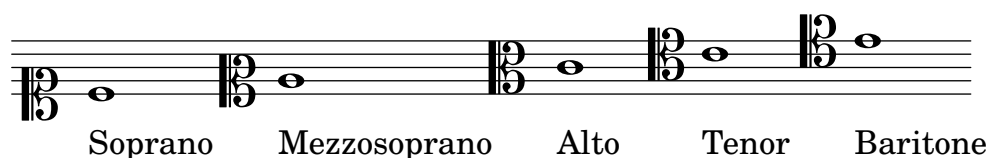
See also

[Chapter 3 \[Pitch names\], page 69](#)

### 1.40 C clef

ES: clave de do, I: chiave di do, F: clef d'ut, D: C-Schlüssel, NL: C-sleutel, DK: c-nøgle, S: c-klav, FI: C-avain.

Clef symbol indicating the position of the middle C. Used on all note lines.



### 1.41 cadence

ES: cadencia, I: cadenza, F: cadence, D: Kadenz, NL: cadens, DK: kadence, S: kadens, FI: kadenssi, lopuke.

See also

[Section 1.137 \[harmonic cadence\], page 32](#), [Section 1.126 \[functional harmony\], page 30](#).

### 1.42 cadenza

ES: cadenza, I: cadenza, F: cadence, D: Kadenz, NL: cadens, DK: kadence, S: kadens, FI: kadenssi, lopuke.

An extended, improvisatory style section inserted near the end of movement. The purpose of a cadenza is to give singers or players a chance to exhibit their technical skill and – not last – their ability to improvise. Since the middle of the 19th century, however, most cadenzas have been written down by the composer.

### 1.43 canon

ES: canon, I: canone, F: canon, D: Kanon, NL: canon, DK: kanon, S: kanon, FI: kaanon, tarkka jäljittely.

See also

Section 1.63 [counterpoint], page 15.

### 1.44 cent

ES: cent, I: cent, F: cent, D: Cent, NL: cent, DK: cent, S: cent, FI: sentti, puolisävelaskeleen sadasosa tasavireisessä viritysjärjestelmässä.

Logarithmic unit of measurement. 1 cent is 1/1200 of an octave (1/100 of an equally tempered Section 1.235 [semitone], page 54).

See also

Section 1.107 [equal temperament], page 25.

### 1.45 central C

See also

Section 1.175 [middle C], page 41.

### 1.46 chord

ES: acorde, I: accordo, F: accord, D: Akkord, NL: akkoord, DK: akkord, S: ackord, FI: sointu.

Three or more tones sounding simultaneously. In traditional European music the base chord is a *triad* consisting of 2 thirds. *Major* (major + minor Section 1.274 [third], page 61) as well as *minor* (minor + major third) chords may be extended with more thirds. Four-tone *seventh chords* and five-tone *ninth* major chords are most often used as dominants (Section 1.126 [functional harmony], page 30). A special case is chords having no third above the lower notes to define their quality as major or minor. Such chords are denoted open chords



major minor diminished augmented seventh-chord ninth-chord

### 1.47 chromatic scale

ES: escala cromática, I: scala cromatica, F: gamme chromatique, D: chromatische Tonleiter, NL: chromatische toonladder, DK: kromatisk skala, S: kromatisk skala, FI: kromaattinen asteikko.

A scale consisting of all 12 Section 1.235 [semitone], page 54s.



### 1.48 chromaticism

ES: cromatismo, I: cromatismo, F: chromatisme, D: Chromatik, NL: chromatiek, DK: kromatik, S: kromatik, FI: kromatiikka.

Use of tones extraneous to a [Section 1.74 \[diatonic scale\]](#), [page 18](#) (minor, major).

### 1.49 church mode

ES: modo eclesiástico, I: modo ecclesiastico, F: mode ecclésiastique, D: Kirchentonart, NL: kerktoonladder, DK: kirketoneart, S: kyrkotonart, FI: moodi, kirkkosävellaji.

See also

[Section 1.74 \[diatonic scale\]](#), [page 18](#).

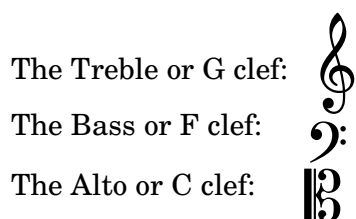
### 1.50 clef

ES: clave, I: chiave, F: clé, clef, D: Schlüssel, Notenschlüssel, NL: sleutel, DK: nøgle, S: klav, FI: avain, nuottiavain.

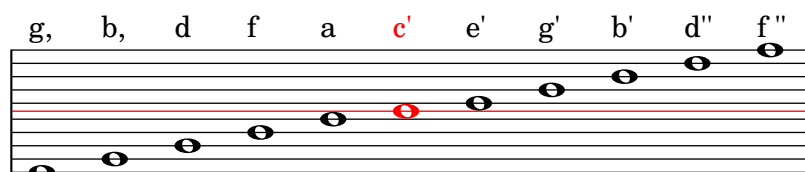
See also

[Section 1.40 \[C clef\]](#), [page 9](#), [Section 1.111 \[F clef\]](#), [page 26](#), [Section 1.128 \[G clef\]](#), [page 30](#).

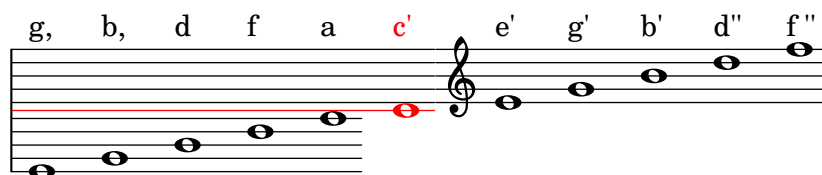
The clef indicates which lines of the staff correspond to which pitches. The three clef symbols in common use are:



Imagine a large staff of 11 lines centered on middle C, sometimes called a ‘grand staff’, with the bottom line representing low G and the top line high F:

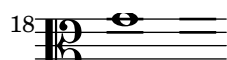
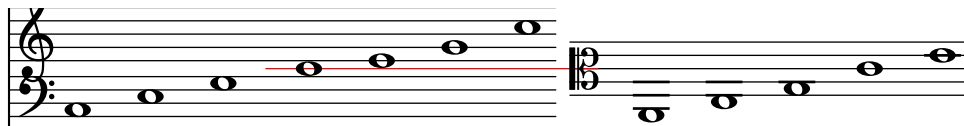


Staves of five lines are usually used, and the clef superimposed on them indicates which five lines have been selected from this ‘grand staff’. For example, the treble or G clef indicates that the top five lines have been selected:



The ‘curl’ of the G clef is centered on the line that represents the pitch G.

In the same way, the bass or F clef indicates that the bottom five lines have been selected from the ‘grand staff’, and the alto or C clef indicates the middle five lines have been selected. This relationship is shown below, where the notes show an arpeggio on a C major chord.



## 1.51 cluster

ES: racimo, I: ?, F: ?, D: Cluster, NL: ?, DK: ?, S: ?, FI: klusteri, cluster.

A *cluster* is a range of simultaneously sounding pitches that may change over time. The set of available pitches to apply usually depends on the acoustic source. Thus, in piano music, a cluster typically consists of a continuous range of the semitones as provided by the piano’s fixed set of a chromatic scale. In choral music, each singer of the choir typically may sing an arbitrary pitch within the cluster’s range that is not bound to any diatonic, chromatic or other scale. In electronic music, a cluster (theoretically) may even cover a continuous range of pitches, thus resulting in colored noise, such as pink noise.

Clusters can be denoted in the context of ordinary staff notation by engraving simple geometrical shapes that replace ordinary notation of notes. Ordinary notes as musical events specify starting time and duration of pitches; however, the duration of a note is expressed by the shape of the note head rather than by the horizontal graphical extent of the note symbol. In contrast, the shape of a cluster geometrically describes the development of a range of pitches (vertical extent) over time (horizontal extent). Still, the geometrical shape of a cluster covers the area in which any single pitch contained in the cluster would be notated as an ordinary note.



## 1.52 comma

ES: coma, comma, I: comma, F: comma, D: Komma, NL: komma, DK: komma, S: komma, FI: komma, korvinkuultava ero äänenkorkeudessa.

Difference in pitch between a note derived from pure tuning and the same note derived from some other tuning method.

See also

## 1.53 common meter

Section 1.54 [common time], page 13

### See also

Section 1.170 [meter], page 39.

## 1.54 common time

4/4 time. The symbol, which resembles a capital letter C derives from mensural notation (q.v.).

### See also

Section 1.170 [meter], page 39.

## 1.55 complement

ES: intervalo invertido, I: rivolto, F: intervalle complémentaire, D: Komplementärintervall, NL: complementair interval, DK: komplementærinterval, S: komplementärintervall (?), FI: täydentävä intervalli.

### See also

Section 1.142 [inverted interval], page 34.

## 1.56 compound interval

ES: intervalo compuesto, I: intervallo composto, F: intervalle composé, D: weites Intervall, NL: samengesteld interval, DK: sammensat interval, S: sammansatt intervall, FI: oktaavia laajempi intervalli.

Intervals larger than an octave.

### See also

Section 1.141 [interval], page 33.

## 1.57 compound meter

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

A meter that includes a triplet subdivision within the beat, such as 6/8, 9/8, 12/8.

### See also

Section 1.170 [meter], page 39, Section 1.241 [simple meter], page 55.

## 1.58 compound time

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

[Section 1.57 \[compound meter\], page 13](#)

### See also

[Section 1.170 \[meter\], page 39.](#)

## 1.59 concert pitch

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

The pitch at which the piano and other nontransposing instruments play: such instruments are said to be ‘in C’. The following list includes some (but not all) instruments that play in concert pitch:

- Woodwinds
  - flute
  - oboe
  - bassoon
- Brass
  - alto trombone
  - tenor trombone
  - bass trombone
- Strings
  - violin
  - viola
  - violincello
- piano

The trombones are a special case: although they are said to be ‘in F’ (alto or bass) or ‘in B-flat’ (tenor), this refers to their fundamental note, not to their parts’ transposition. (In fact, the trombones’ parts are written at concert pitch with an appropriate clef – alto, tenor or bass.) This differs from other instruments ‘in F’, ‘in B-flat’, and so on, which are transposing instruments.

Instruments that play ‘in C’ but in a different octave than what is written are, technically speaking, *transposing instruments*:

- piccolo (plays an octave higher)
- celesta (plays an octave higher)
- double-bass (plays an octave lower)

### See also

[Section 1.283 \[transposing instrument\], page 63.](#)

## 1.60 conjunct movement

ES: movimiento conjunto, I: moto congiunto, F: mouvement conjoint, D: schrittweise, stufenweise Bewegung, NL: stapsgewijze, trapsgewijze beweging, DK: trinvis bevægelse, S: stegvis rörelse, FI: asteittainen liike.

Progressing melodically by intervals of a second. The opposite of a [Section 1.78 \[disjunct movement\]](#), page 20.





## See also

Section 1.62 [contralto], page 15.

### 1.65 copying music

A music copyist did fast freehand scores and parts on preprinted staff lines for performance. Some of their conventions (e.g., the placement of note heads on stems) varied slightly from those of engravers. Some of their working methods were superior and could well be adopted by music typesetters. Copying music required more skill than engraving.

### 1.66 crescendo

ES: crescendo, I: crescendo, F: crescendo, D: Crescendo, lauter werden, NL: crescendo, DK: crescendo, S: crescendo, FI: cresendo, voimistuen.

Increasing volume. Indicated by a rightwards opening horizontal wedge or the abbreviation ‘cresc.’.



### 1.67 cue-notes

ES: notas guía, I: notine, F: petites notes précédant l'entrée d'un instrument, réplique, D: Stichnoten, NL: stichnoten, DK: stiknoder, S: inprickningar, FI: vihjenuotit.

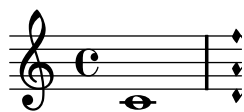
In a separate part notes belonging to another part with the purpose of hinting when to start playing. Usually printed in a smaller type.

### 1.68 custos

ES: ?, I: ?, F: guidon, D: Notenzeiger, Custos, NL: ?, DK: ?, S: ?, FI: ?.

A custos (plural: custodes) is a staff symbol that appears at the end of a staff line with monophonic musical contents (i.e., with a single voice). It anticipates the pitch of the first note of the following line and thus helps the player or singer to manage line breaks during performance, thus enhancing readability of a score.

Custodes were frequently used in music notation until the 16th century. There were different appearances for different notation styles. Nowadays, they have survived only in special forms of musical notation such as via the Editio Vaticana dating back to the beginning of the 20th century



## 1.69 D

ES: re, I: re, F: ré, D: D, d, NL: d, DK: d, S: d, FI: D, d.

See also

Chapter 3 [Pitch names], page 69

## 1.70 da capo

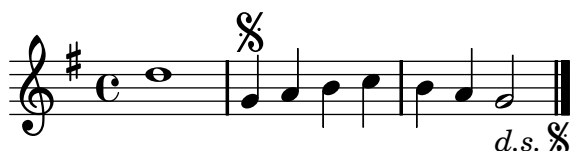
ES: da capo, I: da capo, F: da capo, depuis le commencement, D: da capo, von Anfang, NL: da capo, DK: da capo, S: da capo, FI: da capo, alusta.

The term indicates repetition of the piece from the beginning to the end or to a certain place marked *fine*. Usually abbreviated as ‘D.C.’.

## 1.71 dal segno

ES: dal segno, I: dal segno, F: dal segno, depuis le signe, D: dal segno, ab dem Zeichen, NL: dal segno, DK: dal segno, S: dal segno, FI: dal segno, lähtien merkistä.

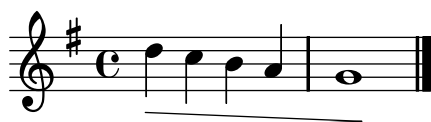
Abbreviated ‘D.S.’. Repetition, not from the beginning, but from another place frequently near the beginning marked by a sign:



## 1.72 decrescendo

ES: decrescendo, I: decrescendo, D: Decrescendo, leiser werden, NL: decrescendo, DK: decrescendo, S: decrescendo, FI: decresendo, hiljentyen.

Decreasing tone volume. Indicated by a leftwards opening horizontal wedge or the abbreviation ‘decresc.’.



## 1.73 descending interval

ES: intervalo descendente, I: intervallo discendente, F: intervalle descendant, D: fallendes Intervall, absteigendes Intervall, NL: dalend interval, DK: faldende interval, S: fallande intervall, FI: laskeva intervalli.

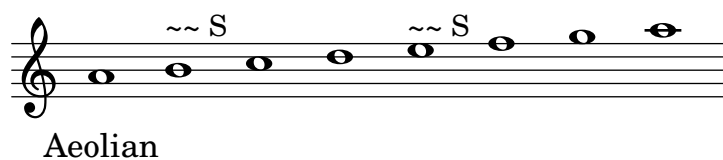
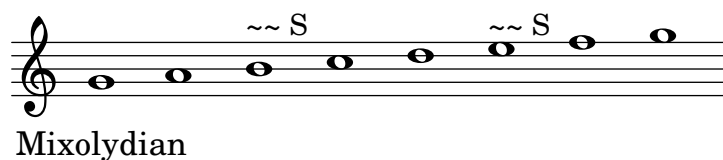
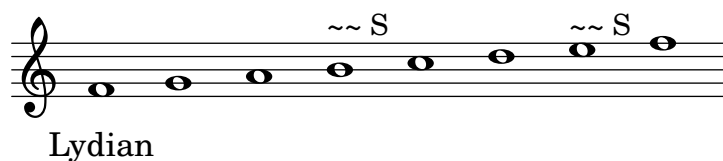
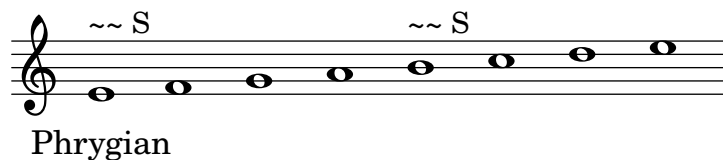
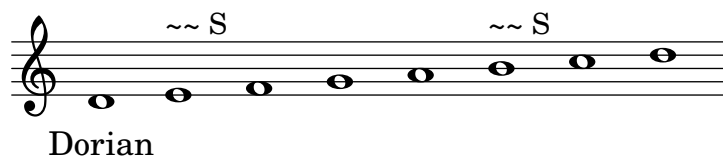
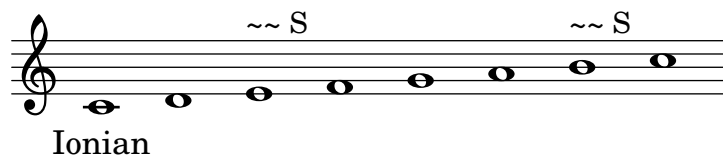
A distance between a starting higher note and a lower ending note.

## 1.74 diatonic scale

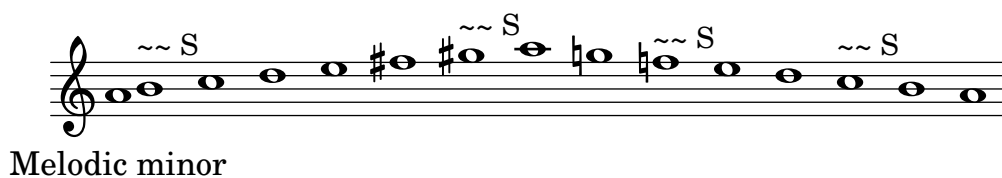
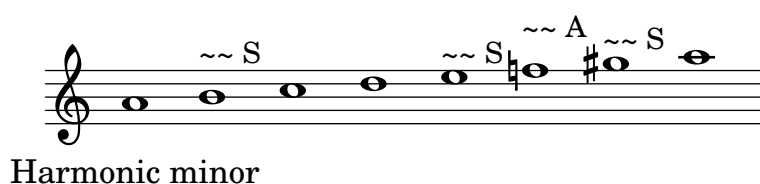
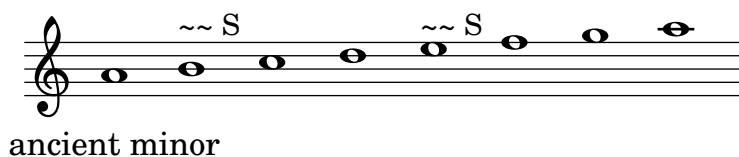
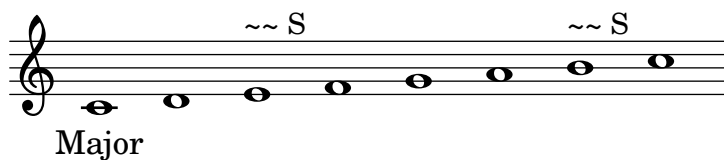
ES: escala diatónica, I: scala diatonica, F: gamme diatonique, D: diatonische Tonleiter, NL: diatonische toonladder, DK: diatonisk skala, S: diatonisk skala, FI: diatoninen asteikko.

A scale consisting of 5 [Section 1.301 \[whole tone\]](#), [page 66s](#) and 2 [Section 1.235 \[semitone\]](#), [page 54s](#) (S). Scales played on the white keys of a piano keyboard are diatonic.

The church modes are used in gregorian chant and in pre-baroque early music but also to some extent in newer jazz music.



From the beginning of the 17th century the scales used in European compositional music are primarily the major and the minor scales. In the harmonic minor scale type an augmented second (A) occurs between the 6th and 7th tone.



## 1.75 diminished interval

ES: intervalo disminuido, I: intervallo diminuito, F: intervalle diminué, D: vermindertes Intervall, NL: verminderd interval, DK: formindsket interval, S: förminskat intervall, FI: vähennetty intervalli.

See also

Section 1.141 [interval], page 33.

## 1.76 diminuendo

ES: diminuendo, I: diminuendo, F: diminuendo, D: diminuendo, NL: diminuendo, DK: diminuendo, S: diminuendo, FI: diminuendo, hiljentyen.

See also

Section 1.72 [decrescendo], page 17.

## 1.77 direct

ES: ?, I: ?, F: ?, D: Weiser, Zeiger, NL: ?, DK: ?, S: ?, FI: ?.

See also

Section 1.68 [custos], page 16.

## 1.78 disjunct movement

ES: movimiento disjunto, I: moto disgiunto, F: mouvement disjoint, D: sprunghafte Bewegung, NL: sprongsgewijze beweging, DK: springende bevægelse, S: hoppande rörelse, FI: melodian hyppivä liike.

Progressing melodically by intervals larger than a major second, as opposed to [Section 1.60 \[conjunct movement\]](#), page 15.



## 1.79 dissonance

Section 1.80 [dissonant interval], page 20.

## 1.80 dissonant interval

ES: intervalo disonante, disonancia, I: intervallo dissonante, dissonanza, F: dissonance, D: Dissonanz, NL: dissonant interval, dissonant, DK: dissonerende interval, dissonans, S: dissonans, FI: dissonanssi, dissonoiva intervalli, riitasointi.

See also

Section 1.138 [harmony], page 32.

## 1.81 dominant ninth chord

ES: acorde de novena de dominante, I: accordo di nona di dominante, F: accord de neuvième dominante, D: Dominantnonenakkord, NL: dominant nonen akkoord, DK: dominantnoneakkord, S: dominantnonackord, FI: dominanttinoonisointu.

See also

Section 1.46 [chord], page 10, Section 1.126 [functional harmony], page 30.

## 1.82 dominant seventh chord

ES: acorde de séptima de dominante, I: accordo di settima di dominante, F: accord de septième dominante, D: Dominantseptakkord, NL: dominant septiem akkoord, DK: dominantseptimakkord, S: dominantseptimackord, FI: dominanttiseptimisointu.

### See also

Section 1.46 [chord], page 10, Section 1.126 [functional harmony], page 30.

## 1.83 dominant

ES: dominante, I: dominante, F: dominante, D: Dominante, NL: dominant, DK: dominant, S: dominant, FI: dominantti, huippusointu.

The fifth Section 1.231 [scale degree], page 53 in Section 1.126 [functional harmony], page 30.

## 1.84 dorian mode

ES: modo dórico, I: modo dorico, F: mode dorien, D: dorisch, dorischer Kirchenton, NL: dorische toonladder, DK: dorisk skala, S: dorisk tonart, FI: doorinen moodi.

### See also

Section 1.74 [diatonic scale], page 18.

## 1.85 dot (augmentation dot)

ES: puntillo, I: punto (di valore), F: point, D: Punkt (Verlängerungspunkt), NL: punt, DK: punkt, S: punkt, FI: piste.

### See also

Section 1.86 [dotted note], page 21, Section 1.193 [note value], page 45.

## 1.86 dotted note

ES: nota con puntillo, I: nota puntata, F: note pointée, D: punktierte Note, NL: gepuncteerde noot, DK: punkteret node, S: punkterad not, FI: pisteellinen nuotti.

### See also

Section 1.193 [note value], page 45.

## 1.87 double appoggiatura

ES: apoyatura doble, I: appoggiatura doppia, F: appoggiature double, D: doppelter Vorschlag, NL: dubbele voorslag, DK: dobbelt forslag, S: dubbelslag, FI: kaksoisappogiatura, kaksoisetuhele.

### See also

Section 1.17 [appoggiatura], page 4.

## 1.88 double bar line

ES: doble barra, I: doppia barra, F: double barre, D: Doppelstrich, NL: dubbele maatstreep, DK: dobbeltstreg, S: dubbelstreck, FI: kaksoistahtiviiva.

Indicates the end of a section within a movement.

## 1.89 double dotted note

ES: nota con doble puntillo, I: nota doppiamente puntata, F: note doublement pointée, D: doppelt punktierte Note, NL: dubbelgepuncteerde noot, DK: dobbeltpunkteret node, S: dubbelpunkterad not, FI: kaksoispisteellinen nuotti.

### See also

Section 1.193 [note value], page 45.

## 1.90 double flat

ES: doble bemol, I: doppio bemolle, F: double bémol, D: Doppel-B, NL: dubbelmol, DK: dobbelt-b, S: dubbelbe, FI: kaksoisalennusmerkki.

### See also

Section 1.5 [accidental], page 2.

## 1.91 double sharp

ES: doble sostenido, I: doppio diesis, F: double dièse, D: Doppelkreuz, NL: dubbelkruis, DK: dobbeltkryds, S: dubbelkors, FI: kaksoisylennysmerkki.

### See also

Section 1.5 [accidental], page 2.

## 1.92 double time signature

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

### See also

Section 1.212 [polymetric time signature], page 49.

## 1.93 double trill

ES: trino doble, I: doppio trillo, F: trille double, D: Doppeltriller, NL: dubbele triller, DK: dobbelttrille, S: dubbeldrill, FI: kaksoistrilli.

A simultaneous trill on two notes, usually in the distance of a third.

## 1.94 duple meter

ES: tiempo binario, I: tempo binario, F: temps binaire, D: in zwei, grader Takt, NL: tweedelige maatsoort, DK: todelt takt, S: tvåtakt, FI: kaksoistempo.

### See also

Section 1.170 [meter], page 39.

## 1.95 duplet

ES: dosillo, I: duina, F: duolet, D: Duole, NL: duool, DK: duol, S: duol, FI: duoli.

### See also

Section 1.193 [note value], page 45.

## 1.96 duration

ES: duración, I: durata, F: durée, D: Dauer, Länge, NL: duur, lengte, DK: varighed, S: tonlängd, FI: kesto, aika-arvo.

### See also

Section 1.193 [note value], page 45.

## 1.97 dydimic comma

### See also

Section 1.267 [syntonic comma], page 59.



## 1.98 dynamics

ES: ?, I: ?, F: nuances, D: Dynamik, Lautstärke, NL: ?, DK: ?, S: ?, FI: ?.

The aspect of music relating to degrees of loudness, or changes from one degree to another. The terms, abbreviations, and symbols used to indicate this information are called dynamic marks.

### See also

Section 1.207 [piano], page 49, Section 1.120 [forte], page 28, Section 1.66 [crescendo], page 16, Section 1.72 [decrescendo], page 17, Section 1.76 [diminuendo], page 19.

## 1.99 E

ES: mi, I: mi, F: mi, D: E, e, NL: e, DK: e, S: e, FI: E, e.

### See also

Chapter 3 [Pitch names], page 69

## 1.100 ecclesiastical mode

### See also

Section 1.49 [church mode], page 11.

## 1.101 eighth note

UK: quaver, ES: corchea, I: croma, F: croche, D: Achtel, Achtelnote, NL: achtste noot, DK: ottendedelsnode, S: åttondelsnot, FI: kahdeksasosanuotti.

### See also

Section 1.193 [note value], page 45.

## 1.102 eighth rest

UK: quaver rest, ES: silencio de corchea, I: pausa di croma, F: demi-soupir, D: Achtelpause, NL: achtste rust, DK: ottendedelspause, S: åttonddelspaus, FI: kahdeksasosatauko.

### See also

Section 1.193 [note value], page 45.

### 1.103 elision

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

### 1.104 embellishment

See also

Section 1.197 [ornament], page 47.

### 1.105 engraving

ES: grabar, I: incisione, F: gravure, D: Notenstich, Notendruck NL: steken, DK: nodestik, S: nottryck, FI: painatus.

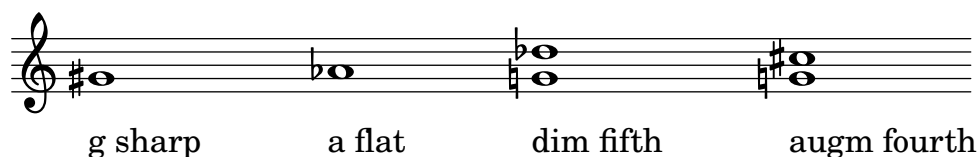
Engraving means incising or etching a metal plate for printing. Photoengraving means drawing music with ink in a manner similar to drafting or engineering drawing, using similar tools.

The traditional process of music printing is done through cutting in a plate of metal. Now also the term for the art of music typesetting.

### 1.106 enharmonic

ES: enarmónico, I: enarmonico, F: enharmonique, D: enharmonisch, NL: enharmonisch, DK: enharmonisk, S: enharmonisk, FI: enharmoninen.

Two notes, intervals, or scales are enharmonic if they have different names but equal pitch.



### 1.107 equal temperament

ES: temperamento igual, I: temperamento equabile, F: tempérament égal, D: gleichschwebende Stimmung, NL: gelijkzwevende temperatuur, DK: ligesvævende temperatur, S: liksvävande temperatur, FI: tasavireinen.

Tuning system dividing the octave into 12 equal [Section 1.235 \[semitone\]](#), page 54s (precisely 100 [Section 1.44 \[cent\]](#), page 10s).

See also

Section 1.269 [temperament], page 60.

### 1.108 expression mark

ES: expresión, I: segno d'espressione, F: signe d'expression, indication de nuance, D: Vortragszeichen, NL: voordrachtsteken, DK: foredragsbetegnelse, S: föredragsbeteckning, FI: nyanssiosoitutus, esitysmerkki.

Performance indications concerning:

- volume, dynamics (for example [Section 1.120 \[forte\]](#), page 28, [Section 1.66 \[crescendo\]](#), page 16),
- tempo (for example [Section 1.16 \[andante\]](#), page 4, [Section 1.9 \[allegro\]](#), page 2).

### 1.109 extender line

ES: línea de extensión [de melisma, de bajo cifrado, etc.], I: ?, F: ligne d’extension [de mélisme, de basse chiffrée, etc.], D: Fülllinie, NL: ?, DK: ?, S: ?, FI: ?.

The generic term for a line (or dash) of arbitrary length that extends text (without indicating the musical *function* of that text).

Used in many contexts, for example:

- In vocal music to indicate the syllable for a melisma. Called ‘extension’ in the [Dolmetsch Online Music Dictionary](#).
- In figured (or thorough) bass to indicate that:
  - The extended note should be held through a change in harmony, when applied to one figure –OR–
  - The chord thus represented should be held above a moving bass line, when applied to more than one figure.
  - These uses were not completely standardized, and some composers used a single extender line to indicate the latter case.
- In string music to indicate that all notes in the passage thus indicated should be played on the same string. On the violin, for example, a series of notes to be played on the G string would be indicated ‘sul G’, another series to be played on the D string would be indicated ‘sul D’, and so on.
- With an octave indication (also called *octavation*, q.v.) to indicate that a passage is to be played higher or lower by the given number of octaves.

### See also

[Section 1.166 \[melisma\]](#), page 38, [Section 1.262 \[sul G\]](#), page 59, [Section 1.277 \[thorough bass\]](#), page 61, [Section 1.194 \[octavation\]](#), page 46.

### 1.110 F

ES: fa, I: fa, F: fa, D: F, f, NL: f, DK: f, S: f, FI: F, f.

### See also

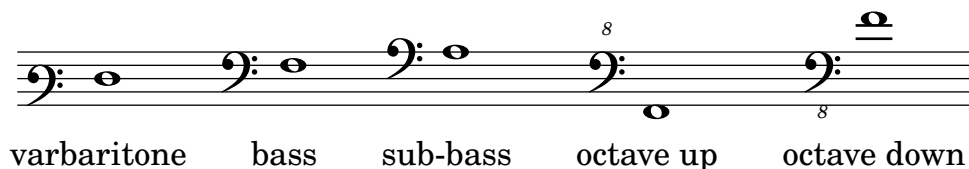
[Chapter 3 \[Pitch names\]](#), page 69

### 1.111 F clef

ES: clave de fa, I: chiave di fa, F: clef de fa, D: F-Schlüssel, NL: F-sleutel, DK: F-nøgle, S: f-klav, FI: F-avain.

The position between the dots of the key symbol is the line of the F below central C. Used on the third, fourth and fifth note line. A digit 8 above the clef symbol indicates that the notes

must be played an octave higher (for example, bass recorder) while 8 below the clef symbol indicates playing an octave lower (for example, on double bass [Section 1.257 \[strings\]](#), [page 58](#)).



See also

[Section 1.28 \[baritone clef\]](#), [page 6](#)

### 1.112 feathered beam

ES: ?, I: ?, F: liens de croches en soufflet, D: gespreizter Balken, NL: ?, DK: ?, S: ?, FI: ?.

A type of beam used to indicate that a small group of notes should be played at an increasing or decreasing tempo – depending on the direction of ‘feathering’ – but without changing the overall tempo of the piece.

See also

Internals Reference: notation reference, [\[Manual beams\]](#), [page \[undefined\]](#)

### 1.113 fermata

ES: calderón, I: corona, F: point d’orgue, point d’arrêt, D: Fermate, NL: fermate, DK: fermat, S: fermat, FI: fermaatti, pidäke.

Prolonged note or rest of indefinite duration.



### 1.114 fifth

ES: quinta, I: quinta, F: quinte, D: Quinte, NL: kwint, DK: kvint, S: kvint, FI: kvintti.

See also

[Section 1.141 \[interval\]](#), [page 33](#).

## 1.115 figured bass

### See also

Section 1.277 [thorough bass], page 61.

## 1.116 fingering

ES: digitación, I: diteggiatura, F: doigté, D: Fingersatz, NL: vingerzetting, DK: fingersætning, S: fingersättning, FI: sormitus.

The methodical use of fingers in the playing of instruments.

## 1.117 flag

ES: corchete, I: coda (uncinata), bandiera, F: crochet, D: Fahne, Fähnchen, NL: vlaggetje, DK: fane, S: flagga, FI: lippu, viiri.

Ornament at the end of the stem of a note used for notes with values less than a quarter note. The number of flags determines the [Section 1.193 \[note value\]](#), page 45.



## 1.118 flat

ES: bemol, I: bemolle, F: bémol, D: B, NL: mol, DK: b, S: beförtecken, FI: alennusmerkki.

### See also

Section 1.5 [accidental], page 2.

## 1.119 forefall

### See also

Section 1.17 [appoggiatura], page 4.

## 1.120 forte

ES: forte, I: forte, F: forte, D: forte, laut, NL: forte, DK: forte, S: forte, FI: forte, voimakkaasti.

Loud, abbreviated ‘**f**’, *fortissimo* (‘**ff**’) very loud, *mezzo forte* (‘**mf**’) medium loud.

### 1.121 fourth

ES: cuarta, I: quarta, F: quarte, D: Quarte, NL: kwart, DK: kvart, S: kvart, FI: kvartti.

#### See also

Section 1.141 [interval], page 33.

### 1.122 Frenched score

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

A ‘condensed’ score, produced by omitting staves for instruments that are not playing at the moment, and by moving up additional systems from following pages to take up the space thus liberated, which reduces the total number of pages used to print the work.

The specific rules for ‘frenching’ a score differ from publisher to publisher. If you are producing scores for eventual publication by a commercial publisher, you may wish to procure a copy of their style manual.

#### See also

Section 1.123 [Frenched staff], page 29.

### 1.123 Frenched staff

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

Analogous to Frenched scores (*q.v.*), a Frenched staff has unneeded measures or sections removed. This would be useful for producing, for example, an *ossia* staff.

#### See also

Section 1.198 [ossia], page 47.

### 1.124 Frenched staves

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

The plural of Section 1.123 [Frenched staff], page 29, *q.v.*.

### 1.125 fugue

ES: fuga, I: fuga, F: fugue, D: Fuge, NL: fuga, DK: fuga, S: fuga, FI: fuuga.

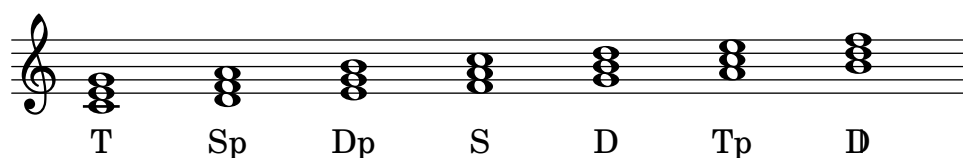
#### See also

Section 1.63 [counterpoint], page 15.

### 1.126 functional harmony

ES: armonía funcional, I: armonia funzionale, F: étude des fonctions, D: Funktionslehre, NL: functionele harmonie, DK: funktionsanalyse, funktionsharmonik, S: funktionslära, FI: harmoniajärjestelmä.

A system of harmonic analysis. It is based on the idea that, in a given key, there are only three functionally different chords: tonic (T, the chord on the first note of the scale), subdominant (S, the chord on the fourth note), and dominant (D, the chord on the fifth note). Others are considered to be variants of the base chords.



### 1.127 G

ES: sol, I: sol, F: sol, D: G, g, NL: g, DK: g, S: g, FI: G, g.

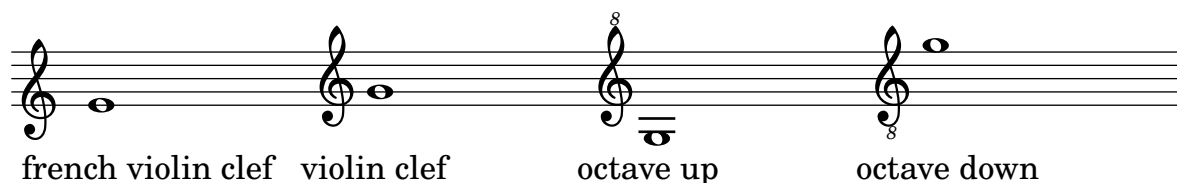
See also

Chapter 3 [Pitch names], page 69

### 1.128 G clef

ES: clave de sol, I: chiave di sol, F: clef de sol, D: G-Schlüssel, Violinschlüssel, NL: G-sleutel, DK: g-nøgle, S: g-klav, FI: G-avain.

A clef symbol indicating the G above middle C. Used on the first and second note lines. A digit 8 above the clef symbol indicates that the notes must be played an octave higher while 8 below the clef symbol indicates playing or singing an octave lower (most tenor parts in choral scores are notated like that).



### 1.129 glissando

ES: glissando, I: glissando, F: glissando, D: Glissando, NL: glissando, DK: glissando, S: glissando, FI: glissando, liukuen.

Letting the pitch slide fluently from one note to the other.

### 1.130 grace notes

ES: notas de adorno, I: abbellimenti, F: fioriture, D: Verzierungen, Vorschläge, Vorschlagsnoten, NL: versieringen, DK: forsiringer, S: ornament, FI: korunuotit.

Notes printed in small types to indicate that their time values are not counted in the rhythm of the bar.

## See also

Section 1.7 [acciaccatura], page 2, Section 1.17 [appoggiatura], page 4, Section 1.130 [grace notes], page 30, Section 1.197 [ornament], page 47.

### 1.131 grand staff

ES: sistema de piano, I: accolatura, F: accolade, D: Akkolade, Klaviersystem, NL: piano systeem, DK: klaversystem, S: ackolad, böjd klammer, FI: kaksoisnuottiviivasto.

A combination of two staves with a brace. Usually used for piano music.

## See also

Section 1.34 [brace], page 8.

### 1.132 grave

ES: grave, I: grave, F: grave, D: Grave, Langsam, NL: grave, ernstig, DK: grave, S: grave, FI: grave, raskaasti.

Slow, solemn.

### 1.133 gruppetto

## See also

Section 1.294 [turn], page 65.

### 1.134 H

ES: si, I: si, F: si, D: H, h, NL: b, DK: h, S: h, FI: H, h.

Letter name used for ‘B natural’ in German and Scandinavian usage. In the standard usage of these countries, ‘B’ means ‘B flat’.

## See also

Chapter 3 [Pitch names], page 69, Section 1.23 [B], page 5

### 1.135 half note

UK: minim, ES: blanca, I: minima, F: blanche, D: Halbe, halbe Note, NL: halve noot, DK: halvnode, S: halvnot, FI: puolinuotti.

## See also

Section 1.193 [note value], page 45.



### 1.136 half rest

UK: minim rest, ES: silencio de blanca, I: pausa di minima, F: demi-pause, D: halbe Pause, NL: halve, rust, DK: halvnodespause, S: halvpaus, FI: puolitauko.

See also

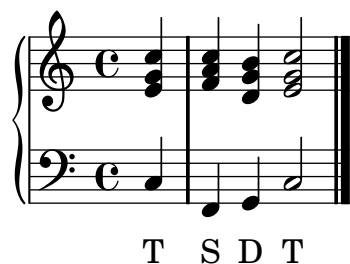
Section 1.193 [note value], page 45.

### 1.137 harmonic cadence

ES: cadencia (armónica), I: cadenza (armonica), F: cadence harmonique, D: Schlusskadenz, NL: harmonische cadens, DK: harmonisk kadence, S: (harmonisk) kadens, FI: harmoninen kadenssi.

A sequence of chords that terminates a musical phrase or section.

Section 1.126 [functional harmony], page 30.

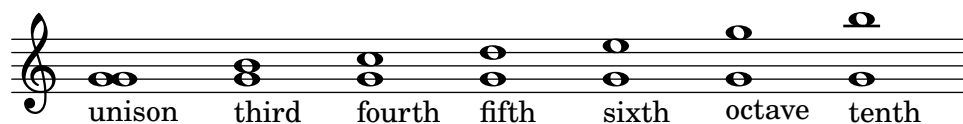


### 1.138 harmony

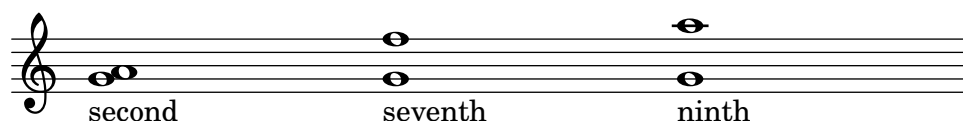
ES: armonía, I: armonia, F: harmonie, D: Harmonie, Zusammenklang, NL: harmonie, DK: samklang, S: samklang, FI: harmonia, yhteisointi.

Tones sounding simultaneously. Two note harmonies fall into the categories *consonances* and *dissonances*.

Consonances:



Dissonances:



Three note harmony Section 1.46 [chord], page 10.

## 1.139 hemiola

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

[From Greek: in Latin, *sesquialtera*] The ratio 3:2. Refers to the use of three notes of equal value in the time normally occupied by of two notes of equal value. The resulting rhythm can be expressed in modern terms as a substitution (for example) of a bar in 3/2 for one of 6/4, or of a bar in 3/4 for one of 6/8. During the Baroque era, hemiola is most frequently as a special effect (or *affect*) at cadences.

See also

Section 1.169 [mensural notation], page 38, Section 1.170 [meter], page 39

## 1.140 homophony

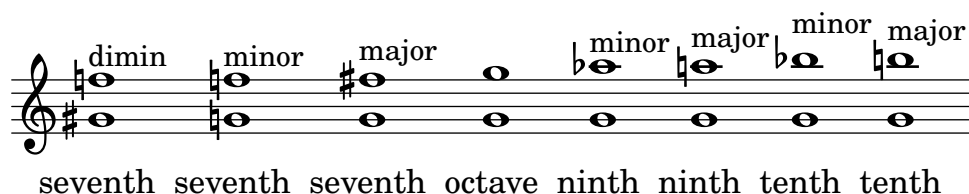
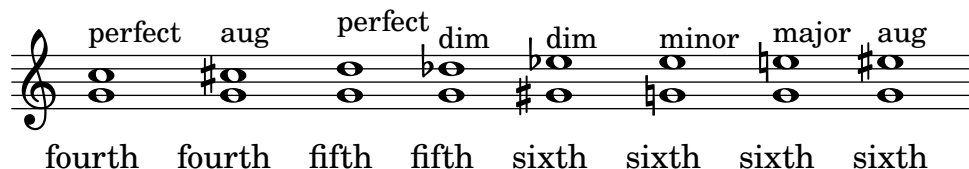
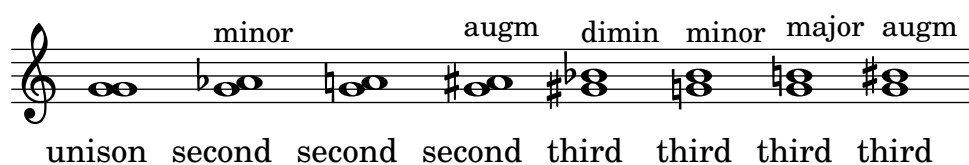
ES: homofonía, I: omofonia, F: homophonie, D: Homophonie, NL: homofonie, DK: homofoni, S: homofoni, FI: homofonia, yksiäänisyys.

Music in which one voice leads melodically followed by the other voices more or less in the same rhythm. In contrast to Section 1.213 [polyphony], page 50.

## 1.141 interval

ES: intervalo, I: intervallo, F: intervalle, D: Intervall, NL: interval, DK: interval, S: intervall, FI: intervalli, kahden sävelen korkeusero.

Difference in pitch between two notes. Intervals may be perfect, minor, major, diminished, or augmented. The augmented fourth and the diminished fifth are identical (Section 1.106 [enharmonic], page 25) and are called *tritonus* because they consist of three Section 1.301 [whole tone], page 66s. The addition of such two intervals forms an octave.



### 1.142 inverted interval

ES: intervalo invertido, I: intervallo rivolto, F: intervalle reversé, D: umgekehrtes Intervall, NL: interval inversie, DK: omvendingsinterval, S: intervalllets omvändning, FI: käänteisintervalli.

The difference between an interval and an octave.



### 1.143 just intonation

ES: entonación justa, I: intonazione giusta, F: intonation juste, D: reine Stimmung, NL: reine stemming, DK: ren stemning, S: ren stämning, FI: puhdas viritys.

Tuning system in which the notes are obtained by adding and subtracting natural fifths and thirds.

Section 1.269 [temperament], page 60.

### 1.144 key

ES: tonalidad, I: tonalità, F: tonalité, D: Tonart, NL: toonsoort, DK: toneart, S: tonart, FI: tonaliteetti.

According to the 12 tones of the Section 1.47 [chromatic scale], page 10 there are 12 keys, one on c, one on c-sharp, etc.

### See also

Section 1.145 [key signature], page 34.

### 1.145 key signature

ES: armadura (de la clave), I: armatura di chiave, F: armure, armature [de la clé], D: Vorzeichen, Tonart, NL: toonsoort (voortekens), DK: faste fortegn, S: tonartssignatur, FI: sävellajisoitus.

The sharps or flats appearing at the beginning of each staff indicating the key of the music.

Section 1.5 [accidental], page 2.

### 1.146 laissez vibrer

ES: ?, I: ?, F: laissez vibrer, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

[From French] "Let vibrate". Most frequently associated with harp parts. Marked 'l.v.' in the score.

### 1.147 largo

ES: largo, I: largo, F: largo, D: Largo, Langsam, Breit, NL: largo, DK: largo, S: largo, FI: largo, hitaasti, leveästi.

Very slow in tempo, usually combined with great expressiveness. *Larghetto* is less slow than largo.

### 1.148 leading note

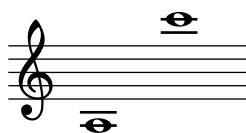
ES: sensible, I: sensibile, F: note sensible, D: Leitton, NL: leidtoon, DK: ledetone, S: ledton, FI: johtosävel.

The seventh [Section 1.231 \[scale degree\]](#), page 53, a [Section 1.235 \[semitone\]](#), page 54 below the tonic; so called because of its strong tendency to ‘lead up’ (resolve upwards) to the tonic scale degree.

### 1.149 ledger line

ES: línea adicional, I: tagli addizionali, F: ligne supplémentaire, D: Hilfslinie, NL: hulplijntje, DK: hjælpelinie, S: hjälplinje, FI: apuviiva.

A ledger line is an extension of the staff.



### 1.150 legato

ES: legato, I: legato, F: legato, lié, D: legato, gebunden, NL: legato, DK: legato, S: legato, FI: legato, sitoen.

To be performed (a) without any perceptible interruption between the notes, unlike (b) *leggiero* or *non-legato*, (c) *portato*, and (d) [Section 1.253 \[staccato\]](#), page 57.



### 1.151 legato curve

See also

[Section 1.247 \[slur\]](#), page 56, [Section 1.150 \[legato\]](#), page 35.

### 1.152 leger line

See also

[Section 1.149 \[ledger line\]](#), page 35.

### 1.153 lilypond

UK: lily pond, ES: estanque de nenúfares, I: stagno del giglio, F: étang de nénuphars, étang de nymphéas, D: Seerosenteich, NL: lelievijver, DK: liliedam, S: liljedamm, FI: liljalampi.

A pond with lilies floating in it, also the name of a music typesetter.

## 1.154 ligature

ES: ligadura, I: ?, F: ligature, DE: Ligatur, NL: ?, DK: ?, S: ?, FI: ligatuura.

A ligature is a coherent graphical symbol that represents at least two distinct notes. Ligatures originally appeared in the manuscripts of Gregorian chant notation roughly since the 9th century to denote ascending or descending sequences of notes. In early notation, ligatures were used for monophonic tunes (Gregorian chant) and very soon denoted also the way of performance in the sense of articulation. With the invention of the metric system of the white mensural notation, the need for ligatures to denote such patterns disappeared.

## 1.155 line

ES: línea, I: linea, F: ligne, D: Linie, Notenlinie, NL: lijn, DK: nodelinie, S: notlinje, FI: viiva, nuottiviiva.

### See also

[Section 1.254 \[staff\]](#), page 58.

## 1.156 loco

ES: ?, I: loco, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

[From Italian, ‘place’]. Instruction to play the following passage at the written pitch. Cancels octavation (q.v.).

### See also

[Section 1.194 \[octavation\]](#), page 46.

## 1.157 long appoggiatura

ES: apoyatura larga, I: appoggiatura lunga, F: appoggiature longue, D: Vorhalt, NL: Lange voorslag, DK: langt forslag, S: långt förslag, FI: pitkä appoggiatura, pitkä etuhele.

### See also

[Section 1.17 \[appoggiatura\]](#), page 4.

## 1.158 longa

ES: longa, I: longa, F: longa, D: Longa, NL: longa, DK: longa, S: longa, FI: longa.

Note value: double length of [Section 1.38 \[breve\]](#), page 9.



## See also

[Section 1.193 \[note value\]](#), page 45.

### 1.159 lyrics

ES: letra (de la canción), I: ?, F: paroles, D: Liedtext, Gesangtext, NL: liedtekst, DK: ?, S: ?, FI: sanoitus.

### 1.160 lyric tie

ES: ?, I: ?, F: ?, D: Textbindung, NL: ?, DK: ?, S: ?, FI: ?.

## See also

[Section 1.103 \[elision\]](#), page 25.

### 1.161 major interval

ES: intervalo mayor, I: intervallo maggiore, F: intervalle majeur, D: großes Intervall, NL: groot interval, DK: stort interval, S: stort intervall, FI: suuri intervalli.

## See also

[Section 1.141 \[interval\]](#), page 33.

### 1.162 major

ES: mayor, I: maggiore, F: [mode] majeur, D: Dur, NL: majeur, DK: dur, S: dur, FI: duuri.

## See also

[Section 1.74 \[diatonic scale\]](#), page 18.

### 1.163 meantone temperament

ES: afinación mesotónica, I: accordatura mesotonica, F: tempérament mésotonique, D: mitteltönige Stimmung, NL: middenstemming, middentoonstemming, DK: middeltonetemperatur, S: medeltonstemperatur, FI: keskisävelviritys.

Temperament yielding acoustically pure thirds by decreasing the natural fifth by 16 [Section 1.44 \[cent\]](#), page 10s. Due to the non-circular character of this [Section 1.269 \[temperament\]](#), page 60 only a limited set of keys are playable. Used for tuning keyboard instruments for performance of pre-1650 music.

## 1.164 measure

ES: compás, I: misura, battuta, F: mesure, D: Takt, NL: maat, DK: takt, S: takt, FI: tahti.

A group of [Section 1.32 \[beat\]](#), [page 7](#)s (units of musical time) the first of which bears an accent. Such groups in numbers of two or more recur consistently throughout the composition and are marked from each other by bar-lines.

[Section 1.170 \[meter\]](#), [page 39](#).

## 1.165 mediant

ES: mediente, I: mediente, modale, F: médiate, NL: mediant, D: Mediente, DK: mediant, S: mediant, FI: keskisävel.

- The third **scale degree**.
- A [Section 1.46 \[chord\]](#), [page 10](#) having its base tone a third from that of another chord. For example, the tonic chord may be replaced by its lower mediant (variant tonic).

### See also

[Section 1.126 \[functional harmony\]](#), [page 30](#), [Section 1.224 \[relative key\]](#), [page 52](#).

## 1.166 melisma

ES: melisma, I: ?, F: mélisme, D: Melisma, NL: melisma, DK: ?, S: ?, FI: melisma, laulettavan tavun sävelkuvio.

A melisma (plural, from Greek: melismata) is a group of notes or tones sung on one syllable, especially as applied to liturgical chant.

## 1.167 melisma line

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

### See also

[Section 1.109 \[extender line\]](#), [page 26](#).

## 1.168 melodic cadence

### See also

[Section 1.42 \[cadenza\]](#), [page 9](#).

## 1.169 mensural notation

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

## 1.170 meter

ES: tiempo, compás, I: tempo, misura, F: indication de mesure, mesure, D: Taktart, Metrum, NL: maatsoort, DK: taktart, S: taktart, FI: aika-arvo.

The basic pattern of [Section 1.193 \[note value\]](#), [page 45s](#) and [Section 1.3 \[accent\]](#), [page 1s](#) that remains unaltered throughout a composition or a section of it. Meters can be *duple* or *triple* depending on how the beat is grouped in the composition (or in sections thereof):

- In duple meters, the beat recurs in groups of two.
- In triple meters, the beat recurs in groups of three.

Other recurrence patterns are possible:

- Quadruple meter: groups of four. A special case of duple meter.
- Quintuple meter: groups of five
- Sextuple meter: groups of six. A special case of:
  - Duple meter, subdivided in three (less frequent); or
  - Triple meter, subdivided in two (more frequent).
- Septuple meter: groups of seven.
- etc.

Other than quadruple and sextuple meters, these other recurrence patterns were not frequently used prior to the 20th Century.

In addition to classification by primary beat grouping, meters can be further classified by how the primary beat is subdivided: if in two, the meter is *simple*; if in three, the meter is *compound*.

- Simple meter
  - duple: 2/2, 2/4, 2/8
  - triple: 3/2, 3/4, 3/8
  - quadruple: 4/2, 4/4 (also called common time), 4/8
- Compound meter
  - duple: 6/8
  - triple: 9/8
  - quadruple: 12/8

Time signatures are placed at the beginning of a composition (or section) to indicate the meter. For instance, a piece written in simple triple meter with a beat on each quarter note has a time signature of 3/4.

Simple duple meter:



Simple triple meter:





Simple quadruple meter (French folk tune, *Au clair de la lune*):



Simple quintuple meter (B. Marcello, 1686-1739):



Compound duple meter (unknown):



Compound triple meter (J.S. Bach, 1685-1750):



Compound quadruple meter (P. Yon, 1886-1943):



See also

Section 1.139 [hemiola], page 33, Section 1.280 [time signature], page 62

### 1.171 metronome

ES: metrónomo, I: metronomo, F: métronome, D: Metronom, NL: metronoom, DK: metronom, S: metronom, FI: metronomi.

Device indicating the exact tempo of a piece.

Invented ca. 1812 by Dietrich Nikolaus Winkler of Amsterdam, but takes its name from Johann Nepomuk Mälzel, who copied the device, added a scale of tempo divisions, and patented it as a "metronome". The inevitable lawsuit that followed acknowledged Winkler as the creator, but by then Mälzel had already sold many of them, and people had taken to calling it a Mälzel Metronome.

See also

Section 1.173 [metronome mark], page 41.

### 1.172 metronomic indication

See also

Section 1.173 [metronome mark], page 41

### 1.173 metronome mark

ES: indicación metronómica, I: indicazione metronomica, F: indication métronomique, D: Metronomangabe, NL: metronoom aanduiding, DK: metronomtal, S: metronomangivelse, FI: metronomiositus.

Exact tempo indication (in beats per minute). Abbreviated 'M.M.' or 'MM', which is short for Mälzels Metronom (or Mälzel's Mark, *anglice*).

See also

Section 1.171 [metronome], page 41

### 1.174 mezzo-soprano

ES: mezzosoprano, I: mezzo-soprano, F: mezzo-soprano, D: Mezzosopran, NL: mezzosopraan, DK: mezzosopran, S: mezzosopran, FI: mezzosopraano.

The female voice between [Section 1.252 \[soprano\]](#), page 57 and [Section 1.62 \[contralto\]](#), page 15.

### 1.175 middle C

ES: do central, I: do centrale, F: do central, D: eingestrichenes c, NL: centrale c, DK: enstreget c, S: ettstruket c, FI: keski-C.

First C below the 440 Hz A.



### 1.176 minor

ES: menor, I: minore, F: mode mineur, D: Moll, NL: mineur, DK: mol, S: moll, FI: molli.

See also

Section 1.74 [diatonic scale], page 18.

### 1.177 minor interval

ES: intervalo menor, I: intervallo minore, F: intervalle mineur, D: kleines Intervall, NL: klein interval, DK: lille interval, S: litet intervall, FI: pieni intervalli.

See also

Section 1.141 [interval], page 33.

### 1.178 mode

ES: modo, I: modo, F: mode, D: Kirchentonart, Modus, NL: modus, DK: skala, S: modus, skala, FI: moodi, kirkkosävelasteikko.

See also

Section 1.49 [church mode], page 11, Section 1.74 [diatonic scale], page 18.

### 1.179 modulation

ES: modulación, I: modulazione, F: modulation, D: Modulation, NL: modulatie, DK: modulation, S: modulering, FI: modulaatio, sävellajin vaihdos.

Moving from one [Section 1.144 \[key\]](#), page 34 to another. For example, the second subject of a [Section 1.250 \[sonata form\]](#), page 57 movement modulates to the dominant key if the key is major and to the [Section 1.224 \[relative key\]](#), page 52 if the key is minor.

### 1.180 mordent

I: mordente, F: mordant, D: Mordent, NL: mordent, DK: mordent, S: mordent, FI: mordent, korukuvio.

See also

Section 1.197 [ornament], page 47.

## 1.181 motif

See also

Section 1.182 [motive], page 43.

## 1.182 motive

ES: motivo, I: inciso, F: incise, D: Motiv, NL: motief, DK: motiv, S: motiv, FI: teema, sävelaihe.

The briefest intelligible and self-contained fragment of a musical theme or subject.



## 1.183 movement

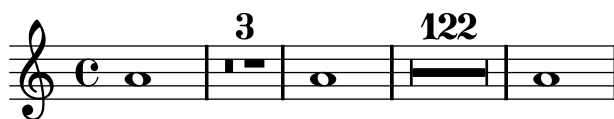
ES: movimiento, I: movimento, F: mouvement, D: Satz, NL: deel, DK: sats, S: sats, FI: osa.

Greater musical works like Section 1.265 [symphony], page 59 and Section 1.249 [sonata], page 57 most often consist of several – more or less – independant pieces called movements.

## 1.184 multi-measure rest

ES: compases de espera, I: pausa multipla, F: pause multiple, NL: meermaats rust, D: mehrtaktige Pause, Kirchenpause, DK: flertaktspause, S: flertaktspaus, FI: usean tahdin mittainen tauko.

Multi-measure rests are conventionally typeset with a combination of longa, breve and whole rests for shorter and a long horizontal bar for longer spans of rest, with a number above to indicate the duration (in measures) of the rest. The former style is called ‘Kirchenpausen’ in German, as a reminiscence of its use in Renaissance vocal polyphony.



See also

Section 1.158 [longa], page 36, Section 1.38 [breve], page 9.

## 1.185 mixolydian mode

See also

Section 1.74 [diatonic scale], page 18.

## 1.186 natural

ES: becuadro, I: bequadro, F: bécarre, D: Auflösungszeichen, NL: herstellingsteken, DK: opløsningstegn, S: återställningstecken, FI: palautusmerkki.

### See also

[Section 1.5 \[accidental\]](#), page 2.

## 1.187 neighbour tones

### See also

[Section 1.7 \[acciaccatura\]](#), page 2, [Section 1.17 \[appoggiatura\]](#), page 4, [Section 1.130 \[grace notes\]](#), page 30, [Section 1.197 \[ornament\]](#), page 47.

## 1.188 ninth

ES: novena, I: nona, F: neuvième, D: None, NL: noon, DK: none, S: nona, FI: nooni.

### See also

[Section 1.141 \[interval\]](#), page 33.

## 1.189 non-legato

### See also

[Section 1.150 \[legato\]](#), page 35.

## 1.190 note

ES: nota, I: nota, F: note, D: Note, NL: noot, DK: node, S: not, FI: nuotti.

Notes are signs by means of which music is fixed in writing. The term is also used for the sound indicated by a note, and even for the key of the piano which produces the sound. However, a clear distinction between the terms tone and [Section 1.190 \[note\]](#), page 44 is strongly recommended. Briefly, one sees a note, and hears a tone.

## 1.191 note head

ES: cabeza, I: testa, testina, capocchia, F: tête de la note, D: Notenkopf, NL: nootballetje, DK: nodehovede, S: nothuvud, FI: nuotin pää.

A head-like sign which indicates pitch by its position on a [Section 1.254 \[staff\]](#), page 58 provided with a [Section 1.50 \[clef\]](#), page 11, and duration by a variety of shapes such as hollow or black heads with or without [Section 1.256 \[stem\]](#), page 58s, [Section 1.117 \[flag\]](#), page 28s, etc. For percussion instruments (often having no defined pitch) the note head may indicate the instrument.

## 1.192 note names

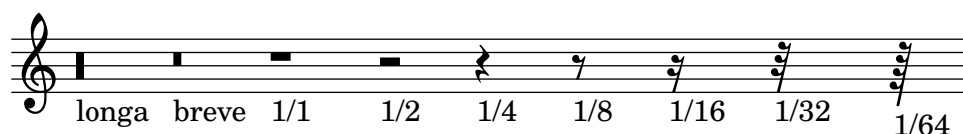
See also

Chapter 3 [Pitch names], page 69

## 1.193 note value

ES: valor (duración), I: valore, durata, F: durée, valeur (d'une note), D: Notenwert, NL: nootwaarde, DK: nodeværdi, S: notvärde, FI: nuotin aika-arvo.

Note values (durations) are measured as fractions, normally  $1/2$ , of the next higher note value. The longest duration normally used is called *brevis*, but sometimes (mostly in pre-baroque music) the double-length note value *longa* or the quadruple-length note value *maxima* are used.



An augmentation dot after a note multiplies the duration by one and a half. Another dot adds yet a fourth of the duration.



Alternatively note values may be subdivided by other ratios. Most common is subdivision by 3 (*triplets*) and 5 (*quintuplets*). Subdivisions by 2 (*duplets*) or 4 (*quadruplets*) of dotted notes are also frequently used.



## 1.194 octavation

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

The use of a phrase or abbreviation with an extender line or bracket to indicate that a passage is to be played in a different octave:

- ‘15ma’: play two octaves higher
- ‘8va’: play one octave higher
- ‘8vb’: play one octave lower
- ‘8va’ written below the passage: same as ‘8vb’
- ‘15vb’: play two octaves lower
- ‘15va’ written below the passage: same as ‘15vb’

Another practice, which may be useful for longer passages, is to indicate the different octave with a phrase at the beginning (see below). When the music returns to the written pitch, the octavation is cancelled with the word *loco* (q.v.).

To parallel the list above:

- ‘15ma’: *alla quindicesima (alta)*
- ‘8va’: *all’ottava* or *ottava sopra*
- ‘8vb’: *ottava bassa, ottava sotto*
- ‘15vb’: *alla quindicesima (bassa)*

*Quindicesima* can be replaced with *quindecima*, which is Latin.

### See also

Section 1.141 [interval], page 33, Section 1.156 [loco], page 36, Section 1.196 [octave], page 46.

## 1.195 octave sign

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

Putting 8 or 15 above or below the clef to indicate that the entire part is played in the indicated octave: a clef-wide octavation. An octave sign can be applied to any clef, though it is most frequently used with the G and F clefs.

### See also

Section 1.128 [G clef], page 30, Section 1.111 [F clef], page 26.

## 1.196 octave

ES: octava, I: ottava, F: octave, D: Oktave, NL: octaaf, DK: oktav, S: oktav, FI: oktaavi.

The interval of an octave, sometimes abbreviated ‘8ve’.

For uses like *all’ottava* or *8va* with an extender line or bracket, or ‘loco’ see octavation.

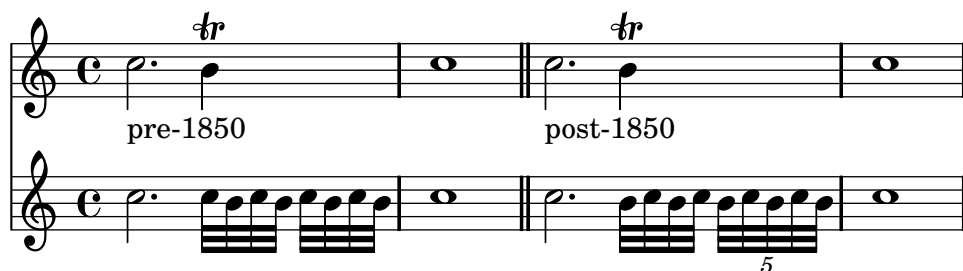
### See also

Section 1.141 [interval], page 33, Section 1.194 [octavation], page 46.

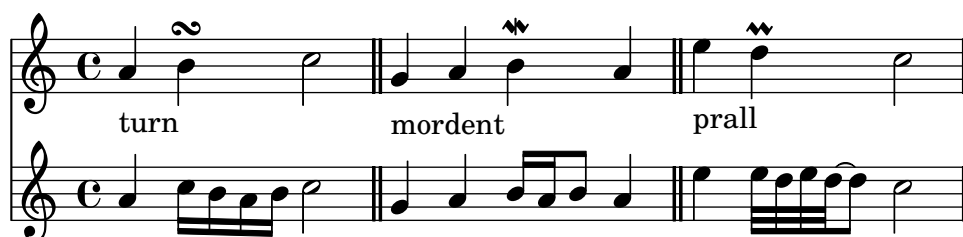
### 1.197 ornament

ES: adorno, I: abbellimento, fioriture, F: agrément, ornement, D: Verzierung, Ornament, NL: versiering, DK: forsiring, S: ornament, FI: koru, hele.

Most commonly used is the *trill*, the rapid alternation of a given note with the diatonic [Section 1.234 \[second\]](#), [page 54](#) above it. In the music from the middle of the 19th century and onwards the trill is performed with the main note first while in the music from the preceding baroque and classic periods the upper note is played first.



Other frequently used ornaments are the *turn*, the *mordent*, and the *prall* (inverted mordent).



See also

[Section 1.7 \[acciaccatura\]](#), [page 2](#), [Section 1.17 \[appoggiatura\]](#), [page 4](#), [Section 1.130 \[grace notes\]](#), [page 30](#).

### 1.198 ossia

ES: ossia, I: ossia, F: ossia, D: Ossia, NL: alternatief, DK: ossia, S: ossia, FI: ossia, vaihtoehtoinen esitystapa.

Ossia (otherwise) marks an alternative. It is an added staff or piano score, usually only a few measures long, which presents another version of the music, for example for small hands.

### 1.199 part

ES: parte, I: voce, parte, F: partie, D: Stimme, NL: partij, DK: stemme, S: stämma, FI: stemma, instrumenttiosuus.

- In instrumental or choral music, the music for a single instrument or voice.
- in contrapuntal music, a single melodic line in the contrapuntal web.

See also

[Section 1.63 \[counterpoint\]](#), [page 15](#)



## 1.200 pause

See also

[Section 1.113 \[fermata\], page 27.](#)

## 1.201 pennant

See also

[Section 1.117 \[flag\], page 28.](#)

## 1.202 percussion

ES: percusión, I: percussioni, F: percussion, D: Schlagzeug, Schlagwerk, NL: slagwerk, DK: slagtøj, S: slagverk, FI: lyömäsoittimet.

A family of musical instruments which are played on by striking or shaking. Percussion instruments commonly used in a symphony orchestra are kettledrums (I: *timpani*, D: *Pauken*), snare drum, bass drum, tambourine, cymbals, chinese gong (tam-tam), triangle, celesta, glockenspiel, and xylophone.

## 1.203 perfect interval

ES: intervalo justo, I: intervallo giusto, F: intervalle juste, D: reines Intervall, NL: rein interval, DK: rent interval, S: rent intervall, FI: puhdas intervalli.

See also

[Section 1.141 \[interval\], page 33.](#)

## 1.204 phrase

ES: frase, I: frase, F: phrase, D: Phrase, NL: frase, zin, DK: frase, S: fras, FI: fraasi, lause.

A natural division of the melodic line, comparable to a sentence of speech.

## 1.205 phrasing

ES: fraseo, I: fraseggio, F: phrasé, D: Phrasierung, NL: frasering, DK: frasering, S: frasering, FI: fraseeraus, jäsentäminen.

The clear rendering in musical performance of the [Section 1.204 \[phrase\], page 48s](#) of the melody. Phrasing may be indicated by a [Section 1.247 \[slur\], page 56.](#)

## 1.206 pickup

ES: anacrusa, I: anacrusi, F: anacrouse, levée, D: Auftakt, NL: opmaat, DK: optakt, S: upptakt, FI: kohotahti.

**See also**

Section 1.14 [anacrusis], page 3.

**1.207 piano**

ES: piano, I: piano, F: piano, D: piano, leise, NL: piano, DK: piano, S: piano, FI: piano, hiljaa.  
*piano* (**p**) soft, *pianissimo* (**pp**) very soft, *mezzo piano* (**mp**) medium soft.

**1.208 pitch**

ES: altura, I: altezza, F: hauteur, D: Tonhöhe, NL: toonhoogte, DK: tonehøjde, S: tonhöjd, FI: sävelkorkeus.

**1.209 pizzicato**

ES: pizzicato, I: pizzicato, F: pizzicato, D: pizzicato, NL: pizzicato, getokkeld, DK: pizzicato, S: pizzicato, FI: pizzicato, näppäillen.

Abbr. *pizz.* Play by plucking the strings. (Technique for stringed instruments.)

**1.210 polymeter**

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

The simultaneous use of two or more meters. The term is sometimes applied to the *successive* use of different meters in one or more parts.

**See also**

Section 1.211 [polymetric], page 49 (adj.)

**1.211 polymetric**

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

Using two or more metric frameworks simultaneously or in regular alternation

**See also**

Section 1.210 [polymeter], page 49 (noun)

**1.212 polymetric time signature**

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

Time signature indicating regularly alternating polymetric time.

**See also**

Section 1.211 [polymetric], page 49.

### 1.213 polyphony

ES: polifonía, I: polifonia, F: polyphonie, D: Polyphonie, Mehrstimmigkeit, NL: polyfonie, DK: polyfoni, S: polyfoni, FI: polyfonia, moniäänisyys.

Music written in a combination of several simultaneous voices (parts) of a more or less pronounced individuality.

Section 1.63 [counterpoint], page 15.

### 1.214 portato

See also

Section 1.150 [legato], page 35.

### 1.215 presto

ES: presto, I: presto, F: presto, D: Presto, Sehr schnell, NL: presto, Sehr schnell, DK: presto, S: presto, FI: presto, hyvin nopeasti.

Very quick, i.e., quicker than Section 1.9 [allegro], page 2; *prestissimo* denotes the highest possible degree of speed.

### 1.216 proportion

ES: proporción, I: ?, F: proportion, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

[From Latin *proportio*] In mensural notation, a ratio that expresses the relationship between the note values that follow with those that precede; or between the note values of a passage and an assumed ‘normal’ relationship of note values to the metrical pulse.

See also

Section 1.169 [mensural notation], page 38

### 1.217 Pythagorean comma

ES: coma pitagórica, I: comma pitagorico, F: comma pythagoricien, D: Pythagoräisches Komma, NL: komma van Pythagoras, DK: pythagoræisk komma, S: pytagoreiskt komma, FI: pythagorinen komma.

A sequence of fifths starting on C eventually circles back to C, but this C, obtained by adding 12 fifths, is 24 Section 1.44 [cent], page 10s higher than the C obtained by adding 7 octaves. The difference between those two pitches is called the Pythagorean comma.

### 1.218 quadruplet

ES: cuatrillo, I: quartina, F: quartolet, D: Quartole, NL: kwartool, DK: kvartol, S: kvartol, FI: kvartoli.

See also

Section 1.193 [note value], page 45.

### 1.219 quarter note

UK: crotchet, ES: negra, I: semiminima, nera, F: noire, D: Viertel, Viertelnote, NL: kwartnoot, DK: fjerdedelsnote, S: fjärdedelsnot, FI: neljännesosanuotti.

#### See also

Section 1.193 [note value], page 45.

### 1.220 quarter rest

UK: crotchet rest, ES: silencio de negra, I: pausa di semiminima, F: soupir, D: Viertelpause, NL: kwart rust, DK: fjerdedelspause, S: fjärdedelspaus, FI: neljännesosatauko.

#### See also

Section 1.193 [note value], page 45.

### 1.221 quarter tone

ES: ?, I: ?, F: quart de ton, D: Viertelton, NL: kwart toon, DK: ?, S: kvartston, FI: ?.

An interval equal to half a semitone.

#### See also

Section 1.141 [interval], page 33

### 1.222 quintuplet

ES: cinquillo, quintillo. I: quintina, F: quintolet, D: Quintole, NL: kwintool, DK: kvintol, S: kvintol, FI: kvintoli.

#### See also

Section 1.193 [note value], page 45.

### 1.223 rallentando

ES: rallentando, I: rallentando, F: rallentando, D: rallentando, langsamer werden, NL: rallentando, DK: rallentando, S: rallentando, FI: rallerdando, hidastuen.

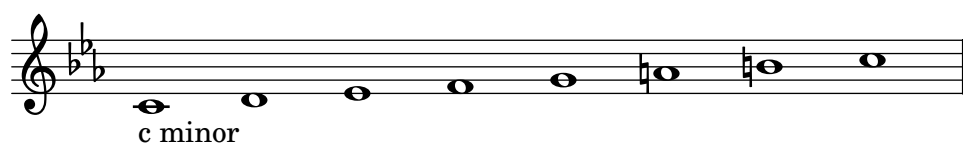
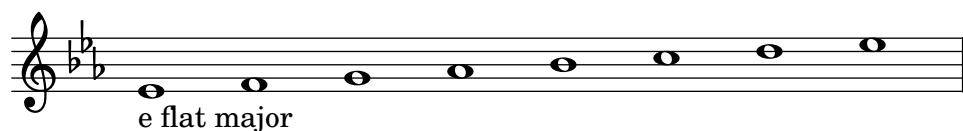
Abbreviation "rall."

Section 1.228 [ritardando], page 52.

### 1.224 relative key

ES: relativo, I: tonalità relativa, F: tonalité relative, D: Paralleltonart, NL: paralleltoonsoort, DK: paralleltoneart, S: parallelltonart, FI: rinnakkaissävellaji.

Section 1.162 [major], page 37 and Section 1.176 [minor], page 42 Section 1.144 [key], page 34s with the same Section 1.145 [key signature], page 34.



### 1.225 repeat

ES: repetición, I: ritornello, F: barre de reprise, D: Wiederholung, NL: herhaling, DK: gentagelse, S: repris, FI: toisto.



### 1.226 rest

ES: silencio, I: pausa, F: silence, D: Pause, NL: rust, DK: pause, S: paus, FI: tauko.

See also

Section 1.193 [note value], page 45.

### 1.227 rhythm

ES: ritmo, I: ritmo, F: rythme, D: Rhythmus, NL: ritme, DK: rytme, S: rytm, FI: rytmi.

- Metrical rhythm in which every time value is a multiple or fraction of a fixed unit of time, called Section 1.32 [beat], page 7, and in which the normal Section 1.3 [accent], page 1 recurs in regular intervals, called Section 1.164 [measure], page 38. The basic scheme of time values is called Section 1.170 [meter], page 39.
- Measured rhythm which lacks regularly recurrent accent. In modern notation such music appears as a free alternation of different measures.
- Free rhythm, i.e., the use of temporal values having no common metrical unit (beat).

### 1.228 ritardando

ES: ritardando, I: ritardando, F: ritardando, D: ritardando, langsamer werden, NL: ritardando, DK: ritardando, S: ritardando, FI: ritardando, hidastuen,

Gradually slackening in speed. Mostly abbreviated to rit. or ritard.

### 1.229 *ritenuto*

ES: *ritenuto*, I: *ritenuto*, F: *ritenuto*, D: *ritenuto*, NL: *ritenuto*, DK: *ritenuto*, S: *ritenuto*, FI: *ritenuto*, *hidastaen*.

Immediate reduction of speed.

### 1.230 *scale*

ES: *escala*, I: *scala*, F: *gamme*, D: *Tonleiter*, NL: *toonladder*, DK: *Skala*, S: *skala*, FI: *asteikko*, *sävelasteikko*.

See also

Section 1.74 [diatonic scale], page 18.

### 1.231 *scale degree*

ES: *grado* (de la *escala*), I: *grado della scala*, F: *degré* [de la *gamme*], D: *Tonleiterstufe*, NL: *trap* [van de *toonladder*], DK: *skalatrín*, S: *skalsteg* (?), FI: *sävelaste*, *asteikon sävel*.

Names and symbols used in harmonic analysis to denote tones of the scale as roots of chords. The most important are degrees I = tonic (T), IV = subdominant (S) and V = dominant (D).



See also

Section 1.126 [functional harmony], page 30.

### 1.232 *scordatura*

ES: ?, I: *scordatura*, F: *à cordes ravallées*, D: *Skordatur*, NL: ?, DK: ?, S: ?, FI: ?.

[From Italian, *scordare*, ‘to mistune’.] Unconventional tuning of stringed instruments, particularly lutes or violins. Used to:

- facilitate pitch combinations that would otherwise be difficult or impossible
- alter the characteristic timbre of the instrument, for example, to increase brilliance)
- reinforce certain sonorities or tonalities by making them available on open strings
- imitate other instruments
- etc.

Tunings that could be called *scordatura* first appeared early in the 16th Century and became commonplace in the 17th.

### 1.233 score

ES: partitura, I: partitura, F: partition, D: Partitur (full score), Klavierauszug (vocal score), NL: partituur, DK: partitur, S: partitur, FI: partituuri.

A copy of orchestral, choral, or chamber music showing what each instrument is to play, each voice to sing, having each part arranged one underneath the other on different staves [Section 1.254 \[staff\]](#), page 58.

### 1.234 second

ES: segunda, I: secunda, F: seconde, D: Sekunde, NL: secunde, DK: sekund, S: sekund, FI: sekunti.

The [Section 1.141 \[interval\]](#), page 33 between two neighbouring tones of a scale. A [Section 1.74 \[diatonic scale\]](#), page 18 consists of alternating [Section 1.235 \[semitone\]](#), page 54s and [Section 1.301 \[whole tone\]](#), page 66s, hence the size of a second depends on the scale degrees in question.

### 1.235 semitone

ES: semitono, I: semitono, F: demi-ton, D: Halbton, NL: halve toon, DK: halvtone, S: halvton, FI: puolisävel.

The [Section 1.141 \[interval\]](#), page 33 of a minor second. The (usually) smallest interval in European composed music. The interval between two neighbouring tones on the piano keyboard – including black and white keys – is a semitone. An octave may be divided into 12 semitones. [Section 1.141 \[interval\]](#), page 33, [Section 1.47 \[chromatic scale\]](#), page 10.



### 1.236 seventh

ES: séptima, I: settima, F: septième, D: Septime, NL: septiem, DK: septim, S: septim, FI: septimi.

See also

[Section 1.141 \[interval\]](#), page 33.

### 1.237 sextolet

See also

[Section 1.238 \[sextuplet\]](#), page 55, [Section 1.193 \[note value\]](#), page 45.

## 1.238 sextuplet

ES: seisillo, I: sestina, F: sextolet, D: Sextole, NL: sextool, DK: sekstol, S: sextol, FI: sekstoli.

### See also

Section 1.193 [note value], page 45.

## 1.239 shake

### See also

Section 1.288 [trill], page 64.

## 1.240 sharp

ES: sostenido, I: diesis, F: dièse, D: Kreuz, NL: kruis, DK: kryds, S: korsförtecken, FI: korotusmerkki.

### See also

Section 1.5 [accidental], page 2.

## 1.241 simple meter

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

A meter in which the basic beat is subdivided in two: that is, a meter that does not include triplet subdivision of the beat.

### See also

Section 1.57 [compound meter], page 13, Section 1.170 [meter], page 39.

## 1.242 sixteenth note

UK: semiquaver, ES: semicorchea, I: semicroma, F: double croche, D: Sechzehntel, Sechzehntelnote, NL: zestiende noot, DK: sekstendedelsnote, S: sextondelsnot, FI: kuudestoistaosanuotti.

### See also

Section 1.193 [note value], page 45.



### 1.243 sixteenth rest

UK: semiquaver rest, ES: silencio de semicorchea, I: pausa di semicroma, F: quart de soupir, D: Sechzehntelpause, NL: zestiende rust, DK: sekstendedelspause, S: sextondelspaus, FI: kuudesosatauko.

#### See also

[Section 1.193 \[note value\]](#), page 45.

### 1.244 sixth

ES: sexta, I: sesta, F: sixte, D: Sixte, NL: sext, DK: sekst, S: sext, FI: seksti.

#### See also

[Section 1.141 \[interval\]](#), page 33.

### 1.245 sixty-fourth note

UK: hemidemisemiquaver, ES: semifusa, I: semibiscroma, F: quadruple croche, D: Vierundsechzigstel, Vierundsechzigstelnote, NL: vienzestigste noot, DK: fireogtredsindstyvendedelsnode, S: sextiofjärdedelsnot, FI: kuudeskymmenesneljäsosanuotti.

#### See also

[Section 1.193 \[note value\]](#), page 45.

### 1.246 sixty-fourth rest

UK: hemidemisemiquaver rest, ES: silencio de semifusa, I: pausa di semibiscroma, F: seizième de soupir, D: Vierundsechzigstelpause, NL: vienzestigste rust, DK: fireogtredsindstyvendedelspause, S: sextiofjärdedelspaus, FI: kuudeskymmenesneljäsosatauko.

#### See also

[Section 1.193 \[note value\]](#), page 45.

### 1.247 slur

ES: ligadura (de expresión), I: legatura (di portamento or espressiva), F: liaison, coulé, D: Bogen (Legatobogen, Phrasierungsbogen), NL: fraseringsboog, legatoboog, streekboog, DK: legatobue, fraseringsbue, S: båge, FI: kaari.

A slur above or below a group of notes indicates that they are to be played [Section 1.150 \[legato\]](#), page 35, e.g., with one stroke of the violin bow or with one breath in singing.

## 1.248 solmization

ES: solmisación, I: solmisazione, F: solmisation, D: Solmisation, NL: solmizatie, DK: solmisation, S: solmisation, FI: suhteelliset laulunimet.

General term for systems of designating the degrees of the [Section 1.230 \[scale\]](#), [page 53](#), not by letters, but by syllables (*do (ut)*, *re*, *mi*, *fa*, *sol*, *la*, *si (ti)*).

[Section 1.231 \[scale degree\]](#), [page 53](#).

## 1.249 sonata

ES: sonata, I: sonata, F: sonate, D: Sonate, NL: sonate, DK: sonate, S: sonat, FI: sonaatti.

In its present-day meaning a sonata denotes an instrumental composition for piano or for some other instrument with piano accompaniment, which consists of three or four independent pieces, called movements.

## 1.250 sonata form

ES: forma sonata, I: forma sonata, F: [en] forme de sonate, D: Sonatenform, NL: hoofdvorm, sonatevorm, DK: sonateform, S: sonatform, FI: sonaattimuoto.

A form used frequently for single movements of the [Section 1.249 \[sonata\]](#), [page 57](#), [Section 1.265 \[symphony\]](#), [page 59](#), quartet, etc. A movement written in sonata form falls into three sections called *exposition*, *development* and *recapitulation*. In the exposition the composer introduces some musical ideas, consisting of a number of themes; in the development section the composer ‘develops’ this material, and in the recapitulation the composer repeats the exposition, with certain modifications. The exposition contains a number of themes that fall into two groups, often called first and second subject. Other melodies occurring in each group are considered as continuations of these two. The second theme is in another key, normally in the key of the [Section 1.83 \[dominant\]](#), [page 21](#) if the [Section 1.282 \[tonic\]](#), [page 62](#) is [Section 1.162 \[major\]](#), [page 37](#), and in the [Section 1.224 \[relative key\]](#), [page 52](#) if the tonic is [Section 1.176 \[minor\]](#), [page 42](#).

## 1.251 song texts

### See also

[Section 1.159 \[lyrics\]](#), [page 37](#).

## 1.252 soprano

ES: soprano, I: soprano, F: soprano, D: Sopran, NL: sopraan, DK: sopran, S: sopran, FI: sopraano, korkea naisääni.

The highest female voice.

## 1.253 staccato

ES: picado, I: staccato, F: staccato, piqué, détaché, D: staccato, NL: staccato, DK: staccato, S: staccato, FI: staccato, lyhyesti, terävästi.

Playing the note(s) short. Staccato is indicated by a dot above or below the note head.



### 1.254 staff

ES: pentagrama, I: pentagramma, rigo (musicale), F: portée, D: Notensystem, Notenzeile, NL: (noten)balk, partij, DK: nodesystem, S: notsystem, FI: nuottiviivasto.

A staff (plural: staves) is a series of (normally five) horizontal lines upon and between which the musical notes are written, thus indicating (in connection with a [Section 1.50 \[clef\], page 11](#)) their pitch. Staves for [Section 1.202 \[percussion\], page 48](#) instruments may have fewer lines.

### 1.255 staves

See also

[Section 1.254 \[staff\], page 58.](#)

### 1.256 stem

ES: plica, I: gamba, F: queue, D: Hals, Notenhals, Stiel, NL: stok, DK: hals, S: skaft, FI: nuottipalkki.

Vertical line above or below a [Section 1.191 \[note head\], page 44](#) shorter than a whole note. [Section 1.31 \[beam\], page 7.](#)



### 1.257 strings

ES: arcos, cuerdas, I: archi, F: cordes, D: Streicher, NL: strijkers, DK: strygere, S: stråkar, FI: jouset.

A family of stringed musical instruments played with a bow. Strings commonly used in a symphony orchestra are violin, viola, violoncello, and double bass.

### 1.258 strong beat

ES: tiempo fuerte, I: tempo forte, F: temps fort, D: betonter Taktteil oder Taktschlag, NL: thesis, D: betonet taktslag, S: betonat taktslag, FI: tahdin vahva isku.

See also

[Section 1.32 \[beat\], page 7](#), [Section 1.3 \[accent\], page 1](#), [Section 1.164 \[measure\], page 38](#), [Section 1.227 \[rhythm\], page 52.](#)

### 1.259 subdominant

ES: subdominante, I: sottodominante, F: sous-dominante, D: Subdominante, NL: subdominant, DK: subdominant, S: subdominant, FI: subdominantti, alidominantti.

The fourth [Section 1.231 \[scale degree\], page 53.](#)

[Section 1.126 \[functional harmony\], page 30.](#)

### 1.260 submediant

ES: submediante, I: sopratonica, F: sous-médiane, D: Submediante, NL: submediant, DK: Submediant, S: submediant, FI: alikeskisävel.

The sixth [Section 1.231 \[scale degree\]](#), page 53.

### 1.261 subtonic

ES: subtónica, I: sottotonica, F: sous-tonique, D: Subtonika, NL: subtonica, DK: Subtonika, S: subtonika, FI: subtoonika, alitoonika.

The seventh [Section 1.231 \[scale degree\]](#), page 53.

### 1.262 sul G

ES: sobre la G, I: sul g, F: sur la G, D: auf G, auf der G-Saite, NL: ?, DK: ?, S: ?, FI: ?.

Indicates that the indicated passage (or note) should be played on the G string.

### 1.263 superdominant

ES: superdominante, I: sopradominante, F: sus-dominante, D: Superdominante, NL: superdominant, DK: superdominant, S: superdominant, FI: ylidominantti.

The sixth [Section 1.231 \[scale degree\]](#), page 53.

### 1.264 supertonic

ES: supertónica, I: sopratonica, F: sus-tonique, D: Supertonika, NL: supertonica, DK: supertonika, S: supertonika, FI: ylitoonika.

The second [Section 1.231 \[scale degree\]](#), page 53.

### 1.265 symphony

ES: sinfonía, I: sinfonia, F: symphonie, D: Sinfonie, Symphonie, NL: symfonie, DK: symfoni, S: symfoni, FI: sinfonia.

A symphony may be defined as a [Section 1.249 \[sonata\]](#), page 57 for orchestra.

### 1.266 syncopation

ES: síncopa, I: sincope, F: syncope, D: Synkope, NL: syncope, DK: synkope, S: synkop, FI: synkooppi.

Any deliberate upsetting of the normal pulse of [Section 1.170 \[meter\]](#), page 39, [Section 1.3 \[accent\]](#), page 1, and [Section 1.227 \[rhythm\]](#), page 52. The occidental system of musical rhythm rests upon the grouping of equal beats into groups of two or three, with a regularly recurrent accent on the first beat of each group. Any deviation from this scheme is felt as a disturbance or contradiction between the underlaying (normal) pulse and the actual (abnormal) rhythm.



### 1.267 syntonic comma

ES: coma sintónica, I: comma sintonico (o didimico), F: comma syntonique, D: syntonisches Komma, NL: syntonische komma, DK: syntonisk komma, S: syntoniskt komma, FI: syntoninen komma, terssien taajuusero luonnollisessa ja Pythagorisessa viritysjärjestelmässä.

Difference between the natural third and the third obtained by Pythagorean tuning (Section 1.217 [Pythagorean comma], page 50), equal to 22 cents.

## 1.268 system

ES: sistema, I: accollatura, F: système, D: Notensystem, Partitur, NL: systeem, DK: system, S: system, FI: nuottijärjestelmä.

The collection of staves (Section 1.254 [staff], page 58), two or more, as used for writing down of keyboard, chamber, choral, or orchestral music.

## 1.269 temperament

ES: temperamento, I: temperamento, F: tempérament, D: Stimmung, Temperatur, NL: stemming, temperatuur, DK: temperatur, S: temperatur, FI: viritysjärjestelmä.

Systems of tuning in which the intervals deviate from the acoustically pure intervals.

Section 1.163 [meantone temperament], page 37, Section 1.107 [equal temperament], page 25.

## 1.270 tempo indication

ES: indicación de tempo, I: indicazione di tempo, F: indication de tempo, D: Zeitmaß, Tempobezeichnung, NL: tempo aanduiding, DK: tempobetegelse, S: tempobeteckning, FI: tempomerkintä.

The rate of speed of a composition or a section thereof, ranging from the slowest to the quickest, as is indicated by tempo marks as Section 1.147 [largo], page 34, Section 1.8 [adagio], page 2, Section 1.16 [andante], page 4, Section 1.9 [allegro], page 2, and Section 1.215 [presto], page 50.

## 1.271 tenor

ES: tenor, I: tenore, F: ténor, D: Tenor, NL: tenor, DK: tenor, S: tenor, FI: tenori, korkea miesääni.

The highest male voice (apart from Section 1.64 [counter tenor], page 15).

## 1.272 tenth

ES: décima, I: decima, F: dixième, D: Dezime, NL: deciem, DK: decim, S: decima, FI: desimi.

## See also

Section 1.193 [note value], page 45.

## 1.273 tenuto

ES: subrayado (tenuto), I: tenuto, F: tenue, tenuto, D: gehalten, tenuo, NL: tenuto, DK: tenuto, S: tenuto, FI: viiva, tenuto.

An indication that a particular note should be held for the whole length, although this can vary depending on the composer and era.

## 1.274 third

ES: tercera, I: terza, F: tierce, D: Terz, NL: tert, DK: tert, S: ters, FI: terssi.

See also

Section 1.141 [interval], page 33.

## 1.275 thirty-second note

UK: demisemi-quaver, ES: fusa, I: biscroma, F: triple croche, D: Zweiunddreissigstel, Zweiunddreissigstelnote, NL: twee-endertigste noot, DK: toogtredivtedelsnode, S: trettiofvåondelsnot, FI: kolmanneskymmeneskahdesosanuotti.

See also

Section 1.193 [note value], page 45.

## 1.276 thirty-second rest

UK: demisemi-quaver rest, ES: silencio de fusa, I: pausa di biscroma, F: huitième de soupir, D: Zweiunddreissigstelpause, NL: 32e rust, DK: toogtredivtedelspause, S: trettiofvåondelspaus, FI: kolmanneskymmeneskahdesosatauko.

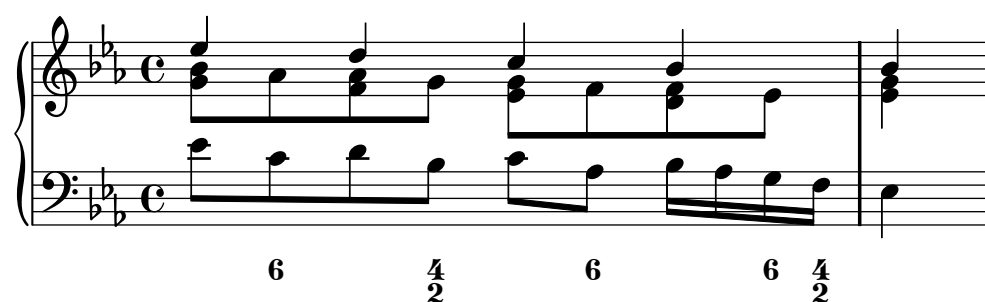
See also

Section 1.193 [note value], page 45.

## 1.277 thorough bass

ES: bajo cifrado, I: basso continuo, basso numerato, F: basse chiffrée, basse continue, D: Generalbass, bezifferter Bass, NL: basso continuo, becijferde bas DK: generalbas, S: generalbas, FI: kenraalibasso, numeroitu basso.

A method of indicating an accompaniment part by the bass notes only, together with figures designating the chief [Section 1.141 \[interval\], page 33s](#) and [Section 1.46 \[chord\], page 10s](#) to be played above the bass notes.



## 1.278 tie

ES: ligadura de prolongación, I: legatura (di valore), F: liaison, D: Haltebogen, Bindebogen, NL: overbinding, bindingsboog, DK: bindebue, S: bindebåge, överbindning, FI: sitominen.

A curved line, identical in appearance with the [Section 1.247 \[slur\]](#), [page 56](#), which connects two successive notes of the same pitch, and which has the function of uniting them into a single sound (tone) equal to the combined durations.



## 1.279 time

See also

[Section 1.170 \[meter\]](#), [page 39](#).

## 1.280 time signature

ES: indicación de compás, I: segni di tempo, F: chiffrage (chiffres indicateurs), signe de valeur, indication de mesure, D: Taktangabe, Angabe der Taktart, NL: maatsoort, DK: taktangivelse, S: taktartssignatur, FI: tahtiosoitus.

The sign placed at the beginning of a composition to indicate its meter. It most often takes the form of a fraction, but a few signs derived from mensural notation and proportions are also employed.

See also

[Section 1.169 \[mensural notation\]](#), [page 38](#), [Section 1.170 \[meter\]](#), [page 39](#).

## 1.281 tone

ES: tono, I: suono, F: ton, D: Ton, NL: toon, DK: tone, S: ton, FI: ääni.

A sound of definite pitch and duration, as distinct from *noise*. Tone is a primary building material of music.

Music from the 20th century may be based on atonal sounds.

## 1.282 tonic

ES: tónica, I: tonica, F: tonique, D: Tonika, NL: tonica, DK: tonika, S: tonika, FI: toonika.

The first [Section 1.231 \[scale degree\]](#), [page 53](#).

See also

[Section 1.126 \[functional harmony\]](#), [page 30](#).

### 1.283 transposing instrument

ES: ?, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

Instruments whose notated pitch is different from their sounded pitch. Except for those whose notated and sounding pitches differ by one or more octaves (to reduce the number of ledger lines needed), most such instruments are identified by the letter name of the pitch class of their fundamental. The pitch class is the note that *sounds* (disregarding the octave in which it sounds) when the instrument plays a notated C.

For example: when played on the B-flat clarinet, the note middle C *sounds* the B-flat one tone lower. If played on the A clarinet, the same written note sounds the A (one and half tones – a minor third – lower).

Not all transposing instruments include the pitch class in their name:

- English horn (in F)
- Alto flute (in G)

See also

Section 1.59 [concert pitch], page 14.

### 1.284 transposition

ES: transporte, I: trasposizione, F: transposition, D: Transposition, NL: transpositie, DK: transposition, S: transponering, FI: transponointi.

Shifting a melody up or down in pitch, while keeping the same relative pitches.



### 1.285 treble clef

ES: clave de sol, I: chiave di violino, F: clef de sol, D: Violinschlüssel, Sopranschlüssel, NL: viool sleutel, DK: diskantnøgle, S: diskantklav, FI: diskanttiaivain.

See also

Section 1.128 [G clef], page 30.



## 1.286 tremolo

ES: trémolo, I: tremolo, F: trémolo, D: Tremolo, NL: tremolo, DK: tremolo, S: tremolo, FI: tremolo.

On stringed instruments ([Section 1.257 \[strings\]](#), [page 58](#)) the quick reiteration of the same tone, produced by a rapid up-and-down movement of the bow (a). The term is also used for the rapid alternation (b) between two notes of a [Section 1.46 \[chord\]](#), [page 10](#), usually in the distance of a third ([Section 1.141 \[interval\]](#), [page 33](#)).



## 1.287 triad

ES: tríada, I: triade, F: triade, accord parfait, accord de trois sons, D: Dreiklang, NL: drieklank, DK: treklang, S: treklang, FI: kolmisointu.

### See also

[Section 1.46 \[chord\]](#), [page 10](#).

## 1.288 trill

ES: trino, I: trillo, F: trille, tremblement, battement (cadence), D: Triller, NL: triller, DK: trille, S: drill, FI: trilli.

### See also

[Section 1.197 \[ornament\]](#), [page 47](#).

## 1.289 triple meter

ES: compás ternario, I: tempo ternario, F: mesure ternaire, D: in drei, ungerader Takt, NL: driedelige maatsoort, DK: tredelt takt, S: tretakt, FI: kolmijakoinen.

### See also

[Section 1.170 \[meter\]](#), [page 39](#).

## 1.290 triplet

ES: tresillo, I: terzina, F: triolet, D: Triole, NL: trioool, DK: triol, S: triol, FI: trioli.

### See also

[Section 1.193 \[note value\]](#), [page 45](#).

## 1.291 tritone

ES: tritono, I: tritono, F: triton, D: Tritonus, NL: tritoon, DK: tritonus, S: tritonus, FI: tritonus.

### See also

Section 1.141 [interval], page 33.

## 1.292 tuning fork

ES: diapasón, I: diapason, corista, F: diapason, D: Stimmgabel, NL: stemvork, DK: stemmegaffel, S: stämgaffel, FI: viritysavain.

A two-pronged piece of steel used to indicate absolute pitch. Tuning forks give the international pitch for the tone *a* (440 vibrations per second).

## 1.293 tuplet

A non-standard subdivision of a beat or part of a beat, usually indicated with a bracket and a number indicating the number of subdivisions.

### See also

Section 1.290 [triplet], page 64, Section 1.193 [note value], page 45.

## 1.294 turn

ES: grupeto, I: gruppetto, F: gruppetto, D: Doppelschlag, NL: dubbelslag, DK: dobbeltslag, S: dubbelslag, FI: korukuvio.

### See also

Section 1.197 [ornament], page 47.

## 1.295 unison

ES: unísono, I: unisono, F: unisson, D: unisono, NL: unisono, DK: unison, S: unison, FI: unisono, yksiäänisesti.

Playing of the same notes or the same melody by various instruments (voices) or by the whole orchestra (choir), either at exactly the same pitch or in a different octave.

## 1.296 upbeat

ES: anacrusa, I: anacrusi, F: anacrouse, levée, D: Auftakt, NL: opmaat, DK: optakt, S: upptakt, FI: kohotahti.

### See also

Section 1.14 [anacrusis], page 3

## 1.297 voice

ES: voz, I: voce, F: voix, D: Stimme, NL: stem, DK: stemme, S: stämma, FI: ääni, lauluääni.

- Human voices: [Section 1.252 \[soprano\], page 57](#), [Section 1.174 \[mezzo-soprano\], page 41](#), [Section 1.62 \[contralto\], page 15](#), [Section 1.271 \[tenor\], page 60](#), [Section 1.27 \[baritone\], page 6](#), [Section 1.30 \[bass\], page 7](#).
- A melodic layer or part of a polyphonic composition.

## 1.298 weak beat

ES: tiempo débil, I: tempo debole, arsi, F: temps faible, D: unbetonter Taktteil oder Taktschlag, NL: arsis, DK: ubetonet taktslag, S: obetonat taktslag, FI: tahdin heikko isku.

### See also

[Section 1.32 \[beat\], page 7](#), [Section 1.164 \[measure\], page 38](#), [Section 1.227 \[rhythm\], page 52](#).

## 1.299 whole note

UK: semibreve, ES: redonda, I: semibreve, F: ronde, D: Ganze, ganze Note, NL: hele noot, DK: helnode, S: helnot, FI: kokonuotti.

### See also

[Section 1.193 \[note value\], page 45](#).

## 1.300 whole rest

UK: semibreve rest, ES: silencio de redonda, I: pausa di semibreve, F: pause, D: ganze Pause, ganztaktige Pause, NL: hele rust, DK: helnodespause, S: helpaus, FI: kokotauko.

### See also

[Section 1.193 \[note value\], page 45](#).

## 1.301 whole tone

ES: tono (entero), I: tono intero, F: ton entier, D: Ganzton, NL: hele toon, DK: heltone, S: helton, FI: kokoaskel.

The [Section 1.141 \[interval\], page 33](#) of a major second. The interval between two tones on the piano keyboard with exactly one key between them – including black and white keys – is a whole tone.

## 1.302 woodwind

ES: maderas, I: legni, F: les bois, D: Holzbläser, NL: houtblazers, DK: træblæsere, S: träblåsare, FI: puupuhaltimet.

A family of blown wooden musical instruments. Today some of these instruments are actually made from metal. The woodwind instruments commonly used in a symphony orchestra are flute, oboe, clarinet, saxophone, and bassoon.

## 2 Duration names notes and rests

US	<b>long</b>	<b>breve</b>	<b>whole</b>	<b>half</b>
UK	longa	breve	semibreve	minim
ES	longa	cuadrada	redonda	blanca
IT	longa	breve	semibreve	minima
FR	longa	brève / double-pause	ronde / pause	blanche / demi-pause
DE	Longa	Brevis	Ganze	Halbe
NL	longa	brevis	hele	halve
DK	longa	brevis	hel	halv
SE	longa	brevis	hel	halv
FI	longa	brevis	kokonuotti/-tauko	puolinuotti/-tauko

US	<b>quarter</b>	<b>eighth</b>	<b>sixteenth</b>
UK	crotchet	quaver	semiquaver
ES	negra	corchea	semicorchea
IT	semiminima	croma	semicroma
FR	noire / soupir	croche / demi-soupir	double* croche / quart de soupir
DE	Viertel	Achtel	Sechzehntel
NL	kwart	achtste	zestiende
DK	fjerdedel	ottendedel	sektendedel
SE	fjärdedel	åttondel	sextondel
FI	neljännesosanuotti/-tauko	kahdeksasosanuotti/-tauko	kuudestoistaosa- nuotti/-tauko

\* About the French naming system: the word *croche* refers to the note's "hook". Therefore, from the eighth note on, the note names mean 'hook', 'doubled hook', 'trebled hook', and so on.

The rest names are based on the *soupir*, or quarter rest. Subsequent rests are expressed as fractions thereof: half a *soupir*, a quarter of a *soupir*, and so on.

US	<b>thirty-second</b>	<b>sixty-fourth</b>
UK	demisemiquaver	hemidemisemiquaver
ES	fusa*	semifusa
IT	biscroma	semibiscroma
FR	triple croche / huitième de soupir	quadruple croche / seizième de soupir
DE	Zweiunddreissigstel	Vierundsechzigstel
NL	tweeendertigste	vierenzestigste
DK	toogtredivtedel	fireogtredsindstyvendedel
SE	trettiotvåondel	sextiofjärdedel
FI	kolmaskymmeneskahdesosanuotti/-tauko	kuudeskymmenesneljäsoanuotti/-tauko

US	<b>one-hundred-twenty-eighth</b>	<b>two-hundred-fifty-sixth</b>
UK	semihemidemisemiquaver	or demisemihemidemisemiquaver (?)
	quasihemidemisemiquaver	
IT	fusa*	semifusa

<b>ES</b>	garrapatea	semigarrapatea
<b>FR</b>	quintuple croche / trente-deuxième de soupir	sextuple croche / soixante-quatrième de soupir
<b>DE</b>	Hundertundachtundzwanzigstel	Zweihundertundsechsfünfzigstel
<b>NL</b>	?	?
<b>DK</b>	?	?
<b>SE</b>	?	?
<b>FI</b>	?	?

\* The terms *fusa* and *semifusa*, which derive from mensural notation (q.v), are used as note durations by the Italians and the Spanish, but for notes of different durations.

## See also

Section 1.169 [mensural notation], page 38

### 3 Pitch names

EN	ES	I	F	D	NL	DK	S	FI
<b>c</b>	do	do	ut	C	c	c	c	c
<b>c-sharp</b>	do sostenido	do diesis	ut dièse	Cis	cis	cis	ciss	cis
<b>d-flat</b>	re bemol	re bemolle	ré bémol	Des	des	des	dess	des
<b>d</b>	re	re	ré	D	d	d	d	d
<b>d-sharp</b>	re sostenido	re diesis	re dièse	Dis	dis	dis	diss	dis
<b>e-flat</b>	mi bemol	mi bemolle	mi bémol	Es	es	es	ess	es
<b>e</b>	mi	mi	mi	E	e	e	e	e
<b>f-flat</b> = e	fa bemol	fa bemolle	fa bémol	Fes	fes	fes	fess	fes
<b>f</b>	fa	fa	fa	F	f	f	f	f
<b>e-sharp</b> = f	mi sostenido	mi diesis	mi dièse	Eis	eis	eis	eiss	eis
<b>f-sharp</b>	fa sostenido	fa diesis	fa dièse	Fis	fis	fis	fiss	fis
<b>g-flat</b>	sol bemol	sol bemolle	sol bémol	Ges	ges	ges	gess	ges
<b>g</b>	sol	sol	sol	G	g	g	g	g
<b>g-sharp</b>	sol sostenido	sol diesis	sol dièse	Gis	gis	gis	giss	gis
<b>a-flat</b>	la bemol	la bemolle	la bémol	As	as	as	ass	as
<b>a</b>	la	la	la	A	a	a	a	a
<b>a-sharp</b>	la sostenido	la diesis	la dièse	Ais	ais	ais	aiss	ais
<b>b-flat</b>	si bemol	si bemolle	si bémol	B	bes	b	b	b
<b>b</b>	si	si	si	H	b	h	h	h

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