

Music Glossary

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This is the Music Glossary (MG) for GNU LilyPond version 2.11.57. For more information about how this fits with the other documentation, see [Section “About the documentation” in *Learning Manual*](#).

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 81

1.2 a due

ES: a dos, 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 81

1.3 accelerando

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

Increase tempo.

1.4 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.

1.5 accessory

See also

Section 1.211 [ornament], page 53.

1.6 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 5, Section 1.137 [grace notes], page 34, Section 1.211 [ornament], page 53.

1.7 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 4 of a note. A sharp raises a tone by a [Section 1.251 \[semitone\]](#), page 62, a double sharp raises it by a [Section 1.321 \[whole tone\]](#), page 77, 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.



db. sharp sharp natural flat db. flat

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 5 and faster than [Section 1.158 \[largo\]](#), page 40.
- A movement in slow tempo, especially the second (slow) movement of [Section 1.267 \[sonata\]](#), page 66s, 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 1.267 \[sonata\]](#), page 66.

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 1.7 \[accidental\]](#), page 3.

1.11 alto

ES: alto, I: contralto, F: alto, D: Alt, NL: alt, DK: alt, S: alt, FI: alto, 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 1.67 \[countertenor\]](#), page 18.

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 1.42 \[C clef\]](#), page 11.

1.13 ambitus

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

[Latin: past participle of *ambire*, 'to go around'; 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. Sometimes anglicized to *ambit* (pl. *ambits*).

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.

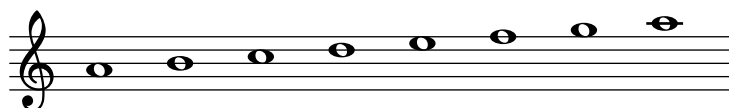
See also

Section 1.175 [measure], page 43, Section 1.182 [meter], page 45.



1.15 ancient minor scale

ES: escala menor natural, 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 1.76 [diatonic scale], page 20.

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: articulación, 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 1.151 [interval], page 38.

1.22 augmentation

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

This is a placeholder for augmentation (wrt mensural notation).

See also

Section 1.80 [diminution], page 22, Section 1.181 [mensural notation], page 44.

1.23 autograph

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

- A manuscript written 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.

1.24 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 81](#)

1.25 backfall

See also

[Section 1.17 \[appoggiatura\], page 5.](#)

1.26 bar

See also

[Section 1.175 \[measure\], page 43.](#)

1.27 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.

1.28 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 8](#) and the [Section 1.290 \[tenor\], page 70](#).

1.29 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 1.42 [C clef], page 11, Section 1.116 [F clef], page 30.

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 1.276 [strings], page 67.

1.31 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 1.116 [F clef], page 30.

1.32 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.



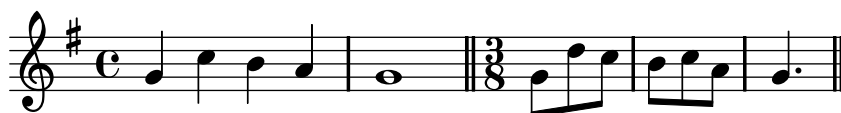
See also

Section 1.118 [feathered beam], page 30.

1.33 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.



1.34 beat repeat

See also

Section 1.216 [percent repeat], page 54.

1.35 bind

See also

Section 1.297 [tie], page 71.

1.36 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:



1.37 bracket

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

See also

Section 1.36 [brace], page 9

1.38 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.

1.39 breath mark

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

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

1.40 breve

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

Note value 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’.



See also

Section 1.181 [mensural notation], page 44, Section 1.205 [note value], page 50.

1.41 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 81](#)

1.42 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.

**1.43 cadence**

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

See also

[Section 1.145 \[harmonic cadence\], page 36](#), [Section 1.133 \[functional harmony\], page 33](#).

1.44 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.

1.45 canon

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

See also

[Section 1.66 \[counterpoint\], page 17](#).

1.46 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 1.251 \[semitone\], page 62](#)).

See also

[Section 1.112 \[equal temperament\]](#), page 28.

1.47 central C

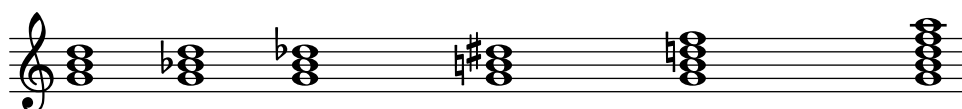
See also

[Section 1.187 \[middle C\]](#), page 47.

1.48 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 two thirds. *Major* (major + minor third) 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 (functional harmony). Chords having no third above the lower notes to define their mood are a special case called ‘open chords’. The lack of the middle third means their quality is ambivalent: neither major nor minor.



major minor diminished augmented seventh-chord ninth-chord

See also

[Section 1.133 \[functional harmony\]](#), page 33, [Section 1.151 \[interval\]](#), page 38, [Section 1.152 \[inversion\]](#), page 39, [Section 1.234 \[quality\]](#), page 58, [Section 1.293 \[third\]](#), page 70.

1.49 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 1.251 \[semitone\]](#), page 62s.



1.50 chromaticism

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

Use of tones extraneous to a [Section 1.76 \[diatonic scale\]](#), page 20 (minor, major).

1.51 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 1.76 [diatonic scale], page 20.

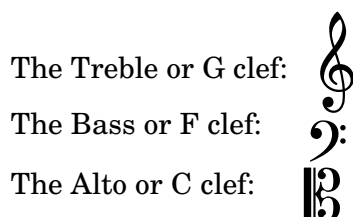
1.52 clef

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

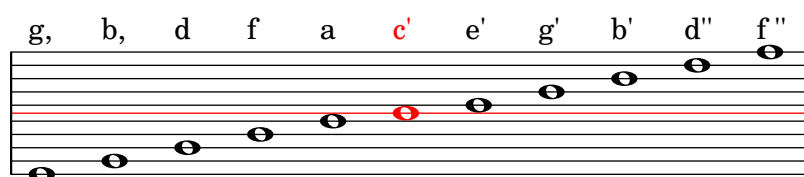
See also

Section 1.42 [C clef], page 11, Section 1.116 [F clef], page 30, Section 1.135 [G clef], page 34.

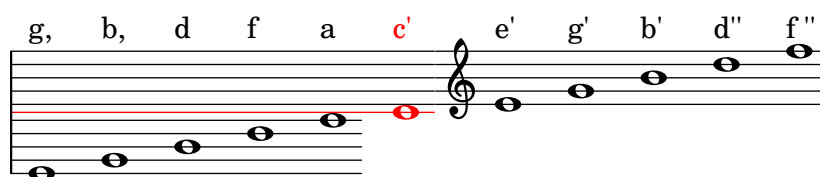
The clef indicates which lines of the staff correspond to which pitches. The three clef symbols in common use are:



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:

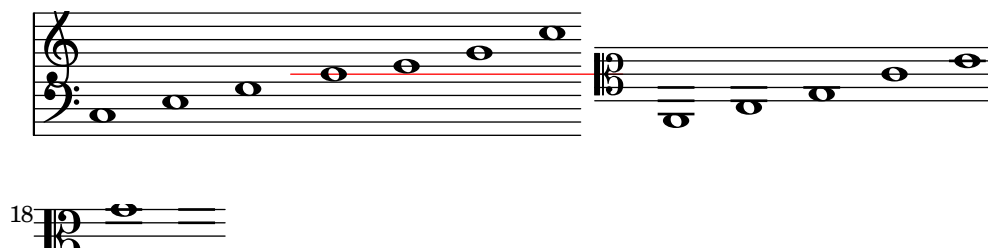


Staves of five lines are usually used, and the clef superimposed on them indicates which five lines have been selected from this ‘grand staff’. For example, the treble or G clef indicates that the top five lines have been selected:



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.

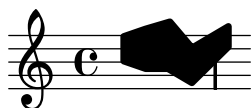


1.53 cluster

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.



1.54 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

Section 1.77 [didymic comma], page 21, Section 1.232 [Pythagorean comma], page 57, Section 1.286 [syntonic comma], page 69, Section 1.288 [temperament], page 69.

1.55 common meter

Section 1.56 [common time], page 15

See also

Section 1.182 [meter], page 45.

1.56 common time

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

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

See also

[Section 1.181 \[mensural notation\]](#), page 44, [Section 1.182 \[meter\]](#), page 45.

1.57 complement

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

See also

[Section 1.153 \[inverted interval\]](#), page 39.

1.58 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 1.151 \[interval\]](#), page 38.

1.59 compound meter

ES: compás compuesto, compás de subdivisión ternaria, 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 1.182 \[meter\]](#), page 45, [Section 1.258 \[simple meter\]](#), page 63.

1.60 compound time

ES: compás compuesto, compás de amalgama (def. 2), I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

1. A meter that includes a triplet subdivision within the beat: see [Section 1.59 \[compound meter\]](#), page 15.

2. A time signature that additively combines two or more unequal meters, e.g. " $3/8 + 2/8$ " instead of " $5/8$ ". Sometimes called additive time signatures.



See also

Section 1.59 [compound meter], page 15, Section 1.182 [meter], page 45.

1.61 concert pitch

ES: en Do, afinación de concierto, 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 1.302 [transposing instrument], page 72.



1.67 countertenor

ES: contratenor, I: controtenore, F: contre-tenor, D: Countertenor, Kontratenor, NL: contratenor, DK: kontratenor, S: kontratenor, counter tenor, FI: kontratenori.

See also

Section 1.64 [contralto], page 17.

1.68 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 (hairpin) or the abbreviation 'cresc.'.



1.69 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.

1.70 custos

ES: custos, 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



1.71 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 81

1.72 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.

Abbreviated ‘D.C.’. Indicates that the piece is to be repeated from the beginning to the end or to a certain place marked *fine*.

1.73 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:



1.74 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 (hairpin) or the abbreviation ‘decresc.’.



1.75 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.

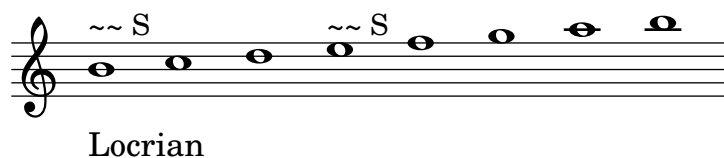
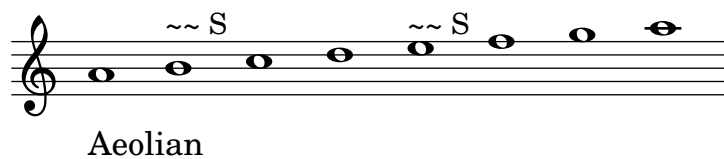
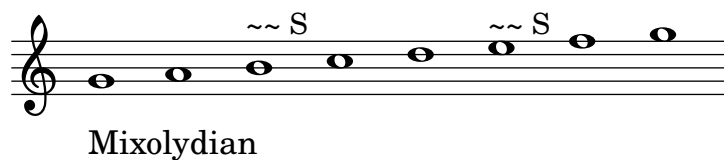
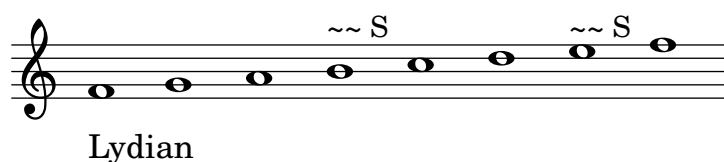
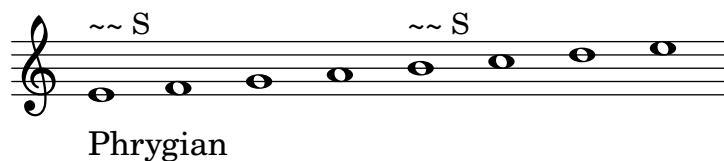
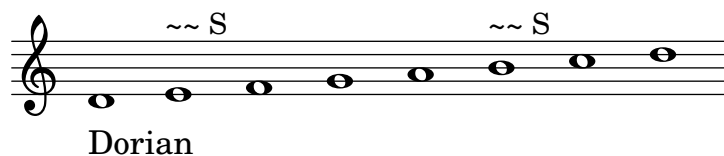
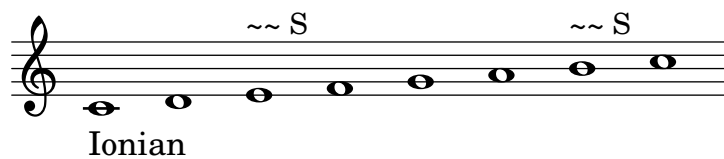
A distance between a starting higher note and a lower ending note.

1.76 diatonic scale

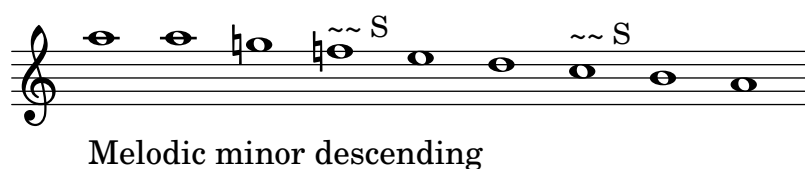
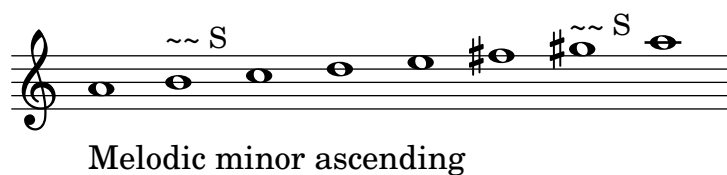
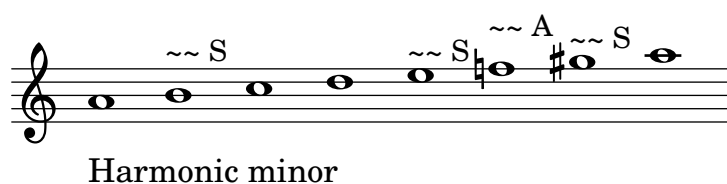
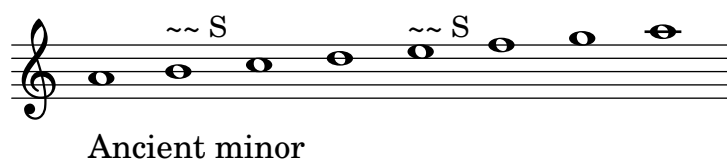
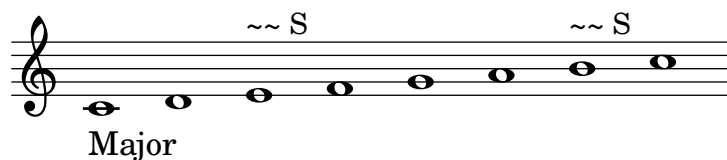
ES: escala diatónica, I: scala diatonica, F: gamme diatonique, D: diatonische Tonleiter, NL: diatonische toonladder, DK: diatonisk skala, S: diatonisk skala, FI: diatoninen asteikko.

A scale consisting of 5 [Section 1.321 \[whole tone\]](#), [page 77s](#) and 2 [Section 1.251 \[semitone\]](#), [page 62s](#) (S). Scales played on the white keys of a piano keyboard are diatonic; and these scales are sometimes called, somewhat inaccurately, ‘church modes’).

These ‘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.



1.77 didymic comma

See also

Section 1.286 [syntonic comma], page 69.

1.78 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 1.151 [interval], page 38.

1.79 diminuendo

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

See also

Section 1.74 [decrescendo], page 19.

1.80 diminution

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

This is a placeholder for diminution (wrt mensural notation).

See also

Section 1.22 [augmentation], page 6, Section 1.181 [mensural notation], page 44.

1.81 direct

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

See also

Section 1.70 [custos], page 18.

1.82 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 1.62 \[conjunct movement\]](#), page 17.



1.83 dissonance

Section 1.84 [dissonant interval], page 22.

1.84 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 1.147 \[harmony\]](#), page 37.

1.85 divisio

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

[Latin: ‘division’: pl. *divisiones*] In Gregorian chant, a vertical stroke through part or all of the staff that serves to structure a chant into phrases and sections. There are four types:

- *divisio minima*, a short pause
- *divisio maior*, a medium pause
- *divisio maxima*, a long pause
- *finalis*, to indicate the end of a chant, or the end of a section in a long antiphonal or responsorial chant.

TODO: musical example here?

See also

None yet.

1.86 doit

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

Indicator for a indeterminately rising pitch bend. Compare with *glissando*, which has determinate starting and ending pitches.

See also

[Section 1.117 \[fall\]](#), page 30, [Section 1.136 \[glissando\]](#), page 34.

1.87 dominant

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

The fifth [Section 1.247 \[scale degree\]](#), page 61 in [Section 1.133 \[functional harmony\]](#), page 33.

1.88 dominant ninth chord

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

See also

[Section 1.48 \[chord\]](#), page 12, [Section 1.133 \[functional harmony\]](#), page 33.

1.89 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 1.48 \[chord\], page 12](#), [Section 1.133 \[functional harmony\], page 33](#).

1.90 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 1.76 \[diatonic scale\], page 20](#).

1.91 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 1.92 \[dotted note\], page 24](#), [Section 1.205 \[note value\], page 50](#).

1.92 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 1.205 \[note value\], page 50](#).

1.93 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 5](#).

1.94 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.

1.95 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 1.205 \[note value\]](#), page 50.

1.96 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 1.7 \[accidental\]](#), page 3.

1.97 double sharp

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

See also

[Section 1.7 \[accidental\]](#), page 3.

1.98 double time signature

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

See also

[Section 1.227 \[polymetric time signature\]](#), page 56.

1.99 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.

1.100 duple meter

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

See also

Section 1.182 [meter], page 45.

1.101 duplet

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

See also

Section 1.205 [note value], page 50.

1.102 duration

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

See also

Section 1.205 [note value], page 50.

1.103 dynamics

ES: dinámica, matices, 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 1.221 [piano], page 55, Section 1.127 [forte], page 32, Section 1.68 [crescendo], page 18, Section 1.74 [decrescendo], page 19, Section 1.79 [diminuendo], page 22.

1.104 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 81](#)

1.105 ecclesiastical mode

See also

[Section 1.51 \[church mode\], page 13.](#)

1.106 eighth note

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

See also

[Section 1.205 \[note value\], page 50.](#)

1.107 eighth rest

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

See also

[Section 1.205 \[note value\], page 50.](#)

1.108 elision

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

More properly synalepha [New Lat. > Gr. , from Greek ‘to smear together’].

The singing of several syllables on a single note. Elision may be indicated by a lyric tie, which is looks like (and serves the same function) as a musical tie.

See also

Section 1.170 [lyric tie], page 42.

1.109 embellishment

See also

Section 1.211 [ornament], page 53.

1.110 engraving

ES: grabado, 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.

1.111 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.



1.112 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 1.251 \[semitone\], page 62s](#) (precisely 100 [Section 1.46 \[cent\], page 11s](#)).

See also

Section 1.288 [temperament], page 69.

1.113 expression mark

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

Performance indications concerning:

- volume, dynamics (for example [Section 1.127 \[forte\]](#), page 32, [Section 1.68 \[crescendo\]](#), page 18),
- tempo (for example [Section 1.16 \[andante\]](#), page 5, [Section 1.9 \[allegro\]](#), page 4).

1.114 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 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 mark to indicate that a passage is to be played higher or lower by the given number of octaves.

See also

[Section 1.178 \[melisma\]](#), page 44, [Section 1.281 \[sul G\]](#), page 68, [Section 1.296 \[thorough bass\]](#), page 71, [Section 1.208 \[octave mark\]](#), page 52, [Section 1.209 \[octave marking\]](#), page 52.

1.115 F

- ES: fa
- I: fa
- F: fa
- D: F, f
- NL: f
- DK: f
- S: f

- FI: F, f

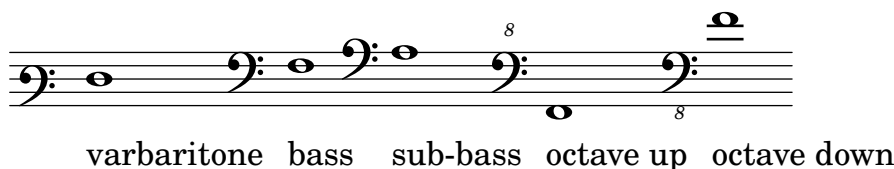
See also

Chapter 3 [Pitch names], page 81

1.116 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 1.276 \[strings\]](#), page 67).



See also

[Section 1.29 \[baritone clef\]](#), page 8

1.117 fall

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

Indicator for a indeterminately falling pitch bend. Compare with *glissando*, which has determinate starting and ending pitches.

See also

[Section 1.86 \[doit\]](#), page 23, [Section 1.136 \[glissando\]](#), page 34.

1.118 feathered beam

ES: barra punteada, 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: [Section “Manual beams” in *Notation Reference*](#)

1.119 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.



1.120 fifth

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

See also

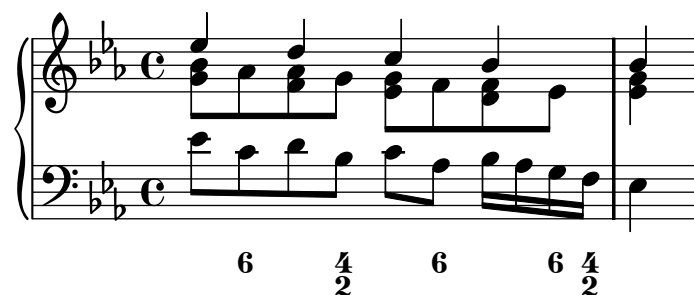
Section 1.151 [interval], page 38.

1.121 figured 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.

Also called ‘thorough bass’.

A method of indicating an accompaniment part by the bass notes only, together with figures designating the chief [Section 1.151 \[interval\], page 38](#)s and [Section 1.48 \[chord\], page 12](#)s to be played above the bass notes.



1.122 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.

1.123 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 1.205 \[note value\], page 50](#).



1.124 flageolet

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

An articulation for string players that means the note or passage is to be played in harmonics.

Also:

- A duct flute similar to the recorder.
- An organ stop of flute scale at 1' or 2' pitch.

See also

Section 1.19 [articulation], page 6, Section 1.146 [harmonics], page 36.

1.125 flat

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

See also

Section 1.7 [accidental], page 3.

1.126 forefall

See also

Section 1.17 [appoggiatura], page 5.

1.127 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.

1.128 fourth

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

See also

Section 1.151 [interval], page 38.

1.129 Frenched score

ES: partitura a la francesa, 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 1.130 [Frenched staff], page 33.

1.130 Frenched staff

ES: pentagrama a la francesa, 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 1.212 [*ossia*], page 53.

1.131 Frenched staves

ES: pentagramas a la francesa, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

The plural of Section 1.130 [Frenched staff], page 33, *q.v.*.

1.132 fugue

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

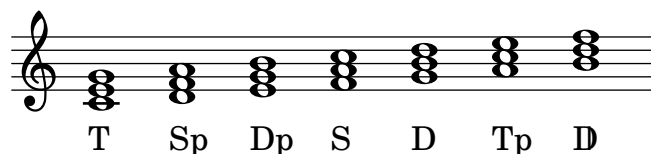
See also

Section 1.66 [counterpoint], page 17.

1.133 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.



1.134 G

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

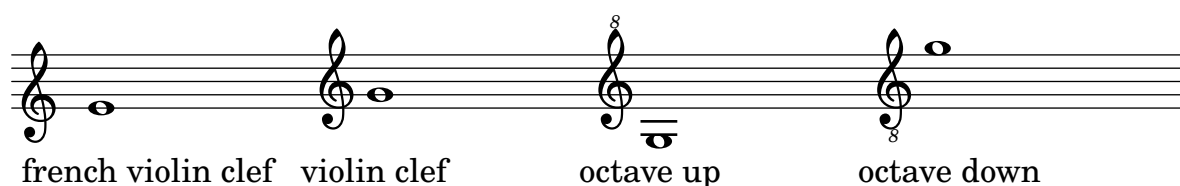
See also

Chapter 3 [Pitch names], page 81

1.135 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).



1.136 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.

1.137 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 1.6 [acciaccatura], page 3, Section 1.17 [appoggiatura], page 5, Section 1.137 [grace notes], page 34, Section 1.211 [ornament], page 53.

1.138 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 1.36 [brace], page 9.

1.139 grave

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

Slow, solemn.

1.140 gruppetto

See also

Section 1.313 [turn], page 75.

1.141 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 81, Section 1.24 [B], page 7.

1.142 hairpin

Graphical version of the *crescendo* and *decrescendo* dynamic marks.

See also

Section 1.68 [*crescendo*], page 18, Section 1.74 [*decrescendo*], page 19.

1.143 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 1.205 [note value], page 50.

1.144 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 1.205 [note value], page 50.

1.145 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 1.133 [*functional harmony*], page 33.



1.146 harmonics

ES: sonidos del flautín, I: suoni flautati, F: flageolet, sons harmoniques, D: Flageolet-Töne, NL: ?, DK: ?, S: ?, FI: ?.

The general class of pitches produced by sounding the second or higher harmonic of a tone producer: string, column of air, and so on.

On stringed instruments, these pitches sound rather flute-like; hence, their name in languages other than English. They are produced by lightly touching the string at a node for the desired mode of vibration while it is being bowed or plucked.

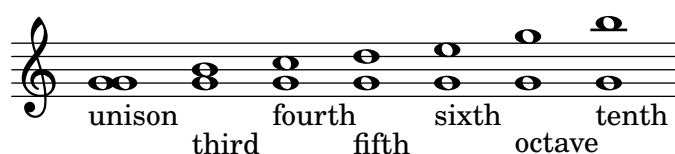
For instruments of the violin family, there are two types of harmonics: natural harmonics, which are those played on the open string; and artificial harmonics, which are produced on stopped strings.

1.147 harmony

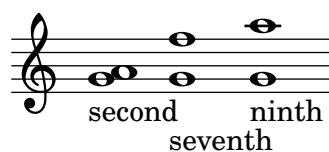
ES: armonía, I: armonia, F: harmonie, D: Harmonie, Zusammenklang, NL: harmonie, DK: samklang, S: samklang, FI: harmonia, yhteisointi.

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

Consonances:



Dissonances:



Three note harmony [Section 1.48 \[chord\], page 12.](#)

1.148 hemiola

ES: hemiolia, 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.

For example, this phrase in 6/4 time



may be thought of having alternating time signatures



and is therefore a polymeter (second definition) of considerable antiquity.

See also

Section 1.181 [mensural notation], page 44, Section 1.182 [meter], page 45, Section 1.225 [polymeter], page 56.

1.149 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 1.228 [polyphony], page 57.

1.150 hymn meter

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

A group or list of numbers that indicate the number of syllables in a line of a hymn's verse. Different hymnals have different ways of noting the hymn meter – consider a hymn having four lines in two couplets that alternate between eight and seven syllables. The *English Hymnal* notes this as 87. 87. Other hymnals may note it as 8787, 87.87, or 8 7 8 7.

Some frequently-used hymn meters have traditional names:

- 66.86 is called Short Meter (abbreviated SM or S.M.)
- 86.86 is called Common Meter (CM or C.M.)
- 88.88 is called Long Meter (LM or L.M.)

Some hymns and their tunes are doubled versions of a simpler meter: for easier reading, a hymn with a meter of 87.87.87.87 is usually written 87.87D. The traditional names above also have doubled versions:

- 66.86.66.86 is Double Short Meter (DSM or D.S.M.)
- 86.86.86.86 is Double Common Meter (DCM or D.C.M.)
- 88.88.88.88 is Double Long Meter (DLM or D.L.M.)

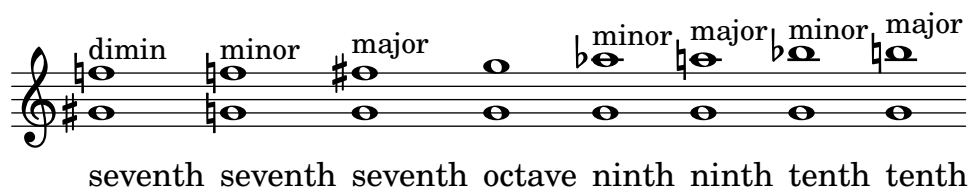
1.151 interval

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 1.111 [enharmonic], page 28) and are called *tritonus* because they consist of three Section 1.321 [whole tone], page 77s. The addition of such two intervals forms an octave.

The image displays musical notation for intervals from unison to sixth. The first staff shows intervals from unison to third, and the second staff shows intervals from fourth to sixth. Each interval is represented by two notes on a treble clef staff, with the interval name written above and the interval number written below.

Interval	Quality	Staff 1	Staff 2
unison		C4 to C4	C4 to C4
second	minor	C4 to D4	F4 to G4
second	major	D4 to E4	G4 to A4
third	minor	E4 to G4	A4 to C5
third	major	G4 to B4	B4 to D5
fourth	perfect	C4 to F4	F4 to B4
fourth	augmented	F4 to C5	B4 to E5
fifth	perfect	C4 to G4	F4 to C5
fifth	diminished	G4 to D5	C5 to F5
sixth	minor	E4 to B4	D5 to A5
sixth	major	G4 to D5	B4 to F5
sixth	augmented	D5 to A5	F5 to C6



1.152 inversion

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

When the bass is not the same as the root, the chord is inverted. The number of inversions that a chord can have is one fewer than the number of constituent notes. Triads, for example, (having three constituent notes) can have three positions, two of which are inversions:

Root position

The root note is in the bass, and above that are the third and the fifth. A triad built on the first scale degree, for example, is marked *I*.

First inversion

The third is in the bass, and above it are the fifth and the root. This creates an interval of a sixth and a third above the bass note, and so is marked in figured Roman notation as *6/3*. This is commonly abbreviated to *I6* (or *Ib*) since the sixth is the characteristic interval of the inversion, and so always implies *6/3*.

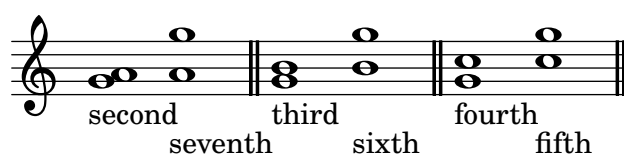
Second inversion

The fifth is in the bass, and above it are the root and the third. This creates an interval of a sixth and a fourth above the bass note, and so is marked as *I6/4* or *Ic*. Second inversion is the most unstable chord position.

1.153 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.



1.154 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 1.288 \[temperament\]](#), page 69.

1.155 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 1.49 \[chromatic scale\]](#), page 12 there are 12 keys, one on c, one on c-sharp, etc.

See also

[Section 1.156 \[key signature\]](#), page 40.

1.156 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 1.7 \[accidental\]](#), page 3.

1.157 laissez vibrer

ES: dejar vibrar, 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.

1.158 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.

1.159 leading note

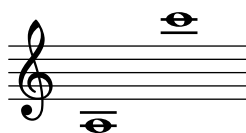
ES: sensible, I: sensibile, F: note sensible, D: Leitton, NL: leidtoon, DK: ledetone, S: ledton, FI: johtosävel.

The seventh [Section 1.247 \[scale degree\]](#), page 61, a [Section 1.251 \[semitone\]](#), page 62 below the tonic; so called because of its strong tendency to ‘lead up’ (resolve upwards) to the tonic scale degree.

1.160 ledger line

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

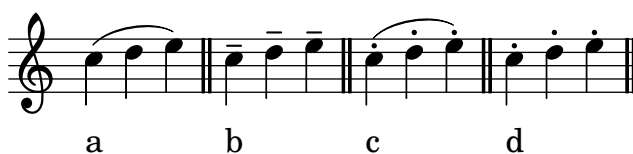
A ledger line is an extension of the staff.



1.161 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 1.271 \[staccato\]](#), page 66.



1.162 legato curve

See also

Section 1.265 [slur], page 65, Section 1.161 [legato], page 40.

1.163 leger line

See also

Section 1.160 [ledger line], page 40.

1.164 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.

See also

Section 1.181 [mensural notation], page 44.

1.165 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 typesetting program.

1.166 line

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

See also

Section 1.272 [staff], page 67.

1.167 loco

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

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

See also

[Section 1.208 \[octave mark\]](#), page 52, [Section 1.209 \[octave marking\]](#), page 52.

1.168 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 5.

1.169 longa

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

Note value: double length of [Section 1.40 \[breve\]](#), page 10.



See also

[Section 1.205 \[note value\]](#), page 50.

1.170 lyric tie

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

See also

[Section 1.108 \[elision\]](#), page 28.

1.171 lyrics

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

1.172 major

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

See also

[Section 1.76 \[diatonic scale\]](#), page 20.

1.173 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 1.151 \[interval\]](#), page 38.

1.174 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 1.46 \[cent\]](#), page 11s. Due to the non-circular character of this [Section 1.288 \[temperament\]](#), page 69 only a limited set of keys are playable. Used for tuning keyboard instruments for performance of pre-1650 music.

1.175 measure

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

A group of [Section 1.33 \[beat\]](#), page 9s (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 1.182 \[meter\]](#), page 45.

1.176 measure repeat

See also

[Section 1.216 \[percent repeat\]](#), page 54.

1.177 mediant

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

- The third **scale degree**.
- A [Section 1.48 \[chord\]](#), page 12 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 1.133 \[functional harmony\]](#), page 33, [Section 1.240 \[relative key\]](#), page 60.

1.178 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.

1.179 melisma line

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

See also

[Section 1.114 \[extender line\]](#), page 29.

1.180 melodic cadence

See also

[Section 1.44 \[cadenza\]](#), page 11.

1.181 mensural notation

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

A system of duration notation whose principles were first established in the mid-13th century, and that (with various changes) remained in use until about 1600. As such, it is the basis for the notation of rhythms in Western musical notation.

Franco of Cologne (ca. 1250) is credited with the first systematic explanation of the notation's principles, so the notation of this earliest period is called 'Franconian'. Franco's system made use of three note values – long, breve, and semibreve – each of which was normally equivalent to three of the next lower note value.

Then, in the first half of the 14th century, Philippe de Vitry and Jehan de Murs added several note values (the minim, semiminim and fusa) and extended Franco's principles to govern the relationship between these values. They also put the duple division of note values on an equal footing with the earlier (preferred) triple division.

TODO: continue description of French and Italian black notation, and the relationship betwixt them.

White or void mensural notation

In the 15th century, hollow (or void) notes began to substitute for the earlier solid black ones, which were then free to assume the function of red (or colored) notes in the earlier notation. ...

TODO: add to definition (including summary info on proportional notation)

See also

[Section 1.22 \[augmentation\]](#), page 6, [Section 1.80 \[diminution\]](#), page 22, [Section 1.164 \[ligature\]](#), page 41, [Section 1.231 \[proportion\]](#), page 57.

1.182 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 pattern of note values and accents in a composition or a section thereof. There are a couple ways to classify ‘traditional’ meter (i.e. not polymeter): by grouping beats and by subdividing the primary beat.

By grouping beats:

- **duple**: groups of two.
- **triple**: groups of three.
- **quadruple**: groups of four. A special case of duple meter.
- **quintuple**: groups of five beats.
- **sextuple** meter: groups of six. A special case of:
 - duple meter, subdivided in three; or
 - triple meter, subdivided in two.
- **septuple** meter: groups of seven.
- and so on.

Other than triple meter and its subdivided variants (see below), meters that feature odd groupings of beats (e.g. quintuple or septuple meter) are not frequently used prior to the 20th Century.

By subdividing the primary beat:

- simple: groups of two.
 - 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: groups of three.
 - 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 is conventionally written with a time signature of 3/4. Here are some combinations of the two classifications above:

Simple duple meter (F.J. Haydn, 1732-1809; or a Croatian folk tune):



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):



‘Monometer’ vs Polymeter

TODO: add information from discussion on lilypond-user related to polymeter.

See also

[Section 1.4 \[accent\], page 3](#), [Section 1.148 \[hemiola\], page 37](#), [Section 1.205 \[note value\], page 50](#), [Section 1.299 \[time signature\], page 72](#)

1.183 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 1.184 \[metronome mark\]](#), page 47.

1.184 metronome mark

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

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 1.183 \[metronome\]](#), page 46

1.185 metronomic indication**See also**

[Section 1.184 \[metronome mark\]](#), page 47

1.186 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 1.270 \[soprano\]](#), page 66 and [Section 1.64 \[contralto\]](#), page 17.

1.187 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.

**1.188 minor**

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

See also

[Section 1.76 \[diatonic scale\]](#), page 20.

1.189 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 1.151 \[interval\]](#), page 38.

1.190 mixolydian mode

See also

[Section 1.76 \[diatonic scale\]](#), page 20.

1.191 mode

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

See also

[Section 1.51 \[church mode\]](#), page 13, [Section 1.76 \[diatonic scale\]](#), page 20.

1.192 modulation

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

Moving from one [Section 1.155 \[key\]](#), page 39 to another. For example, the second subject of a [Section 1.268 \[sonata form\]](#), page 66 movement modulates to the dominant key if the key is major and to the [Section 1.240 \[relative key\]](#), page 60 if the key is minor.

1.193 mordent

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

See also

[Section 1.211 \[ornament\]](#), page 53.

1.194 motif

See also

[Section 1.195 \[motive\]](#), page 49.

1.195 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.



1.196 movement

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

Greater musical works like [Section 1.284 \[symphony\]](#), [page 68](#) and [Section 1.267 \[sonata\]](#), [page 66](#) most often consist of several – more or less – independant pieces called movements.

1.197 multi-measure rest

ES: compases de espera, I: pausa multipla, F: pause multiple, NL: meermaats rust, D: mehrtaktige Pause, Kirchenpause, DK: flertaktpause, S: flertaktpaus, 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 1.169 \[longa\]](#), [page 42](#), [Section 1.40 \[breve\]](#), [page 10](#).

1.198 natural

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

See also

[Section 1.7 \[accidental\]](#), [page 3](#).

1.199 neighbour tones

See also

[Section 1.6 \[acciaccatura\]](#), [page 3](#), [Section 1.17 \[appoggiatura\]](#), [page 5](#), [Section 1.137 \[grace notes\]](#), [page 34](#), [Section 1.211 \[ornament\]](#), [page 53](#).

1.200 ninth

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

See also

[Section 1.151 \[interval\]](#), page 38.

1.201 non-legato

See also

[Section 1.161 \[legato\]](#), page 40.

1.202 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 1.202 \[note\]](#), page 50 is strongly recommended. Briefly, one sees a note, and hears a tone.

1.203 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 1.272 \[staff\]](#), page 67 provided with a [Section 1.52 \[clef\]](#), page 13, and duration by a variety of shapes such as hollow or black heads with or without [Section 1.274 \[stem\]](#), page 67s, [Section 1.123 \[flag\]](#), page 31s, etc. For percussion instruments (often having no defined pitch) the note head may indicate the instrument.

1.204 note names

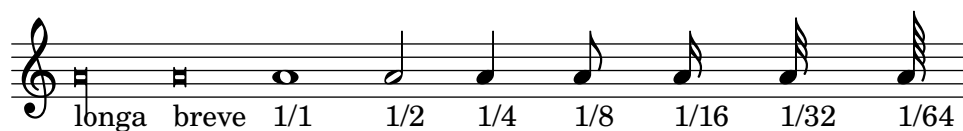
See also

[Chapter 3 \[Pitch names\]](#), page 81

1.205 note value

ES: valor (duración), I: valore, durata, F: durée, valeur (d'une note), D: Notenwert, NL: noot-waarde, 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.



1.206 octavation

See also

Section 1.209 [octave marking], page 52.

1.207 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 octave marking.

See also

Section 1.151 [interval], page 38, Section 1.209 [octave marking], page 52.

1.208 octave mark

ES: indicación de octava, I: ?, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: oktaavamerkki.

The phrase, abbreviation, or other mark used (with or without an extender line or bracket) to indicate that the music 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’

For longer passages, it may be more practical to mark the octave change at the beginning with a phrase (see the list below for examples), but without a bracket or extender line. Then, when the music returns to the written pitch, the octave change 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)*

In the phrases above, *quindicesima* is sometimes replaced with *quindecima*, which is Latin.

Finally, the music on an entire staff can be marked to be played in a different octave by putting an 8 or 15 above or below the clef at the beginning. This octave mark can be applied to any clef, but it is most frequently used with the G and F clefs.

See also

Section 1.116 [F clef], page 30, Section 1.135 [G clef], page 34, Section 1.167 [loco], page 41, Section 1.209 [octave marking], page 52.

1.209 octave marking

ES: a la octava, I: all’ottava, F: octaviation, D: Oktavierung, NL: octaveren, DK: oktavering, S: oktavering, FI: oktaavamerkintä.

The practice of marking music – an entire staff, a passage, etc. – to indicate that it is to be played in a different octave. If applied to the clef at the beginning of the staff, all music on that staff is to be played at the indicated octave.

For a list of the specific marks used, see [Section 1.208 \[octave mark\]](#), page 52.

See also

Section 1.151 [interval], page 38, Section 1.167 [loco], page 41, Section 1.207 [octave], page 51, Section 1.208 [octave mark], page 52.

1.210 octave sign

See also

Section 1.208 [octave mark], page 52.

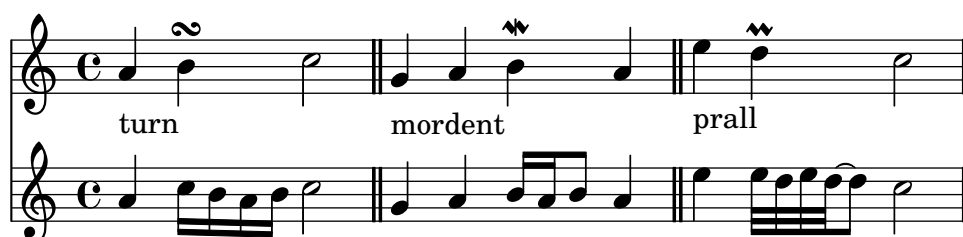
1.211 ornament

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 1.250 \[second\]](#), [page 62](#) 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 1.6 [acciaccatura], page 3, Section 1.17 [appoggiatura], page 5, Section 1.137 [grace notes], page 34.

1.212 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.

1.213 part

ES: parte, I: voce, parte, F: partie, D: Stimme, NL: partij, DK: stemme, S: stämman, 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 1.66 [counterpoint], page 17

1.214 pause

See also

Section 1.119 [fermata], page 31.

1.215 pennant

See also

Section 1.123 [flag], page 31.

1.216 percent repeat

LilyPond-specific term to indicate the repetition of a musical expression on a single staff, as opposed to the more usual definition of repeat, which affects all parts. The musical expression can be anything from a single note or note pattern to one or more measures. There are other names for this symbol:

- simile mark
- slash mark, or slash repeat
- beat repeat
- measure (or multi-measure) repeat



See also

Section 1.241 [repeat], page 60, University of Vermont Music Dictionary.

1.217 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.

1.218 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 1.151 \[interval\], page 38.](#)

1.219 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.

1.220 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 1.219 \[phrase\], page 55s](#) of the melody. Phrasing may be indicated by a [Section 1.265 \[slur\], page 65.](#)

1.221 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.

1.222 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 4.](#)

1.223 pitch

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

1. The perceived quality of a sound that is primarily a function of its fundamental frequency.
2. [FR. ton; DE. Ton; ES. tono] Any point on the continuum of musical pitch.

3. [FR. diapason; DE. Kammerton, Stimmung; ES. diapasón] The standardized association of a particular frequency with a particular pitch name, e.g., $c' = 256$ Hz.

See also

Chapter 3 [Pitch names], page 81.

1.224 pizzicato

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

A technique for stringed instruments, abbr. *pizz.* To play by plucking the strings.

1.225 polymeter

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

- The simultaneous use of two or more meters, in two or more parts.
- The *successive* use of different meters in one or more parts.

See also

Section 1.226 [polymetric], page 56 (adj.)

1.226 polymetric

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

Using two or more metric frameworks simultaneously or in alternation.

See also

Section 1.225 [polymeter], page 56 (noun)

1.227 polymetric time signature

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

A time signature that indicates regularly alternating polymetric time.

See also

Section 1.226 [polymetric], page 56.

1.228 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 1.66 [counterpoint], page 17.

1.229 portato

See also

Section 1.161 [legato], page 40.

1.230 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 4; *prestissimo* denotes the highest possible degree of speed.

1.231 proportion

ES: proporción, I: proporzione (?), 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 the ‘normal’ relationship of note values to the metrical pulse.

See also

Section 1.181 [mensural notation], page 44

1.232 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: pytagorinen komma.

Originally, the interval by which the sum of six whole tones exceeds the octave – $(9:8)^6 - 2:1 = 531441:524288$, or 23.5 cents.

Modern acoustical theory defines it as the interval by which twelve fifths exceed seven octaves. To put it another way: A sequence of fifths that starts on C eventually circles back to C. However, this C is 23.5 Section 1.46 [cent], page 11s higher than the C obtained by adding 7 octaves. The difference between those two pitches is the Pythagorean comma.

See also

Section 1.46 [cent], page 11, Section 1.288 [temperament], page 69.

1.233 quadruplet

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

See also

Section 1.205 [note value], page 50.

1.234 quality

ES: ?, I: qualità (?), F: qualité (?), D: ?, NL: ?, DK: ?, S: ?, FI: ?.

The quality of a triad is determined by the precise arrangement of its intervals. Tertian triads can be described as a series of three notes. The first element is the root note (or simply ‘root’) of the chord, the second note is the ‘third’ of the chord, and the last note is the ‘fifth’ of the chord. These are described below:

Chord name	Component intervals	Example	Symbol
major triad	major third/perfect fifth	C-E-G	C, CM, Cma, Cmaj, C
minor triad	minor third/perfect fifth	C-E-G	Cm, Cmi, Cmin, C-
augmented triad	major third/augmented fifth	C-E-G	C+, C ⁺ , C ^{aug}
diminished triad	minor third/diminished fifth	C-E-G	Cm(5), C ^o , Cdim

There are various types of seventh chords depending on the quality of the original chord and the quality of the seventh added.

Five common types of seventh chords have standard symbols. The chord quality indications are sometimes superscripted and sometimes not (e.g. Dm7, Dm⁷, and D^m7 are all identical). The last three chords are not commonly used except in jazz.

See also

Section 1.48 [chord], page 12.

1.235 quarter note

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

- FI: neljäsosanuotti

See also

Section 1.205 [note value], page 50.

1.236 quarter rest

- UK: crotchet rest
- ES: silencio de negra
- I: pausa di semiminima
- F: soupir
- D: Viertelpause
- NL: kwartrust
- DK: fjerdedelspause
- S: fjärdedelspaus
- FI: neljäsosatauko

See also

Section 1.205 [note value], page 50.

1.237 quarter tone

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

An interval equal to half a semitone.

See also

Section 1.151 [interval], page 38

1.238 quintuplet

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

See also

Section 1.205 [note value], page 50.

1.244 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.

1.245 ritenuto

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

Immediate reduction of speed.

1.246 scale

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

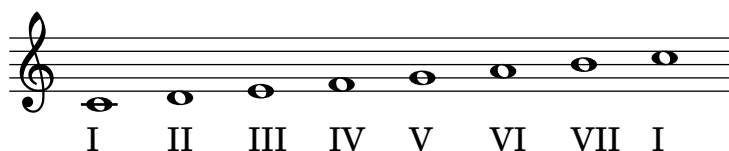
See also

Section 1.76 [diatonic scale], page 20.

1.247 scale degree

ES: grado (de la escala), I: grado della scala, F: degré [de la gamme], D: Tonleiterstufe, NL: trap [van de toonladder], DK: skalatrin, 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 1.133 [functional harmony], page 33.

1.248 scordatura

ES: encordado, 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.

1.249 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 1.272 \[staff\]](#), page 67.

1.250 second

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

The [Section 1.151 \[interval\]](#), page 38 between two neighbouring tones of a scale. A [Section 1.76 \[diatonic scale\]](#), page 20 consists of alternating [Section 1.251 \[semitone\]](#), page 62s and [Section 1.321 \[whole tone\]](#), page 77s, hence the size of a second depends on the scale degrees in question.

1.251 semitone

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

The interval 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.



See also

[Section 1.151 \[interval\]](#), page 38, [Section 1.49 \[chromatic scale\]](#), page 12.

1.252 seventh

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

See also

[Section 1.151 \[interval\]](#), page 38.

1.253 sextolet

See also

[Section 1.254 \[sextuplet\]](#), page 63, [Section 1.205 \[note value\]](#), page 50.

1.254 sextuplet

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

See also

Section 1.205 [note value], page 50.

1.255 shake

See also

Section 1.307 [trill], page 74.

1.256 sharp

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

See also

Section 1.7 [accidental], page 3.

1.257 simile

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

[From It, ‘in the same manner’] Performance direction: the music thus marked is to be played in the same manner (i.e. with the same articulations, dynamics, etc.) as the music that precedes it.

See also

TODO: Where else could I refer the reader?

1.258 simple meter

ES: compás simple, compás de subdivisión binaria, 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 1.59 [compound meter], page 15, Section 1.182 [meter], page 45.

1.259 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 1.205 \[note value\]](#), page 50.

1.260 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: kuudestoistaosatauko

See also

[Section 1.205 \[note value\]](#), page 50.

1.261 sixth

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

See also

[Section 1.151 \[interval\]](#), page 38.

1.262 sixty-fourth note

- UK: hemidemisemiquaver
- ES: semifusa
- I: semibiscroma
- F: quadruple croche
- D: Vierundsechzigstel, Vierundsechzigstelnote
- NL: vierenzestigste noot
- DK: fireogtredsindstyvendedelsnote
- S: sextiofjärdedelsnot
- FI: kuudeskymmenesneljäsosanuotti

See also

Section 1.205 [note value], page 50.

1.263 sixty-fourth rest

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

See also

Section 1.205 [note value], page 50.

1.264 slash repeat**See also**

Section 1.216 [percent repeat], page 54.

1.265 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 1.161 \[legato\], page 40](#), e.g., with one stroke of the violin bow or with one breath in singing.

1.266 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 1.246 \[scale\]](#), [page 61](#), not by letters, but by syllables (*do (ut)*, *re*, *mi*, *fa*, *sol*, *la*, *si (ti)*).

[Section 1.247 \[scale degree\]](#), [page 61](#).

1.267 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.

1.268 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 1.267 \[sonata\]](#), [page 66](#), [Section 1.284 \[symphony\]](#), [page 68](#), 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 1.87 \[dominant\]](#), [page 23](#) if the [Section 1.301 \[tonic\]](#), [page 72](#) is [Section 1.172 \[major\]](#), [page 42](#), and in the [Section 1.240 \[relative key\]](#), [page 60](#) if the tonic is [Section 1.188 \[minor\]](#), [page 47](#).

1.269 song texts

See also

[Section 1.171 \[lyrics\]](#), [page 42](#).

1.270 soprano

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

The highest female voice.

1.271 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.



1.272 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 1.52 \[clef\]](#), page 13) their pitch. Staves for [Section 1.217 \[percussion\]](#), page 55 instruments may have fewer lines.

1.273 staves

See also

[Section 1.272 \[staff\]](#), page 67.

1.274 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 1.203 \[note head\]](#), page 50 shorter than a whole note.

[Section 1.32 \[beam\]](#), page 8.



1.275 stringendo

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

[It, 'pressing']. Pressing, urging, or hastening the time, as to a climax.

See also

[Section 1.3 \[accelerando\]](#), page 2.

1.276 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.

1.277 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 1.33 [beat], page 9, Section 1.4 [accent], page 3, Section 1.175 [measure], page 43, Section 1.243 [rhythm], page 60.

1.278 subdominant

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

The fourth Section 1.247 [scale degree], page 61.

Section 1.133 [functional harmony], page 33.

1.279 submediant

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

The sixth Section 1.247 [scale degree], page 61.

1.280 subtonic

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

The seventh Section 1.247 [scale degree], page 61.

1.281 sul G

ES: sobre la cuerda de Sol, 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.

1.282 superdominant

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

The sixth Section 1.247 [scale degree], page 61.

1.283 supertonic

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

The second Section 1.247 [scale degree], page 61.

1.284 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 1.267 [sonata], page 66 for orchestra.

1.285 syncopation

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

Any deliberate upsetting of the normal pulse of [Section 1.182 \[meter\]](#), [page 45](#), [Section 1.4 \[accent\]](#), [page 3](#), and [Section 1.243 \[rhythm\]](#), [page 60](#). 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 underlying (normal) pulse and the actual (abnormal) rhythm.



1.286 syntonic comma

ES: coma sintónica, coma de Dídimo, 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.

Named after Ptolemy's syntonic diatonic genus. Originally, the difference by which the ditone exceeds the pure major third obtained by Pythagorean tuning – $(9:8)^2 - 5:4 = 81:80$, or 21.5 cents.

Modern acoustical theory defines it as the interval by which four fifths exceed the sum of two octaves plus a major third. $(3:2)^4 - (2:1)^2 + (5:4)$

This comma is also known as the comma of Didymus, or didymic comma.

See also

[Section 1.232 \[Pythagorean comma\]](#), [page 57](#)

1.287 system

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

The collection of staves ([Section 1.272 \[staff\]](#), [page 67](#)), two or more, as used for writing down of keyboard, chamber, choral, or orchestral music.

1.288 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 1.174 \[meantone temperament\]](#), [page 43](#), [Section 1.112 \[equal temperament\]](#), [page 28](#).

1.289 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 1.158 \[largo\]](#), [page 40](#), [Section 1.8 \[adagio\]](#), [page 3](#), [Section 1.16 \[andante\]](#), [page 5](#), [Section 1.9 \[allegro\]](#), [page 4](#), and [Section 1.230 \[presto\]](#), [page 57](#).

1.290 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 1.67 \[countertenor\]](#), [page 18](#)).

1.291 tenth

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

See also

[Section 1.205 \[note value\]](#), [page 50](#).

1.292 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.

1.293 third

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

See also

[Section 1.151 \[interval\]](#), [page 38](#).

1.294 thirty-second note

- UK: demisemi-quaver
- ES: fusa
- I: biscroma
- F: triple croche
- D: Zweiunddreissigstel, Zweiunddreissigstelnote
- NL: twee-endertigste (32e) noot
- DK: toogtredivtedelsnote
- S: trettiofvåondelsnot
- FI: kolmaskymmeneskahdesosanuotti

See also

Section 1.205 [note value], page 50.

1.295 thirty-second rest

- UK: demisemiquaver rest
- ES: silencio de fusa
- I: pausa di biscroma
- F: huitième de soupir
- D: Zweiunddreissigstelpause
- NL: twee-endertigste (32e) rust
- DK: toogtredivtedelspause
- S: trettioåondelspaus
- FI: kolmaskymmeneskahdesosatauko

See also

Section 1.205 [note value], page 50.

1.296 thorough bass**See also**

Section 1.121 [figured bass], page 31.

1.297 tie

ES: ligadura de prolongación, ligadura de unión, 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 1.265 \[slur\]](#), page 65, 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.

**1.298 time****See also**

Section 1.182 [meter], page 45.

1.299 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 1.181 [mensural notation], page 44, Section 1.182 [meter], page 45.

1.300 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.

1.301 tonic

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

The first Section 1.247 [scale degree], page 61.

See also

Section 1.133 [functional harmony], page 33.

1.302 transposing instrument

ES: instrumento transpositor, 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 1.61 [concert pitch], page 16.

1.303 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.



1.304 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: diskanttiavain.

See also

Section 1.135 [G clef], page 34.

1.305 tremolo

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

On stringed instruments:

1. The quick reiteration of the same tone, produced by a rapid up-and-down movement of the bow.
2. Or, the rapid alternation between two notes of a Section 1.48 [chord], page 12, usually in the distance of a third (Section 1.151 [interval], page 38).



See also

Section 1.276 [strings], page 67

1.306 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 1.48 \[chord\], page 12.](#)

1.307 trill

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

See also

[Section 1.211 \[ornament\], page 53.](#)

1.308 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 1.182 \[meter\], page 45.](#)

1.309 triplet

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

See also

[Section 1.205 \[note value\], page 50.](#)

1.310 tritone

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

See also

[Section 1.151 \[interval\], page 38.](#)

1.311 tuning fork

ES: diapasón, horquilla de afinación, I: diapason, corista, F: diapason, D: Stimmgabel, NL: stemvork, DK: stemmegaffel, S: stämgafl, FI: viritysavain.

A two-pronged piece of steel used to indicate an absolute pitch, usually for *A* above middle C (440 cps/Hz), which is the international tuning standard. Tuning forks for other pitches are available.

See also

[Section 1.187 \[middle C\]](#), page 47.

1.312 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 1.309 \[triplet\]](#), page 74, [Section 1.205 \[note value\]](#), page 50.

1.313 turn

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

See also

[Section 1.211 \[ornament\]](#), page 53.

1.314 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.

1.315 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 4

1.316 voice

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

- Human voices:
 - [Section 1.270 \[soprano\]](#), page 66
 - [Section 1.186 \[mezzo-soprano\]](#), page 47
 - [Section 1.64 \[contralto\]](#), page 17
 - [Section 1.290 \[tenor\]](#), page 70
 - [Section 1.28 \[baritone\]](#), page 7
 - [Section 1.30 \[bass\]](#), page 8
- A melodic layer or part of a polyphonic composition.

1.317 volta

ES: vez, primera y segunda vez, I: volta, F: ?, D: ?, NL: ?, DK: ?, S: ?, FI: ?.

[From Italian, ‘time’ (instance, not duration)]. An ending, such as a first or second ending. LilyPond extends this idea to any number, and allows any text (not just a number) – to serve as the ‘volta’ text.

1.318 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 1.33 \[beat\]](#), page 9, [Section 1.175 \[measure\]](#), page 43, [Section 1.243 \[rhythm\]](#), page 60.

1.319 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 1.205 \[note value\]](#), page 50.

1.320 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 1.205 [note value], page 50.

1.321 whole tone

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

The interval 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.

See also

Section 1.151 [interval], page 38.

1.322 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

Lang.	note name	rest name	note name	rest name
US	long	long rest	breve	breve rest
UK	longa	longa rest	breve	breve rest
ES	longa	silencio de longa	cuadrada	silencio de cuadrada
IT	longa	pausa di longa	breve	pausa di breve
FR	longa	quadruple-pause	brève	double-pause
DE	Longa	longa Pause	Brevis	brevis Pause
NL	longa	longa rust	brevis	brevis rust
DK	longa	longanodespause	brevis	brevis(nodes)pause
SE	longa	longapaus	brevis	brevispaus
FI	longa-nuotti	longa-tauko	brevis-nuotti, kaksoiskokonuotti	brevis-tauko, kak- soiskokotauko

Lang.	note name	rest name	note name	rest name
US	whole note	whole rest	half note	half rest
UK	semibreve	semibreve rest	minim	minim rest
ES	redonda	silencio de redonda	blanca	silencio de blanca
IT	semibreve	pause di semibreve	minima	pausa di minima
FR	ronde	pause	blanche	demi-pause
DE	ganze Note	ganze Pause	halbe Note	halbe Pause
NL	hele noot	hele rust	halve noot	halve rust
DK	helnode	helnodespause	halvnode	halvnodespause
SE	helnot	helpaus	halvnot	halvpaus
FI	kokonuotti	kokotauko	puolinuotti	puolitauko

Lang.	note name	rest name	note name	rest name
US	quarter note	quarter rest	eighth note	eighth rest
UK	crotchet	crotchet rest	quaver	quaver rest
ES	negra	silencio de negra	corchea	silencio de corchea
IT	semiminima, nera	pausa di semiminima, pausa di nera	croma	pausa di croma
FR	noire	soupir*	croche*	demi-soupir
DE	Viertelnote	Viertelpause	Achtelnote	Achtelpause
NL	kwartnoot	kwarttrust	achtste noot	achtste rust
DK	fjerdedelsnode	fjerdedelspause	ottendedelsnode	ottendedelspause
SE	fjärdedelsnot	fjärdedelspaus	åttendedelsnot	åttendedelspaus
FI	neljäsosanuotti	neljäsosatauko	kahdeksasosanuotti	kahdeksasosatauko

* About the French naming system: *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.

Each of the following tables contains one type of note and its matching rest, with abbreviations that apply to both notes and rests. Just switch the part that means ‘note’ with the part that means ‘rest’, for example:

- English: 16th **note**, 16th **rest**
- German: 32tel-**Note**, 32tel-**Pause**
- Finnish: 64-osanuotti, 64-osatauko

I put a dash ‘-’ when I could not find a language-specific abbreviation for a duration name. If you know of one that I missed, please send it to me, care of the lilypond-user discussion list.

Lang.	Note name	Rest name	Abbr.
US	sixteenth note	sixteenth rest	16th note
UK	semiquaver	semiquaver rest	-
ES	semicorchea	silencio de semicorchea	-
IT	semicroma	pausa di semicroma	-
FR	double croche	quart de soupir	-
DE	Sechzehntelnote	Sechzehntelpause	16tel-Note
NL	zestiende noot	zestiende rust	16e noot
DK	sekstendedelsnote	sekstendedelspause	-
SE	sextondelsnot	sextondelspaus	-
FI	kuudestoistaosanuotti	kuudestoistaosatauko	16-osanuotti

Lang.	Note name	Rest name	Abbr.
US	thirty-second note	thirty-second rest	32nd note
UK	demisemiquaver	demisemiquaver rest	-
ES	fusa	silencio de fusa	-
IT	biscroma	pausa di biscroma	-
FR	triple croche	huitième de soupir	-
DE	Zweiunddreißigstelnote	Zweiunddreißigstelpause	32tel-Note
NL	tweeendertigste noot	tweeendertigste rust	32e noot
DK	toogtredivtedelsnote	toogtredivtedelspause	-
SE	trettiotvåondelsnot	trettiotvåondelspaus	-
FI	kolmaskymmeneskahdesosanuottikolmaskymmeneskahdesosatauko		32-osanuotti

Lang.	Note name	Rest name	Abbr.
US	sixty-fourth note	sixty-fourth rest	64th note
UK	hemidemisemiquaver	hemidemisemiquaver rest	-
ES	semifusa	silencio de semifusa	-
IT	semibiscroma	pausa di semibiscroma	-
FR	quadruple croche	seizième de soupir	-
DE	Vierundsechzigstelnote	Vierundsechzigstelpause	64tel-Note
NL	vierenzestigste noot	vierenzestigste rust	64e noot
DK	fireogtredsindstyvendedelsnote	fireogtredsindstyvendedelspause	-
SE	sextiofjärdedelsnot	sextiofjärdedelspaus	-
FI	kuudeskymmenesneljäsosanuotti	kuudeskymmenesneljäsosatauko	64-osanuotti

Lang.	Note name	Rest name	Abbr.
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US	one-hundred-twenty-eighth note	one-hundred-twenty-eighth rest	128th note
UK	semihemidemisemi-quaver	semihemidemisemi-quaver rest	-
ES	garrapatea	silencio de garrapatea	-
IT	fusa	pausa di fusa	-
FR	quintuple croche	trente-deuxième de soupir	-
DE	Hundertundachtundzwanzigstel	Hundertundachtundzwanzigstel	128tel-Note
NL	honderdachtentwintigste noot	honderdachtentwintigste rust	128e noot
DK	hundredeotteogtyvendedelsnode	hundredeotteogtyvendedelpause	-
SE	hundra tjugoåttondelsnot	hundra tjugoåttondelspaus	-
FI	sadaskahdeskymmeneskahdeksasosaadaskahdeskymmeneskahdeksasosaa	sadaskahdeskymmeneskahdeksasosaadaskahdeskymmeneskahdeksasosaa	128aadkanuotti

Lang.	Note name	Rest name	Abbr.
US	two-hundred-fifty-sixth note	two-hundred-fifty-sixth rest	256th note
UK	demisemihemidemisemi-quaver	demisemihemidemisemi-quaver rest	-
ES	semigarrapatea	silencio de semigarrapatea	-
IT	semifusa	pausa di semifusa	-
FR	sextuple croche	soixante-quatrième de soupir	-
DE	Zweihundertundsechshundfünfzigstel-Note	Zweihundertundsechshundfünfzigstel-Ruhe	256tel-Note
NL	tweehonderdzesenvijftigste noot	tweehonderdzesenvijftigste rust	256e noot
DK	tohundredeseksohalvtredsendedelshoved	tohundredeseksohalvtredsendedelspause	-
SE	tvåhundra femtio sju tåttedelsnot	tvåhundra femtio sju tåttedelspaus	-
FI	kahdeksadasviideskymmeneskuudesosa	kahdeksadasviideskymmeneskuudesosa	256-osatankotti

See also

Section 1.181 [mensural notation], page 44

3 Pitch names

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

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