I - Italian

F - French

D - German

NL - Nederlands

UK - British English

DK - Danish

S - Swedish

N - Norwegian

A reference is indicated by ⇒ followed by the term in **boldface**.

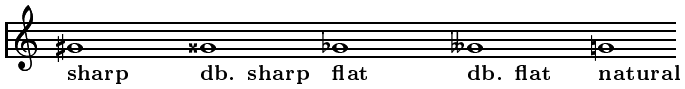
A I: la, F: la, D: A, a, NL: a, DK: a, S: a, N: a.

accent I: accento, F: accent, D: Akzent, NL: accent, DK: accent, S: accent, N:

The stress of one tone over others.

accidental I: alterazione, accidente, F: altération accidentelle, D: Vorzeichen, Versetzungszeichen, NL: voorteken, DK: løst fortegn, S: tillfälligt förtecken, N:

A sharp raises a tone by a ⇒ **semitone**, a double sharp raises it by a ⇒ **whole tone**, 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.



accelerando

I: accelerando, F: accelerando, en accélérant, D: accelerando, Schneller, NL: accelerando, DK: accelerando, S: accelerando, N:

Still faster tempo.

adagio I: adagio, F: adagio, lent, D: Adagio, Langsam, NL: adagio, DK: adagio, S: adagio, N: adagio.

It. comfortable, easy. 1. Slow tempo, slower - especially in even meter - than ⇒ **andante** and faster than ⇒ **largo**. 2. A movement in slow tempo, esepecially the scond (slow) movement of ⇒ **sonata**s, symphonies etc.

allegro I: allegro, F: allegro, D: Allegro, Schnell, Fröhlich, Lustig, NL: allegro, DK: allegro, S: allegro, N: allegro.

It. cheerful. Quick tempo. Also used as a title for pieces in a quick tempo, especially the first and last movements of a ⇒ **sonata**.

alto I: contralto, F: alto, D: Alt, NL: alt, DK: alt, S: alt, N: alt.

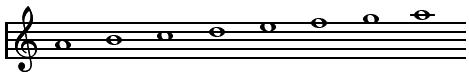
A female voice of low range (*contralto*). Originally the alto was a high male voice (hence the name) which by the use of falsetto reached the height of the female voice. This type of voice is also known as ⇒ **counter tenor**.

alto clef I: chiave di contralto, F: clef d'ut troisième ligne, D: Altschlüssel, Bratschenschlüssel, NL: alt sleutel, DK: altnøgle, S: altklav, N:

C clef setting central C on the middle line of the staff ⇒ **C clef**

ancient minor scale

I: scala minore naturale, F: forme du mode mineur ancien, troisème mode, mode hellénique D: reines Moll, NL: , DK: ren mol, S: ren mollskala, N: .



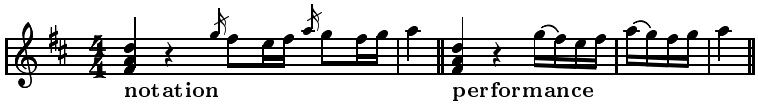
andante I: andante, F: andante, D: Andante, NL: andante, DK: andante, S: andante, N: andante.

walking tempo/character

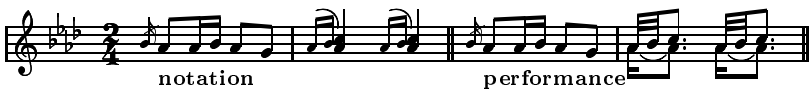
appoggiatura

I: appoggiatura, F: appogiature, (port de voix), D: Vorschlag, NL: voorslag, DK: forslag, S: förslag, N:

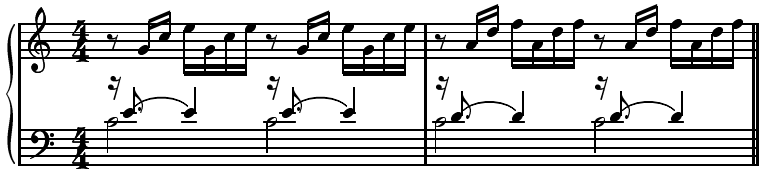
Ornamental note, usually a second, that is melodically connected with the main note that follows it. In music before the 19'th century a. were usually performed on the beat, after that mostly before the beat. While the short a. is performed as a short note regardless of the duration of the main note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



An appoggiatura may have more notes preceding the main note.



arpeggio I: arpeggio, F: arpège, D: Arpeggio, Akkordbrechungen, gebrochener Akkord, NL: gebroken akoord, DK: arpeggio, akkordbrydning, S: arpeggio, N:



ascending interval

I: intervallo ascendente, F: intervalle ascendant, D: steigendes Intervall, NL: stijgend interval, DK: stigende interval, S: stigande intervall, N:

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

augmented interval
I: intervallo aumentato, F: intervalle augmenté, D: übermäßiges Intervall, NL: overmatig interval, DK: forstørret interval, S: överstigande intervall, N:

⇒ **interval**

autograph I: autografo, F: manuscrit, D: Autograph, Handschrift, NL: , DK: håndskrift, autograf, S: handskrift, N: .

1. A manuscript in the composer's own hand. 2. Music prepared for photoreproduction by freehand drawing, with only the aid of a straightedge ruler and T-square, which attempts to emulate engraving. This required more skill than did engraving.

B I: si, F: si, D: H, h, NL: b, DK: h, S: h, N: h.

backfall; forefall
⇒ **appoggiatura**

bar line I: stanghetta, barra (di divisione), F: barre (de mesure), D: Taktstrich, NL: maatstreep, DK: taktstreg, S: taktstreck, N:

bar ⇒ **measure**

baritone I: baritono, F: bariton, D: Bariton, NL: bariton, DK: baryton, S: baryton, N: baryton.

The male voice intermediate between the ⇒ **bass** and the ⇒ **tenor**.

baritone clef
I: chiave di baritono, F: clef de ut cinquième ligne, clef de troisième ligne, D: Barytonschlüssel, NL: baritonsleutel, DK: barytonnøgle, S: barytonklav, N: .

C or F clef setting central C on the upper staff line. ⇒ **c clef** ⇒ **f clef**

bass clef I: chiave di basso, F: clé de fa quatrième ligne, D: Bass-Schlüssel, NL: bassleutel, DK: basnøgle, S: basklav, N:

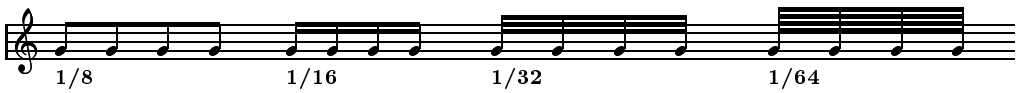
A clef setting with central C on the first top ledger line. ⇒ **f clef**

bass I: basso, F: basse, D: Bass, NL: bas, DK: bas, S: bas, N: bas.

1. The lowest of men's voices. 2. Sometimes, especially in jazz music, used as an abbreviation for double bass ⇒ **strings**.

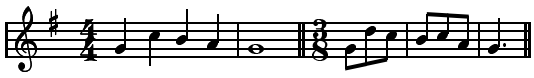
beam I: coda, F: barre, D: Balken, NL: waardestreep, DK: bjælke, S: balk, N:

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



beat I: tempi, F: temps, D: Taktschlag, Zeit (im Takt), NL: tel, DK: (takt)slag, S: taktslag, N:

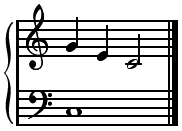
Note value used for counting, most often half-, fourth- and eighth notes. The base counting value and the number of them per measure is indicated at the start of the music.

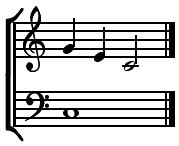


bind ⇒ **tie**

brace I: graffa, F: accolade, D: Klammer, Klavierklammer, Akkolade, Chorklammer, NL: accolade, teksthaak, DK: klamme, S: klammer, N:

Symbol at the start of a system connecting staffs. Curly braces are used for connecting piano staves, angular brackets for connecting parts in an orchestral or choral score.





brass I: ottoni, D: Blechbläser, NL: koper (blazers), F: cuivres, DK: messingblæsere, S: brassinstrument, mässingsinstrument, N:

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.

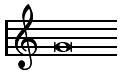
breath mark

I: respiro, F: respiration, D: Atemzeichen, Trennungszeichen, NL: repercussieteken, DK: vejrtrækningstegn, S: andningstecken, N: .

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

breve I: breve, F: brève, D: Brevis, NL: brevis, DK: brevis, S: brevis, N:

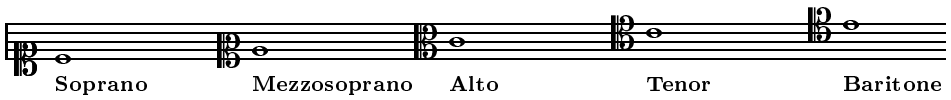
⇒ **Note value** twice as long as a whole note. Mainly used in pre-1650 music.



C I: do, F: ut, D: C, c, NL: c, DK: c, S: c, N: c

C clef I: chiave di do, F: clé d'ut, D: C-Schlüssel, NL: C-sleutel, DK: c-nøgle, S: c-klav, N:

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



cadence I: cadenza, F: cadence, D: Kadenz, NL: cadens, DK: kadence, S: kadens, N: .

⇒ **harmonic cadence** ⇒ **functional harmony**

cadenza I: cadenza, F: cadence, D: Kadenz, NL: cadens, DK: kadence, S: kadens, N: .

An extended, improvisatory style section inserted near the end of movement. The purpose of a cadenza is to give the singer or player a chance to exhibit her technichal skill and not the least her ability to improvise. Since the middle of the 19'th century, however, most cadences have been written down by the composer.

canon I: canone, F: canon, D: Kanon, NL: canon, DK: kanon, S: kanon, N: .

⇒ **counterpoint**

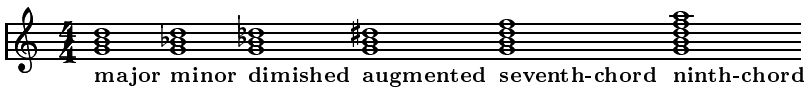
cent I: cent, F: cent, D: Cent, NL: cent, DK: cent, S: cent, N: .

Logarithmic unit of measurement. 1 cent is 1/1200 of an octave (1/100 of an equally tempered ⇒ **semitone**) ⇒ **equal temperament**

central C ⇒ **middle C**

chord I: accordo, F: accord, D: Akkord, NL: akkoord, DK: akkord, S: ackord, N: .

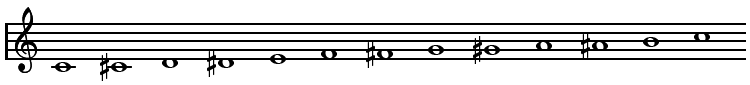
Three or more tones sounding simultaneously. In traditional European music the base chord is a *triad* consisting of 2 thirds. *Major* (major + minor ⇒ **third**) as well as *minor* (minor + major third) chords may be extended with more thirds. Four- *seventh chords* and five tone *ninth* major chords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



chromatic scale

I: scala cromatica, F: gamme chromatique, D: Chromatische Tonleiter, NL: chromatische toonladder, DK: kromatisk skala, S: kromatisk skala, N: .

A scale consisting of all 11 ⇒ **semitone**s.



chromaticism

I: cromatismo, F: chromatisme, D: Chromatik, NL: chromatiek, DK: kromatik, S: kromatik, N:

Use of tones extraneous to a ⇒ **diatonic scale** (minor, major).

church mode; ecclesiastical mode

I: modo ecclesiastico, F: mode ecclésiastique, D: Kirchentonart, NL: kerktoonladder, DK: kirketoneart, S: kyrkotonart, N:

⇒ **diatonic scale**

clef I: chiave, F: clé, clef, D: Schlüssel, Schlüssel, Notenschlüssel, NL: sleutel, DK: nøgle, S: klav, N:

⇒ **c clef** ⇒ **f clef** ⇒ **g clef**

comma I: comma, F: comma, D: Komma, NL: komma, DK: komma, S: komma, N:

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

common meter

⇒ **meter**

compound interval

I: intervallo composto, F: intervalle composé, D: Weites Intervall(?), NL: samengesteld interval, DK: sammensat interval, S: sammansatt intervall, N: .

Intervals larger than an octave

⇒ **interval**

complement

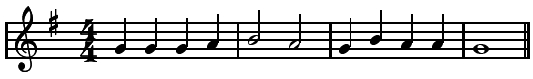
I: rivolto, F: intervalle complémentaire, D: Komplementärintervall, NL: complementair interval, DK: komplementærinterval, S: komplementärintervall (?), N:

⇒ **inverted interval**

conjunct movement

I: moto congiunto, F: mouvement conjoint, D: schrittweise/stufenweise Bewegung, NL: , DK: trinvis bevægelse, S: stegvis rörelse, N:

Melody moving in the narrow steps of the scale;



consonance

I: consonanza, F: consonance, D: Konsonanz, NL: consonant, DK: konsonans, S: konsonans, N:

⇒ **harmony**

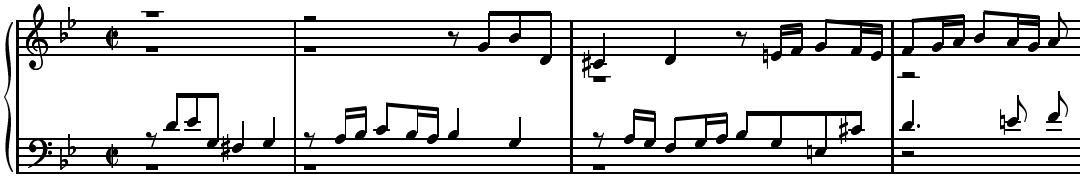
contralto I: contralto, F: contralto, D: Alt, NL: contralto, DK: alt, S: alt, N:

⇒ **alto**

counterpoint

I: contrappunto, F: contrepoint, D: Kontrapunkt, NL: contrapunt, DK: kontrapunkt, S: kontrapunkt, N: .

From latin *punctus contra punctum*, note against note. The combination into a single musical fabric of lines or parts which have distinct melodic significance. A frequently used polyphonic technique is imitation, in its strictest form found in the canon needing only one part to be written down while the other parts are performed with a given displacement. Imitation is also the contrapuntal technique used in the *fugue* which, since the music of the baroque era, has been one of the most popular polyphonic composition methods.



counter tenor

I: controtenore, F: contre-tenor, D: Kontratenor, NL: contratenor, DK: kontratenor, S: kontratenor, counter tenor, N: kontratenor

⇒ **contralto**

Copying, Music

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

crescendo I: crescendo, F: crescendo, D: Crescendo, Lauter, NL: crescendo, DK: crescendo, S: crescendo, N: crescendo.

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

cue-notes I: notine, F: petites notes précédent l'entrée d'in instrument, réplique, D: Stichnoten, NL: stichnoten, DK: stiknoder, S: inprickningar, N:

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

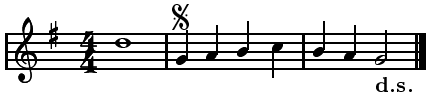
D I: re, F: ré, D: D, d, NL: d, DK: d, S: d, N: d

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, N: .

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

dal segno I: dal segno, F: dal segno, depuis le signe, D: dal segno, NL: dal segno, DK: dal segno, S: dal segno, N: .

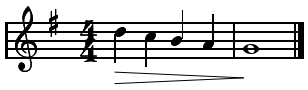
abbreviated d.s. Repetition, not from the beginning, but from another place frequently near the beginning marked by a sign:



decrescendo

I: decrescendo, D: Decrescendo, Leiser, NL: decrescendo, DK: decrescendo, S: decrescendo, N: decrescendo

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



descending interval

I: intervallo discendente, F: intervalle descendant, D: fallendes Intervall, absteigendes Intervall, NL: dalend interval, DK: faldende interval, S: fallande intervall, N:

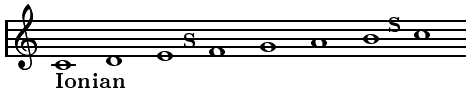
An distance between a starting higher note and a lower ending note.

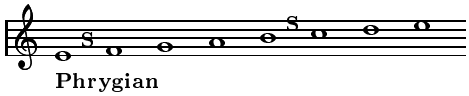
diatonic scale

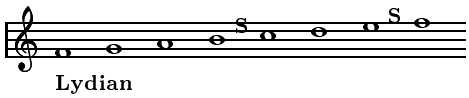
I: scala diatonica, F: gamme diatonique, D: diatonische Tonleiter, NL: diatonische toonladder, DK: diatonisk skala, S: diatonisk skala, N:

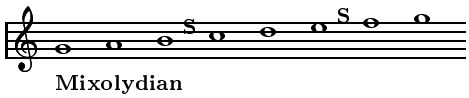
A scale consisting of 5 ⇒ **whole tones** and 2 ⇒ **semitones** (S). Scales played on the white keys of a piano keybord are diatonic.

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

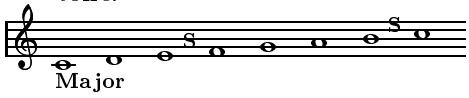


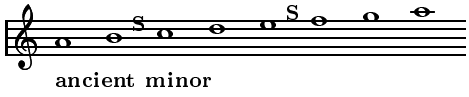


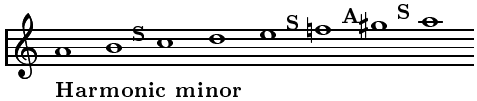


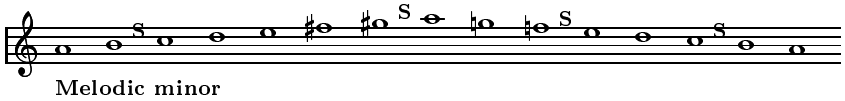


From the beginning of the 17th century the scales used in European compositional music are primarily the major and the minor scales. In the harmonic minor scale type an augmented second (A) occurs between the 6th and 7th tone.









diminished interval

I: intervallo diminuito, F: intervalle diminué, D: vermindertes Intervall, NL: verminderd interval, DK: formindsket interval, S: förminskat intervall, N: .

⇒ **interval**

diminuendo

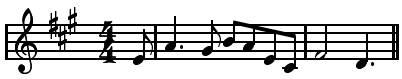
I: diminuendo, F: diminuendo, D: Diminuendo, NL: diminuendo, DK: diminuendo, S: diminuendo, N: diminuendo.

⇒ **decrescendo**

disjunct movement

I: moto disgiunto, F: mouvement disjoint, D: sprunghafte Bewegung, NL: , DK: springende bevægelse, S: språngvis rörelse, N:

Melody moving in steps greater than those of the scale. Opposite of ⇒ **conjunct movement**.



dissonant interval; dissonance

I: intervallo dissonante, dissonanza, F: dissonance, D: Dissonanz, NL: dissonant interval; dissonant, DK: dissonerende interval, dissonans, S: dissonans, N: .

⇒ **harmony**

dominant ninth chord

I: accordo di nona di dominante, F: accord de neuvième dominante, D: Dominantnoneakkord, NL: dominant noon akkoord, DK: dominantnoneakkord, S: dominantnonackord, N: .

⇒ **chord** ⇒ **functional harmony**

dominant seventh chord

I: accordo di settima di dominante, F: accord de septième dominante, D: Dominantseptakkord, NL: dominant septiem akkoord, DK: dominantseptimakkord, S: dominantseptimackord, N:

⇒ **chord** ⇒ **functional harmony**

dominant I: dominante, F: dominante, D: Dominante, NL: dominant, DK: dominant, S: dominant, N: .

The fifth ⇒ **scale degree** ⇒ **functional harmony**

dorian mode

I: modo dorico, F: mode dorien, D: Dorischer Kirchenton, NL: dorische toonladder, dorischer Kirchenton, DK: dorisk skala, S: dorisk tonart, N:

⇒ **diatonic scale**

dot (augmentation dot)

I: punto (di valore), F: point, D: Punkt (Verlängerungspunkt), NL: punt, DK: punkt, S: punkt, N:

⇒ **dotted note**

dotted note

I: nota puntata, F: note pointée, D: punktierte Note, NL: gepuncteerde noot, DK: punkteret node, S: punkterad not, N:

⇒ **note value**

double appoggiatura

I: appoggiatura doppia, F: appoggiature double, D: doppelter Vorschlag, NL: dubbele voorslag, DK: dobbelt forslag, S: dubbelslag, N:

⇒ **appoggiatura**

double bar line

I: doppia barra, F: double barre, D: Doppelstrich, NL: dubbele maatstreep, DK: dobbeltstreg, S: dubbelstreck, N: .

Indicates the end of a section within a movement.

double dotted note

I: nota doppiamente puntata, F: note doublement pointée, D: doppel-punktierte Note, NL: dubbelgepuncteerde noot, DK: dobbeltpunkteret node, S: dubbelpunkterad not, N: .

⇒ **note value**

double flat

I: doppio bemolle, F: double bémol, D: Doppel-B, NL: dubbelmol, DK: dobbelt-b, S: dubbelbe, N: .

⇒ **accidental**

double sharp

I: doppio diesis, F: double dièse, D: Doppelkreuz, NL: dubbelkruis, DK: dobbeltkryds, S: dubbelkors, N: .

⇒ **accidental**

double trill

I: doppio trillo, F: trille double, D: Doppeltriller, NL: dubbele triller, DK: dobbelttrille, S: dubbeldrill, N: .

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

duple meter

I: tempo binario, F: temps binaire, D: zweiteiliger Takt, NL: tweedelige maatsoort, DK: todelt takt, S: tvåtakt, N: .

⇒ **meter**

duplet I: duina, F: duolet, D: Duole, NL: duool, DK: duol, S: duol, N: .

⇒ **note value**

duration I: durata, F: durée, D: Dauer, Länge, NL: duur, lengte, DK: varighed, S: tonlängd, N: .

⇒ **note value**

dydimic comma

⇒ **syntonic comma**

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

eighth note

I: croma, F: croche, UK: quaver, D: Achtel, Achtelnote, NL: achtste noot, DK: ottendedelsnode, S: åttondelsnot, N: .

⇒ **note value**

eighth rest

I: pausa di croma, F: demi-soupir, UK: quaver rest, D: Achtelpause, NL: achtste rust, DK: ottendedelspause, S: åttonddelspaus, N: .

⇒ **note value**

engraving I: incisione, F: gravure, D: Notenstechen, NL: steken, DK: nodestik, S: nottryck, N: .

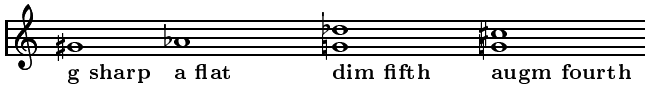
Engraving means incising or etching a metal plate for printing. Photoengraving means drawing music with ink in a manner similar to drafting or engineering drawing, using similar tools.

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.

enharmonic

I: enarmonico, F: enharmonique, D: enharmonisch, NL: enharmonisch, DK: enharmonisk, S: enharmonisk, N: .

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



equal temperament

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

Tuning system dividing the octave into 12 equal ⇒ **semitones** (precisely 100 ⇒ **cents**). ⇒ **temperament**

expression mark

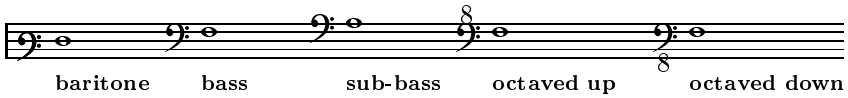
I: segno d'espressione, F: signe d'expression, indication de nuance, D: Vortragszeichen, NL: voordrachtsteken, DK: foredragsbetegnelse, S: föredragsbeteckning, N: .

Performance indications concerning 1. volume, dynamics (for example ⇒ **forte**, ⇒ **crescendo**), 2. tempo (for example ⇒ **andante**, ⇒ **allegro**)

F I: fa, F: fa, D: F, f, NL: f, DK: f, S: f, N: f.

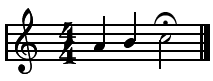
F clef I: chiave di fa, F: clé de fa, D: F-Schlüssel, NL: F-sleutel, DK: F-nøgle, S: f-klav, N: .

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 ⇒ **strings**).



fermata I: corona, F: pause, D: Fermate, NL: fermate, DK: fermat, S: fermat, N: .

Prolonged note or rest of indefinite duration.



fifth I: quinta, F: quinte, D: Quinte, NL: kwint, DK: kvint, S: kvint, N: kvint.

⇒ **interval**

figured bass

⇒ **thorough bass**

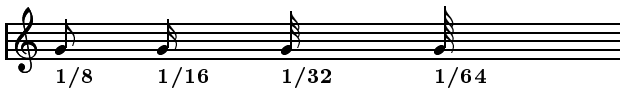
fingering I: diteggiatura, F: doigté, D: Fingersatz, NL: vingerzetting, DK: fingersætning, S: fingersättning, N: .

The methodical use of fingers in the playing of instruments.

flag; pennant

I: coda (uncinata), bandiera, F: crochet, D: Fahne, Fähnchen, NL: vlaggetje, DK: fane, S: flagga, N: .

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 ⇒ **note value**.



flat I: bemolle, F: bémol, D: B, b, NL: mol, DK: b, S: beförtecken, N: .

⇒ **accidental**

forefall; backfall

⇒ **appoggiatura**

forte I: forte, F: forte, D: forte, Laut, NL: forte, DK: forte, S: forte, N: .

Loud, abbreviated **f**, *fortissimo* (**ff**) very loud, *mezzoforte* (**mf**) medium loud.

fourth I: quarta, F: quarte, D: Quarte, NL: kwart, DK: kvart, S: kvart, N: .

⇒ **interval**

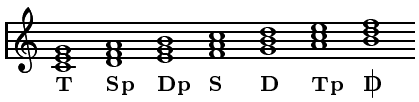
fugue I: fuga, F: fugue, D: Fuge, NL: fuga, DK: fuga, S: fuga, N: .

⇒ **counterpoint**

functional harmony

I: armonia funzionale, F: étude des functions, D: Funktionslehre, NL: , DK: funktionsanalyse, funktionsharmonik, S: funktionslära, N:

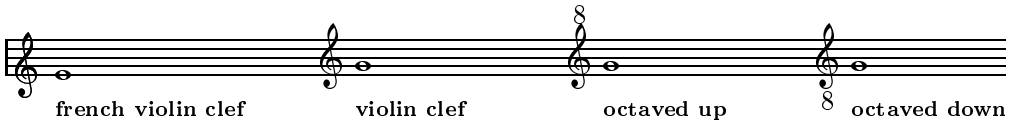
A system of harmonic analysis. It is based on the idea that, in a given key, there are only three functionally different chords: tonic (T, the chord on the first note of the scale), subdominant (S, the chord on the fourth note) and dominant (D, the chord on the fifth note). Other are considered to be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



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

G clef I: chiave di sol, F: clé de sol, D: G-Schlüssel, Violinschlüssel, NL: G-sleutel, DK: g-nøgle, S: g-klav, N: .

A clef symbol indicating the G above central 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).



glissando I: glissando, F: glissando, D: Glissando, NL: glissando, DK: glissando, S: glissando, N: glissando.

Letting the pitch slide fluently from one note to the other

grace notes

I: abbellimenti, F: fioriture, D: Verzierungen, Vorschläge, Vorschlagsnoten, NL: versieringen, DK: forsiringer, S: ornament, N: .

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

grand staff

I: accolatura, F: accolade, D: Akkolade, NL: piano systeem, DK: klaversystem, S: ackolad, böjd klammer, N: .

⇒ **brace**

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

grave I: grave, F: grave, D: grave, langsam, traurig, NL: , DK: grave, S: grave, N: .

Slow, solemn.

half note I: minima, F: blanche, UK: minim, D: Halbe, halbe Note, NL: halve noot, DK: halvnode, S: halvnot, N: .

⇒ **note value**

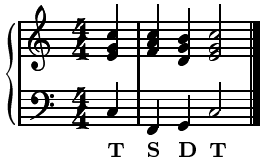
half rest I: pausa di minima, F: demi-pause, UK: minim rest, D: halbe Pause, NL: halve rust, DK: halvnodespause, S: halvpaus, N: .

⇒ **note value**

harmonic cadence

I: cadenza (armonica), F: cadence harmonique, D: Schlusskadenz, NL: harmonische cadens, DK: harmonisk kadence, S: (harmonisk) kadens, N: .

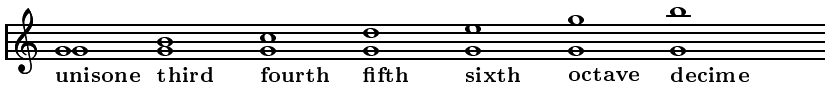
Sequence of chords that terminate a musical phrase or section. ⇒ **functional harmony**



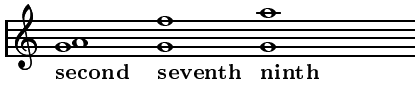
harmony I: armonia, F: harmonie, D: Harmonie, Zusammenklang, NL: harmonie, DK: samklang, S: samklang, N:

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

Consonances:



Dissonances:



Three note harmony ⇒ **chord**

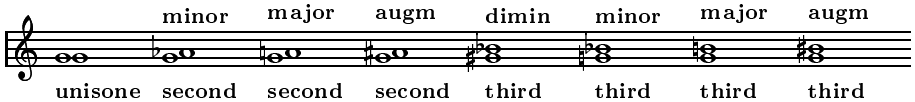
homophony

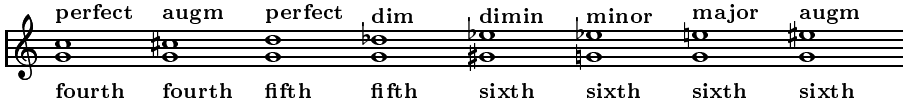
I: omofonia, F: homophonie, D: Homophonie, NL: homofonie, DK: homofoni, S: homofoni, N: .

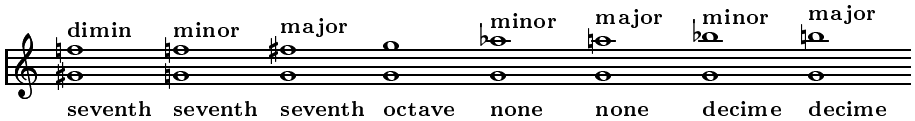
Music in which one voice leads melodically followed by the other voices more or less in the same rhythm. In contrast to ⇒ **polyphony**.

interval I: intervallo, F: intervalle, D: Intervall, NL: interval, DK: interval, S: intervall, N: .

Difference in pitch between two notes. Intervals may be perfect, minor, major, diminished or augmented. The augmented fourth and the diminished fifth are identical (⇒ **enharmonic**) and is called *tritonus* because it consists of three ⇒ **whole tone**s. The addition of such two forms an octave.



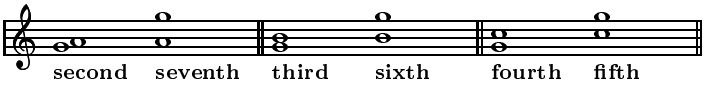




inverted interval

I: intervallo rivolto, F: intervalle renversé, D: umgekerhtes Intervall, NL: interval inversie, DK: omvendingsinterval, S: intervallets omvändning, N: .

The difference between an interval and an octave.



just intonation

I: intonazione giusta, F: intonation juste, D: reine Stimmung, NL: reine stemming, DK: ren stemning, S: ren stämning, N: .

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

key I: tonalità, F: tonalité, D: Tonart, NL: toonsoort, DK: toneart, S: tonart, N: .

According to the 12 tones of the ⇒ **chromatic scale** there are 12 keys, one on c, one on c-sharp etc. ⇒ **key signature**

key signature

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

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

largo I: largo, F: largo, D: Largo, Langsam, Breit, NL: largo, DK: largo, S: largo, N: largo

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

leading note

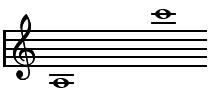
I: sensibile, F: note sensible, D: Leitton, NL: leidtoon, DK: ledetone, S: ledton, N: .

The seventh ⇒ **scale degree**, a ⇒ **semitone** below the tonic; so called because of its strong tendency to "lead up" (resolve upwards) to the tonic scale degree.

ledger line; leger line

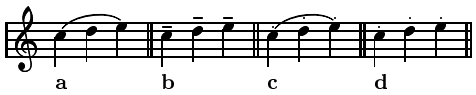
I: tagli addizionali, F: ligne supplémentaire, D: Hilfslinie, NL: hulplijntje, DK: hjælpelinie, S: hjälplinje, N: .

A ledger line is an extension of the staff.



legato I: legato, F: legato, lié, D: legato, NL: legato, DK: legato, S: legato, N: .

To be performed without any perceptible interruption between the notes (a) unlike *leggiero* or *non-legato* (b), *portato* (c) and ⇒ **staccato** (d)



legato curve

⇒ **slur** ⇒ **legato**

lilypond I: stagno del giglio, F: étang de lis, UK: lily pond, D: Seerosenteich, NL: lelievijver, DK: liliedam, S: liljedamm, N: .

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

line I: linea, F: ligne, D: Linie, Notenlinie, NL: lijn, DK: nodelinie, S: notlinje, N: .

⇒ **staff**

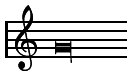
long appoggiatura

I: appoggiatura lunga, F: appoggiature longue, D: langer Vorschlag, DK: langt forslag, S: långt förslag, N: .

⇒ **appoggiatura**

longa I: longa, F: longa, D: Longa, NL: longa, DK: longa, S: longa, N: longa

note value: double length of ⇒ **brevis**. ⇒ **note value**



major interval

I: intervallo maggiore, F: intervalle majeur, D: großes Intervall, NL: groot interval, DK: stort interval, S: stort intervall, N: .

⇒ **interval**

major I: maggiore, F: [mode] majeur, D: Dur, NL: majeur, DK: dur, S: dur, N: dur.

⇒ **diatonic scale**

meantone temperament

I: accordatura mesotonica, F: tempérament mésotonique, D: Mitteltönige Stimmung, DK: middeltonetemperatur, S: medeltonstemperatur, N: .

Temperament yielding acoustically pure thirds by decreasing the natural fifth by 16 ⇒ **cent**s. Due to the non-circular character of this ⇒ **temperament** only a limited set of keys are playable. Used for tuning keyboard instruments for performance of pre-1650 music.

measure, bar

I: misura, battuta, F: mesure, D: Takt, NL: maat, DK: takt, S: takt, N: takt.

A group of ⇒ **beat**s (units of musical time) the first of which bears an accent. Such groups in numbers of two or more recur consistently throughout the composition and are marked from each other by bar-lines. ⇒ **meter**

mediant I: mediante, modale, F: médiante, NL: mediant, D: Mediant, DK: mediant, S: mediant, N: .

1. The third **scale degree**. 2. A ⇒ **chord** 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). ⇒ **functional harmony** ⇒ **relative key**.

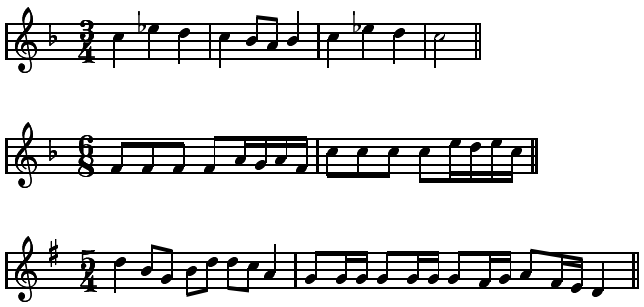
melodic cadence

⇒ **cadenza**

meter, time

I: tempo, metro, F: mètre, D: Taktart, Metrum, NL: maatsoort, DK: taktart, S: taktart, N: .

The basic scheme of ⇒ **note value**s and ⇒ **accent**s which remains unaltered throughout a composition or a section of it. For instance 3/4 meter means that the basic ⇒ **note value**s are quarter-notes and that a ⇒ **measure** consists of three of those. According to whether there are two, three or four units to the measure, one speaks of *duple* (2/2, 2/4, 2/8), *triple* (3/2, 3/4, 3/8) or *quadruple* (4/2, 4/4, 4/8) meter. 4/4 is also called common meter.



metronome

I: metronomo, F: métronome, D: Metronom, NL: metronoom, DK: metronom, S: metronom, N: metronom.

Device indicating the exact tempo of a piece. ⇒ **metronomic indication**

metronomic indication

I: indicazione metronomica, F: indication métronomique, D: Metronomangabe, NL: metronoom aanduiding, DK: metronomtal, S: metronomangivelse, N: .

Exact tempo indication (in beats per minute). Also denoted by M.M. (Mälzel's Metronom)

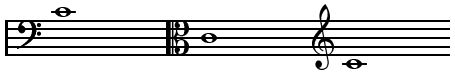
mezzo-soprano

I: mezzo-soprano, F: mezzo-soprano, D: Mezzosopran, NL: mezzosopraan, DK: mezzosopran, S: mezzosopran, N: mezzosopran.

The female voice between ⇒ **soprano** and ⇒ **contralto**.

middle C I: do centrale, F: do central, D: eingestrichenes c, NL: centrale c, DK: enstreget c, S: ettstruket c, N:

First C below the 440 Hz A.



minor interval

I: intervallo minore, F: intervalle mineur, D: kleines Intervall, NL: klein interval, DK: lille interval, S: litet intervall, N: .

⇒ **interval**

minor I: minore, F: mode mineur, D: Moll, NL: mineur, DK: mol, S: moll, N: .

⇒ **diatonic scale**

mode I: modo, F: mode, D: Modus, NL: modus, DK: skala, S: modus, skala, N: .

⇒ **church mode** ⇒ **diatonic scale**

modulation

I: modulazione, F: modulation, D: Modulation, NL: modulatie, DK: modulation, S: modulering, N: .

Moving from one ⇒ **key** to another. For example the second subject of a ⇒ **sonata form** movement modulates to the dominant key if the key is major and to the ⇒ **relative key** if the key is minor.

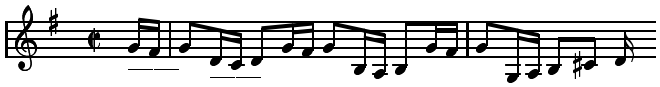
mordent I: mordente, F: mordant, D: Mordent, NL: mordent, DK: mordent, S: mordent, N: .

⇒ **ornament**

motive; motif

I: inciso, F: incise, D: Motiv, NL: motief, DK: motiv, S: motiv, N: .

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

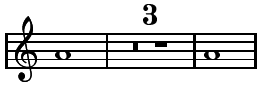


movement I: movimento, F: mouvement, D: Satz, NL: deel, DK: sats, S: sats, N: .

Greater musical works like ⇒ **symphony** and ⇒ **sonata** most often consist of several - more or less - independant pieces called movements.

multibar rest

I: pausa multipla, F: pause multiple, NL: meermaats rust, D: mehrtaktige Pause, DK: flertaktspause, S: flertaktspaus, N: .



mixolydian mode
⇒ **diatonic scale**

natural sign
I: bequadro, F: bécarre, D: Auflösungszeichen, NL: herstellingsteken, DK: opløsningstegn, S: återställningstecken, N: .
⇒ **accidental**

neighbour tones
⇒ **appoggiatura**

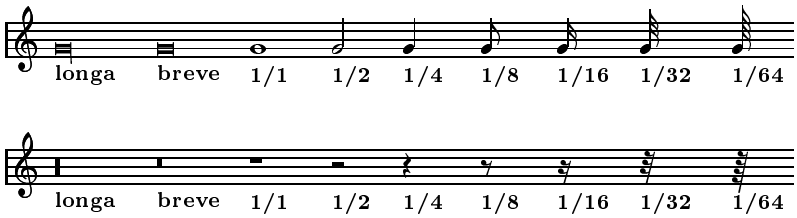
ninth I: nona, F: neuvième, D: None, NL: noon, DK: none, S: nona, N: .
⇒ **interval**

non-legato ⇒ **legato**

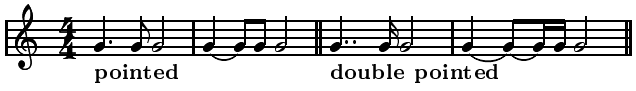
note I: nota, F: note, D: Note, NL: noot, DK: node, S: not, N: ,
Notes are signs by means of which music is fixed in writing. The term is also used for the sound indicated by a note, and even for the key of the piano which produces the sound. However, a clear distinction between the terms tone and ⇒ **note** is strongly recommended. Briefly, one sees a note, and hears a tone.

note head I: testa, testina, capocchia, F: tête de la note, D: Notenkopf, NL: nootballetje, DK: nodehovede, S: nothuvud, N: .
A head like sign which indicates pitch by its position on a ⇒ **staff** provided with a ⇒ **clef**, and duration by a variety of shapes such as hollow or black heads with or without ⇒ **stem**s, ⇒ **flag**s etc. For percussion instruments (often having no defined pitch) the note head may indicate the instrument.

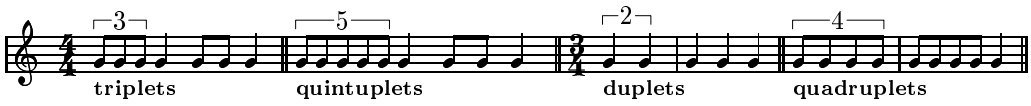
note value I: valore, durata, F: durée, valeur (d'une note), D: Notenwert, NL: nootwaarde, DK nodeværdi, S: notvärde, N: .
Note values (durations) are measured as fractions, normally 1/2, of the next higher note value. The longest duration normally used is called *brevis*, but sometimes (mostly in pre baroque music) the double length note value *longa* is 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 (*tuplets*) or 4 (*quadruplets*) of dotted notes are also frequently used.



octave sign

⇒ **g clef** ⇒ **f clef**

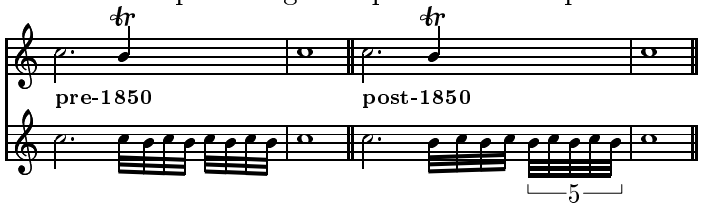
octave I: ottava, F: octave, D: Oktave, NL: octaaf, DK: oktav, S: oktav, N: .

⇒ **interval**

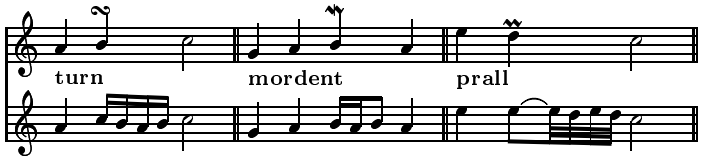
ornament; embellishment; accessory

I: abbellimento, fioriture, F: agrément, ornement, D: Verzierung, Ornament, NL: versiering, DK: forsiring, S: ornament, N: .

Most commonly used is the *trill*, the rapid alternation of a given note with the diatonic ⇒ **second** 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).



⇒ **appoggiatura**

ossia I: ossia, F: ossia, D: Ossia, NL: alternatief, DK: ossia, S: ossia, N: .

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.

part I: voce, parte, F: partie, D: Stimme, NL: partij, DK: stemme, S: stämma, N: .

1. In instrumental or choral music the music for the single instrument or voice. 2. in contrapuntal music ⇒ **counterpoint** the single melodic line of the contrapuntal web.

percussion I: percussioni, F: percussion, D: Schlagzeug, NL: slagwerk, DK: slagtøj, S: slagverk, N: .

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.

perfect interval

I: intervallo giusto, F: intervalle juste, D: reines Intervall, NL: rein interval, DK: rent interval, S: rent intervall, N: .

⇒ **interval**

phrase I: frase, F: phrase, D: Phrase, NL: frase, zin, DK: frase, S: fras, N: .

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

phrasing I: fraseggio, F: phrasé, D: Phrasierung, NL: frasering, DK: frasering, S: frasering, N: .

The clear rendering in musical performance of the ⇒ **phrase**s of the melody. Phrasing may be indicated by a ⇒ **slur**.

piano I: piano, F: piano, D: piano, leise, NL: piano, DK: piano, S: piano, N: .

piano (**p**) soft, *pianissimo* (**pp**) very soft, *mezzopiano* (**mp**) medium soft.

pitch I: altezza, F: hauteur, D: Tonhöhe, NL: toonhoogte, DK: tonehøjde, S: tonhöjd, N: .

pizzicato I: pizzicato, F: pizzicato, D: pizzicato, NL: pizzicato, getokkeld, DK: pizzicato, S: pizzicato.

Play by plucking the strings.

polyphony I: polifonia, F: polyphonie, D: Polyphonie, NL: polyfonie, DK: polyfoni, S: polyfoni, N: .

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

portato ⇒ **legato**

presto I: presto, F: presto, D: Presto, Sehr schnell, NL: presto, Sehr schnell, DK: presto, S: presto, N: .

Very quick, i.e. quicker than ⇒ **allegro**. *prestissimo* denotes the highest possible degree of speed.

Pythagorean comma

I: comma pitagorico, F: comma pythagoricien, D: Pythagoräisches Komma, NL: komma van Pythagoras, DK: pythagoræisk komma, S: pytagoreiskt komma, N: .

A sequence of fifths starting on C eventually circles back to C, but this C, obtained by adding 12 fifths, is 24 ⇒ **cent**s higher than the C obtained by adding

7 octaves. The difference between those two pitches is called the Pythagorean comma.

quadruplet

I: quartina, F: quartolet, D: Quartole, NL: kwartool, DK: kvartol, S: kvartol, N: .

⇒ **note value**

quarter note

I: semiminima, nera, F: noire, UK: crotchet, D: Viertel, Viertelnote, NL: kwartnoot, DK: fjerdedelsnode, S: fjärdedelsnot, N:

⇒ **note value**

quarter rest

I: pausa di semiminima, F: soupir, UK: crotchet rest, D: Viertelpause, NL: kwart rust, DK: fjerdedelspause, S: fjärdedelspaus, N: .

⇒ **note value**

quintuplet I: quintina, F: quintuplet, D: Quintole, NL: kwintool, DK: kvintol, S: kvintol, N: .

⇒ **note value**

rallentando

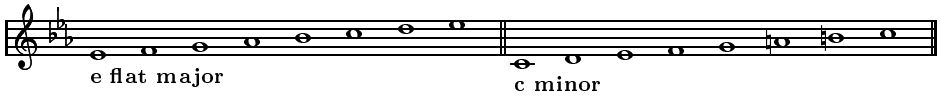
I: rallentando, F: rallentando, D: rallentando, langsamer, NL: rallentando, DK: rallentando, S: rallentando, N: rallentando.

Abbreviation "rall.". ⇒ **ritardando**

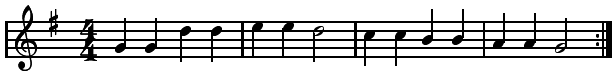
relative key

I: tonalità relativa, F: tonalité relative, D: Paralleltonart, DK: paralleltoneart, S: parallelltonart, N: .

⇒ **Major** and ⇒ **minor** ⇒ **key** with the same ⇒ **signature**.



repeat I: ritornello, F: barre de reprise, D: Wiederholung, NL: herhaling, DK: gentagelse, S: repris, N: .



rest I: pausa, F: silence, D: Pause, NL: rust, DK: pause, S: paus, N: .

⇒ **note value**

rhythm I: ritmo, F: rythme, D: Rhythmus, NL: ritme, DK: rytme, S: rytm, N: .

(a) metrical rhythm in which every time value is a multiple or fraction of a fixed unit of time, called ⇒ **beat**, and in which the normal ⇒ **accent** recurs in regular

intervals, called ⇒ **measure**. The basic scheme scheme of time values is called ⇒ **meter**. (b) Measured rhythm which lacks regularly recurrent accent. In modern notation such music appears as a free alternation of different measures. (c) Free rhythm, i.e. the use of temporal values having no common metrical unit (beat).

ritardando

I: ritardando, F: ritardando, D: Ritardando, Langsamer, NL: ritardando, DK: ritardando, S: ritardando, N: .

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

ritenuto I: ritenuto, F: ritenuto, D: Ritenuto, NL: ritenuto, DK: ritenuto, S: ritenuto, N: .

Immediate reduction of speed.

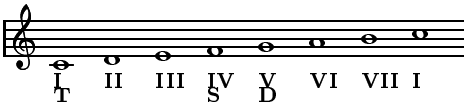
scale I: scala, F: gamme, D: Tonleiter, NL: toonladder, DK: Skala, S: skala, N: .

⇒ **diatonic scale**

scale degree

I: grado della scala, F: degré [de la gamme], D: Tonleiterstufe, NL: trap [van de toonladder], DK: skalatrin, S: skalsteg (?), N: .

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).



⇒ **functional harmony**

score I: partitura, F: partition, D: Partitur, NL: partituur, DK: partitur, S: partitur, N: .

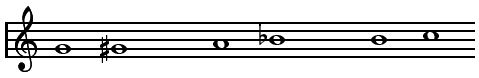
A copy of orchestral, choral or chamber music showing what each instrument is to play, each voice to sing, having each part arranged one underneath the other on different ⇒ **staves**.

second I: secunda, F: seconde, D: Sekunde, NL: secunde, DK: sekund, S: sekund, N: .

The ⇒ **interval** between two neigbouring tones of a scale. A ⇒ **diatonic scale** consists of alternating ⇒ **semitones** and ⇒ **whole tones**, hence the size of a second depends on the scale degrees in question.

semitone I: semitono, F: demi-ton, D: Halbton, NL: halve toon, DK: halvtone, S: halvton, N: .

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. ⇒ **interval** ⇒ **chromatic scale**



seventh I: settima, F: septième, D: Septime, NL: septiem, DK: septim, S: septim, N: .

⇒ **interval**

sextuplet, sextolet

I: sestina, F: sextolet, D: Sextole, NL: sextool, DK: sekstol, S: sextol, N: .

⇒ **note value**

sharp I: diesis, F: dièse, D: Kreuz, NL: kruis, DK: kryds, S: korsförtecken, N: .

⇒ **accidental**

short appoggiatura

⇒ **appoggiatura**

sixteenth note

I: semicroma, F: double croche, UK: semiquaver, D: Sechzehntel, Sechzehntelnote, NL: zestiende noot, DK: sekstendedelsnode, S: sextondelsnot, N: .

⇒ **note value**

sixteenth rest

I: pausa di semicroma, F: quart de soupir, UK: semiquaver rest, D: Sechzehntelpause, NL: zestiende rust, DK: sekstendedelspause, S: sextondelspaus, N: .

⇒ **note value**

sixth I: sesta, F: sixte, D: Sexte, NL: sext, DK: sekst, S: sext, N: .

⇒ **interval**

sixty-fourth note

I: semibiscroma, F: quadruple croche, UK: hemidemisemiquaver, D: Vierundsechzigstel, Vierundsechzigstelnote, NL: vierenzestigste noot, DK: fireogtredsindstyvendedelsnode, S: sextiofjärdedelsnot, N: .

⇒ **note value**

sixty-fourth rest

I: pausa di semibiscroma, F: seizième de soupir, UK: hemidemisemiquaver rest, D: Vierundsechzigstelpause, NL: vierenzestigste rust, DK: fireogtredsindstyvendedelspause, S: sextiofjärdedelspaus, N: .

⇒ **note value**

slur I: legatura (di portamento or espressiva), F: liaison, coulé, D: Bogen, Bindebogen, Legatobogen, Phrasierungsbogen, NL: binding, bindingsboog, DK: legatobue, fraseringsbue, S: båge, N: .

A slur above or below a group of notes indicates that they are to be played ⇒ **legato**, e.g. with one stroke of the violin bow or with one breath in singing.

solmization

I: solmisazione, F: solmisation, D: Solmisation, NL: solmizatie, DK: solmisation, S: solmisation, N: .

General term for systems of designating the degrees of the ⇒ **scale**, not by letters, but by syllables (*do* (*ut*), *re*, *mi*, *fa*, *sol*, *la*, *si* (*ti*)). ⇒ **scale degree**.

sonata I: sonata, F: sonate, D: Sonate, NL: sonate, DK: sonate, S: sonat, N: .

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 independant pieces, called movements.

sonata form

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

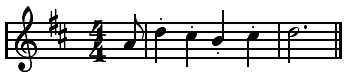
A form used frequently for single movements of the ⇒ **sonata**, ⇒ **symphony**, quartet etc. A movement written in sonata form falls in three sections called *exposition*, *development* and *recapitulation*. In the exposition the composer introduces his musical ideas, consisting of a number of themes; in the development section he "develops" this material, and in the recapitulation he repeats the exposition, with certain modifications however. The exposition contains a number of themes which 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 ⇒ **dominant** if the ⇒ **tonic** is ⇒ **major**, and in the ⇒ **relative key** if the tonic is ⇒ **minor**.

soprano I: soprano, F: soprano, D: Sopran, NL: sopraan, DK: sopran, S: sopran, N: .

The highest female voice.

staccato I: staccato, F: staccato, piqué, détaché, D: staccato, NL: staccato, DK: staccato, S: staccato, N:

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

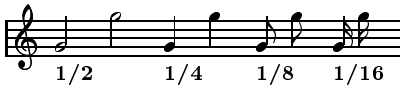


staff I: pentagramma, rigo (musicale), F: portée, D: Notensystem, NL: (noten)balk; partij, DK: nodesystem, S: notsystem, N: .

pl. staves or staffs. A series of (normally 5) horizontal lines upon and between which the musical notes are written, thus indicating (in connection with a ⇒ **clef**) their pitch. Staffs for ⇒ **percussion** instruments may have fewer lines.

stem I: gamba, F: queue, D: Hals, Notenhals, Stiel, NL: stok, DK: hals, S: skaft, N: .

Vertical line above or below a ⇒ **note head** shorter than a whole note. ⇒ **beam**



strings I: archi, F: cordes, D: Streicher, NL: strijkers, DK: strygere, S: stråkar, N: .

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

strong beat

I: tempo forte, F: temps fort, D: betonter Taktteil oder -schlag, NL: thesis, D: betonet taktslag, S: betonat taktslag, N: .

⇒ **beat** ⇒ **accent** ⇒ **measure** ⇒ **rhythm**

subdominant

I: sottodominante, F: sous-dominante, D: Subdominante, NL: subdominant, DK: subdominant, S: subdominant, N: .

The fourth ⇒ **scale degree**. ⇒ **functional harmony**

submediant

I: sopratonica, F: sous-médiante, D: Submediant, NL: submediant, DK: Submediant, S: submediant, N: .

The sixth ⇒ **scale degree**.

subtonic I: sottotonica, F: sous-tonique, D: Subtonika, NL: subtonica, DK: Subtonika, S: subtonika, N: .

The seventh ⇒ **scale degree**

superdominant

I: sopradominante, F: sus-dominante, D: Superdominant, NL: superdominant, DK: superdominant, S: superdominant, N: .

The sixth ⇒ **scale degree**

supertonic I: sopratonica, F: sus-tonique, D: Supertonika, NL: supertonica, DK: supertonika, S: supertonika, N: .

The second ⇒ **scale degree**.

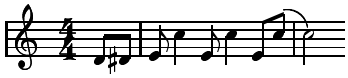
symphony I: sinfonia, F: symphonie, D: Sinfonie, NL: symfonie, DK: symfoni, S: symfoni, N: .

A symphony may be defined as a ⇒ **sonata** for orchestra.

syncopation

I: sincope, F: syncope, D: Synkope, NL: syncope, DK: synkope, S: synkop, N: .

Any deliberate upsetting of the normal pulse of ⇒ **meter**, ⇒ **accent** and ⇒ **rhythm**. Our system of musical rhythm rests upon the grouping of equal beats into groups of two or three, with a regularly recurrent accent on the first beat of each group. Any deviation from this scheme is felt as a disturbance or contradiction between the underlaying (normal) pulse and the actual (abnormal) rhythm.



syntonic comma; dydimic comma

I: comma sintonico (o didimico), F: comma syntonique, D: Syntonisches Komma, NL: syntonische komma, DK: syntonisk komma, S: syntoniskt komma, N: .

Difference between the natural third and the third obtained by Pythagorean tuning (⇒ **Pythagorean comma**), equal to 22 cents.

system I: accollatura, F: système, D: Notensystem, NL: systeem, DK: system, S: system, N: .

The collection of staves ⇒ **staff**, two or more, as used for the writing down of keyboard, chamber, choral or orchestral music.

temperament

I: temperamento, F: tempérament, D: Stimmung, Temperatur, NL: temperament, DK: temperatur, S: temperatur, N: .

Systems of tuning in which the intervals deviate from the accoustically pure intervals. ⇒ **meantone temperament** ⇒ **equal temperament**

tempo indication

I: indicazione di tempo, F: indication de temps, D: Zeitmaß, Tempobezeichnung, NL: tempo aanduiding, DK: tempobetegelse, S: tempobeteckning, N: .

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 ⇒ **largo**, ⇒ **adagio**, ⇒ **andante**, ⇒ **allegro** and ⇒ **presto**.

tenor I: tenore, F: ténor, D: Tenor, NL: tenor, DK: tenor, S: tenor, N: .

The highest voice of men (apart from ⇒ **counter tenor**)

tenth I: decima, F: dixième, D: Dezime, NL: deciem, DK: decim, S: decima, N: .

⇒ **note value**

third I: terza, F: tierce, D: Terz, NL: terts, DK: terts, S: ters, N: .

⇒ **interval**

thirty-second note

I: biscroma, F: triple croche, UK: demisemiquaver, D: Zweiunddreißigstel, Zweiunddreißigstelnote, NL: twee-endertigste noot, DK: toogtredivtedelsnode, S: trettiotvåondelsnot, N: .

⇒ **note value**

thirty-second rest

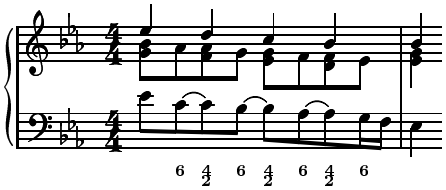
I: pausa di biscroma, F: huitième de soupir, UK: demisemiquaver rest, D: Zweiunddreißigstelpause, NL: 32e rust, DK: toogtredivtedelspause, S: trettiotvåondelspaus, N: .

⇒ **note value**

thorough bass; figured bass

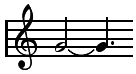
I: basso continuo, basso numerato, F: basse chiffrée, D: Generalbass, bezifferter Bass, NL: basso continuo, DK: generalbas, S: generalbas, N: .

A method of indicating an accompaniment part by the bass notes only, together with figures designating the chief ⇒ **interval**s and ⇒ **chord**s to be played above the bass notes.



tie; bind I: legatura (di valore), F: liaison, D: Haltebogen, NL: overbinding, DK: bindebue, S: bindebåge, överbindning, N: .

A curved line, identical in appearance with the ⇒ **slur**, which connects two succesive notes of the same pitch, and which has the function of uniting them into a single sound equal to the combined durations.



time signature

I: segni di tempo, F: chiffrage (chiffres indicateurs), signe de valeur, D: Taktangabe, Angabe der Taktart, NL: maatsoort, DK: taktangivelse, S: taktartssignatur, N: .

⇒ **meter**

tone I: suono, F: ton, D: Ton, NL: toon, DK: tone, S: ton, N: .

A sound of definite pitch and duration, as distinct from *noise*. Tone is a primary building material of music. Music from the 20th century may be based on non tone related sounds.

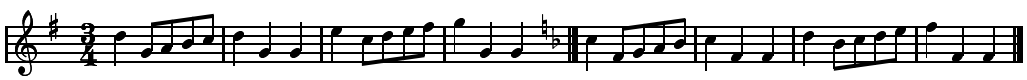
tonic I: tonica, F: tonique, D: Tonika, NL: tonica, DK: tonika, S: tonika, N: .

The first ⇒ **scale degree**⇒ **functional harmony**

transposition

I: trasposizione, F: transposition, D: Transposition, NL: transpositie, DK: transposition, S: transponering, N: .

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

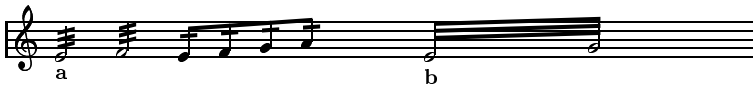


treble clef I: chiave di violino, F: clé de sol, D: Violinschlüssel, Sopranschlüssel, NL: viool sleutel, DK: diskantnøgle, S: diskantklav, N: .

⇒ **G clef**

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

On stringed instruments (⇒ **strings**) the quick reiteration of the same tone, produced by a rapid up-and-down movement movement of the bow (a). The term is also used for the rapid alternation (b) between two notes of a ⇒ **chord**, usually in the distance of a third (⇒ **interval**).



triad I: triade, F: triade, accord parfait, accord de trois sons, D: Dreiklang, NL: drieklank, DK: treklang, S: treklang, N:

⇒ **chord**

trill; shake

I: trillo, F: trille, tremblement, battement (cadence), D: Triller, NL: triller, DK: trille, S: drill, N: .

⇒ **ornament**

triple meter

I: tempo ternario, F: mesure ternaire, D: dreiteiliger Takt, NL: driedelige maatsoort, DK: tredelt takt, S: tretakt, N: .

⇒ **meter**

triplet I: terzina, F: triolet, D: Triole, NL: triool, DK: triol, S: triol, N: .

⇒ **note value**

tritone I: tritono, F: triton, D: Tritonus, NL: tritoon, DK: tritonus, S: tritonus, N: .

⇒ **interval**

tuning fork

I: diapason, corista, F: diapason, D: Stimmgabel, NL: stemvork, DK: stemmegaffel, S: stämgaffel, N: .

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

turn; gruppetto

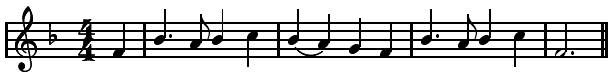
I: gruppetto, F: grupetto, D: Doppelschlag, NL: dubbelslag, DK: dobbeltslag, S: dubbelslag, N: .

unison I: unisono, F: unisson, D: Unison, unisono, NL: unisono, DK: unison, S: unison, N: .

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.

upbeat I: anacrusi, F: anacrouse, D: Auftakt, NL: opmaat, DK: optakt, S: upptakt, N:

Initial note(s) of a melody occurring before the first bar line. ⇒ **measure** ⇒ **meter**



voice I: voce, F: voix, D: Stimme, NL: stem, DK: stemme, S: stämma, N: ,

1. Human voices: ⇒ **soprano**, ⇒ **mezzo-soprano**, ⇒ **contralto**, ⇒ **tenor**, ⇒ **baritone**, ⇒ **bass**. 2. A melodic layer or part of a polyphonic composition.

weak beat I: tempo debole, arsi, F: temps faible, D: unbetonter Taktteil oder -schlag, NL: arsis, DK: ubetonet taktslag, S: obetonat taktslag, N: .

⇒ **beat** ⇒ **measure** ⇒ **rhythm**

whole note

I: semibreve, F: ronde, UK: semibreve, D: Ganze, Ganze Note, NL: hele noot, DK: helnode, S: helnot, N: .

⇒ **note value**

whole rest I: pausa di semibreve, F: pause, UK: semibreve rest, D: Ganze Pause, NL: hele rust, DK: helnodespause, S: helpaus, N: .

⇒ **note value**

whole tone

I: tono intero, F: ton entier, D: Ganzton, NL: hele toon, DK: heltone, S: helton, N: .

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.

woodwind I: legni, F: le bois, D: Holzbläser, NL: houtblazers, DK træblæsere, S: träblåsare, N: .

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.

DURATION NAMES, NOTES AND RESTS

	UK	I	F	D	NL	DK	S	N
longa	longa	longa	Longa	longa	longa	longa	longa	longa
breve	breve	breve	brève	Brevis	brevis	brevis	brevis	brevis
whole	semi-breve	semi-breve	ronde	Ganze	hele	hel	hel	
half	minim	minima	blanche	Halbe	halve	halv	halv	
quarter	crotchet	semi-minima	noire	Viertel	kwart	fjerde-del	fjärde-del	
eighth	quaver	croma	croche	Achtel	achtste	ottende-del	åtton-del	
sixteenth	semi-quaver	semi-croma	double croche	Sech-zehntel	zesti-ende	seks-tende-del	sexton-del	
thirty-second	demi-semi-quaver	bis-croma	triple croche	Zwei-und-dreißig-stel	twee-en-dertig-ste	toog-tredivte-del	trettio-tvåon-del	
sixty-fourth	hemi-demi-semi-quaver	semi-bis-croma	qua-druple croche	Vier-und-sechzig-stel	vieren-zestig-ste	fireog-tred-sinds-tyven-dedel	sextio-fjärde-del	

PITCH NAMES

	I	**F**	**D**	**NL**	**DK**	**S**	**N**
c	do	ut	C	c	c	c	c
c-sharp	do diesis	ut dièse	Cis	cis	cis	cis	cis
d-flat	re bemolle	ré bémol	Des	des	des	des	des
d	re	ré	D	d	d	d	d
e	mi	mi	E	e	e	e	e
f	fa	fa	F	f	f	f	f
g	sol	sol	G	g	g	g	g
a-flat	la bemolle	la bémol	As	as	as	as	as
a	la	la	A	a	a	a	a
a-sharp	la diesis	la dièse	Ais	ais	ais	ais	ais
b-flat	si bemolle	si bémol	B	bes	b	b	b
b	si	si	H	b	h	h	h

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