Music Glossary

Christian Mondrup
François Pinard
Han-Wen Nienhuys
Jan Nieuwenhuizen
David González
Bjoern Jacke
Neil Jerram
Mats Bengtsson
Adrian Mariano
Heikki Junes

Copyright © 1999–2006 by the authors

Permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.1 or any later version published by the Free Software Foundation, without Invariant Sections.

1 Musical terms A-Z

Languages in this order.

- ES - Spanish
- I - Italian
- F - French
- D - German
- NL - Dutch
- UK - British English
- 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.

1.2 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.

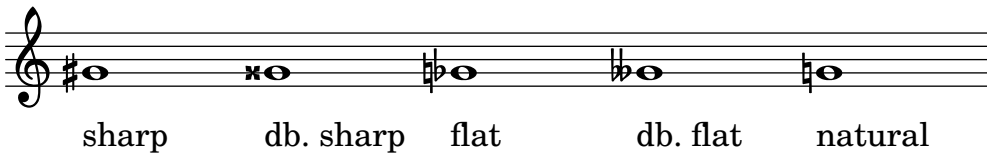
1.3 accessory

⇒ **ornament**.

1.4 accidental

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

An accidental has the effect of an ⇒ **alteration** of a note. 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.



1.5 accelerando

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

Increase tempo.

1.6 adagio

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

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

1.7 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 ⇒ **sonata**.

1.8 alteration

ES: alteración, I: alterazione F: altération D: 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 ⇒ **accidental**.

1.9 alto

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

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

1.10 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 ⇒ **C clef**.

1.11 ambit

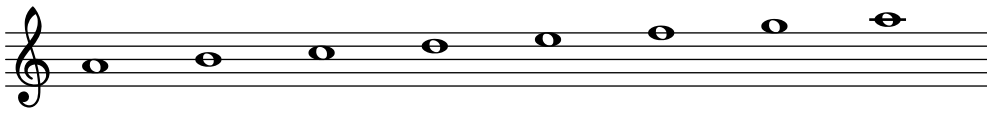
ES: ámbito, I: ambitus, F: ambitus, D: ambitus, NL: ambitus, DK: ambitus, S: ambitus, FI: ambitus, ääniala, soitinala.

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

1.12 ancient minor scale

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

⇒ **diatonic scale**.



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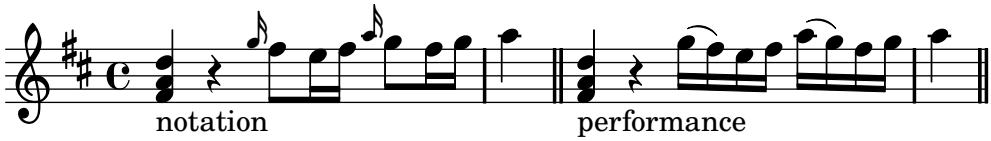
ES: andante, I: andante, F: andante, D: Andante, Gehend, NL: andante, DK: andante, S: andante, FI: andante, käyden.

Walking tempo/character.
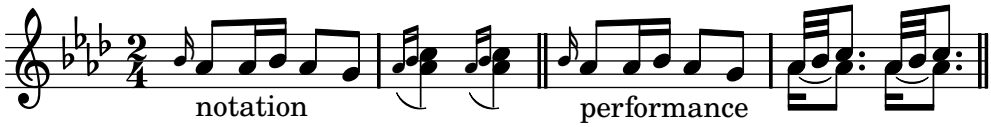
1.14 appoggiatura

ES: apoyatura, I: appoggiatura, F: appogiature, (port de voix), D: Vorschlag, 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 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 proportional to that of the main note.

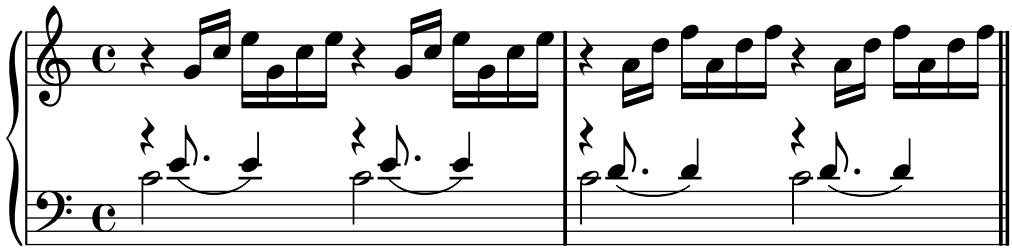


An appoggiatura may have more notes preceding the main note.



1.15 arpeggio

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



1.16 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.

1.17 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.

⇒ **interval**.

1.18 autograph

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

1. A manuscript in the composer's own hand. 2. 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.

1.19 B

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

1.20 backfall

⇒ **appoggiatura**.

1.21 bar

⇒ **measure**.

1.22 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.

1.23 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 ⇒ **bass** and the ⇒ **tenor**.

1.24 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. ⇒ **C clef**, ⇒ **F clef**.

1.25 bass clef

ES: clave de fa en cuarta, I: chiave di basso, F: clé 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. ⇒ **F clef**.

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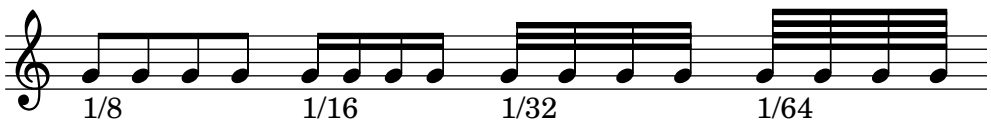
ES: bajo, I: basso, F: basse, D: Bass, NL: bas, DK: bas, S: bas, FI: basso, matala miesääni.

1. The lowest male voice. 2. Sometimes, especially in jazz music, used as an abbreviation for double bass. ⇒ **strings**.

1.27 beam

ES: barra I: coda, F: barre, D: Balken, NL: waardestreep, DK: bjælke, S: balk, FI: palkki.
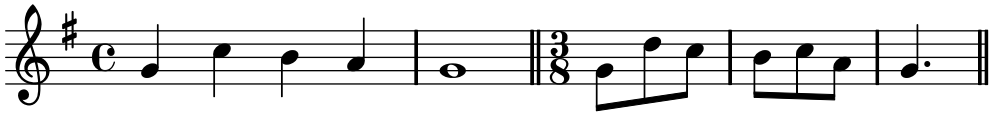
Line connecting a series of notes (shorter than a quarter note). The number of beams determines the note value of the connected notes.



1.28 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.
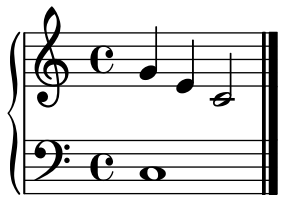


1.29 bind
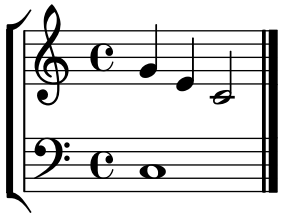
⇒ **tie**.

1.30 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, angular brackets for connecting parts in an orchestral or choral score.





1.31 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.

1.32 breath mark
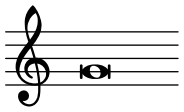
ES: respiración, I: respiro, F: respiration, D: Atemzeichen, Trennungszeichen, NL: repercussieteken, DK: vejrtrækningstegn, S: andningstecken, FI: hengitysmerkki.

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

1.33 breve

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

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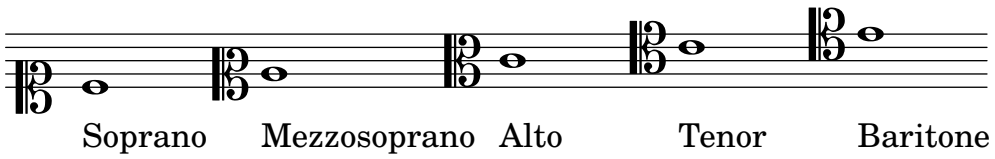


1.34 C

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

1.35 C clef

ES: clave de do, I: chiave di do, F: clé 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.



1.36 cadence

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

⇒ **harmonic cadence**, ⇒ **functional harmony**.

1.37 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 cadences have been written down by the composer.

1.38 canon

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

⇒ **counterpoint**.

1.39 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 ⇒ **semitone**). ⇒ **equal temperament**.

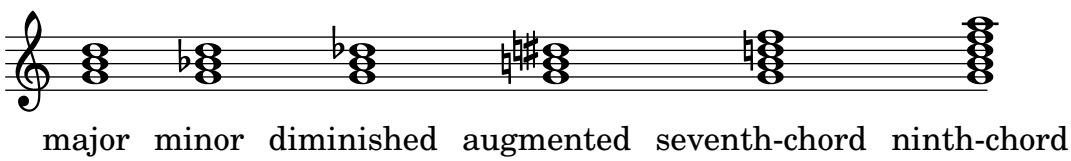
1.40 central C

⇒ **middle C**.

1.41 chord

ES: acorde, I: accordo, F: accord, D: Akkord, NL: akkoord, DK: akkord, S: ackord, FI: sointu.
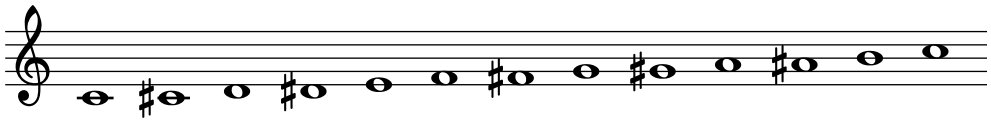
Three or more tones sounding simultaneously. In traditional European music the base chord is a *triad* consisting of 2 thirds. *Major* (major + minor ⇒ **third**) as well as *minor* (minor + major third) chords may be extended with more thirds. Four-tone *seventh chords* and five-tone *ninth* major chords are most often used as dominants (⇒ **functional harmony**). 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



1.42 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 ⇒ **semitone**s.



1.43 chromaticism

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

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

1.44 church mode

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

⇒ **diatonic scale**.

1.45 clef

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

⇒ **C clef**, ⇒ **F clef**, ⇒ **G clef**.

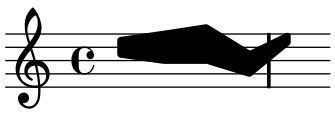
1.46 cluster

ES: racimo.

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.

```
\makeClusters { <c e> <b f'> <b g'> <c g> <f e> }
```



1.47 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. ⇒ **temperament**.

1.48 common meter

⇒ **meter**.

1.49 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.

⇒ **interval**.

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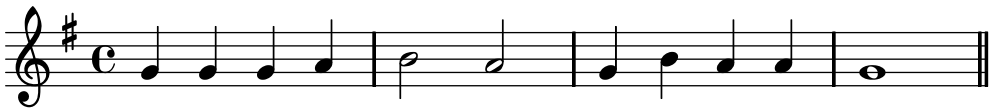
ES: intervalo invertido, I: rivolto, F: intervalle complémentaire, D: Komplementärintervall, NL: complementair interval, DK: komplementærinterval, S: komplementärintervall (?), FI: täydentävä intervalli.

⇒ **inverted interval**.

1.51 conjunct movement

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

Progressing melodically by intervals of a second. The opposite of a ⇒ **disjunct movement**.



1.52 consonance

ES: consonancia, I: consonanza, F: consonance, D: Konsonanz, NL: consonant, DK: konsonans, S: konsonans, FI: konsonanssi, sopusointi.

⇒ **harmony**.

1.53 contralto
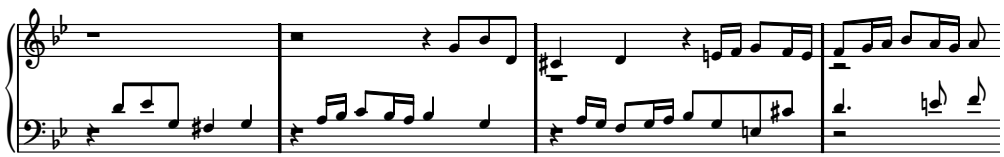
ES: contralto, I: contralto, F: contralto, D: Alt, NL: contralto, DK: alt, S: alt, FI: kontraaltto.

⇒ **alto**.

1.54 counterpoint

ES: contrapunto, I: contrappunto, F: contrepoint, D: Kontrapunkt, NL: contrapunt, DK: kontrapunkt, S: kontrapunkt, FI: kontrapunkti, ääni ääntä vastaan.

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 contrapunctal technique used in the *fugue* which, since the music of the baroque era, has been one of the most popular polyphonic composition methods.



1.55 counter tenor

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

⇒ **contralto**.
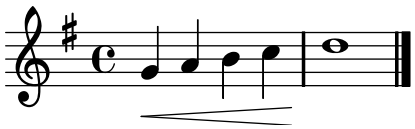
1.56 copying music

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

1.57 crescendo

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

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



1.58 cue-notes

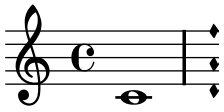
ES: notas guía, I: notine, F: petites notes précédent l’entrée d’in instrument, réplique, D: Stichnoten, NL: stichnoten, DK: stiknoder, S: inprickningar, FI: vihjenuotit.

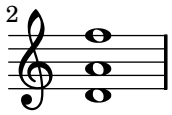
In a separate part notes belonging to another part with the purpose of hinting when to start playing. Usually printed in a smaller type.

1.59 custos

A custos 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 appearences 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





1.60 D

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

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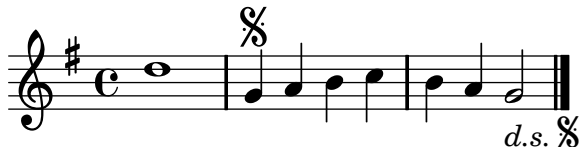
ES: da capo, I: da capo, F: da capo, depuis le commencement, D: da capo, von Anfang, NL: da capo, DK: da capo, S: da capo, FI: da capo, alusta.

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

1.62 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.
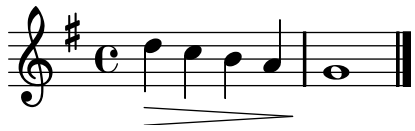
Abbreviated "d.s.". Repetition, not from the beginning, but from another place frequently near the beginning marked by a sign:



1.63 decrescendo

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

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



1.64 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.

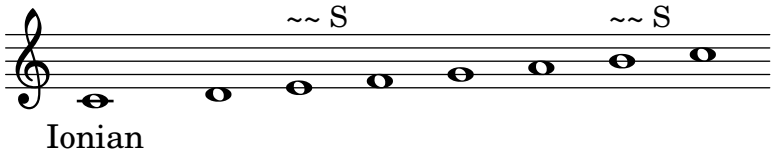
A distance between a starting higher note and a lower ending note.

1.65 diatonic scale

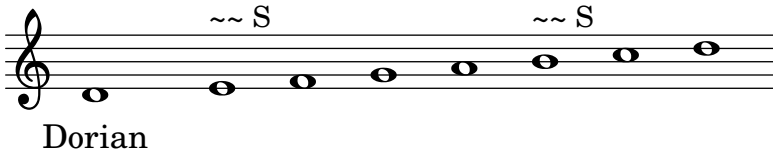
ES: escala diatónica, I: scala diatonica, F: gamme diatonique, D: diatonische Tonleiter, NL: diatonische toonladder, DK: diatonisk skala, S: diatonisk skala, FI: diatoninen asteikko.

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

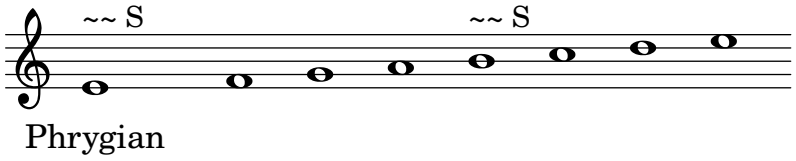
The church modes are used in gregorial chant and in pre-baroque early music but also to some extent in newer jazz music.



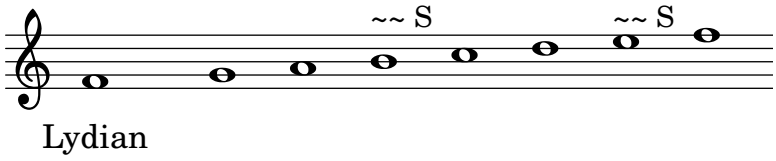
Ionian



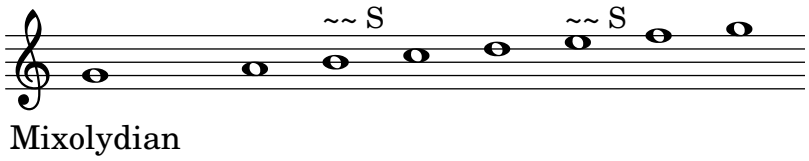
Dorian



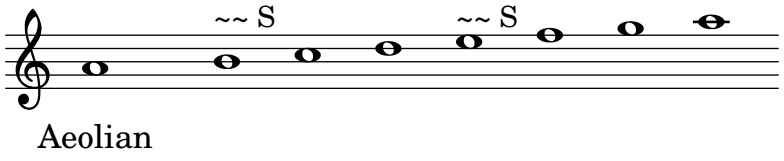
Phrygian



Lydian

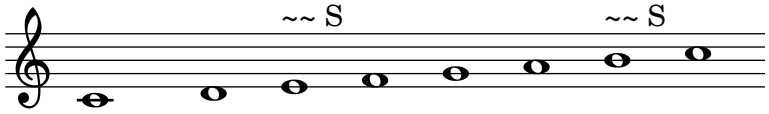


Mixolydian

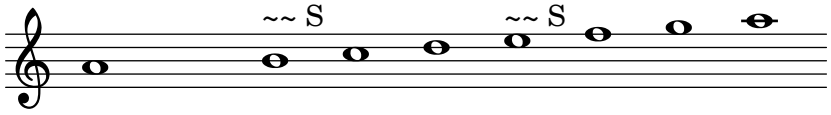


Aeolian

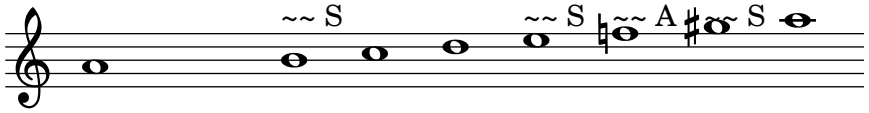
From the beginning of the 17th century the scales used in European compositional music are primarily the major and the minor scales. In the harmonic minor scale type an augmented second (A) occurs between the 6th and 7th tone.
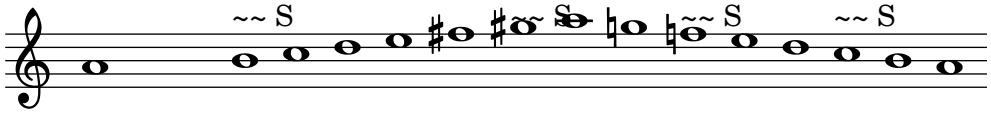


Major



ancient minor



Harmonic minor



Melodic minor

1.66 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.

⇒ **interval**.

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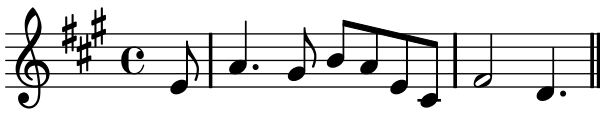
ES: diminuendo, I: diminuendo, F: diminuendo, D: Diminuendo, NL: diminuendo, DK: diminuendo, S: diminuendo, FI: diminuendo, hiljentyen.

⇒ **decrescendo**.

1.68 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. Opposite of ⇒ **conjunct movement**.



1.69 dissonance

Section 1.70 [dissonant interval], page 15.

1.70 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.

⇒ **harmony**.

1.71 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.

⇒ **chord**, ⇒ **functional harmony**.

1.72 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.

⇒ **chord**, ⇒ **functional harmony**.

1.73 dominant

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

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

1.74 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.

⇒ **diatonic scale**.

1.75 dot (augmentation dot)

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

⇒ **dotted note**.

1.76 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.

⇒ **note value**.

1.77 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.

⇒ **appoggiatura**.

1.78 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.

1.79 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.

⇒ **note value**.

1.80 double flat

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

⇒ **accidental**.

1.81 double sharp

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

⇒ **accidental**.

1.82 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.

1.83 duple meter

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

⇒ **meter**.

1.84 duplet

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

⇒ **note value**.

1.85 duration

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

⇒ **note value**.

1.86 dydimic comma

⇒ **syntonic comma**.

1.87 E

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

1.88 ecclesiastical mode

⇒ **church mode**.

1.89 eighth note

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

⇒ **note value**.

1.90 eighth rest

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

⇒ **note value**.

1.91 embellishment

⇒ **ornament**.

1.92 engraving

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

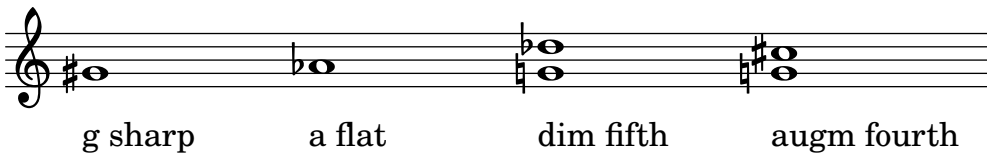
Engraving means incising or etching a metal plate for printing. Photoengraving means drawing music with ink in a manner similar to drafting or engineering drawing, using similar tools.

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.

1.93 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.



1.94 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 ⇒ **semitone**s (precisely 100 ⇒ **cent**s). ⇒ **temperament**.

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

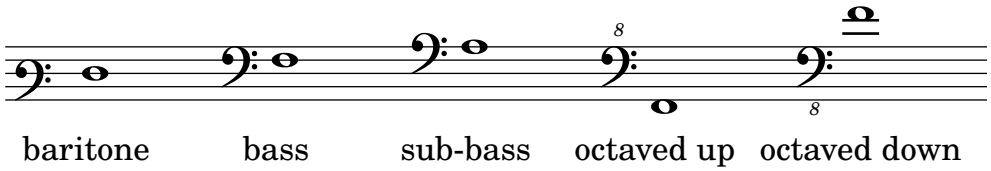
1.96 F

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

1.97 F clef

ES: clave de fa, I: chiave di fa, F: clé de fa, D: F-Schlüssel, NL: F-sleutel, DK: F-nøgle, S: f-klav, FI: F-avain.
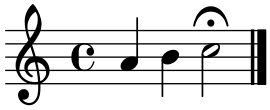
The position between the dots of the key symbol is the line of the F below central C. Used on the third, fourth and fifth note line. A digit 8 above the clef symbol indicates that the notes must be played an octave higher (for example bass recorder) while 8 below the clef symbol indicates playing an octave lower (for example on double bass ⇒ **strings**).



1.98 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.



1.99 fifth

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

⇒ **interval**.

1.100 figured bass

⇒ **thorough bass**.

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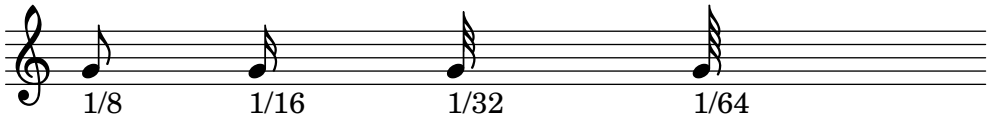
ES: digitación, I: diteggiatura, F: doigté, D: Fingersatz, NL: vingerzetting, DK: fingersætning, S: fingersättning, FI: sormitus.

The methodical use of fingers in the playing of instruments.

1.102 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 ⇒ **note value**.



1.103 flat

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

⇒ **accidental**.

1.104 forefall

⇒ **appoggiatura**.

1.105 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, *mezzoforte* (**mf**) medium loud.

1.106 fourth

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

⇒ **interval**.

1.107 fugue

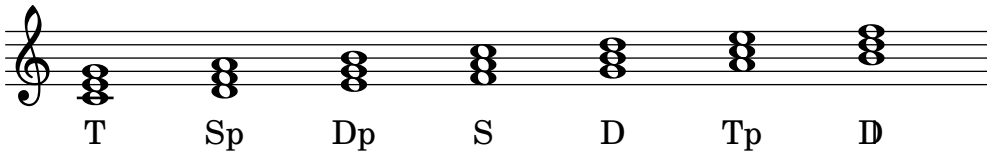
ES: fuga, I: fuga, F: fugue, D: Fuge, NL: fuga, DK: fuga, S: fuga, FI: fuuga.

⇒ **counterpoint**.

1.108 functional harmony

ES: armonía funcional, I: armonia funzionale, F: étude des functions, 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.



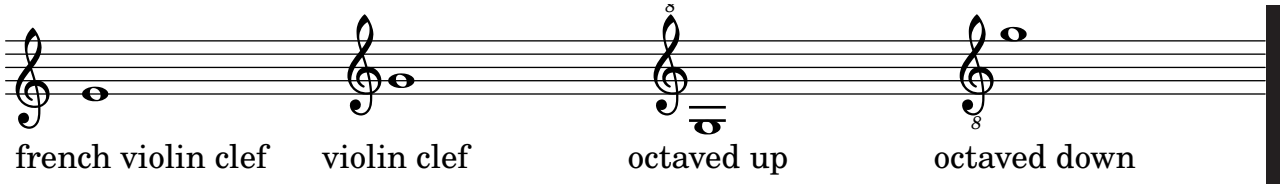
1.109 G

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

1.110 G clef

ES: clave de sol, I: chiave di sol, F: clé 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 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).



1.111 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.

1.112 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. ⇒ **appoggiatura**.

1.113 grand staff

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

⇒ **brace**.

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

1.114 grave

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

Slow, solemn.

1.115 gruppetto

⇒ **turn**.

1.116 half note

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

⇒ **note value**.

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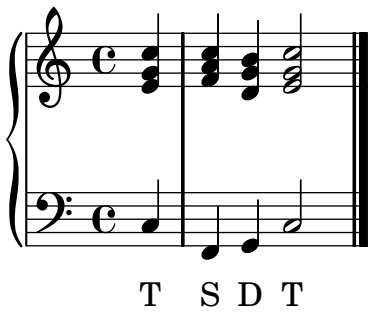
ES: silencio de blanca, I: pausa di minima, F: demi-pause, UK: minim rest, D: halbe Pause, NL: halve, rust, DK: halvnodespause, S: halvpaus, FI: puolitauko.

⇒ **note value**.

1.118 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. ⇒ **functional harmony**.

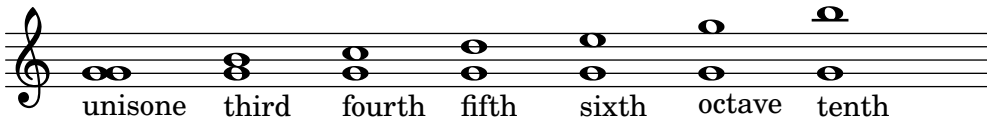


1.119 harmony

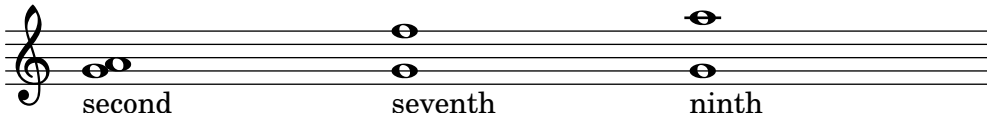
ES: armonía, I: armonia, F: harmonie, D: Harmonie, Zusammenklang, NL: harmonie, DK: samklang, S: samklang, FI: harmonia, yhteissointi.

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

Consonances:



Dissonances:



Three note harmony ⇒ **chord**.

1.120 homophony

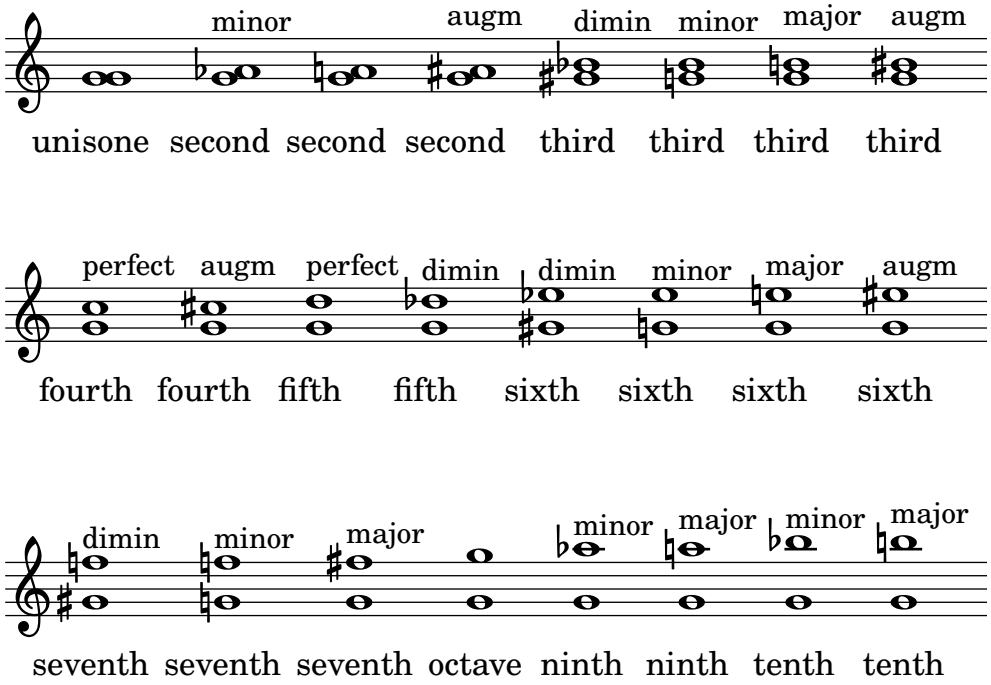
ES: homofonía, I: omofonia, F: homophonie, D: Homophonie, NL: homofonie, DK: homofoni, S: homofoni, FI: homofonia, yksiäänisyys.

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

1.121 interval

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

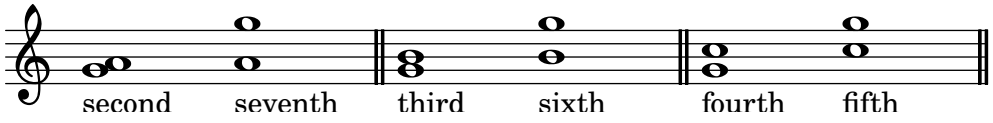
Difference in pitch between two notes. Intervals may be perfect, minor, major, diminished, or augmented. The augmented fourth and the diminished fifth are identical (⇒ **enharmonic**) and are called *tritonus* because they consist of three ⇒ **whole tone**s. The addition of such two intervals forms an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



1.122 inverted interval

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

The difference between an interval and an octave.



1.123 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. ⇒ **temperament**.

1.124 key

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

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

1.125 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: sävellajiosoitus.

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

1.126 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.

1.127 leading note

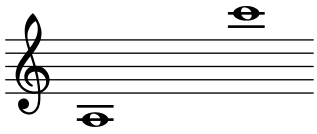
ES: sensible, I: sensibile, F: note sensible, D: Leitton, NL: leidtoon, DK: ledetone, S: ledton, FI: johtosävel.

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.

1.128 ledger line

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

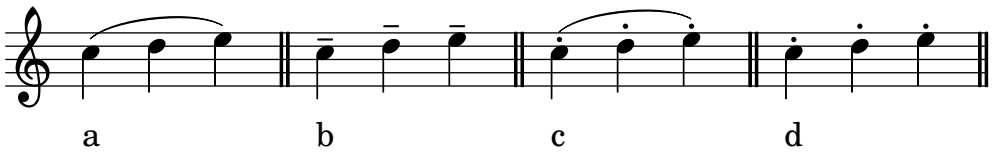
A ledger line is an extension of the staff.



1.129 legato

ES: legato, I: legato, F: legato, lié, D: legato, 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) ⇒ **staccato**.



1.130 legato curve

⇒ **slur**, ⇒ **legato**.

1.131 leger line

⇒ **ledger line**.

1.132 lilypond

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

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

1.133 ligature

ES: ligadura

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

1.134 line

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

⇒ **staff**.

1.135 long appoggiatura

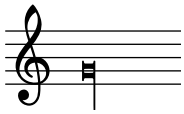
ES: apoyatura larga, I: appoggiatura lunga, F: appoggiature longue, D: langer Vorschlag, NL: Lange voorslag, DK: langt forslag, S: långt förslag, FI: pitkä appoggiatura, pitkä etuhele.

⇒ **appoggiatura**.

1.136 longa

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

Note value: double length of ⇒ **breve**. ⇒ **note value**.



1.137 lyrics

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

1.138 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.

⇒ **interval**.

1.139 major

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

⇒ **diatonic scale**.

1.140 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 ⇒ **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.

1.141 measure

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

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**.

1.142 mediant

ES: mediante, I: mediante, modale, F: médiante, NL: mediant, D: Mediante, DK: mediant, S: mediant, FI: keskisävel.

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**.

1.143 melisma

ES: melisma, NL: melisma, FI: melisma, laulettavan tavun sävelkuvio.

A melisma (plural: melismata) is a group of notes or tones sung on one syllable in plainsong
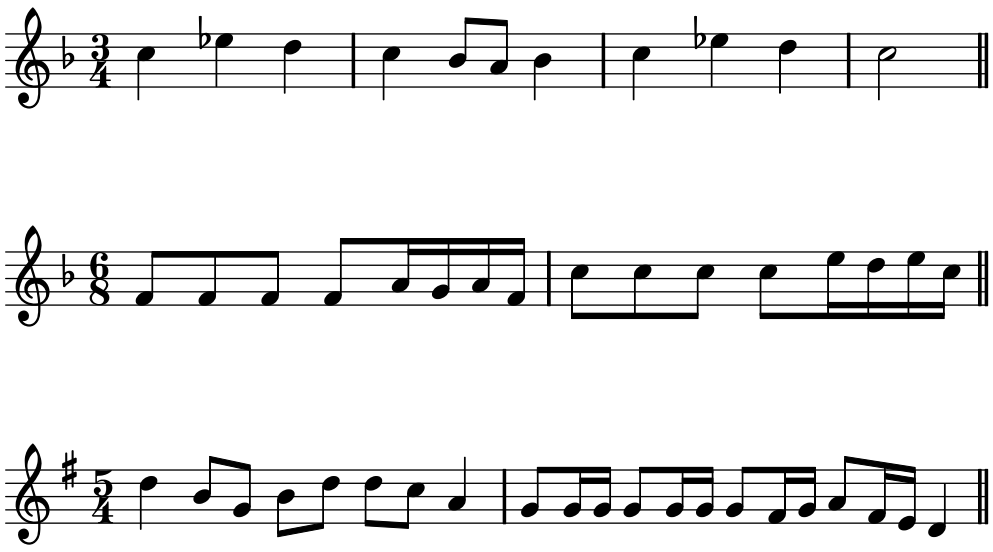
1.144 melodic cadence

⇒ **cadenza**.

1.145 meter

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

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.



1.146 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. ⇒ **metronomic indication**.

1.147 metronomic indication

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). Also denoted by M.M. (Mälzels Metronom).

1.148 mezzo-soprano

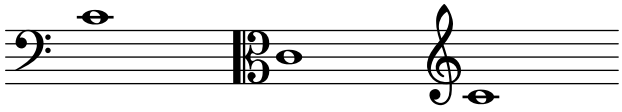
ES: mezzosoprano, I: mezzo-soprano, F: mezzo-soprano, D: Mezzosopran, NL: mezzosopraan, DK: mezzosopran, S: mezzosopran, FI: mezzosopraano.

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

1.149 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.



1.150 minor

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

⇒ **diatonic scale**.

1.151 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.

⇒ **interval**.

1.152 mode

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

⇒ **church mode**, ⇒ **diatonic scale**.

1.153 modulation

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

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.

1.154 mordent

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

⇒ **ornament**.
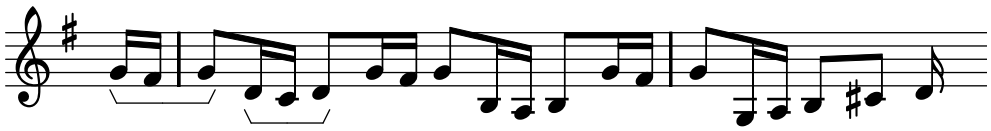
1.155 motif

⇒ **motive**.

1.156 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.



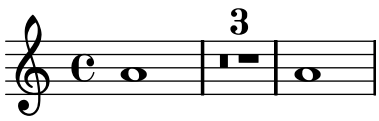
1.157 movement

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

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

1.158 multibar rest

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



1.159 mixolydian mode

⇒ **diatonic scale**.

1.160 natural sign

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

⇒ **accidental**.

1.161 neighbour tones

⇒ **appoggiatura**.

1.162 ninth

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

⇒ **interval**.

1.163 non-legato

⇒ **legato**.

1.164 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 ⇒ **note** is strongly recommended. Briefly, one sees a note, and hears a tone.

1.165 note head

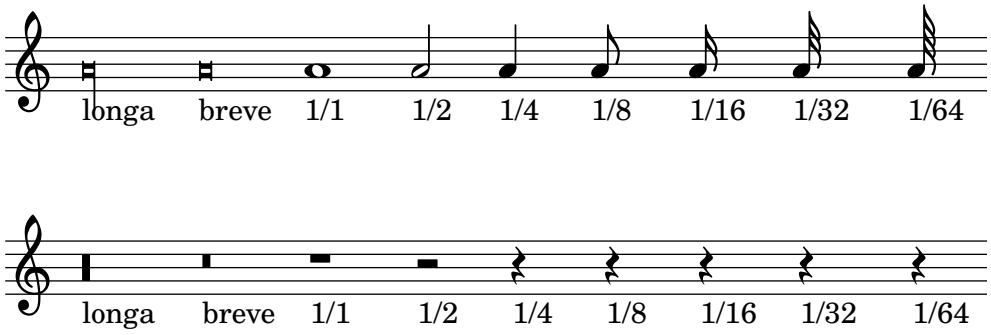
ES: cabeza, I: testa, testina, capocchia, F: tête de la note, D: Notenkopf, NL: nootballetje, DK: nodehovede, S: nothuvud, FI: nuotin pää.

A head-like sign which indicates pitch by its position on a ⇒ **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.
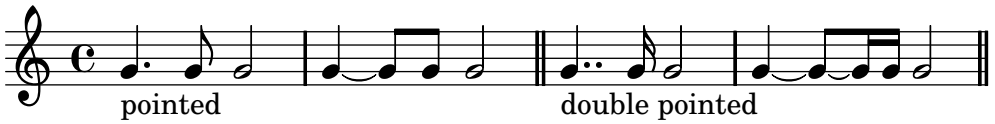
1.166 note value

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

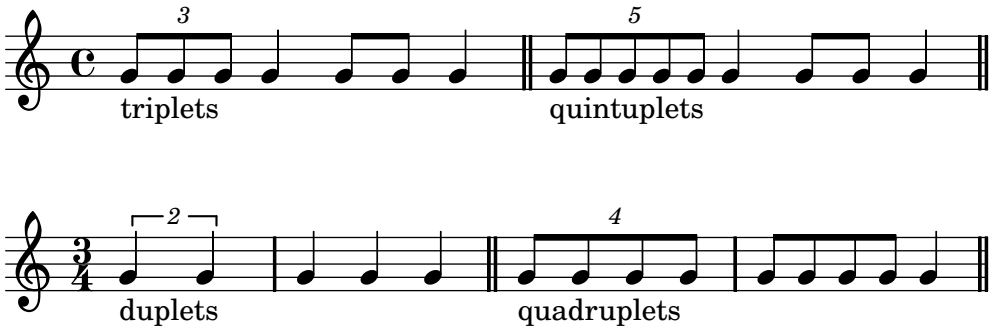
Note values (durations) are measured as fractions, normally 1/2, of the next higher note value. The longest duration normally used is called *brevis*, but sometimes (mostly in pre-baroque music) the double length note value *longa* is used.



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.



1.167 octave sign

⇒ **G clef**, ⇒ **F clef**.

1.168 octave

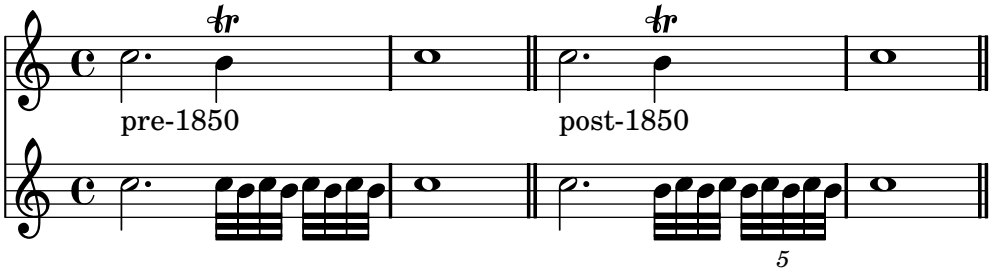
ES: octava, I: ottava, F: octave, D: Oktave, NL: octaaf, DK: oktav, S: oktav, FI: oktaavi.

⇒ **interval**.

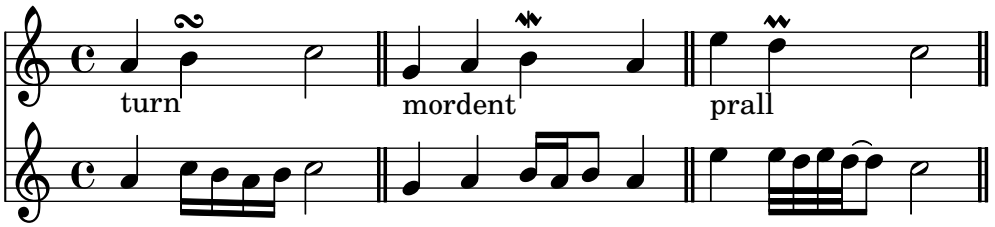
1.169 ornament

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 ⇒ **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**.

1.170 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.

1.171 part

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

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 contrapunctal web.

1.172 pennant

⇒ **flag**.

1.173 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.

1.174 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.

⇒ **interval**.

1.175 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.

1.176 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 ⇒ **phrase**s of the melody. Phrasing may be indicated by a ⇒ **slur**.

1.177 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, *mezzopiano* (**mp**) medium soft.

1.178 pitch

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

1.179 pizzicato

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

Play by plucking the strings.

1.180 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. ⇒ **counterpoint**.

1.181 portato

⇒ **legato**.

1.182 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 ⇒ **allegro**; *prestissimo* denotes the highest possible degree of speed.

1.183 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.

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.

1.184 quadruplet

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

⇒ **note value**.

1.185 quarter note

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

⇒ **note value**.

1.186 quarter rest

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

⇒ **note value**.

1.187 quintuplet

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

⇒ **note value**.

1.188 rallentando

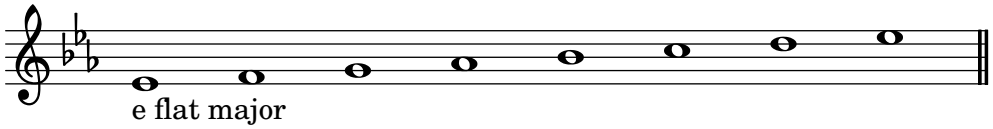
ES: rallentando, I: rallentando, F: rallentando, D: rallentando, langsamer werden, NL: rallentando, DK: rallentando, S: rallentando, FI: rallerdando, hidastuen.

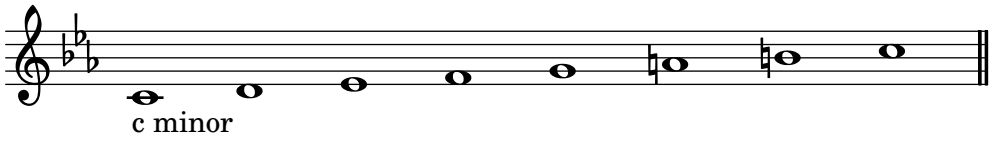
Abbreviation "rall.". ⇒ **ritardando**.

1.189 relative key

ES: relativo, I: tonalità relativa, F: tonalité relative, D: Paralleltonart, NL: paralleltoonsoort, DK: paralleltoneart, S: parallelltonart, FI: rinnakkaissävellaji.
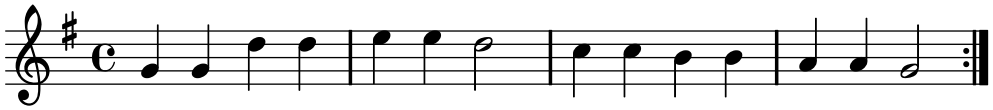
⇒ **major** and ⇒ **minor** ⇒ **key** with the same ⇒ **key signature**.





1.190 repeat

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



1.191 rest

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

⇒ **note value**.

1.192 rhythm

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

(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 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).

1.193 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.

1.194 ritenuto

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

Immediate reduction of speed.

1.195 scale

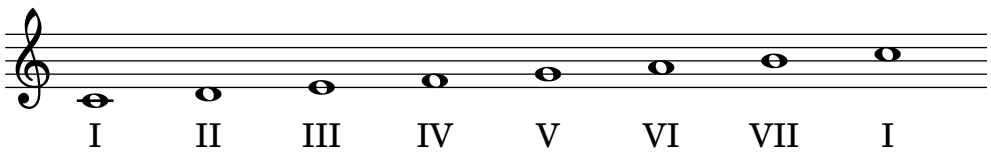
ES: escala, I: scala, F: gamme, D: Tonleiter, NL: toonladder, DK: Skala, S: skala, FI: asteikko, sävelasteikko.

⇒ **diatonic scale**.

1.196 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).



⇒ **functional harmony**.

1.197 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 ⇒ **staff**.

1.198 second
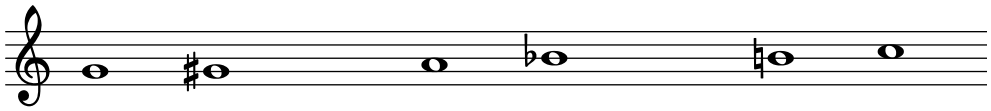
ES: segunda, I: secunda, F: seconde, D: Sekund(a), NL: secunde, DK: sekund, S: sekund, FI: sekunti.

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

1.199 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. ⇒ **interval**, ⇒ **chromatic scale**.



1.200 seventh

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

⇒ **interval**.

1.201 sextolet

⇒ **sextuplet**

1.202 sextuplet

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

⇒ **note value**.

1.203 shake

⇒ **trill**.

1.204 sharp

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

⇒ **accidental**.

1.205 short appoggiatura

⇒ **appoggiatura**.

1.206 sixteenth note

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

⇒ **note value**.

1.207 sixteenth rest

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

⇒ **note value**.

1.208 sixth

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

⇒ **interval**.

1.209 sixty-fourth note

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

⇒ **note value**.

1.210 sixty-fourth rest

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

⇒ **note value**.

1.211 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 ⇒ **legato**, e.g., with one stroke of the violin bow or with one breath in singing.

1.212 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 ⇒ **scale**, not by letters, but by syllables (*do* (*ut*), *re*, *mi*, *fa*, *sol*, *la*, *si* (*ti*)). ⇒ **scale degree**.

1.213 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 independant pieces, called movements.

1.214 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 ⇒ **sonata**, ⇒ **symphony**, 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 ⇒ **dominant** if the ⇒ **tonic** is ⇒ **major**, and in the ⇒ **relative key** if the tonic is ⇒ **minor**.

1.215 song texts

⇒ **lyrics**.

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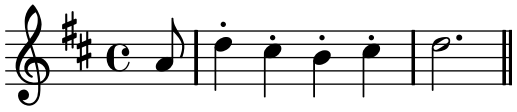
ES: soprano, I: soprano, F: soprano, D: Sopran, NL: sopraan, DK: sopran, S: sopran, FI: sopraano, korkea naisääni.

The highest female voice.

1.217 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.



1.218 staff

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

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

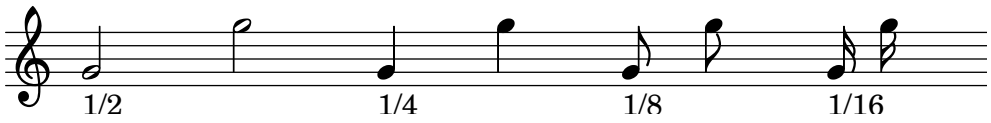
1.219 staves

⇒ **staff**.

1.220 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 ⇒ **note head** shorter than a whole note. ⇒ **beam**.



1.221 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.

1.222 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.

⇒ **beat**, ⇒ **accent**, ⇒ **measure**, ⇒ **rhythm**.

1.223 subdominant

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

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

1.224 submediant

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

The sixth ⇒ **scale degree**.

1.225 subtonic

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

The seventh ⇒ **scale degree**.

1.226 superdominant

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

The sixth ⇒ **scale degree**.

1.227 supertonic

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

The second ⇒ **scale degree**.

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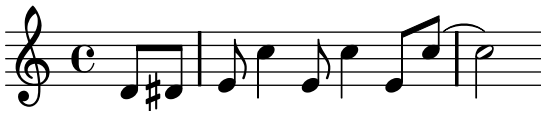
ES: sinfonía, I: sinfonia, F: symphonie, D: Sinfonie, Symphonie, NL: symfonie, DK: symfoni, S: symfoni, FI: sinfonia.

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

1.229 syncopation

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

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



1.230 syntonic comma

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

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

1.231 system

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

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

1.232 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. ⇒ **meantone temperament**, ⇒ **equal temperament**.

1.233 tempo indication

ES: indicación de tempo, I: indicazione di tempo, F: indication de temps, 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 ⇒ **largo**, ⇒ **adagio**, ⇒ **andante**, ⇒ **allegro**, and ⇒ **presto**.

1.234 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 ⇒ **counter tenor**).

1.235 tenth

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

⇒ **note value**.

1.236 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.

1.237 third

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

⇒ **interval**.

1.238 thirty-second note

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

⇒ **note value**.

1.239 thirty-second rest

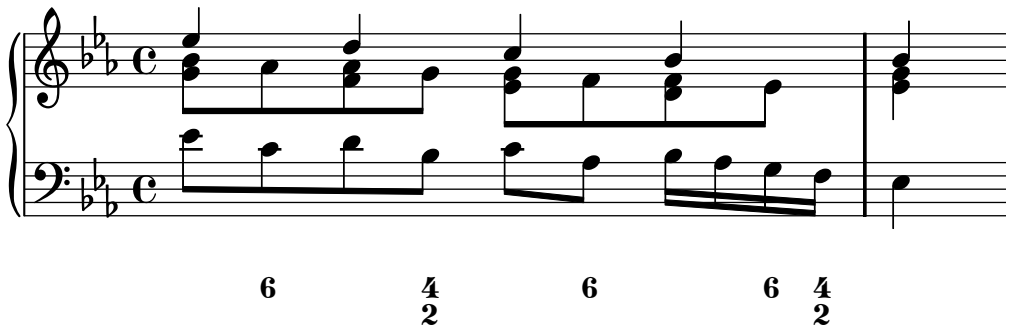
ES: silencio de fusa, I: pausa di biscroma, F: huitième de soupir, UK: demisemiquaver rest, D: Zweiunddreissigstelpause, NL: 32e rust, DK: toogtredivtedelspause, S: trettiotvåondelspaus, FI: kolmanneskymmeneskahdesosatauko.

⇒ **note value**.

1.240 thorough bass

ES: bajo cifrado, I: basso continuo, basso numerato, F: basse chiffrée, D: Generalbass, bezifferter Bass, NL: basso continuo, becijferde bas DK: generalbas, S: generalbas, FI: kenraalibasso, numeroitu basso.
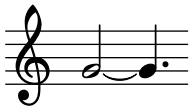
A method of indicating an accompaniment part by the bass notes only, together with figures designating the chief ⇒ **interval**s and ⇒ **chord**s to be played above the bass notes.



1.241 tie

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

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 (tone) equal to the combined durations.



1.242 time

⇒ **meter**.

1.243 time signature

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

⇒ **meter**.

1.244 tone

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

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

1.245 tonic

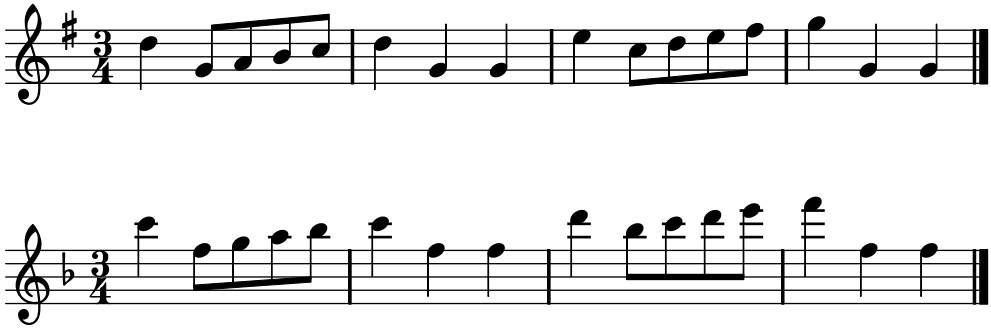
ES: tónica, I: tonica, F: tonique, D: Tonika, NL: tonica, DK: tonika, S: tonika, FI: toonika.

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

1.246 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.



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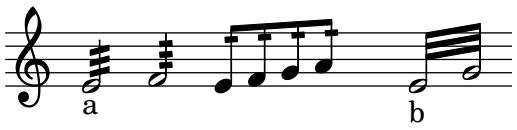
ES: clave de sol, I: chiave di violino, F: clé de sol, D: Violinschlüssel, Sopranschlüssel, NL: viool sleutel, DK: diskantnøgle, S: diskantklav, FI: diskanttiavain.

⇒ **G clef**.

1.248 tremolo

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

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



1.249 triad

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

⇒ **chord**.

1.250 trill

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

⇒ **ornament**.

1.251 triple meter

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

⇒ **meter**.

1.252 triplet

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

⇒ **note value**.

1.253 tritone

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

⇒ **interval**.

1.254 tuning fork

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

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

1.255 turn

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

⇒ **ornament**.

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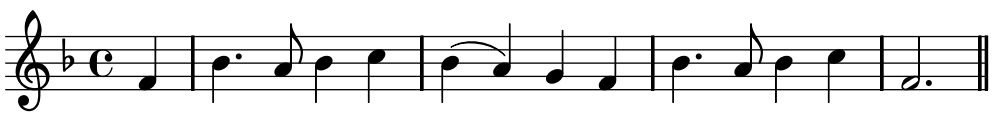
ES: unísono, I: unisono, F: unisson, D: unisono, NL: unisono, DK: unison, S: unison, FI: unisono, yksiäänisesti.

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.

1.257 upbeat

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

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



1.258 voice

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

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

1.259 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.

⇒ **beat**, ⇒ **measure**, ⇒ **rhythm**.

1.260 whole note

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

⇒ **note value**.

1.261 whole rest

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

⇒ **note value**.

1.262 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.

1.263 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

DURATION NAMES, NOTES AND RESTS

	UK **D** **S**	**I** **NL** **FI**	**F (note name / rest name)** **DK** **ES**
longa	longa Longa longa	longa longa longa	longa longa longa
breve	breve Brevis brevis	breve brevis brevis	brève / double-pause brevis cuadrada
whole	semibreve Ganze hel	semibreve hele kokonuotti/-tauko	ronde / pause hel redonda
half	minim Halbe halv	minima halve puolinuotti/-tauko	blanche / demi-pause halv blanca
quarter	crotchet Viertel fjärdedel	semiminima kwart neljännesosanuotti/-tauko	noire / soupir fjerdedel negra
eighth	quaver Achtel åttondel	croma achtste kahdeksasosanuotti/-tauko	croche / demi-soupir ottendedel corchea
sixteenth	semiquaver Sechzehntel sextondel	semicroma zestiende kuudestoistaosa-nuotti/-tauko	double croche / quart de soupir sekstendedel semicorchea

thirty-second	demisemiquaver	biscroma	triple croche / huitième de soupir
	Zweiunddreissigstel	tweeendertigste	toogtredivtedel
	trettiotvåondel	kolmaskymmeneskahdesosanuotti/-tauko	fusa
sixty-fourth	hemidemisemiquaver	semibiscroma	quadruple croche / seizième de soupir
	Vierundsechzigstel	vierenzestigste	fireogtredsindstyvendedel
	sextiofjärdedel	kuudeskymmenesneljäsosanuotti/-tauko	semifusa

3 Pitch names

PITCH NAMES

	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	cis	cis
d-flat	re bemol	re bemolle	ré bémol	Des	des	des	des	des
d	re	re	ré	D	d	d	d	d
e	mi	mi	mi	E	e	e	e	e
f	fa	fa	fa	F	f	f	f	f
g	sol	sol	sol	G	g	g	g	g
a-flat	la bemol	la bemolle	la bémol	As	as	as	as	as
a	la	la	la	A	a	a	a	a
a-sharp	la sostenido	la diesis	la dièse	Ais	ais	ais	ais	ais
b-flat	si bemol	si bemolle	si bémol	B	bes	b	b	b
b	si	si	si	H	b	h	h	h

Literature used

- The Harvard Dictionary of Music, London 1944. Many more or less literal quotes from its articles have been included into the item explanation texts.
- Hugo Riemanns Musiklexicon, Berlin 1929.
- Polyglottes Wörterbuch der musikalischen Terminologie, Kassel 1980.
- Oxford Advanced Learner's Dictionary of Current English, Third Edition 1974.
- Webster's Revised Unabridged Dictionary, Springfield 1913.