

THE OXFORD JUNIOR COMPANION TO MUSIC



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**THE OXFORD
JUNIOR COMPANION**
TO
MUSIC

SECOND EDITION
by Michael Hurd

based on the original publication
by Percy Scholes

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Art Editor Marnie Searchwell

Designer Heather Jackson

Illustrators Elaine Keenan, Edwina Keene, Abdul Aziz Khan, David
Mallott, Jim Marks, Nigel Osborne, John Woodcock, Martin Woodford,
Kai Choi, Perry Taylor, Tony Merritt, Simon Roulstone

Production Director Edward Kinsey

Art Director Alastair Campbell

Picture research by Elisabeth Agate

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FOREWORD

Dr Percy Scholes's *Oxford Junior Companion to Music* was first published in 1954 and, as the natural pendant to his popular and enormously influential *Oxford Companion to Music*, has enjoyed a lasting and deserved success with the readers for whom it was designed. But all works of this kind must continue to reflect contemporary values and interests. *The Oxford Junior Companion to Music* has reached the stage of needing a complete revision.

The present edition is completely new. Though based on Scholes's original, scarcely a word remains of what he wrote in 1954. Entries which were relevant then have been dropped in favour of those that are relevant now – who, for example, in 1954 knew or cared about folk instruments or medieval music! Minor composers who were living and influential then have made way for new lions. And, perhaps most important of all, a more international view has come in to replace what were often narrowly parochial interests.

One special feature of the new edition is worthy of comment. This is the













placing of certain key articles in 'boxes' as a means of drawing attention to a subject of particular interest. Opera, for instance, is so important and absorbing a topic that such treatment was literally demanded, if the information was not to become obscured in the general alphabetical arrangement of the text. The articles themselves are liberally cross-referenced by means of bold type and an arrow (→).



Finally, I have tried to approach the writing of this new edition in something of the spirit that informed Percy Scholes's original, and have sought to present objective, useful information in a way that is personal, readable, and entertaining. Probably here and there, as in his writings, the wry touch of mild prejudice and the excitement of special enthusiasms have crept in to colour the factual recital. If so, I cannot truly say I am sorry.







Michael Hurd


Notes and notation

1. Note values







1 Semibreve equals		1 Whole-note equals	
2 Minims or		2 Half-notes or	
4 Crotchets or		4 Quarter-notes or	
8 Quavers or		8 Eighth-notes or	
16 Semi-quavers or		16 Sixteenth-notes or	
32 Demisemi-quavers		32 Thirty-second notes	

After this come Hemidemisemiquavers (sixty-fourth notes ) , and, occasionally, Semihemidemisemiquavers (notes of 128 to the semibreve ) . *Semi* is Latin for 'half', *hemi* is Greek for 'half', and *Demi* is French for 'half', so these ponderous terms are thorough mongrels.

A dot after a note increases its value by half. Thus  =  +  . A double dot after a note increases its value by a half plus a quarter, thus  =  +  .

The rarely used breve (Double whole-note)  is equal to two semibreves.

2. Rests


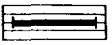
					
—	—	1 or 2	4	8	16

Note that the semibreve (whole-note) rest hangs below the line, while the minim (half-note) rest sits above it.

The semibreve (whole-note) rest is often used to indicate a bar's rest, whatever the note-value of the bar.



A silence of several bars is often indicated like this:



13 13


 or 

Rests can be dotted and double dotted, just like notes – the effect is the same.

3. Clefs

G or TREBLE CLEF On 2nd line up, fixing that as Treble G	F or BASS CLEF On 2nd line down, fixing that as Bass F
	

C (SOPRANO) CLEF On 1st line, fixing that as middle C	C (ALTO) CLEF On 3rd line, fixing that as middle C
	

C (TENOR) CLEF On 4th line, fixing that as middle C


The above shows the one note, middle C, represented in five different ways. (→ **Great Stave**)

The alto clef, formerly used for the alto voice and certain instruments, is still in use for the viola. The tenor clef, formerly used for the tenor voice, is still in use for the higher notes of the violoncello, for the tenor trombone, etc.

4. Notes and their pitch names



English	C	D	E	F	G	A	B \flat	B
German	C	D	E	F	G	A	B	H
French	ut	ré	mi	fa	sol	la	si bémol	si
Italian	do	re	mi	fa	sol	la	si bémolle	si

5. Sharps and flats

SHARP Raising the note a half-step or semitone ♯	DOUBLE SHARP Raising the note a full step or tone ×
--	---

FLAT Lowering the note a half-step or semitone ♭	DOUBLE FLAT Lowering the note a full step or tone ♭♭
--	--

After a sharp or flat the natural sign \natural restores the note to its normal pitch.

After a double sharp or double flat the sign $\sharp\sharp$ or $\flat\flat$ (or $\sharp\sharp$ or $\flat\flat$) changes the pitch of the note to that of a single sharp or flat.

After a double sharp or double flat the sign \natural (rarely given $\sharp\sharp$) restores the note to its normal pitch.

These signs affect not only the notes before which they occur, but also any other

6. Major and minor key signatures

The image displays two staves of musical notation, each representing a chromatic scale from C to B. The first staff shows the major triads (C maj., G maj., D Maj., A maj., E maj., B maj., F# maj., C# maj.) and the second staff shows the minor triads (A min., E min., B min., F# min., C# min., G# min., D# min., A# min.). The notation includes treble clefs, key signatures, and notes for each triad.

C maj. G maj. D Maj. A maj. E maj. B maj. F# maj. C# maj.
A min. E min. B min. F# min. C# min. G# min. D# min. A# min.

C maj. F maj. Bb maj. Eb maj. Ab maj. Db maj. Gb maj. (seldom used)
A min. D min. G min. C min. F min. Bb min. Eb min. Cb maj.
Ab min.

The Relative minor key is always three notes lower than the major key with the same key signature.

Sharps \rightarrow F C G D A E B \leftarrow Flats

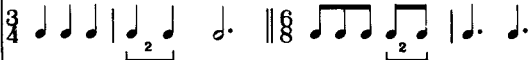

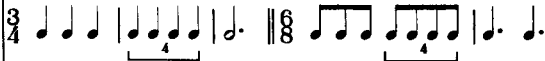
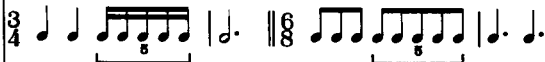

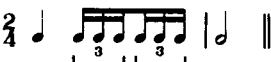
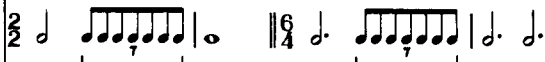
7. Time signatures






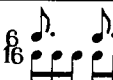





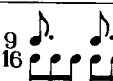

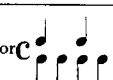



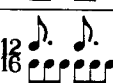
Each Simple time has a corresponding Compound time. The beat in simple times

The notes in simple times can therefore be divided into halves, quarters, etc. Those in compound times divide by thirds, and sixths, etc. The notes are always grouped so as to make this clear.

Composers nowadays often use irregular time signatures, such as $7/4$, $11/8$, and so on. These can always be broken down: thus, $7 = 3 + 4$, or $4 + 3$.

8. Irregular rhythmic groupings

Duplet or Couplet	Two in the time of three: 
Triplet (see also under 'Sextolet' below)	Three in the time of two: 
Quadruplet	Four in the time of three: 
Quintuplet	Five in the time of four—or of three: 
Sextolet or Sextuplet (and Double Triplet)	<div> Six in the time of four:  (really a triplet, it will be seen) </div> <div> If a grouping of 3+3 is desired it should be written as below:  (really a double triplet) </div>
Septolet, or Septuplet, or Septimole	Seven in the time of four—or of six: 

Simple Duple	$\frac{2}{2}$ or $\frac{2}{4}$ 	$\frac{2}{4}$ 	$\frac{2}{8}$ 
Compound Duple	$\frac{6}{4}$ 	$\frac{6}{8}$ 	$\frac{6}{16}$ 
Simple Triple	$\frac{3}{2}$ 	$\frac{3}{4}$ 	$\frac{3}{8}$ 
Compound Triple	$\frac{9}{4}$ 	$\frac{9}{8}$ 	$\frac{9}{16}$ 
Simple Quadruple	$\frac{4}{2}$ 	$\frac{4}{4}$ or $\frac{4}{2}$ 	$\frac{4}{8}$ 
Compound Quadruple	$\frac{12}{4}$ 	$\frac{12}{8}$ 	$\frac{12}{16}$ 

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Ornaments and grace-notes


These tables explain how to interpret the most common signs for ornaments and grace notes. It must be understood, however, that such signs have carried different meanings at different periods of history and in different countries – sometimes even among different composers of the same period. When playing early music, it is therefore necessary to make a special study the practice of the times.

1. Acciaccatura and mordent

(a) The acciaccatura



The main note keeps its accent and practically all its value. The auxiliary note is played on the same beat, squeezed in as quickly as possible before the main note is heard.

The Acciaccatura always has a stroke through its tail: . Double and Triple Acciaccaturas are also possible, but these are written without a stroke through the tail. They too are squeezed in on top of the main note:



An Acciaccatura can be combined with a spread chord, thus:



performed as though notated:



(b) The lower and upper mordents

Lower mordent
(or merely 'mordent')

Lower mordent with
sharp or flat.



Upper mordent
(or 'inverted mordent')

Upper mordent with
sharp or flat.



Like the acciaccatura, the mordent is also squeezed in on top of the main note as quickly as possible. In the case of the Lower Mordent the decoration consists of the note itself, and the note below it; while the Upper Mordent consists of the note, and the note above. If the lower note is to be sharpened, a sharp is written below the sign. If the upper note is to be flattened, a flat is written above the sign.

2. The appoggiatura

Unlike the acciaccatura, the Appoggiatura robs the note which it decorates of part of its value. If the note is plain, then the Appoggiatura takes half its value. If the note is dotted, it takes two-thirds.

The Appoggiatura looks very like the acciaccatura – the only difference being that it has no stroke going through the tail:

(a) With ordinary and dotted notes



When the Appoggiatura 'leans upon' two tied notes, it usually takes the time value of the whole of the first note:

(b) With tied notes



The Appoggiatura can also be combined with a chord, but it only affects the note to which it is attached:

(c) With a chord



3. The turn

A Turn is an ornament consisting of the main note, the note above and the note below. If the sign is placed *above* the note, the turn must be played *instead* of the note – that is to say, it takes the whole value of the note:



If the sign is placed *after* the note, then the turn must be played *after* the note has been struck, and therefore takes half of its value:



As with the acciaccatura, the Turn can be combined with sharps or flats, etc.:



The Inverted Turn is similar to the Turn, except that it begins on the note *below* the main note, instead of on the main note or note above:



(The commonest sign)

(With three alternative signs for it)

4. The trill or shake

The Trill consists of the rapid alternation of the written note and the note above it:



Nowadays the Trill always begins on the written note. But in earlier times (up to and including early Beethoven) it generally began on the note above:



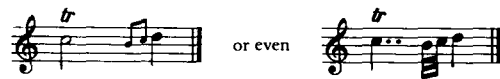
If, nowadays, the composer wishes the Trill to begin on the upper note, he adds an acciaccatura to the sign:



The Trill usually ends on the written note, and this may involve adding a triplet or quintuplet as a finishing touch:



Some writers indicate the Turn in their notation, thus:



The number of alternating notes played in a Trill must depend upon the speed of the music and the taste of the performer. If the music is fast, then there may only be time to insert a turn, even though a trill is written in the notation:



Sharps and flats, etc., are shown like this:



A Trill is often indicated with a wavy line and the abbreviation 'tr':



Interpretation

1. Signs for loudness and softness

<i>pp</i> pianissimo or very soft	<i>p</i> piano or soft	<i>mp</i> mezzo piano or moderately soft	<i>mf</i> mezzo forte or moderately loud	<i>f</i> forte or loud	<i>ff</i> fortissimo or very loud
--	---------------------------------	---	---	---------------------------------	--

Some composers have also used *ppp*, *pppp*, *fff*, and *ffff* – more, perhaps, to frighten performers into reacting positively than actually expecting that degree of loudness or softness.

Here are two very important signs:



Crescendo, i.e. increasing gradually in power.



Decrescendo, or *Diminuendo*, i.e. decreasing or diminishing gradually in power.

4. Various uses of the curved line

The Tie		The two notes become one. (→ Tie)
The Slur or Legato Mark		All the notes affected by the curve are to be played smoothly. (→ Slur)
The Phrase Mark		(→ Phrase and Sentence)
The Syllable Mark		This shows that a number of notes are to be sung to one syllable. The sun — sinks to rest
The Portamento Mark		Instead of jumping cleanly, the singer is to slide from one note to the other, taking intervening pitches en route. for ev — er — more

2. Staccato marks

	MEZZO-STACCATO (shorten the notes by about ¼)	STACCATO (shorten the notes by about ½)	STACCATISSIMO (shorten the notes by about ¾)
Written			
Played (Approx.)			

3. Accentuation signs

(dynamic) accent	(agogic) accent	or <i>rf</i> rinforzato = 'reinforced'	<i>fz</i> , <i>sf</i> or <i>sfz</i> sforzato = 'forced'	'marked', i.e. emphasized

The 'dynamic' accent implies a sharp attack at the very start of the note. The 'agogic' accent means a lingering pressure all through the note. (→ **Agogic**)

Useful abbreviations

1. Repeat marks (for notes)

The following abbreviations are often used in orchestral scores:



If the word *Tremolo* (or *Trem.*) is added, the notes must be repeated very rapidly and not measured out as strict quavers, etc.

2. Repeat marks (for passages)

	<i>D.C. or Da Capo</i> , literally 'From the head', i.e. return to the beginning.	<i>D.S. or Dal Segno</i> , i.e. from the sign, meaning return to the mark	<i>A.S.</i> (rare) or <i>Al Segno</i> , i.e. to the sign. Usually the expression is <i>D.C. al Segno e poi la Coda</i> i.e. 'From the beginning to the and then the Coda'.	<i>Bis</i> means perform the passage twice.
--	---	---	---	---

When a complete figure, or a whole bar has to be repeated exactly, the following signs are useful:



When a whole section has to be repeated, two 'endings' must be provided. The first leads neatly back to the beginning of the section, and the second either leads on to the next section or provides a satisfactory final ending. This is shown by the figure 1, for the first ending, and 2 for the second:



When only part of a complete section is to be repeated, the word *Fine* ('end') shows the performer where to stop.

3. Octave signs

<i>8va or 8</i>	<i>8va bassa / 8va sotto</i>	<i>loco</i>	<i>con 8</i>
'Ottava', i.e. perform an 8ve higher than written.	Perform an 8ve lower than written ('sotto' = under).	'Place', i.e. (after playing an 8ve higher or lower) resume the playing as written.	Play the passage not in single notes, as marked, but in octaves. ¹

¹ The added line of 8ves will be above if the passage is in the treble of a pianoforte piece, and below if it is in the bass.

4. Pause signs

	<i>lunga pausa</i>	<i>G.P.</i>
Pause	long pause	'General Pause' — an indication in an orchestral score that the whole orchestra is silent.

Signs in piano music

1. Arpeggios

Written Played



If the wavy line is not continuous, the arpeggio must be played by both hands simultaneously:



2. Left and right hands

L.H. Left Hand Linke Hand (German)	M.S. Mano Sinistra (Italian)	M.G. Main Gauche (French)	R.H. Right Hand Rechte Hand (German)	M.D. Mano Destra (Italian) or Main Droite (French)
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How to write music

1. Clefs

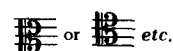
- a. Remember that the Treble Clef (or G Clef) curls around the *second line from the bottom* (making it the G line). Do not curl it round any other lines:



- b. Remember, too, that the Bass Clef (or F Clef) curls around the *second line from the top* (making it the F line). And do not forget the two dots, one on each side of that line:



- c. Remember that the Alto Clef (or C Clef) curls around the *middle line* (making it the C line).



2. Leger lines

- a. On upper leger lines notes on spaces have the lines *under* them:



- b. On lower leger lines notes on spaces have the lines *over* them:

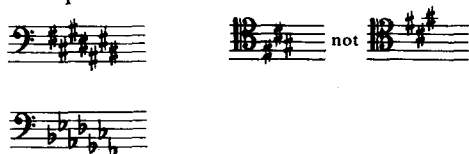


3. Key signatures

- a. Learn on which lines and spaces the sharps and flats are written in the Treble Clef:



- b. Then remember that in the Bass Clef they take *just the same shape* as in the Treble Clef, the two signatures running parallel, so to speak:



4. Accidentals

- a. Remember that, though in words we say, 'F sharp', 'B flat', etc., when writing in notation we put 'Sharp F', 'Flat B', etc. That is, all accidentals (sharps, flats, naturals, etc.) are placed *before their notes*:

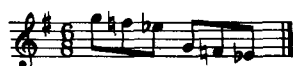


- b. If after an accidental the same note, in the *same octave*, recurs in the same bar we do not, of course, need to repeat the accidental:



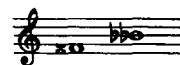
(All those E's are understood to be flattened.)

If a note that has been given an accidental occurs in another octave in the same bar, then an accidental must be added to the second note as well as the first:



- c. The DOUBLE-SHARP sign is a single sign

(\times), whereas the DOUBLE-FLAT sign is a double sign ($\flat\flat$):



- d. To reduce a double-sharp or double-flat to a single sharp or single flat it is best to write as follows:



- e. To reduce a double-sharp or double-flat to a natural it is best to write as follows:



- f. Be careful to make all sharps, flats, double sharps, and naturals exactly as they are printed above. Do not 'scamp' them, and be especially careful that your \sharp and \natural do not resemble one another. And place all these signs clearly on their proper lines and in their proper spaces – not a little above or below these, as is often carelessly done.

5. 'Stems up or stems down: Stems to right or stems to left'

- a. The general rule is: Notes *below* the middle line have their stems up; Notes *above* the middle line have their stems down; notes *on* the middle line follow the fashion of their companions:



- b. But if there are passages of which the stems of the notes are joined, we may have to depart from this rule and to go by the majority, so as not to break the join:



- c. The above refers to the cases where there is merely one 'part' to a stave. When, as in hymn-tunes for instance, there are two parts on a stave they have to be made distinct from one another by turning the stems of the upper part up and those of the lower part down. In the following, for instance, we see Soprano and Alto parts on one stave and Tenor and Bass parts on the other:

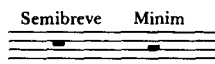


- d. Up-stems are usually placed to the right of the note, and down-stems to the left. The hooks to the stems are always placed on the right-hand side:

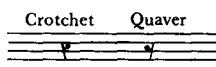


6. Rests

- a. The semibreve rest and minim rest are (in ordinary circumstances) placed in the top space but one, the semibreve hanging from the upper shelf (so to speak) and the minim lying on the lower shelf:

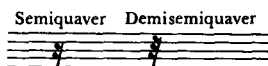


- b. The crotchet and quaver rests have their heads in that same space – the crotchet rest turning to the right and the quaver rest to the left:



The usual printed crotchet rest is not easy to imitate by hand, but a little experiment may help you to find a reasonable approximation.

- c. The semiquaver rest, demisemiquaver rest, etc., are like the quaver rest but with extra heads added in the spaces below:

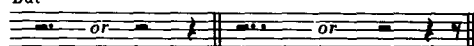


7. Ties and dots

- a. We can lengthen a note by half by dotting it, or lengthen it by three-quarters by double-dotting it, *and we can do the same with a rest*. We can also lengthen a note by tying another note or other notes to it, but *we never use ties with rests*:



But



- b. Be careful to put dots *in spaces*, not on lines, where they would not be so clearly seen.

If the note to be dotted is in a space, put the dot in that space. If it is on a line, put the dot in the space above.

8. The pause sign

This can be placed either over or under the stave, but in the case of notes with tails is generally placed against the head:



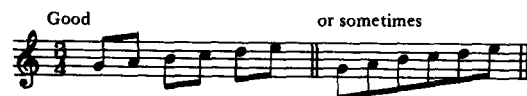
9. Time signatures

Time signatures should be written so that the figures lie on either side of the middle line of the stave:



10. Making the beats clear

- a. In writing music we should always try to *avoid confusing the performer as to where the beats fall*. Here is a simple example:



But never as follows:



which would give the idea of compound duple time, instead of simple triple. On the other hand, we should write:

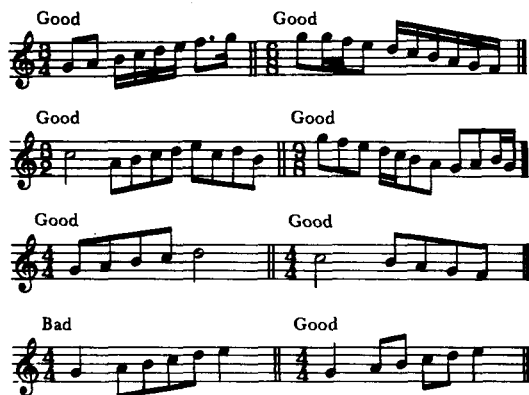


Not:



It will be realized that the last example gives the idea of simple triple time, instead of compound duple.

b. Here are some more examples:



(In the last four examples the three 'good' ones divide the bar into its *natural halves*, each with its accent, whilst the 'bad' example conceals the halves.) (→

Notes and notation)

c. With RESTS, too, we have to be careful to guide the eye correctly:



The second example is bad because it not only hides the second and third beats, but disguises the fact that the third beat is a strong one.

d. There is, however, no objection to the following:



Here there is no disturbance of the division of the bar into two halves, each with its accent.

e. So in a COMPOUND TIME we may have:



Or:



Or:



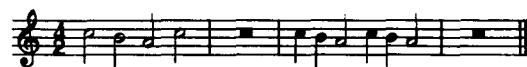
The principle is always the same: to show the beats, or the main divisions of the bar as clearly as possible, so that the performer can tell exactly where he is.

11. The whole-bar rest

a. The semibreve rest is not only a rest of a semibreve value; we also use it as a **WHOLE-BAR REST**, whatever the value of the bar (which may be that of a semibreve, or less, or greater):



b. There is one exception to the above – in 4/2 time, where the bar amounts to exactly the value of a breve, we use the breve rest:



The music manuscript

Unless you are a composer, hastily jotting down a rough score *entirely for your own benefit*, you must assume that a piece of manuscript music is to be read by someone else with a view to performance. It is therefore essential that what you write should be clearly legible. It is worth spending a great deal of time and thought on this matter, and practising – as carefully as you did when you first learned to write. What you end up with may not be as perfect as a printed score (indeed, it is better not to imitate the printed style slavishly), but it is well within anyone's powers to write a manuscript that is easy and pleasant to read. Here are a few tips:

1. The nib

This is partly a matter of taste, but the nib you choose must be capable of making thick lines *and* thin lines. You will find the **OSMIROID** range of nibs at any good stationers. Try an *Italic Straight*. You will