

Harvard Dictionary of Music

Second Edition, Revised and Enlarged

Willi Apel

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Preface to the Revised Edition

In the twenty-five years of its existence, the *Harvard Dictionary of Music* has become a standard book of music literature. Contrary to my assumption stated in the initial sentence of the original Preface—that it was “predestined to be read without leisure and to be consulted (somewhat like a dentist) in the case of an emergency only,” many people have read it extensively, and not a few from cover to cover.

The interest aroused by the book has been reflected by the extraordinarily great number of comments made by colleagues, students, professional musicians, and amateurs, who have expressed approval or disapproval, indicated mistakes, questioned statements, or suggested emendations of various kinds. Moreover, a large amount of research published in books and periodicals has been taken into consideration. All this material has been incorporated in the Second Edition. In addition, the editorial staff of the Harvard University Press has eliminated a great many errors.

In the years since the original publication of this dictionary, the field of musicology has grown enormously, so that it has become virtually impossible for a single individual to be conversant with all the specialized branches of the field. This new and greatly enlarged edition of the dictionary includes the efforts of many persons who gave generously of their time and talents to contribute new articles and revise old ones. Many are eminent scholars, as a glance at the list of contributors will reveal. In numerous instances, contributors assisted with the preparation of articles other than their own. Without the painstaking research and careful checking of all those involved, this edition would be considerably less complete and less accurate.

Since the publications consulted in preparing this revision number in the thousands, it is impossible to cite them in detail. For spellings of composers' names and dates of birth and death, I have relied largely on *Baker's Biographical Dictionary of Musicians*, Fifth Edition, except in the article Editions, for which the sources themselves were followed exactly. Some of the illustrations of instruments are based on N. Bessaraboff's *Ancient European Musical Instruments*, for which grateful acknowledgment is made to the Harvard University Press.

In addition to those whose names appear as contributors, I am especially grateful to the following for their valuable assistance in the preparation of

PREFACE

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Note to the Sixth Printing: It is hardly possible that a publication consisting of specific and detailed information on several thousands of subjects and terms should be free of errors. The *Harvard Dictionary of Music*, Second Edition, is no exception to this rule. In the present printing, many—I would not dare say all—of these errors have been corrected.

W.A.

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Abbreviations

Abbreviations used in this dictionary are grouped in the following sections below: Periodicals; Books; Collective Publications; Signs and Symbols.

Periodicals

Reference is usually made by annual volume numbers (i, ii, iii), if a list of contents is given with the volume. Otherwise, copy or page numbers are added. Special methods of reference (e.g., when volume numbering is inconsistently used) are indicated below. When the title of an article is essentially identical with that of the subject under consideration, this title is usually omitted. "Editions" refers to the article on Editions, historical, in the body of the book.

- AM* *Acta musicologica*, 1928—; the first two volumes were published as *Mitteilungen der internationalen Gesellschaft für Musikwissenschaft*.
- AMF* *Archiv für Musikforschung*, 1936-43.
- AMW* *Archiv für Musikwissenschaft*, 1918-27; 1952-.
- AnM* *Anuario musical*, 1946—.
- AnnM* *Annales musicologiques*, 1950—.
- BAMS* *Bulletin of the American Musicological Society*, 1936-48.
- BJ* *Bach Jahrbuch*, 1904—.
- BSIM* Abbreviation for a monthly publication that appeared from 1905 to 1914 under five different titles, as follows: i-iii, *Le Mercure musical*; iv-v, *Bulletin français de la Société internationale de musique*; vi-vii, *S.I.M. revue musicale mensuelle*; viii-ix, *Revue musicale S.I.M.*; x, *La Revue musicale S.I.M.* See also *RMC*.
- BUM* *Bulletin de la société "Union musicologique,"* 1921-26.
- DM* *Die Musik*, 1901-15 in 24 copies per year, numbered i.1-i.24 to xiv.1-xiv.24; 1922-42 in 12 copies per year, numbered xv.1-xv.12, etc.
- GSI* *The Galpin Society Journal*, 1948—.
- JAMS* *Journal of the American Musicological Society*, 1948—.
- JMP* *Jahrbücher der Musikbibliothek Peters*, 1894-1940.
- JMT* *Journal of Music Theory*, 1957-.
- JMW* *Jahrbücher für musikalische Wissenschaft*, 2 vols., 1863, 1867.
- KJ* *Kirchenmusikalisches Jahrbuch*, 1886-1938, 1950—; preceded by *Cäcilien Kalender*, 1876-85.
- LRM* *La Rassegna musicale*, 1928—.
- MA* *The Musical Antiquary*, 1909-13.
- MD* *Musica disciplina*, 1948—; the first volume was published as *Journal of Renaissance and Baroque Music*, 1946-47.
- MF* *Die Musikforschung*, 1948-.
- MfM* *Monatshefte für Musik-Geschichte*, 1869-1905.
- ML* *Music and Letters*, 1920—.
- MM* *Modern Music*, 1924-46.
- MQ* *The Musical Quarterly*, 1915-.
- MR* *The Music Review*, 1940—.
- Notes* *Notes for the Music Library Association*, Series One, nos. 1-15, July 1934-December 1947; Second Series i, 1, December 1943.

ABBREVIATIONS

- PAMS* *Papers Read by Members of the American Musicological Society*, 1936-41; this periodical appeared under various similar titles.
- PMA* *Proceedings of the [Royal] Musical Association*, 1874-; the designation *Royal* was added beginning with vol. lxxi.
- RBM* *Revue belge de musicologie*, 1946.
- RCG* *Revue du chant grégorien*, 1892-1939.
- RdM* *Revue de musicologie*, 1922-; preceded by *Bulletin de la Société française de musicologie*, 1917-21. Three volumes (1942-44) appeared under the title *Société française de musicologie, rapports et communications*. References are made by year and page. The volume numbering is inconsistent.
- RG* *Revue grégorienne*, 1911, there was an English language edition for the years 1954-58.
- RM* *La Revue musicale*, 1920. References are made to year (1920, etc.) and number.
- RMC* *La Revue musicale*, ed. J. Combarieu, 1901-10; the first volume was called *Revue d'histoire et de critique musicales*; in 1911 it was merged with *BSMA*.
- RMI* *Rivista musicale italiana*, 1894-1955.
- SIM* *Sammelbände der internationalen Musikgesellschaft*, 1899-1914.
- SJ* *Schweizerisches Jahrbuch für Musikwissenschaft*, 1924-38.
- StM* *Studien zur Musikwissenschaft (Beihefte der Denkmäler der Tonkunst in Österreich)*, 1913-34, 1955.
- TG* *La Tribune de Saint-Gervais*, 1895-1929.
- TV* *Tijdschrift der Vereeniging voor Noord-nederlands Musiekgeschiedenis*, 1887. Vols. xviii entitled *Tijdschrift voor Muziekwetenschap*.
- VMW* *Vierteljahrsschrift für Musikwissenschaft*, 1885-94.
- ZIM* *Zeitschrift der internationalen Musikgesellschaft*, 1899-1914.
- ZMW* *Zeitschrift für Musikwissenschaft*, 1918-35.

Books

- AdHM* G. Adler, *Handbuch der Musikgeschichte*, 2 vols., 1930.
- ApGC* W. Apel, *Gregorian Chant*, 1958.
- ApMZ* W. Apel, *Musik aus früherer Zeit für Klavier*, 2 vols., 1934.
- ApNPM* W. Apel, *The Notation of Polyphonic Music 900-1600*, 5th ed., 1961.
- AR* *Antiphonale sacrosanctae Romanae ecclesiae*, 1949 (no. 820A, edition in neumatic signs).
- BeMMR* H. Besseler, *Die Musik des Mittelalters und der Renaissance*, 1931 (part of *BdHM*).
- BG* Bach-Gesellschaft, *Johann Sebastian Bachs Werke*, 46 vols., (1851-1900).
- BdHM* E. Bücken, ed., *Handbuch der Musikwissenschaft*, 13 vols., 1927-31.
- BuMBE* M. F. Bukofzer, *Music in the Baroque Era*, 1947.
- BWV* W. Schmieder, ed., *Bach-Werke-Verzeichnis*, 1950-61.
- CS* C.-E.-H. de Coussemaker, *Scriptorum de musica medii aevi novam seriem a Gerbertina alteram collegit nunquam primum edidit E. de Coussemaker*, 4 vols., 1864-76; fac. ed., 1931, 1963.
- DdT* *Denkmäler deutscher Tonkunst*, 65 vols., 1892-1931 (see Editions XIII).
- DTB* *Denkmäler der Tonkunst in Bayern*, 36 vols., 1900-31 (see Editions XIV).
- DTÖ* *Denkmäler der Tonkunst in Österreich*, 115 vols., 1894- (see Editions XV).
- EiBM* A. Einstein, *Beispielsummlung zur Musikgeschichte*, 1930 (incorporated in his *A Short History of Music*, 2nd ed., 1938).
- GD* G. Grove, *Grove's Dictionary of Music and Musicians*, 4th ed. (H. C. Colles), 5 vols., 1940.
- GDB* G. Grove, *Grove's Dictionary of Music and Musicians*, 5th ed. (E. Blom), 9 vols., 1954.

- GHM* T. Gérold, *Histoire de la musique des origines à la fin du XIV^e siècle*, 1963.
- GR* *Graduale sacrosanctae Romanum ecclesiae*, 1961 (no. 696, edition in neumatic signs).
- GHWM* D. J. Groul, *A History of Western Music*, 1960.
- GS* M. Gerbert, *Scriptores ecclesiastici de musica sacra potissimum*, 3 vols., 1784; fac. ed., 1931, 1963.
- HAM* *Historical Anthology of Music*, ed. A. T. Davison and W. Apel, 2 vols., rev. ed., 1949, 1950.
- LavE* A. Lavnagnac, *Encyclopédie de la musique*, 1913-31; *Histoire*: i.1-5; *Technique*: ii.1-6.
- LBCM* P. Lang and N. Broder, ed., *Contemporary Music in Europe*, 1965 (also in *MQ* lit).
- LU* *Liber unusalis missae et officii*, 1961 (no. 801, edition in neumatic signs).
- MaMI* S. Marcus, *Musical Instruments: A Comprehensive Dictionary*, 1964.
- MGG* *Die Musik in Geschichte und Gegenwart*, ed. F. Blume, 13 vols. to date, 1949-.
- NBA* *Neue Ausgabe Sämtlicher Werke* [J. S. Bach], 1954; 8 ser. (projected c. 84 vols.); each vol. has a summary (Kritischer Bericht) in a separate vol.
- NOH* *New Oxford History of Music*, vols. i-iii, 1954-60.
- OH* *The Oxford History of Music*, vols. i-vi, 1901-05; mainly vol. i.
- ReMMA* G. Reese, *Music in the Middle Ages*, 1940.
- ReMK* G. Reese, *Music in the Renaissance*, rev. ed., 1959.
- RHM* H. Riemann, *Handbuch der Musikgeschichte*, 5 vols., 1904-13.
- RMB* H. Riemann, ed., *Musikgeschichte in Beispielen*, 1912.
- RISM* *Répertoire international des sources musicales*, 1960 .
- SaHM* C. Sachs, *The History of Musical Instruments*, 1940.
- SaKM* C. Sachs, *Real-Lexikon der Musikinstrumente*, 1913.
- SchGMB* A. Schering, ed., *Geschichte der Musik in Beispielen*, 1931.
- SSR* O. Strunk, ed., *Source Readings in Music History from Classical Antiquity through the Romantic Era*, 1952.
- TaAM* G. Tagliapietra, ed., *Antologia di musica . . . per pianoforte*, 18 vols., 1931-32.
- WoGM* J. Wolf, *Geschichte der Mensural-Notation von 1250-1460*, 3 vols., 1904.
- WJIN* J. Wolf, *Handbuch der Notationskunde*, 2 vols., 1913-19.

Collective Publications

The abbreviation *CP* is used for the following collective publications (reports of congresses, and *Festschriften*):

- CP 1900* *Congrès international d'histoire de la musique tenu à Paris . . . 1900* (1901).
- CP 1906* *Bericht über den zweiten Kongress der internationalen Musikgesellschaft zu Basel . . . 1906* (1907).
- CP 1909* *Haydn-Zentenarfeier: III. Kongress der internationalen Musikgesellschaft, Wien . . . 1909* (1909).
- CP 1911* *Report of the Fourth Congress of the International Musical Society, London . . . 1911* (1912).
- CP 1924* *Bericht über den musikwissenschaftlichen Kongress in Basel . . . 1924* (1925).
- CP 1925* *Bericht über den I. musikwissenschaftlichen Kongress der deutschen Musikgesellschaft in Leipzig . . . 1925* (1926).
- CP 1927* *Beethoven-Zentenarfeier Wien . . . 1927: Internationaler musikhistorischer Kongress* (1927).
- CP 1930* *Société internationale de musicologie, premier congrès, Liège 1930* (1931).
- CP 1939* *Papers Read at the International Congress of Musicology . . . New York . . . 1939* (1941).

ABBREVIATIONS

- CP 1949* *Société internationale de musicologie, quatrième congrès, Bâle . . . 1949* (n.d.).
CP 1950 *Atti del congresso internazionale di musica sacra . . . Roma . . . 1950* (1952).
CP 1950a *Kongress-Bericht Gesellschaft für Musikforschung Lüneburg 1950* (n.d.).
CP 1952 *Société internationale de musicologie, cinquième congrès, Utrecht . . . 1952* (1953).
CP 1953 *Bericht über den internationalen musikwissenschaftlichen Kongress Bamberg 1953* (1954).
CP 1955 *Les Colloques de Wégimont: II-1955: L'Arx nova* (1959).
CP 1956 *Bericht über den internationalen musikwissenschaftlichen Kongress Wien Mozartjahr 1956* (1958).
CP 1956a *Bericht über den internationalen musikwissenschaftlichen Kongress Hamburg 1956* (1957).
CP 1958 *Bericht über den siebenten internationalen musikwissenschaftlichen Kongress Köln 1958* (1959).
CP 1961 *International Musicological Society: Report of the Eighth Congress New York 1961, vol. 1* (1961).
CP 1962 *Bericht über den internationalen musikwissenschaftlichen Kongress Kassel 1962* (1963).
CP Abert *Gedenkschrift für Hermann Abert* (1928).
CP Adler *Studien zur Musikgeschichte: Festschrift für Guido Adler* (1930).
CP Anglés *Miscelánea en homenaje a Monseñor Higinio Anglés, 2 vols.* (1958, '61).
CP Apel *Essays in Musicology: A Birthday Present for Willi Apel* (1967).
CP Bartók *Studia memoriae Bela Bartók sacra* (1956).
CP Bessler *Festschrift Heinrich Bessler zum sechzigsten Geburtstag* (1961).
CP Blume *Friedrich Blume Festschrift* (1963).
CP Borren *Hommage à Charles van den Borren* (1945).
CP Borren, 1964 *Liber amicorum Charles van den Borren* (1964).
CP Closson *Mélanges Ernest Closson* (1948).
CP Davison *Essays on Music in Honor of Archibald Thompson Davison* (1957).
CP Fellerer *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag* (1962).
CP Kretzschmar *Festschrift Hermann Kretzschmar* (1918).
CP Kroyer *Theodor Kroyer-Festschrift* (1933).
CP Laurencie *Mélanges de musicologie offerts à M. Lionel de la Laurencie* (1933).
CP Liliencron *Festschrift . . . Rochus Freiherrn von Liliencron* (1910).
CP Masson *Mélanges . . . offerts à Paul-Marie Masson, 2 vols.* (1955).
CP Nef *Festschrift Karl Nef* (1933).
CP Orel *Festschrift Alfred Orel* (1960).
CP Osthoff *Festschrift Helmuth Osthoff zum 65. Geburtstag* (1961).
CP Reese *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese* (1966).
CP Riemann *Riemann Festschrift* (1909).
CP Sachs *The Commonwealth of Music in Honor of Curt Sachs* (1965).
CP Sandberger *Festschrift . . . Adolf Sandberger* (1918).
CP Schering *Festschrift Arnold Schering* (1937).
CP Scheurleer *Gedenkbuch aangeboden an Dr. D. F. Scheurleer* (1925).
CP Schmidt-Görg *Festschrift Joseph Schmidt-Görg* (1957).
CP Schmelder *Festschrift Max Schmelder zum 60. Geburtstag* (1935).
CP Schneider, 1955 *Festschrift Max Schneider zum achtzigsten Geburtstag* (1955).
CP Seiffert *Musik und Bild: Festschrift Max Seiffert* (1938).
CP Waeberbergh *Organic Voices: Festschrift Joseph Smits van Waeberbergh* (1963).
CP Wagner *Festschrift Peter Wagner* (1926).
CP Wolf *Musikwissenschaftliche Beiträge: Festschrift für Johannes Wolf* (1929).

Signs and Symbols

For the method employed to indicate octaves, see under Pitch names.

* indicates that this subject is covered in a separate article (whose exact title sometimes differs slightly from the starred word, e.g., *Greek music is covered under Greece. *intermezzi under Intermezzo, etc.)

‡ indicates publication consisting mainly or exclusively of music

abbr.	abbreviation, abbreviated	Hung.	Hungarian
add.	addition	Icel.	Icelandic
app.	appendix	ill.	illustration
Arab.	Arabic	It.	Italian
bibl.	bibliography	Jap.	Japanese
Bibl.	Bibliothèque, Biblioteca, etc.	L.	Latin
Brit.	British	lit.	literally, literature
Brit. Mus.	British Museum	movt.	movement
c.	circa	opp.	opposite, facing
Cat.	Catalan	pl.	plural
cent.	century, centuries	Pol.	Polish
ch.	chapter(s)	Port.	Portuguese
comp., compl.	complete	Prov.	Provençal
comp. ed.	complete edition	Ps.	Psalm
Cz.	Czech	pub.	published
Dan.	Danish	rev.	revised
dis.	dissertation	rev. ed.	revised edition
E., Eng.	English	repr.	reprinted, reproduced
ed.	editor, edited, edition	Rus.	Russian
ex.	example	ser.	series
F.	French	Sp.	Spanish
fac.	facsimile	sup.	supplement
fac. ed.	facsimile edition	suppl.	supplementary
G.	German	Swed.	Swedish
Gael.	Gaelic	trans.	translated (by)
Gr.	Greek	transcr.	transcribed
		unpub.	unpublished
		vol(s).	volume(s)

Harvard Dictionary of Music

If you want to understand the invisible,
look carefully at the visible.

The *Talmud*

Harvard Dictionary of Music

A

A. (1) See Pitch names; Letter notation; Hexachord; Pitch. (2) On the title page of "partbooks of the 16th century *A* stands for *altus*. In liturgical books it stands for antiphon. (3) *A*: *à* [It.; F.], to, at, with; e.g., **a piacere*; *a 2*, *a 3 voci*, etc.

Ab [G.] Off, with reference to organ stops or mutes.

Abandonné [F.], *con abbandono* [It.]. Unrestrained, free.

A battuta [It.]. See *Battuta*.

Abbellimenti [It.]. Embellishments, *ornaments

Abbreviations. The most important abbreviations used in musical notation are indicated in the accompanying illustration.

Abbreviations

Abdämpfen [G.]. To mute, especially kettle-drums.

Abduction from the Seraglio. See *Entführung aus dem Serail. Die*.

Abegg Variations. R. Schumann's Variations for piano op. 1, dedicated to his friend Meta Abegg. The first five notes of the theme, a^b7 e^bg^bg^b, read, in German pitch names, A-B-E-G-G.

Abendmusik [G.]. Evening musical performances, usually of a religious or contemplative nature. The term applies particularly to the famous concerts started in 1673 by Dietrich Buxtehude in the Marienkirche of Lübeck in North Germany. These took place annually on the five Sundays before Christmas, following the afternoon service, and consisted of organ music and concerted pieces of sacred music for orchestra and chorus [see *DDT* 14]. They continued until 1810. In 1705 J. S. Bach walked 200 miles from Arnstadt to Lübeck to hear the *Abendmusik*.

Lit.: C. Stiehl, *Die Organisten an der St. Marienkirche und die Abendmusiken zu Lübeck* (1885); W. Stahl, *Die Lübecker Abendmusiken* (1937). W. Mantou, in *ZMw* x.

A bene placito [It.]. Same as **a piacere*.

Abgesang [G.]. See *Bar* form.

Abnehmend [G.]. Diminuendo.

Abschieds-Symphonie [G.]. Farewell Symphony]. Popular name for Haydn's Symphony no. 45 in F sharp minor, composed in 1772. It refers to the last movement, whose closing section is so designed that the players can leave one by one, the last measures being played by only two violins. This charming jest was meant to inform the Prince of Esterháza, whom Haydn served as a conductor, of the orchestra's desire to leave his summer palace in the country and return to Vienna.

Abschnitt [G.]. Section.

Absetzen [G.]. (1) To separate, either notes [*détaché*, see *Rowing* (b)] or phrases. (2) In 16th-

century terminology, *abschreiben in die Tabulatur* means to transcribe (vocal music) into "tablature."

Absolute music. Music that is free from extra-musical implications. The term is used most frequently in contradistinction to "program music, in which pictorial or poetic ideas are portrayed. It usually excludes vocal music, especially the type in which the text clearly influences the musical language and structure (e.g., a song by Schubert). Occasionally the term is employed in a stricter sense, excluding not only program and vocal music but also music of a definite emotional character (romantic music), so that Bach and, to some extent, Mozart are considered composers of absolute music.

Absolute pitch [G. *absolute Tonhöhe*]. Properly, "the position of a tone in reference to the whole range of pitch . . . conceived as independently determined by its rate of vibration" (Webster). Usually, however, the term is used for what might more accurately be called "absolute judgment of (absolute) pitch," i.e., the capacity of a person to identify a musical sound immediately by name, without reference to a previously sounded note of different pitch [see Relative pitch]. This faculty, called in German *absolutes Gehör*, is a tonal memory that is sometimes innate but can also be acquired by training, as recent experiments have shown. The faculty, whether innate or acquired, is found chiefly in persons possessing some degree of musical experience or aptitude but can by no means be considered a yardstick of musical talent. Many instrumentalists have absolute pitch (probably acquired through years of training), but among outstanding composers and performers it is probably as often lacking as not. While Mozart had an extremely acute sense of absolute pitch, Wagner and Schumann are reputed to have lacked it.

Absolute pitch is in various respects a valuable asset to a musician, particularly to a conductor, but it may prove a real inconvenience when music must be transposed in performance to another key, as often happens in vocal music to accommodate the range of the singer. Whether it is an advantage or a disadvantage to hear a composition "all wrong" simply because it is a half-tone higher or lower is indeed questionable. All the discussions about the "true pitch" of Beethoven's C-minor Symphony, for example, are entirely pointless unless the standard pitch of Beethoven's day is taken into account. Since

standard pitch has gradually changed (greatly in the case of Bach), usually to become higher, it could be said that, from the standpoint of absolute pitch, all present-day performances of music written prior to the general acceptance of the modern concert pitch [see Pitch (2)] are "wrong." If a musician with absolute pitch who lived one hundred years ago were alive today, he would be horrified to hear Beethoven's Fifth Symphony played in what would be to him C-sharp minor.

Lit.: C. H. Wedell, *The Nature of the Absolute Judgment of Pitch* (1934); L. A. Petrucci, *An Experimental Study of Pitch Recognition* (1932); A. Wellek, *Das absolute Gehör und seine Typen* (1938), bibl.; C. E. Scoville, *The Measurement of Musical Memory* (1917); O. Abraham, in *SiM* iii, viii; F. Auerbach, in *SiM* viii; H. Riemann, in *ZfM* xiii; J. Kibel, in *MMW* ii, bibl.; G. Révész, "Über die beiden Arten des absoluten Gehörs" (*ZfM* xiv); N. Slonimsky, in *American Mercury* xii; W. K. Sumner, "A History of Musical Pitch" (*Hinrichsen's Musical Year Book* viii); E. B. Hartman, "The Influence of Practice . . . on the Absolute Identification of Pitch" (*The American Journal of Psychology* lxxvii).

Absonia [L.]. See under *Musica ficta* II.

Abstossen [G.]. (1) In violin playing, same as *abgestossen*, i.e., *détaché* [see Bowing (b)]. (2) In organ playing, to take off a stop [see *Ab*].

Abstract music. Same as *absolute music.

Abstrich [G.]. Down-bow.

Abzug [G.]. *Scordatura. Also, older term for *appoggiatura.

Academic Festival Overture. See *Akademische Festouvertüre*.

Academy. A term used for scholarly or artistic societies and musical organizations of various types. The rediscovery, in the late 15th century, of Greek antiquity and Greek literature led to the foundation in 1470 of an Accademia di Platone at the court of Lorenzo de' Medici in Florence, in direct imitation of Plato's Academy. In the 16th century a number of academies were established in France, among them Ball's Académie de Poésie et Musique (1567), which played a role in the development of the *vers mesurés*. With the beginning of the 17th century, the movement spread unobscuredly in Italy; every place of some repute had its *accademia*, and larger cities had numbers of them. They were of

two types: (a) Learned societies founded for the promotion of science, literature, and the arts, part of whose activity was the encouragement and cultivation of music. The most famous of these was the A. dei Arcadi of Rome (founded 1692), which included among its members the musicians Marcello, Corelli, A. Scarlatti, and Gluck. Handel attended many meetings but as a foreigner was not eligible for membership. Other institutions of the same type existed in Florence: A. della Crusca (1588), A. dei Filarmonici; in Bologna: A. dei Gelati (1588), A. dei Concordi (1615), A. dei Filomusi (1622); in Venice: A. Pellegrina (1550), A. degli Olimpici; in Verona: A. Filarmonica (1543), probably the earliest musical academy; and elsewhere. (b) Organizations of professional and amateur musicians whose sole purpose was the cultivation of music. The activities of these groups were varied: they gave public and private concerts, carried on research in the history of music and in the science of sound, founded music schools, and even launched operatic enterprises. The most important of these was the A. dei Filarmonici of Bologna, founded in 1666 by Count Vincenzo Carrati, which included among its members such distinguished figures as Bassani (c. 1657-1716), Corelli (1683-1713), Torelli (1658-1709), Domenico Gabrielli (c. 1650-90), Padre Martini (1706-84), Mozart (1756-91), Rossini (1792-1868), and Busoni (1866-1924).

Today there are many similar institutions (some no longer using the name "academy"), which can be divided into three categories: (a) Learned associations, part of whose activity is the promotion of musical studies. They usually have a membership limited to those of demonstrable ability, hold periodic discussions and proceedings that often are published, and generally offer honors, medals, or prizes for achievement in composition or research. Many of these are state-supported: Paris, Institut de France, division Académie des Beaux Arts; Berlin, Akademie der Künste; Brussels, Académie Royale; others in Stockholm and Moscow. (b) Organizations for the presentation of operas and concerts: Paris, Théâtre national de l'Opéra (formerly Académie nationale de Musique); London, Royal Academy of Music and Academy of Ancient Music; Munich, Akademie der Tonkunst; New York, Metropolitan Opera Association (formerly the Academy of Music); Brooklyn, Academy of Music (founded 1861), etc. [see Opera houses]. (c) Institutions of musical education: London, Royal Academy of

Music; Berlin, Staatliche Akademie für Kirchen- und Schulmusik; Munich, Königliche Akademie der Tonkunst (founded 1846); Philadelphia, Academy of Music (1870); New York, Academy of Allied Arts (School of Music, 1928). For a medieval institution of a similar nature, see *Pu*. See also Societies.

Lit.: M. Maylender, *Storia delle accademie d'Italia*, 5 vols. (1926ff); F. A. Yates, *The French Academies of the Sixteenth Century* (1947); N. Morini, *La Reale Accademia filarmonica di Bologna* (1930); G. Turini, *Ritorno della biblioteca . . . della società l'Accademia Filarmonica di Verona . . . 1544 1600* (1933); A. Einstein, in *BAMS* vii, 22; H. Burton, in *RAM* 1955, p. 122 (France, 18th century); *id.*, in *MT*, xxxvii.

H.G.M. and W.A.

Aculanto [Port.]. A Brazilian cradle song, also known as *cangas de ninar*. These have developed within a great variety of folk traditions, including some originating in northeastern Indian cultures that still retain pure Portuguese influences. I.O.S.

A cappella [It.]. Designation for choral music without instrumental accompaniment. Originally the name referred to unaccompanied church music like that written by Palestrina. Today it is used for all unaccompanied choral music, whether sacred or secular. Historians of the 19th century believed that all "early music"—i.e., music before 1600—was *a cappella*. Recent investigations, however, have clearly shown that instruments played a prominent role in the performance of medieval music, at least as an *ad libitum* addition to or substitution for one voice-part or another [see Performance practice]. Probably it was not until 1450 (motets and Masses of Ockeghem) that purely choral performance became generally accepted and universally practiced in the field of sacred music. Often the term *a cappella* has the connotation of a specific style, namely that of Palestrina.

Lit.: J. Handschin, "Die Grundlagen des a cappella-Stils," in *Hans Hübnermann und der Hübnermannsche Privatchor* (1929), p. 109; T. Kroyer, "Acappella [sic] oder Concerto?" (*CP Kreuzschmar*); *id.*, in *AMW* ii; *id.*, in *AM* vi.

Acatlustus. *Akathistos.

Accacciatura. Erroneous spelling for **acciaccatura*.

Accelerando [It.]. Becoming faster.

Accent (1) Emphasis on one note or chord. In this sense, the term is equivocal, because the emphasis may be physically discernible, or it may lie solely in the way the listener perceives musical movement. Physically, a note or chord may be louder than its surroundings (dynamic accent), or it may be higher (*tonic accent), or of longer duration (*agogic accent). See Ex. 1. On the other hand, since the listener perceives music as sound in motion, an upbeat (or a more extended anacrusis) is felt as leading somewhere, and the note or chord to which it leads is thus emphasized (accented) in the mind, even if the goal of motion should be softer, lower, or shorter than its surroundings; in like manner, a feminine rhythm is perceived as an accent followed by a movement away from it.

In measure-music [see Measure], both physical and mental accents normally fall on the downbeat, with secondary accents occurring in the middle of the measure in compound meters, e.g., on the third beat in 4/4 time. Frequently, however, irregular accents are found on weak beats [see Syncopation]. Irregular dynamic accent is usually indicated by signs such as *sf*, \gt , —. Ex. 2 (Mozart, Symphony in G minor no. 40) shows an irregular dynamic accent that is at the same time tonic and agogic. The emphasis on the weak beat is often enhanced by means of striking dissonances, as in Ex. 3. The tonic accent has played a role in the discussions on Gregorian chant and other types of medieval monophonic music.

1
Do - mi - nu Do - mi - nu Do - mi - no

2

3

See G. W. Cooper and L. B. Meyer, *The Rhythmic Structure of Music* [1960], *passim*; V. d'Indy, *Cours de composition musicale*, 2 vols. in 3 pts. [1902? 10], vol. I, pp. 39-46.

(2) [F.] In French music of the 17th and 18th centuries, an ornament belonging to the class

of *Nachschläge. In Bach's table of ornaments (*Klavierbüchlein für Wilhelm Friedemann Bach*), a long appoggiatura.

(3) Signs used in ancient Greek writing to indicate a change of pitch of the voice in recitation: *accentus acutus* ', for a rise; *a. gravis* ` , for a lowering; *a. circumflexus* ^ , for an inflection (rise, followed by lowering) of the voice. These signs are now thought to be the origin of the (accent) neumes [see Neumes II] and certain other related systems of notation, called *epiphonic notation.

(4) The notational signs used in Jewish chant [see Jewish music II]. (1) by G. C.

Accentualists. See under Gregorian chant VI.

Accentuation. The proper placement of accents, especially in music set to a text. See Text and music.

Accentus, concentus. Terms introduced (?) by Ornithoparchus (in his *Musicae activae micrologus*, 1517) for two opposite types of plainsong: the simple recitations, such as lesson tones, psalm tones (*accentus*); and the chants having distinctive melodic contours, such as antiphons, responsories, hymns, Mass chants, etc. (*concentus*). The terms also imply a distinction between two kinds of performer: the *accentus* is sung by the priest; the *concentus* by the trained musicians (*schola*, with soloists and choir). See P. Wagner, *Einführung in die Gregorianischen Melodien*, iii (1921), 4.

Acciaccatura. Italian name for an ornament of keyboard (harpsichord) music (c. 1675-1725) that calls for the playing, together with the normal note, of its neighboring tone (usually the lower second), which is to be released immediately "as if the key were hot" (Geminiani). This ornament usually occurs in connection with chords, the chords often including two and occasionally even three *acciaccatura* tones. The tones are written as ordinary notes, so that the chord takes on the appearance of an extremely dissonant *tone cluster [Ex. 1]. Such formations occur in several compositions by A. Scarlatti [*Editions X, 13, p. 90] and figure prominently in a sonata by D. Scarlatti [Ex. 2; see *HAM.* no. 274]. A simpler example occurs in the Scherzo of Bach's Partita no. 3 [Ex. 3]. The French counterpart is the *arpègement figure*, in which the dissonant tone (usually only one) is indicated by a diagonal dash, and which, as the name implies, is performed as an arpeggio [Ex. 4]. A sonata by Blason de Nebra (c. 1750-84) contains similar



forms, in which, however, the dissonant note is obviously intended to be held [Ex. 5; see *LLM*, no. 308].

For an erroneous usage, common in modern writings, of the term *acciacatura* (often misspelled *acciacatura*), see *Appoggiatura* III.

Accidentals. I. *General.* The signs used in musical notation to indicate chromatic alterations or to cancel them. The alterations valid for the entire composition are contained in the "key signature," while the term "accidentals" refers specifically to those alterations introduced for single notes. The signs for chromatic alteration, together with their names in English, French, German, Italian, and Spanish, are given in the following table:

	#	b	𝄌
E.	sharp	flat	double sharp
F.	dièse	bémol	double dièse
G.	Kreuz	Be	Doppelkreuz
I.	diésis	bemolle	doppio diésis
Sp.	sostenido	bemol	doble sostenido
	𝄋		♮
F.	double fur	natural	
E.	double bémol	bécarre	
G.	Doppel-Be	Auflösungszeichen, Quadrat	
I.	doppio bemolle	besquadro	
Sp.	doble bemol	becuadro	

The sharp raises the pitch one semitone, the flat lowers it one semitone; the double sharp and double flat raise and lower two semitones respectively; the natural cancels any of the other signs. The use of the compound signs $\sharp\sharp$, $\flat\flat$, $\sharp\flat$ to cancel partly or entirely a previous \sharp or \flat is quite common but unnecessary. The simple

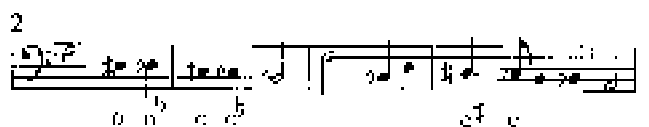
signs \sharp , \flat , \natural answer the purpose [Ex. 1]. In modern practice a sign affects the note immediately following and is valid for all the notes of the same pitch (but not in different octaves) within the same measure. Modern composers frequently add bracketed accidentals to those demanded by this rule in order to clarify complicated passages or chords.



II. *History.* All the signs used for chromatic alteration developed from the same sign, namely, the letter b, which indicates the whole tone above a. The fact that in the diatonic scale no perfect fourth above f is available necessitated, as early as the 10th century, the introduction of another b, a semitone lower than the diatonic b [see Hexachord]. These two b's were distinguished by their shape, the higher one being written in a square form and called *b quadratum* (also *b durum*; L. *durus*, hard, angular), the lower in a rounded form and called *b rotundum* (also *b molle*; L. *mollis*, soft, round). It is from these designations that the German names *Dur* and *Moll* for major and minor mode are derived.

□ = *b quadratum*
 ○ = *b rotundum*

When in the ensuing period the introduction of other chromatic tones became necessary, the square b (*b durum*) and its later modifications (2, 3) were used to indicate the higher of two semitones, and the rounded b (*b molle*) or \flat the lower one. Thus, in early music, $\sharp f$ is not f natural but f-sharp; likewise, $\flat f$ is not f-flat, but f (in contradistinction to a previous f-sharp; see Ex. 2, from Frescobaldi's *Canzone*, 1628). Bach



continued to use the sign \flat for the cancellation of a previous \sharp . In Germany, during the 15th century, the square b for *b durum* was erroneously interpreted as the letter h, to which it bears some visual resemblance. Hence, in German terminology h denotes the b natural, and \flat the b-flat.

In the printed books of the 16th century the sharp sign usually occurs in a diagonal position. The double sharp (used as early as 1615 in G. M. Trabaci's *Il Secondo Libro de ricercare*) originally appeared as a sharp with doubled lines, in either a straight or a diagonal position. The present sign is a simplification of the latter.

Early sharps	}	♯	Sharp
		♯♯	Double sharp
		♯♯	Double sharp

In music prior to 1700 (probably even later) an accidental is not valid for the entire measure but only for the next note and immediate repetitions of the same note [see Ex. 3]. This practice



was still observed by Bach, as seen in Ex. 3, reproduced from his autograph of the *Fantasia super Konen heiliger Geis* (fac. ed. by P. Wackernagel, 1950; alto of meas. 6). Note that Bach did not write a flat for the E at the beginning of meas. 7, although it is separated from the preceding E-flat by a bar line.

For the problem of accidentals in music of the 13th to 16th centuries, see *Musica facta*. See F. Niecks, "The Flat, Sharp, and Natural" (*PMA* xvi).

Acclamation. A type of Byzantine poetry and music that served as a salutation for the emperor (also the empress and the Patriarch) in the ceremonial of the Byzantine court of the 9th and 10th centuries. The acclamations are practically the only type of nonliturgical Byzantine music known today. Acclamations are still used in Russia and the Balkans for welcoming high church dignitaries. Those beginning with the traditional phrase "Many be the years" were called *polichronia*. [See the examples in *ReMM.A*, p. 77, and in *MQ* xxiii, 207.]

Lit.: *AdHM* i, 128; E. Wellesz, *A History of Byzantine Music and Hymnography*, rev. ed. (1961), *passim*; H. Tillyard, in *Annals of the British School of Athens* xviii.

Accentade [It.]. *Bruce.

Accompagnato [It.]. See *Recitative* II (c).

Accompaniment. I. The musical background provided for a principal part. For instance, in piano music the left hand often plays chords that are an accompaniment for the melody played by the right hand. Similarly, a solo singer or instrumentalist may be accompanied by a pianist or an orchestra. The auxiliary role of the accompaniment frequently leads to underestimation, by the soloist as well as the audience, of its musical and artistic importance. Vocalists especially are inclined to demand undue subordination of their accompanists, condemning them to complete slavery in questions of interpretation, tempo, dynamics, etc.

The modern church organist, as well as the leader of a choir, is frequently confronted with the problem of providing suitable accompaniment, either improvised or written out, for the singing of the congregation or the chorus. Following are a number of books on this subject: J. F. Bridge, *Organ Accompaniment of the Choral Service* (1885); D. Buck, *Illustrations in Choir Accompaniment* (1877); W. Hickin, *Pianoforte Accompaniment* (1923); A. H. Lindo, *The Art of Accompanying* (1916); C. W. Pearce, *The Organist's Directory to the Accompaniment of Divine Service* (1918); A. M. Richardson, *Modern Organ Accompaniment* (1907); E. Evans, *How to Accompany at the Piano* (1917); J. R. Tobin, *How to Improvise Piano Accompaniments* (1956). See also *Vamp*.

In Roman Catholic services Gregorian chant, although properly monophonic, is usually considered to need organ accompaniment, frequently in the style of 19th-century harmony. Attempts have been made to replace this style with modal harmonies, e.g., H. Potiron, *Practical Instruction in Plainsong Accompaniment* (1949); J. H. Arnold, *Plainsong Accompaniment* [1927]; E. Evans, *The Modal Accompaniment of Plain Chant* [1911] or with even more archaic idioms, such as *quartal harmonies or parallel organum [see Bernard Jones, *An Ambrosian Mass* (1962)].

II. There are many references to instrumental accompaniment of songs in the Bible (accompaniment on some stringed instrument is suggested by the term "Neginoth" in the heading of Ps. 6 in the King James Version; see also Psa. 91 [92] and 143 [144]) and in the writings of the ancient Greeks. Pictorial reproductions and literary documents of the Middle Ages show the use of harps, fiddles, bells, small drums, trumpets, etc., in connection with the monophonic songs of the troubadours and minnesingers, and in conjunction with dance music. In neither

ancient nor mediæval music was this improvised type of accompaniment even of a harmonic nature; it was merely a unison (or octave) doubling of the voice-part, with occasional heterophonic elements [see Heterophony]. The same type of accompaniment is to be found in the East, especially China, India, and Arabia. While the texture of polyphonic music of the 9th to 13th centuries (organa, motets) does not permit its separation into parts of greater or less importance, such separation does occur in the French secular compositions of the 14th and early 15th centuries (*ballades*, *virolais* by G. de Machaut and his successors [see *Ars nova*]; *chansons* of Dufay and his contemporaries [see Burgundian school]). It disappears again with the rise of Flemish sacred music and Flemish counterpoint (Okeghem, Obrecht), which are essentially opposed to any distinction between principal and auxiliary parts. The instrumental doubling of vocal parts that was occasionally practiced in this period can scarcely be considered an accompaniment. In the 16th century the renewed emphasis on the secular immediately led to a revival of accompanied melody, e.g. in the lute songs of the German Schlick (1512), of the Spanish Valdeerrabano (1547), and of the English Dowland (1597).

III. A new era of accompaniment began with the period of thoroughbass (baroque period, 1600–1750), which called for a harmonic accompaniment to be improvised upon the notes of the bass. Moreover, the growing interest in florid and singable melody brought about a gradually increasing separation of the musical substance into a predominant melody with subordinate accompaniment (e.g. in the *aria*). While throughout the baroque period the written-out accompaniment (and consequently also the improvised one) shows many traits of contrapuntal and harmonic interest, it degenerated in the second half of the 18th century into a stereotyped pattern of plain chords, arpeggios, *Alberti-bass figures, etc. As a curiosity it may be mentioned that, about 1760, sonatas were frequently written for the "pianoforte with the accompaniment of a violin or flute" (Mondonville, 1734, see Editions XLIX, 9; Schobert, see *DAT* 34; Edelmann, see *HAM*, no. 304), that is, with the violin or flute merely duplicating the upper part of the piano. Thus Samuel Wesley speaks of J. S. Bach's violin sonatas as "six sonatas for harpsichord with an obbligato violin accompaniment."

IV. About 1780 Haydn and Mozart evolved a new type of accompaniment known as *accompanimento obbligato*, characterized by a greater

individuality of the lower parts, by the occasional introduction of fugal elements, by the occasional shift of the melody from the higher part into a lower part, etc. This style is particularly evident in the quartets written in this period. Because of these efforts Beethoven was able to say of himself: "Ich bin mit einem obligaten Accompaniment auf die Welt gekommen" (I was born with an *obbligato* accompaniment). What Haydn and Mozart did in the field of instrumental music, Schubert achieved in the field of song, freeing the piano accompaniment from the slavery of mere chord-filling and making it an independent (sometimes the most interesting) part of the composition. Composers such as Schumann, Brahms, and H. Wolf adopted his method, whereas others (e.g. Tchaikovsky) rarely went beyond a chordal accompaniment in lush harmonies of rather ephemeral interest. Other composers (Mahler, Strauss) have repeatedly used the whole orchestra as an instrumental background for a solo singer.

V. The extraordinary growth of accompanied melody in the songs of the 19th century had a deplorable effect upon the minds of musical scholars and editors engaged in the study and publication of early monophonic music (Greek music, exotic melodies, Gregorian chant, the songs of the *trouvères*, *minnesingers*, etc.). Numerous volumes have been published in which the melodies of the pre-Christian era or the Middle Ages are coupled with cheap accompaniments in the style of Schumann, Brahms, or Debussy. Even well-known scholars have not withstood this temptation [see O. Fleischer, *Reste der altgriechischen Tonkunst* (1899) or J. Ribera's edition of the **cançons*]. For literature on the 17th-century accompaniment see Thoroughbass. See also Additional accompaniment.

Accord [F.]. (1) Chord. (2) Manner of tuning, especially of such instruments as the lute, for which various systems of tuning were in use during the 17th century [see *WATN* ii, 91; *ApNPM*, p. 71f]. See *Scordatura*.

Accordare [It.], **accorder** [F.]. To tune.

Accordatura [It.]. See *Accord* (2).

Accordion. A portable musical instrument consisting of two rectangular headboards connected by a folding bellows. Inside the headboards are metal tongues that act as free-beating reeds. The instrument has pushed-out and drawn-in reeds,

the former sounding when the headboards are moved outward (expiration), the latter when they are moved inward (inspiration). The modern accordion has a keyboard on the right side for playing melody notes, while buttons on the left side operate bass notes and full chords. See ill. under Wind instruments. The earliest instruments of this type were made by Buschmann (1822), Buffet (1827), and Damiani (1829).

A similar instrument, preferred in England, is the concertina, invented by Wheatstone in 1829. It is hexagonal in shape and has a number of studs on each side. It possesses a full chromatic scale and produces the same note whether the bellows are pressed or drawn. Artistically, this instrument is superior to the accordion and has occasionally been used in the orchestra (Tchaikovsky, *Orchestral Suite* op. 53). Much solo music has been written for it by such virtuosos as G. Ronconi, W. B. Molique, G. A. Macfadden, and E. Silas. The *bandoneon* is an Argentine variety of accordion with buttons on each side, for single lines only.

Accordo [It.]. Chord.

Accusé [F.]. With emphasis.

Achromatic. *Diatonic.

Achtel, Achtelnote; Achtelpause [G.]. Eighth note; eighth rest. See Notes.

Achtfuss [G.]. Eight-foot (step). See Foot (2).

Acis and Galatea. A dramatic cantata composed by Handel (about 1729) for the Duke of Chandos. Originally designated as masque, pastorelle (pastoral play), or *serenata*, it was intended to be sung in costume but without action. Based on the Greek legend, the work includes some selections for a chorus, which plays the role of commentator as does the chorus in ancient Greek drama.

Acoustic bass (also called resultant bass). On organs, a 32-foot stop that is obtained as a differential tone of a 16-foot stop and a 10 $\frac{2}{3}$ -foot stop. According to the acoustic phenomenon of the differential tones [see Combination tones], the simultaneous sounding of C (produced by the 16-foot) and of G (produced by the 10 $\frac{2}{3}$ -foot) produces the tone C₁ (32-foot). The acoustic bass is frequently used where the great expense of the large 32-foot pipes is prohibitive.

Acoustics. The science that treats of sounds and therefore describes the physical basis of music. For the musician the most important problems

of acoustics are: (1) the nature of musical sound; (2) intervals; (3) consonance and dissonance; (4) resonance; (5) architectural acoustics. Only the first subject will be treated here; for the others, see the respective entries. [For the method of indicating the different octaves, see Pitch names II.]

1. *Vibration*. The generation of sound is invariably bound up with the vibration of an elastic body, i.e., a body that, when displaced from its normal position, develops internal forces that tend to restore the body to its original position. (The body may be a solid, like a violin string, or a gas, like the air in an organ pipe.) When the body has returned to its rest position, it is still moving and its momentum carries it past its rest position so that a new contrary displacement results. This leads to a repetition of the whole movement in the reverse direction and, in fact, to a succession of movements back and forth that would continue indefinitely were it not for friction, which causes the successive displacements to diminish and finally to stop. A tongue of steel fastened at one end may serve as an example [Ex. 1].

The movement A-B-A (or A-C-A or B-A-C) is called a "single vibration" (half vibration); the movement A B A C A (or B A C A B) is called a "double vibration" or simply a "vibration" or "cycle" (in modern writings usually the double vibration is used as the unit of measure). The distance A-C [Ex. 1] is called the *amplitude*. The number of double vibrations or cycles made in one second is called the *frequency*.

Ex. 2 represents a vibration of three cycles per second. In order to understand the relation of this graph to the vibration it is meant to represent, one may imagine the lowest point of the tongue, A, to be made luminous and then photographed. If during the exposure the film is moved rapidly downward, the picture will show a wavy curve [Ex. 3] of the same shape as that of Ex. 2.

If the same tongue is plucked with different degrees of force, the initial displacements will be different. Then the vibrations will have different amplitudes and the sounds heard by the ear will have different loudnesses [see Bel]; *the greater the amplitude of the vibration, the louder the sound*. As the amplitude diminishes [Ex. 4] the sound fades away.

If the photographic experiment described above is repeated with a shorter tongue, the vibrations will be more rapid—of higher frequency—so that (if the speed of the moving film is the same) the waves of the curve will be closer

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