

The New Oxford
Companion to
Music

GENERAL EDITOR · DENIS ARNOLD



VOLUME 1 · A-J

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PREFACE

When *The Oxford Companion to Music* first appeared in 1938, it was immediately well received and recognized as an unusual kind of music dictionary. There was no shortage of dictionaries, catering for differing needs: musical terminology, biography of musicians, some aspects of performance. But to find one which covered music from so many angles, so apparently thorough and well-informed, was rare. Even rarer was the style in which it was written. It was essentially the work of one man, Percy A. Scholes. He was assisted in research by others, yet both in planning and in the discursiveness of its longer articles it was clearly the work of a strong personality.

In fact it was not as thorough as it appeared. Even then it was impossible for a single volume to be so. The *Companion* seemed so comprehensive because Scholes had a clear idea of his prospective readership and its needs. It is no denigration of his work to say that it was written largely for the White Anglo-Saxon Protestant, for this was Scholes's world. It was White, in that it was essentially restricted to music of the Western tradition (jazz was included, one feels, reluctantly). It was Anglo-Saxon in that English and American living musicians and English-style institutions were somewhat better treated than others. It was certainly Protestant: Roman Catholic music was not dealt with fully, whereas that of the Anglican Church, and most especially of the Non-Conformist Churches, gained comprehensive (indeed for the latter unique) coverage. The book was intended primarily for a middle-class audience, whose children were choirboys, learned the piano and organ, and prepared for the theory examinations of the Associated Board of the Royal Schools of Music. The prospective adult readership also had a new inquisitiveness about music, fostered by the wireless and the gramophone. Indeed, Scholes himself was one of the leaders of the musical appreciation movement and wrote extensive notes for pianola rolls, much in fashion during the 1920s. In the *Companion* Scholes wrote on a fairly limited repertory—serious music, essentially from Bach to Vaughan Williams. Popular genres were given short shrift.

Scholes, also a master salesman, saw to it that *The Oxford Companion to Music*, after its initial success, came out in revised impressions, with material brought up to date where necessary. After his death in 1958 more revisions were to be found in the editions prepared by Scholes's assistant, John Owen Ward. After 1970, however, it became clear that a more drastic up-dating had to take place. There were several reasons for this. In the first instance, much more knowledge about music and musicians had become available. It is significant that the standard musical encyclopedia, *Grove's Dictionary of Music and Musicians*, comprised five volumes in Scholes's day; the 1980 edition has twenty. More important, the audience for *The Oxford Companion to Music* had changed significantly. The White Anglo-Saxon Protestant consensus had completely broken. The ease of travel and the mixture of peoples from all over the world in Britain had seen to that. Hence a dictionary could no longer be exclusively either White or Anglo-Saxon. The sketchy knowledge of Chinese music possessed by Puccini when writing *Turandot* had been superseded by Stockhausen's quite detailed acquaintance with oriental music. Concerts of music from the Indian sub-continent were more frequent and popular in western lands. Moreover, the Protestant institutions were no longer predominant even in middle-class society, for that society was itself subject to rapid change. New methods of recording and the vast expansion of radio meant that the music of Bach to Vaughan Williams was no longer the sole musical fare. 'Early' music was no longer simply madrigals and Tudor church music: it took in everything from early Parisian polyphony to the *Tenorlieder* of minor 16th-century German composers.

'Modern' music was not just a matter of another 30 years of composition, but embraced the work of Schoenberg, Webern, Berg, and others who had been considered of little importance in the Britain of the inter-war years. Music tuition itself was more widespread than it had been in Scholes's day: for example, the youth orchestra movement ensured that children whose financial circumstances would have precluded their learning instruments such as the oboe and bassoon were now taught thoroughly and were able to take part in weekly orchestral rehearsals and even foreign tours. Ease of communications also encourages internationalism. The faint air of musical nationalism which was felt in the Britain of the 1930s was replaced by an acceptance of music as a world-wide phenomenon, in which the barriers, if any, are different from political ones. Moreover, the growth of American music and musical institutions within the last half century has been such that it must now feature more prominently in any music dictionary written in English.

For all these reasons, the present *New Oxford Companion to Music*, in two volumes, is a very different book from the old one-volume work. Nevertheless, it upholds two of Scholes's basic principles. First, it is orientated towards the general reader. If the book cannot be comprehensive, it is hoped that the information it contains will meet most people's needs. Secondly, it is complete in itself. By following up cross-references (indicated either by an *asterisk or by a direction to see *Another Article*) statements within the book will be explained and amplified. Those who want more facts must be directed to *The New Grove Dictionary of Music and Musicians* (1980), which has them in abundance. Suggestions for further reading (mainly restricted to books in English) are given for major articles in this *Companion*. These are in no sense comprehensive bibliographies, but are intended as guides to those readers who wish to pursue particular interests.

Before you begin to use this book, it might be helpful if I describe the three principal ways in which you can glean most information from it. First, there are articles on the human beings who are involved in the creation of music. Secondly, there are articles on music itself, covering forms, terms, instruments, acoustical principles, and notation. Thirdly, there are the pictorial illustrations.

1. THE HUMAN ELEMENT

Composers. As far as discoverable, the following basic information is given: dates and places of birth, death, and creative activity; education and parentage. A brief discussion of the music is attempted within the limits of the number of words appropriate, in the belief that the major part of a composer's conscious life is spent in writing music. It must be noted that the space allotted to an individual reflects not only his historical importance but also the amount of useful or interesting information known about him. There are also certain articles on writers and performers of the past, and on key figures in other areas of the musical profession (choreographers, librettists), where their influence on music itself has been marked. Unfortunately space has not permitted the inclusion of the many performers who have brought music to the attention of listeners, though some are mentioned under articles dealing with specific instruments (e.g. Casals and Rostropovich under *Cello*, Heifetz under *Violin*, Julian Bream under *Guitar*), while others are cited in the article on *Virtuoso*.

Geography. The place of a composer's birth, and the environment in which he works, are important for several reasons. There can be no doubt that, however ill-defined, there are differences of temperament between nationals of various parts of the world. Brahms was a north German. Had he been born of Neapolitan parents and lived in Italy, he would obviously have been a different kind of musician, yet he cannot be described as a 'German nationalist'. Even more important are the institutions which developed in different countries at different times. Brahms, the 'Neapolitan', would

almost certainly have become an opera composer, because the strongest musical organizations in 19th-century Italy were opera houses. Historical events also affect a musician's environment, so that the French Revolution and the Thirty Years' War, for example, affected a composer's output significantly. Hence there are extensive historical articles on the countries (or sometimes areas) of the Western musical tradition, mainly concerned with the development of musical institutions; the articles on non-Western countries also contain sections outlining history, though they necessarily devote much space to describing instruments and explaining compositional theories and principles of performance.

History. The period in which a composer lives is as important as the place. His main interest will always be music (musicians are often surprisingly unaware of political and social developments) and it is thus important to know the kind of music with which he was acquainted. In Scholes's day it was generally thought that musical history was a quite simple evolutionary process. That music develops from one style to another is undeniable, also that it adapts itself to differing circumstances by modifying elements of style. It is possible to treat music history in this manner, as will be found in the article *History of Music*, adapted from sections of the most recent, comprehensive, and comprehensible single-volume history, Gerald Abraham's *The Concise Oxford History of Music* (London, 1979). But the evolutionary process is now doubted by many, for the many elements of music are rarely reducible to a single pattern. The complexities of historical evolution are therefore discussed in 'era' articles such as *Medieval*, *Renaissance*, *Baroque*, *Classical*, and *Romanticism*.

2. THE MUSIC

Works. To supplement the biographical articles on composers, there are many hundreds of articles on individual works by major composers, together with synopses of operas that seem to have gained a sure place in the repertory.

Instruments. The coverage of instruments has been greatly expanded to take in not only those in current use but also those of the past. Familiar instruments used in non-Western countries are generally given separate entries, and many more are discussed within the articles on geographical areas (e.g. *African Music*, *Chinese Music*, *Japanese Music*). Groupings of instruments and voices can be found in such entries as *Choir*, *Consort*, *Chamber Music*, *Orchestra*, and so on.

Form. Since music is essentially a set of patterns, there are articles on the methods of making such patterns. The article entitled *Form* contains a discussion of general principles, and there are many shorter entries filling in details of such patterns as *Fugue*, *Sonata Form*, *Ternary Form*, and the like.

Sound. Information on sound can be found in the entry on *Acoustics* and its associated articles, such as *Architectural Acoustics*, *Broadcasting*, *Ear and Hearing*, *Pitch*, *Temperament*, and so on.

Scales and Modal Patterns. These are obviously related to *Acoustics*, but their significance is treated under such separate entries as *Mode* and *Scale*.

Notation. The way in which music is set down affects its nature. The article on *Notation* is supplemented by others on the details of notation: the staff, dynamic markings, and indications of tempo and accent. The relationship between music (i.e. sound) and notation (i.e. writing) is further explored in articles on *Ornaments and Ornamentation* and *Performance Practice*.

Music Theory. 'Theory' was more important to Scholes, writing for a readership including many who did 'theory' examinations of the Associated Board and universities. 'Theory' today is, in this sense, somewhat discredited among musicians, who no longer believe that music can easily be explained or categorized. Nevertheless,

theories are still important, as is a knowledge of the conventions of past ages. Thus articles on musical terms, *Analysis*, *Counterpoint*, *Harmony*, and *Orchestration* will be helpful, and the entry *Theory of Music* will guide the reader to others.

Non-Western Music. Since *The New Oxford Companion to Music* is aimed chiefly at readers more interested in the Western historical tradition, we have not attempted to be comprehensive in the coverage of non-Western music. But in view of the widespread interest in the music of cultures outside the Western tradition, fostered by such institutions as the Durham Oriental Music Festival and by concerts and radio broadcasts, we have included substantial entries on those areas of non-Western music which have had a considerable impact on Western musical life. In the main these deal with a readily identifiable area of music (*African Music*, *Chinese Music*, *Indian Music*, *Indonesia*, *Japanese Music*, and so on); others tackle a wide geographical area (*Central Asian and Siberian Music*, *South-East Asian Music*), but we hope the system of cross-referencing will guide the reader to material on the music or country he wishes to explore.

3. ILLUSTRATIONS

There is now a general recognition that much information about music-making in the past is contained in pictorial material, which can often be more explicit than prose descriptions. *The New Oxford Companion to Music* is therefore illustrated by more, and a wider range of, pictures than ever before. Some readers of *The Oxford Companion to Music* will no doubt regret that Batt's evocative pictures of great composers are not reproduced in this new book. The proposed editorial policy towards Batt's illustrations has been the chief matter raised with me by those who discovered I was the editor of the *New Companion*, and I can only say that the number of admirers is balanced by those who disliked them intensely. The policy in this new book has been to choose illustrations which (in the main) are contemporary with their subject, and I hope that in this way we have helped to throw more light on the topics under discussion.

By approaching the book in these ways, the reader should be able to arrive at sufficient knowledge for him to listen to and enjoy music of any period or provenance; and it is hoped that, by adopting an informal style of writing, the authors of this book will have achieved that happy state of which Scholes was the master: the reader may well consult the *Companion* for information on a single point or subject, but it ought to be hard for him not to be led from one thing to another. It was clearly impossible for any single author to repeat Scholes's feat of writing *The Oxford Companion to Music* himself, and I am very grateful for the help of the ninety or so authors who have been involved in this project. In particular I should like to mention the work of those specialists who have taken charge of large areas: Anthony Baines (instruments), John Borwick (acoustics), Peter Gammond (popular music), Noël Goodwin (ballet and dance), Paul Griffiths (20th-century music), and Helen Myers (non-Western music). I should also like to thank my wife, Elsie, who has helped in countless ways over the years. We have all undertaken the same mission, to provide accurate information in an attractive, reliable, and, as far as possible, clear manner. If we have been successful, the reward of drawing people towards the enjoyment of music will be substantial in itself.

DENIS ARNOLD

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ABBREVIATIONS AND SYMBOLS

Standard abbreviations are used for American states, English counties, months of the year, degrees, honours, and so on. The following abbreviations and symbols are also used:

Amer.	American	rev.	revised
<i>b</i>	born	Russ.	Russian
<i>bapt.</i>	baptized	S., St	Saint
bar.	baritone	sop.	soprano
<i>c.</i>	<i>circa</i> (about)	Sp.	Spanish
con.	contralto	ten.	tenor
Cz.	Czech	*	cross-reference to another article, in which the reader will find more information on the subject under discussion
<i>d</i>	died	[]	in certain long entries, material enclosed by square brackets has been added editorially at the request of the author
ed.	edited	Pitch	for indication of the pitch of a note, the following system has been adopted:
edn	edition		<i>c'</i> = Middle C
Eng.	English		<i>c''</i> , <i>c'''</i> , etc. = the octaves above Middle C
<i>fl.</i>	<i>floruit</i> (flourished)		<i>c</i> , <i>C</i> , <i>C'</i> , etc. = the octaves below Middle C
Fr.	French		
Gk	Greek		
Ger.	German		
Hind.	Hindi		
It.	Italian		
Lat.	Latin		
MS	manuscript		
nr	near		
Pol.	Polish		
Port.	Portuguese		

A

A. 1. A note, the sixth degree of the scale of C major.



It is commonly used as a standard in the tuning of instruments, and orchestras tune to 'concert A'. See *Pitch*, 1.

2. Abbreviation for *alto (e.g. SATB: soprano, alto, tenor, bass) or for *altus.

3. Abbreviation for *antiphon.

À (Fr.), **a** (It.). 'To', 'at', 'with'; *a* 2, see *À deux*, *a due*. Expressions beginning with *a* (e.g. *a cappella*) will be found in the appropriate alphabetical position.

Ab (Ger.). 'Off'. In organ music, it is applied to a stop no longer required.

Abaco, **Evaristo Felice dall'**. See *Dall' Abaco*, *Evaristo Felice*.

Abandonné (Fr.), **abbandono** (It.). 'Relaxed', 'free'; e.g. *un rythme un peu abandonné*, 'a fairly free rhythm'.

Abbassare (It.). 'To lower', i.e. to tune down a string of an instrument of the violin family in order to obtain a note normally outside its compass.

Abbellimenti (It.). 'Ornaments'.

Abbé Vogler. See *Vogler*, *Georg Joseph*.

Abdämpfen (Ger.). 'To damp off', i.e. to mute, especially in connection with timpani.

Abegg Variations. Schumann's Op. 1 for piano solo, composed in 1829-30. The theme is made up of the notes A-B♭ (German B = English B♭)-E-G-G and the work is dedicated to Schumann's friend Meta Abegg.

Abel, **Carl Friedrich** (b Cöthen, 22 Dec. 1723; d London, 20 June 1787). German composer and player of the viola da gamba. His father also played the viola da gamba, and probably taught

Abel in his early years. Abel joined the court orchestra at Dresden, then under Hasse, c.1743, remaining until 1758, when he set out on the travels that were to take him to London the following year. There he gave a number of successful recitals, and when J. C. Bach settled in London in 1762 the pair began a famous series of subscription concerts which ran until 1781. The following year Abel visited Germany, but later returned to England. His death was hastened by an unhealthy fondness for alcohol.

Abel composed attractive symphonies and concertos in a largely Italian style, with flowing melodies and frequent chromatic appoggiaturas which recall Mozart's early symphonies—composed in London and given their first performance at the Bach-Abel concerts.

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Abencérages, **Les**. Opera in three acts by Cherubini to a libretto by V. J. E. de Jouy based on Florian's novel *Gonzalve de Cordoue*. It was first performed in Paris in 1813. The title refers to the Moorish Abenceragi warriors.

Abendlied (Ger.). 'Evening song'.

A bene placito (It.). 'At will', i.e. **ad libitum*.

Aberystwyth. Hymn-tune by Joseph Parry, published in 1879, to which the words 'Jesus, lover of my soul' are sung. Charles Wesley wrote the words in 1740 for his *Hymns and Sacred Poems*.

Abgesang (Ger.). The final, contrasting strophe of **Bar* form.

Abide with me. Hymn of which the words were written by the Revd Henry Francis Lyte (1793-1847) in 1820 after he had been at the death-bed of a friend at Pole Hore, near Wexford. It was first published in Lyte's *Remains* (1850). The organist William Henry Monk (1823-89) composed the tune 'Eventide' for these words for *Hymns Ancient and Modern* (1861) and Vaughan Williams wrote it a descant (in *Songs of Praise*, 1925). It is among the most popular hymns and is now particularly associated with the FA Cup Final at Wembley, where the crowd sing it.

Abingdon, **Henry**. See *Abyngdon*, *Henry*.

2 Ab initio

Ab initio (Lat.). 'From the beginning'.

Ablösen (Ger.). 'To loosen from one another'. The term may be applied in different ways, e.g. to separate the notes (i.e. play *staccato*), to remove the finger from a key etc.

Abnehmend (Ger.). 'Removing', 'taking off'. The term is used in music to mean *diminuendo*.

Abraham and Isaac. 1. Britten's Canticale II for alto, tenor, and piano on a text from the Chester miracle play. It was composed in 1952 and first performed that year by Kathleen Ferrier and Peter Pears.

2. Sacred ballad by Stravinsky, for baritone and chamber orchestra, composed in 1962-3. To a Hebrew text, it is dedicated to the people of Israel and was first performed in Jerusalem in 1964.

Abridged sonata form. A musical form closely related to *sonata form. Its 'abridgement' lies in the fact that, in the development section, new thematic material is presented rather than a development of the themes of the exposition.

Abruzzese (It.). A song or dance in the style of those originating from the Abruzzi region, to the east of Rome.

Abschiedsymphonie. See 'Farewell' *Symphony*.

Absetzen (Ger.). 1. 'Remove', 'take off'. 2. In 16th-century music *absetzen in die Tabulatur* means 'to transcribe into tablature'.

Absolute music. Instrumental music which exists, and is to be appreciated, simply as such, i.e. not *programme music.

Absolute pitch. See *Ear and Hearing*, 3.

Abstossen (Ger.). 1. 'To play *staccato*'. 2. In organ music, to cease using a stop.

Abstract music. 1. The same as *absolute music. 2. Term used by some German writers (*abstrakte Musik*) to mean music lacking in sensitivity, 'dry' or 'academic' in style.

Abstrich (Ger.). In string playing, the down-bow.

Abu Hassan. *Singspiel* in one act by Weber to a libretto by F. C. Hiemer after a tale in *The 1,001 Nights*. It was first performed in Munich in 1811.

Abwechseln, abzuwechseln (Ger.). 'To ex-

change', i.e. to alternate instruments in the hands of the same player.

Abyngdon [Abingdon], **Henry** (b. c.1420; d. 1497). English singer and organist. He served the Duke of Gloucester until 1447, when he became a lay clerk at Eton. In 1451 he joined the Chapel Royal, eventually becoming Master of the Choristers there (1455-78). He taught the boys the organ and singing, and must himself have been a fine singer for at Eton he was one of only four clerks entrusted with singing polyphony. Through the patronage of the Bishop of Bath and Wells he was granted a post at Wells Cathedral. Abyngdon was the first recipient of the Cambridge Mus.B. degree (1464) and must have been highly regarded by his peers (though no compositions by him survive). His fame far outlived him—long after his death Sir Thomas More praised him in a Latin epigram.

JUDITH NAGLEY

Abzug (Ger.). 'Departure', 'withdrawal'. 1. In the 16th and 17th centuries, a **scordatura* tuning, where the lowest string is tuned down a step, or where an open string is added beneath the other strings. 2. An **appoggiatura* that makes a *decrescendo* on to the principal note, or a trill with only one repercussion, i.e. the equivalent of the inverted *mordent.

Academic Festival Overture (*Akademische Festouvertüre*). Brahms's Op. 80, composed in 1880 and first performed in 1881 at Breslau University. It was dedicated to the University as a slightly ironic acknowledgement of an honorary doctorate conferred on Brahms in 1879. The work uses four German student songs.

Academy of Ancient Music. See *Concert*, 2.

A cappella (It.). 'In the church style'; see *Cappella*.

Accarezzevole, accarezzevolmente (It.). 'Caressing', 'in a caressing manner'.

Accelerando (It.). 'Accelerating', i.e. getting gradually quicker.

Accent. An emphasis given to a particular note or chord, by means of an increase (or very occasionally a sudden decrease) in dynamic, a lengthening of duration, or a slight silence (or articulation) before the note is played. The most common means of accentuation is that of increasing the dynamic for the note that is to be emphasized, and this may be indicated by any one of the following signs: > — *fz sfz*. The second sign (—), however, may also indicate the

second kind of accent described above, i.e. the expressive lengthening of a note or chord, or *agogic accent. Some instruments, such as the harpsichord, cannot produce the sudden change in volume necessary for the dynamic accent, and the effect of accentuation will be given either by lengthening the note, or by allowing a slight pause (or articulation) before it, or both. Sometimes a note will be 'self accenting' simply because it lies unexpectedly high or low in comparison with the surrounding notes in a melody.

Accentuation in music can be used as a means of emphasizing already strong beats, or as a deliberate attempt to throw the listener off balance by emphasizing a weak beat. (See *Beat*, 1; *Syncopation*.) Accentuation can also be a very subtle means of expression, and here the effect is often entirely in the hands of the performer, rather than being notated by the composer.

See also *Dynamics*; *Performance Practice*, 8.

Accent (Fr.). An ornament. 1. The same as the English *springer. 2. An *appoggiatura that inserts a grace-note between two notes a third apart, or that repeats the first of two notes a second apart.

Accentus (Lat.). Term used from the 16th century to describe the parts of the Roman Catholic liturgy that are sung by the priest, i.e. the simple plainchant recitations. The term used for the parts sung by trained singers (soloists and choir), i.e. the more developed forms of plainchant such as antiphons, responses and hymns, is *concentus*.

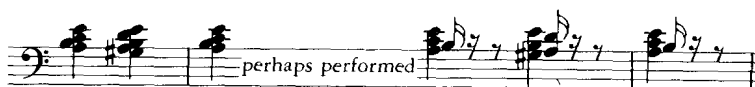
Acciacatura (It., 'crushed note'; Fr.: *pincé étouffé*; Ger.: *Zusammenschlag*). A keyboard ornament of the late Baroque period. In playing a chord a dissonant note is added, being struck simultaneously but immediately released 'as if it was fire' (Geminiani, 1749). The dissonance is usually one step below a normal note of the chord. The effect, which is unnotated and left to improvisation, is particularly characteristic of Italian continuo playing.

Some sonatas by Domenico Scarlatti include thick chords with many dissonant notes, which may be intended as acciacaturas (Ex. 1).

2. The term acciacatura has commonly but incorrectly been used for the short *appoggiatura, represented by the sign ♭.

SIMON MCVEIGH

Ex. 1



Acciaio, Istrumento d' (It.). See *Istrumento d'acciaio*.

Accidental. Signs used in musical notation to indicate chromatic alterations from the key-signature or to cancel them. These signs (their early shapes are given in brackets where applicable) and their names in English, French, German, and Italian, are given below:

	#	b	x (x, #)	bb	♮
Eng.	sharp	flat	double sharp	double flat	natural
Fr.	dièse	bémol	double dièse	double bémol	bécarre
Ger.	Kreuz	Be	Doppelkreuz	Doppel-Be	Auflösungs- zeichen, Quadrat
It.	diésis	bemolle	doppio diésis	doppio bemolle	bequadro

The sharp raises the note before which it is placed by one semitone; the flat lowers it by one semitone; the double sharp and double flat respectively raise and lower it by a whole tone; while the natural cancels any other accidental.

In modern usage, a sign is valid for that note which it precedes (but not for the same note in octaves above or below) throughout the rest of the bar, unless expressly contradicted by another sign. Some composers frequently add bracketed accidentals in order to clarify complicated passages or chords. However, in music before 1700 (and some even later) an accidental is not valid for the entire bar but only for the note before which it occurs and for immediate repetitions of the same note (a practice observed by Bach). Where an accidental affects a note which is tied over a barline, it remains valid for the tied note in the following bar.

In Medieval and Renaissance music (up to c.1600), there is some doubt as to the extent to which accidentals were left unspecified, but it is generally agreed that, with the exception of tablatures, the sources of this period do not supply all the necessary accidentals, leaving some to the performers' discretion. There is, however, a great deal of controversy about the principles according to which implied accidentals should be supplied. In modern scholarly editions, accidentals recommended by the editor are usually placed in small type above the relevant notes, to distinguish them from those which appear in the original sources. For further discussion of this problem, see *Musica ficta*. See also *Hexachord*.

Accompagnato (It.). 'Accompanied'. Hence *recitativo accompagnato*, a recitative accompanied by instrumental ensemble rather than by

4 Accompaniment

continuo only. Early examples are found in Monteverdi and Schütz, and in settings of the Passion as well as stage works.

Accompaniment. The term as sometimes used today implies the presence of some principal performer (singer, violinist, etc.), more or less subserviently supplied with a background by some other performer or performers (pianist, orchestra, etc.). However, this was not the original meaning of the word, which carried no suggestion of subservience: 'Sonata for Harpsichord with Violin Accompaniment' was a common 18th-century term. Even today the use of the word can be imprecise and misleading. To describe the orchestral part of a Brahms concerto as a subservient accompaniment is obviously ridiculous. Equally, the piano part of songs by such composers as Schubert, Wolf, Strauss, Fauré, and others is often of equal importance with the voice. In the 20th century the art of piano accompaniment has become highly developed, notably in the hands of Gerald Moore (*b* 1899), whose several books—*The Unashamed Accompanist* (1943), *Singer and Accompanist* (1953), and *Am I too Loud?* (1962)—have done much to provoke a reassessment of the accompanist's role.

See also *Continuo*; *Orchestration*.

Accompaniment to a Film Scene (*Begleitmusik zu einer Lichtspielszene*). Schoenberg's Op. 34, an orchestral work composed in 1929–30 and first performed in 1930. It was not written for a real film, but is a programmatic piece illustrating a sequence of emotions: threatening danger, fear, and catastrophe.

Accoppiare (It.), **accoupler** (Fr.). 'To couple'. The term is used in connection with organ stops, hence *accoppiato* (It.), *accouplé* (Fr.), 'coupled'; *accoppiamento* (It.), *accouplement* (Fr.), 'coupling'; 'coupler'; *accouplez* (Fr.), 'couple'.

Accord (Fr.), **accordo** (It.). 1. 'Chord'. 2. The tuning of an instrument. See *Accordatura*.

Accordare (It.), **accorder** (Fr.). 'To tune'; *accordato*, *accordata* (It.), *accordé*, *accordée* (Fr.), 'tuned'. See *Accordatura*.

Accordatura (It.). 1. A general term for the 'tuning' of an instrument, often used to indicate that the tuning is normal, as opposed to **scordatura*, which indicates a special tuning. 2. A term applied to a system developed by the 18th-century composer Ariosti, to tune the strings of and notate the music for the viola d'amore so that a violinist would be able to adapt his finger technique to the instrument. As the notation did

not convey the pitch of the notes, it was highly inconvenient for the accompanying continuo player, and no one else seems to have tried to use it.

DENIS ARNOLD

Accordion (Fr.: *accordéon*; Ger.: *Ziehharmonika*, *Akkordeon*; It.: *fisarmonica*). This portable instrument sounded by free reeds (see *Reed*, 1) has a treble keyboard for the right hand and on the left-hand side a series of buttons for chords (to which feature the name refers). It has many forms, the chief distinction among them being between 'double' and 'single' action. With double action a key gives its note both on the press and on the draw. This requires two reeds per note, one of them arranged to speak when air is expelled from the bellows, the other when air is drawn in. With single action (the older, and the first discussed below) there is one reed per note, speaking only on the press or only on the draw as the case may be, the reeds being arranged on the principle that to go from one note to the next up the scale is mostly achieved by alternate press and draw of the bellows. In many forms of the instrument each reed is duplicated (or further) in order to produce a beat tremolo (see *Acoustics*, 8) or to sound the notes automatically in octaves, and so on.

1. *Melodeon or German Accordion*. A single-action instrument, very popular for folk music. In its simplest form it has a case for the treble action (11" × 6") with a panel projecting outwards on which a single row of melody buttons gives a diatonic scale, bellows in and out, usually for the key of C, but G, D, and A are also frequent. Four fingers of the right hand control one octave, the typical scale being very like that of the simple *harmonica (see Fig. 1). Each button gives one note on the press (shown tail up) and one on the draw (tail down), the notes of the common chord of the keynote all being on the press—but the low G is duplicated on the draw to provide a bass to the dominant chord (as is the case with the harmonica). Often there are 'register' knobs at one end of the instrument, pulled out to bring octave or tremolo reeds into

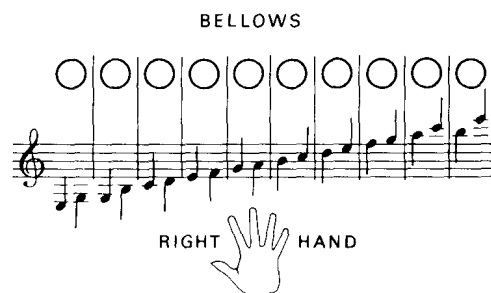
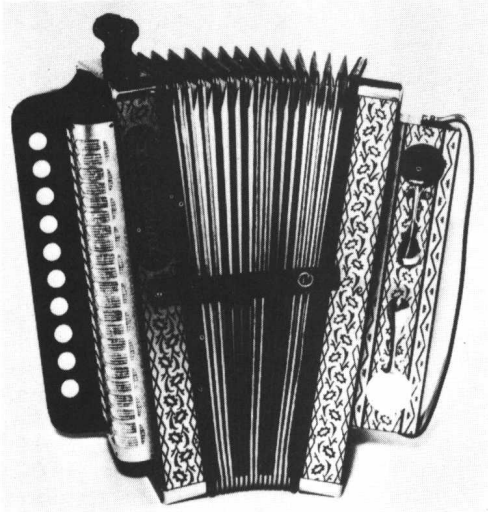


Fig. 1. Melodeon (in C), right-hand buttons: notes with tails up, on the press; with tails down, on the draw.

play. The older melodeons had brass reeds but now they are always steel.

On the bass side are two spoon-shaped keys, one for the bass note, the other for the chord, each giving the tonic or the dominant according



Pl. 1. Simple ten-key melodeon with (right) two bass/chord keys.

to the direction of the bellows. Also on this side is an air-release button for the thumb, opened when exhausting or filling the bellows without playing a note.

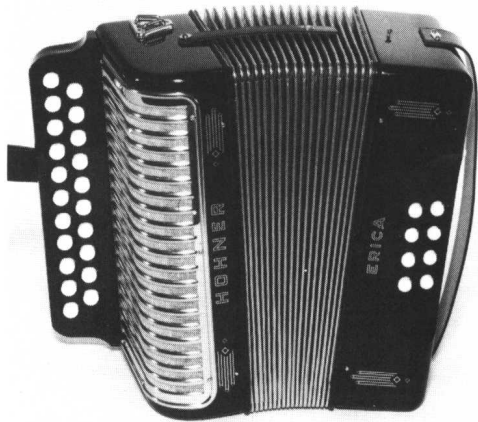
The most usual addition is another row, or two rows, of treble buttons with their appropriate bass buttons, for playing in another key. The most popular model in Britain at present has a row in G, one in D, and six bass buttons. The next type adds a row in A and two further bass buttons, thus covering the main tonalities of the traditional fiddler. These instruments lack the register knobs of the single-row type but they do have at least the duplicated reeds for tremolo tuning. In Europe the favoured keys are C and F, sometimes with the addition of a half-row of chromatic notes, and this is known as the 'club' model. Very occasionally one sees a model with four or five rows of buttons, diatonically arranged in fifths apart: B \flat , F, C, G, D; often they have a very deep bass, and these are known as 'helicon bass' accordions. They are popular in Yugoslavia and neighbouring countries and to some extent in the USA among those whose forebears came from those parts.

Though one normally plays on one row of treble buttons at a time, an extra row offers alternative fingerings which are very useful. The melodeon is very rhythmical in effect, on account of the necessary push-and-pull action. It is thus well suited to dance music, though less

so to 6/8 jigs, with the result that where this rhythm is most frequently encountered, as in Ireland, the instrument yields first place to the chromatic development (see below); in Italy, however, the simple single-row melodeon (*organetto*) is adapted to the 6/8 saltarello rhythm by adding a short row of three or four extra keys in which the press/draw is reversed, giving alternative fingerings.

2. *British Chromatic Accordion.* This adds to the single-row melodeon a second row of buttons tuned a semitone higher, the two rows tuned in the keys B/C, or C/C \sharp , etc. If playing in keys other than the two basic ones, the ordinary scale pattern of the melodeons (bellows in/out, in/out, in/out, out/in) no longer holds and one has to learn other fingering patterns. Sometimes it is convenient to learn an ascending and a descending scale according to bellows direction, and though this may seem a drawback the design brings great compensations in the speed and clarity with which quick folk dances can be played. Players tend to ignore the bass on these instruments since makers seem bound by their tradition to give the bass for the first row of treble buttons—thus a B/C accordion offers chords in those keys only.

The next step is to have three rows tuned a semitone apart, B/C/C \sharp . Once the technique of playing across the rows has been mastered this instrument provides one of the finest accompaniments to country dancing, and is particu-



Pl. 2. Twenty-one key melodeon, eight bass buttons.

larly popular in Scotland. Large and heavy (17" x 8"), it was developed around 1946; Jimmy Shand has been perhaps its best-known player. There is a row of tabs by the treble keyboard to bring into play extra reeds for

6 Accordion

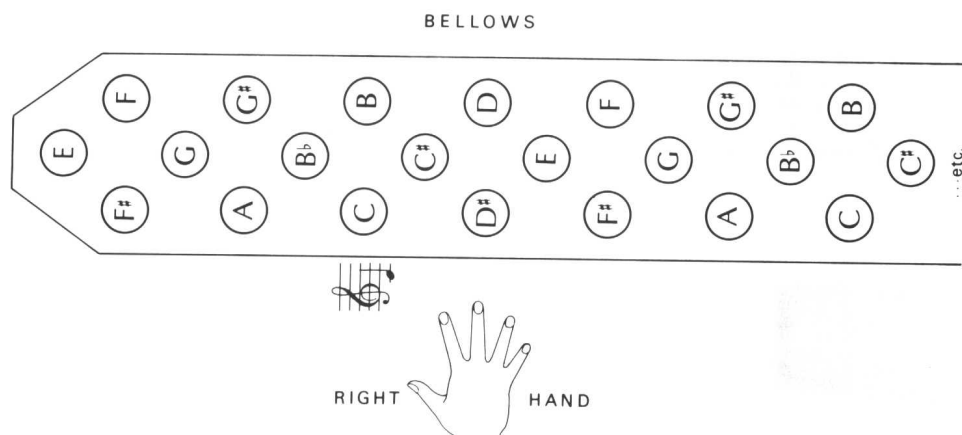


Fig. 2. Continental chromatic accordion (C system, three-row), right-hand buttons.

'sharp tremolo', 'flat tremolo', upper and lower octaves, and combinations of these. The bass side resembles that of the piano accordion (see below) with 120 buttons and double action.

3. *Piano Accordion*. This is the type which has a piano-style keyboard for the right hand instead of buttons, and hence must have double action. It comes in all sizes, customarily reckoned by the number of bass buttons (eight to 120, and exceptionally more; those with fewer than 32 are usually regarded as children's instruments).

The 32-bass model will have a two-octave treble from *b*⁷ upwards; the 120-bass, considered 'full size', will have three and a half octaves from *f*, as well as up to 11 tabs for the different registers. Some of these registers are achieved by means of tone chambers giving the effect of bassoon, violin, bandoneon (see *Concertina*, 1), etc., as well as the various tremolo and octave groupings. The bass buttons, for the left hand, are laid out in six rows, proceeding by fifths along each row. From the nearest to the bellows the rows are: 'counter-bass' (the

sequence of fifths a third different from that of the fundamental bass), fundamental bass, its major chord, minor chord, dominant seventh, and diminished seventh. Each chord is basically (i.e. unless octave coupling is brought in) made with reeds from a chromatic series from *g* to *f*[#].

A recent development on the larger piano accordions is for 'free bass' buttons, sometimes as an alternative to the first three of the above rows, sometimes as an extra three rows, over and above the 120. This allows the player to play bass melodies or a contrapuntal bass, as on the concertina group of instruments. These buttons follow the arrangement of the treble buttons of the continental chromatic accordion (see below).

4. *Continental Chromatic Accordion*. Another double-action instrument. There has always been a search for an ideal fingering for accordions and many consider that this instrument provides just that: it is not easier to play, but it does give a logical right-hand arrangement. It is of similar size to the piano accordion and has the



Pl. 3. Melodeon accompanying violin for folk music, Ireland.