

中央音乐学院图书馆藏书

书号
总记

1100.3 (1)

16759



HARVARD
Dictionary of Music

By
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1947
HARVARD UNIVERSITY PRESS
Cambridge, Massachusetts

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First printing, November 1944
Second printing, December 1944
Third printing, 1945
Fourth printing, 1946
Fifth printing, 1947

PRINTED IN THE UNITED STATES OF AMERICA

PREFACE

NOWHERE in literature is a preface more clearly out of place than in a book which, like the present one, is predestined to be read without leisure and to be consulted (somewhat like a dentist) in the case of an emergency only. Moreover it seems incongruous to write a wordy preface for a book which by its very nature aims at the utmost conciseness. In the way of general description it will suffice to say that this book is designed to provide accurate and pertinent information on all musical topics and that it is addressed to the musical amateur as well as to the student and the scholar. To reconcile the different, if not conflicting, interests of these three groups of readers has been one of the chief concerns of the author. In the majority of the articles this has been no problem, since an article on "Major and Minor" or "Eroica," for instance, falls just as clearly within the province of the first group as does one on "Lai" or "Oktoechos" within that of the last. In the case of articles which are of interest to the amateur as well as to the musicologist the difficulty has been solved — successfully, it is hoped — by clearly dividing the material into two paragraphs, one of which treats the subject from the present-day point of view, the other, from that of the historian. The articles on "Sonata" and "Fugue" may be cited as examples. A special feature of this book, not to be found in any other music dictionary in the English language, is the bibliography, which covers book publications as well as the periodical literature — the latter more completely than any other music dictionary in any language.

The most distinctive trait of the present work is the restriction to musical topics, which has entailed the omission of biographical articles. The reason for this restriction is that the biographical field is adequately covered in a considerable number of recent reference books, several of which are devoted exclusively to biography, while exactly the opposite is true of the information on the various aspects of music itself. In this respect even the best dictionaries fail even to approximate the standard which has long been established in the biographical field. This situation indicates the point of departure and the *raison d'être* for the present publication.

The restriction of subject matter means the exclusion not only of individual composers, but also of individual organizations, orchestras, publishers. There are, however, general articles on "Societies," "Orchestras," "Publishers," which supply information about the most important mem-

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bers of such groups. For the purpose of orientation the list of general articles ("Synoptic Guide") given on p. 2 may be consulted.

There remains the pleasant duty of acknowledging gratefully the assistance which the author has received from many sides. A complete list of those scholars who have contributed original articles is found on p. x. Less obvious, but hardly less important, is the collaboration of others who have given valuable advice or other assistance, as follows:

Mrs. Willi Apel, Boston: Final check of the periodical literature.

Mr. Artur Bogen, Cambridge: Preparatory work for the articles on individual operas.

Dr. Manfred F. Bukofzer, University of California: Reading of articles on Medieval and Oriental music.

Mr. Leonard Burkat, Boston Public Library: Reading of the articles on Periodicals and Publishers.

Dr. Yuen Ren Chao, Harvard University: Reading of the articles on Chinese and Japanese music.

Dr. Alfred Einstein, Smith College: Reading of various articles on 16th- and 17th-century music.

Mr. Klaus Goetze, Cambridge: Material for the article on Pianoforte playing.

Dr. Lloyd Hibberd, Graham-Eckes School, Palm Beach: Reading of the entire manuscript.

Prof. Edward B. Hill, Cambridge: Reading of articles on modern instruments.

Dom Anselm Hughes, O.S.B.: Reading of articles on liturgical music.

Dr. Otto Kinkeldey, Cornell University: See below.

Mrs. Edward B. Lawton, Berkeley, California: Material for the article on the Mass.

Dr. Curt Sachs, New York University: Reading of articles on ancient instruments.

Mr. Nicolas Slonimsky, Boston: Proofreading of the entire manuscript, with particular regard to "Music Since 1900."

Dr. Harold Spivacke, Library of Congress: Reading of articles on Orchestras, Periodicals, Publishers, and others.

Mr. David Stone, Howard University: Material for the article on Piano playing; final check of the periodical literature.

I am particularly indebted to Professor Kinkeldey, who not only has read the entire sections A and B of the Dictionary, but also numerous articles (e.g., *Aufführungspraxis*; Binary and ternary form; Character piece; Choral, chorale; Classicism; Expression; Figural, figurate, figured;

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Folk song; Modern music; Plainsong notation; Song form) which the author would have been hesitant to publish in their present form without the backing of the authority which Professor Kinkeldey, the dean of American musicology, so justly enjoys.

I also wish to express my gratitude to the members of the staff of the Music Department of the Boston Public Library whose kind coöperation has greatly facilitated the completion of the book.

Grateful acknowledgment is made to Mr. W. W. Norton, New York, for permission to reproduce a number of illustrations of instruments, taken from C. Sachs, *The History of Musical Instruments* (1940); and to the Macmillan Company, London, to reproduce from *Grove's Dictionary* the illustrations for the article "Bow" and the drawing of the *colascione* for the article "Lute."

In conclusion the author wishes to say that he will appreciate suggestions for corrections to be used in a second edition which may be forthcoming sooner or later.

W. A.

Boston, Massachusetts
May 1944

NOTE

Addenda and corrigenda will be found on page 825 and following pages.

LIST OF ABBREVIATIONS

I. Periodicals

Reference is usually made by annual volume numbers (i, ii, iii, . . .), if a list of contents is given with the volume. Otherwise, copy numbers are added (e.g., ii, no. 4). Special methods of reference (e.g., when the volume numbering is inconsistently used) are indicated below. In the case of articles the title of which is essentially identical with that of the subject under consideration, this title is usually omitted.

- AM** *Acta Musicologica* (quarterly, 1928-).
- AMW** *Archiv für Musikforschung* (quarterly, 1936-).
- AMF** *Archiv für Musikwissenschaft* (quarterly, 1918-28).
- BAMS** *Bulletin of the American Musicological Society* (annual, 1936-).
- BJ** *Bach Jahrbuch* (annual, 1904-).
- BSIM** Abbreviation for a monthly publication which 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 mensurale*; viii-ix: *Revue musicale S.I.M.*; x: *La Revue musicale S.I.M.* See also *RMC*.
- BUM** *Bulletin de la société "Union musicologique"* (semiannual, 1921-26).
- DM** *Die Musik* (1901-15 in 24 copies per year, numbered i.1-i.24, . . ., xiv.1-xiv.24; 1922 to date in 12 copies per year, numbered xv.1-xv.12, etc.).
- JMP** *Jahrbuch der Musikbibliothek Peters* (annual, 1894-).
- JMW** *Jahrbücher für musikalische Wissenschaft* (two volumes, 1863 and 1867).
- KIM** *Kongress der Internationalen Musikgesellschaft* (Leipzig, 1904; Basel, 1906; Vienna, 1909; London, 1911). Also included under this sign are: *Bericht über den Musikwissenschaftlichen Kongress*, Basel, 1924; *Bericht über den 1. musikwissenschaftlichen Kongress der Deutschen Musikgesellschaft*, Leipzig, 1925; *Kongressbericht (Compte rendu, Report)*, Internationale Gesellschaft für Musikwissenschaft, Liège, 1930. Cf. R. S. Angell, in *Music Library Association Notes*, 1944, no. 2.
- KJ** *Kirchenmusikalisches Jahrbuch* (1885-1932); preceded by *Cäcilien-Kalender* (1876-84).
- LRM** *La Rassegna Musicale* (monthly, 1928-).
- MA** *Musical Antiquary, The* (quarterly, 1909-13).
- MfM** *Monatshefte für Musikgeschichte* (monthly, 1869-1905).
- ML** *Music and Letters* (quarterly, 1920-).
- MM** *Modern Music* (quarterly, 1924-).
- MQ** *Musical Quarterly* (quarterly, 1915-).
- MR** *Music Review* (quarterly, 1940-).
- PAMS** *Papers Read by Members of the American Musicological Society* (annual, 1936-).
- PMA** *Proceedings of the Musical Association* (annual, 1874-).
- RdM** *Revue de musicologie* (quarterly, 1922-), preceded by *Bulletin de la société française de musicologie* (quarterly, 1917-21). Reference by year

LIST OF ABBREVIATIONS

- and continuous numbering of copies, e.g., 1922, no. 1; 1937, no. 64, etc.
- RM** *Revue musicale, La* (ed. by Prunières, monthly, 1920-).
- RMC** *Revue musicale, La* (ed. by Combarieu, monthly, 1901-10). Merged in 1911 with **BSIM**.
- RMI** *Rivista musicale italiana* (quarterly, 1870-).
- SIM** *Sammelbände der Internationalen Musikgesellschaft* (quarterly, 1900-14).
- StM** *Studien zur Musikwissenschaft* (Beihefte der Denkmäler der Tonkunst in Oesterreich; annual, 1913-34).
- TG** *Tribune de St. Gervais* (monthly, 1895-?).
- VMW** *Vierteljahrsschrift für Musikwissenschaft* (quarterly, 1884-94).
- ZIM** *Zeitschrift der Internationalen Musikgesellschaft* (monthly, 1900-14).
- ZMW** *Zeitschrift für Musikwissenschaft* (quarterly, 1918-35).

II. Books

- AdHM** G. Adler, *Handbuch der Musikgeschichte*, 2 vols., 1930.
- ApMZ** W. Apel, *Musik aus früher Zeit*, 2 vols.
- ApNPM** W. Apel, *Notation of Polyphonic Music*, 1942 (2d ed., 1944).
- AR** *Antiphonale Sacrosanctae Romanae Ecclesiae*, 1924 (No. 820, edition in neumatic signs).
- BeMMR** H. Bessler, *Musik des Mittelalters und der Renaissance*, 1931.
- BüHM** E. Bücken, *Handbuch der Musikwissenschaft*, 7 vols., 1928-32.
- CS** H. Coussemaker, *Scriptorum de musica mediæ ævi nova series*, 4 vols., 1864-76.
- DdT** *Denkmäler deutscher Tonkunst*, 65 vols., 1892-1931.
- DTB** *Denkmäler der Tonkunst in Bayern*, 36 vols., 1900-31.
- DTÖe** *Denkmäler der Tonkunst in Oesterreich*, 83 vols., 1894-1938.
- EiBM** A. Einstein, *Beispielsammlung zur Musikgeschichte*, 1930 (incorporated in his *A Short History of Music*, 2d edition, 1938).
- GD** Grove, *Dictionary of Music and Musicians*, 5 vols., 1938; supplementary vol., 1940.
- GéHM** Th. Gérold, *Histoire de la musique des origines à la fin du xive siècle*, 1936.
- GR** *Graduale Sacrosanctae Romanae Ecclesiae*, 1924 (No. 696, edition in neumatic signs).
- GS** M. Gerbert, *Scriptores ecclesiastici de musica sacra potissimum*, 3 vols., 1784; facsimile edition, 1931.
- HAM** Historical Anthology of Music, ed. by A. T. Davison and W. Apel, *in preparation*.
- LaMWC** P. Lang, *Music in Western Civilization*, 1941.
- LavE** Lavignac, *Encyclopédie de la musique*, 1913ff; Histoire: i.1-5; Technique: ii.1-6.
- LU** *Liber Usualis Missae et Officii*, 1937 (No. 780, edition in neumatic signs).
- MoML** H. J. Moser, *Musik-Lexikon*, 1935.
- OH** *Oxford History of Music* (mainly vol. i of the first ed., 1901).
- ReMMA** G. Reese, *Music in the Middle Ages*, 1940.
- RiHM** H. Riemann, *Handbuch der Musikgeschichte*, 5 vols., 1904-13.
- RiMB** H. Riemann, *Musikgeschichte in Beispielen*, 1925.
- RiML** H. Riemann, *Musik-Lexikon*, 2 vols., 1929.
- SaHMI** C. Sachs, *History of Musical Instruments*, 1940.

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- SaRM* C. Sachs, *Reallexikon der Musikinstrumente*, 1913.
SchGMB A. Schering, *Geschichte der Musik in Beispielen*, 1931.
TaAM G. Tagliapietra, *Antologia di musica . . . per pianoforte*, 18 vols., 1931/2.
WoGM J. Wolf, *Geschichte der Mensuralnotation*, 3 vols., 1904.
WoHN J. Wolf, *Handbuch der Notationskunde*, 2 vols., 1913-19.

III. Contributors of Articles

- A. E. Alfred Einstein, Smith College (Madrigal comedy).
A. T. D. Archibald T. Davison, Harvard University (Anglican chant; Conducting; Glee; Just note and accent; Music education; Psalter).
A. T. M. A. Tillman Merritt, Harvard University (Counterpoint; Harmonic analysis; Harmony I).
D. D. Dorothea Doig, Longy School of Music, Cambridge (Tests).
D. J. G. Donald J. Grout, University of Texas (Opera; Comic opera; Ballet in opera; and related articles).
E. B. H. Everett B. Helm (Composition; Degrees; Profession; Scholarships; Societies I).
E. C. Eunice Crocker, Radcliffe College (Canzona).
E. P. Ernest La Prade, National Broadcasting Company (Electronic musical instruments; Radio broadcasting of music).
G. C. Gilbert Chase, Library of Congress (Latin American countries).
G. D. H. G. Donald Harrison, Aeolian-Skinner Company (Organ I-IX).
H. A. Hans Abraham, Cambridge (Copyright).
H. G. M. Henry G. Mishkin, Amherst College (Accademia; Bologna School).
H. J. S. Helen Joy Sleeper, Wellesley College (Fancy).
H. L. Hugo Leichtentritt, Cambridge (Music criticism).
H. N. Hugo Norden, Boston (Bowing).
J. F. O. John F. Ohl, Fisk University (Recorder).
J. T. H. John Tasker Howard, Glen Ridge, New Jersey (American music; American Indian music).
L. H. Lloyd Hibberd, Graham-Eckes School, Palm Beach (Dictionaries; Jazz).
L. S. Leo Schrade, Yale University (Maniera).
N. S. Nicolas Slonimsky, Boston (Russian music II).
P. A. Putnam Aldrich, University of Texas (Ornamentation and related articles).
P. L. M. Philip Lieson Miller, New York Public Library (Phonograph and recorded music).
R. S. A. Richard S. Angell, Columbia University (Libraries).
R. Y. R. Rulon Y. Robison, Boston University (Register; Voice).
W. D. D. William D. Denny, Vassar College (Orchestra; various instruments).
W. P. Walter Piston, Harvard University (Harmonic rhythm).
V. Z. Victor Zuckerkandl, Princeton, N. J. (Umlinie).

IV. Signs

* indicates reference to other articles.

† indicates publications consisting mainly or exclusively of music.

If you want to understand the invisible, look
carefully at the visible. [See *Aesthetics III (b).]

SYNOPTIC GUIDE

*List of articles of a general character and of master articles
containing reference to others*

Acoustics	Folk music	Periodicals
Aesthetics	Form	Phonograph and recorded music
Analysis	Gregorian chant	Poetic meter
Appreciation	Harmonic analysis	Primitive music
Arrangement	Harmony	Printing of music
Chamber music	History of music	Profession of music
Church music	Improvisation	Publishers
Color and music	Instrumental music	Radio broadcasting
Composition	Instruments	Rhythm
Concert	Libraries	Scholarships
Conducting	Mechanical instruments	Singing
Copyright	Melody	Societies
Counterpoint	Modern music	Sources prior to 1450
Dance music	Music criticism	Style
Degrees	Music education	Tests and measurements
Dictionaries	Musicology	Text and music
Editions, Historical	Notation	Texture
Electronic musical instru- ments	Opera houses	Theory
Exotic music	Orchestras and concert halls	Tonality
Expression	Oriental music	Vocal music
Festivals	Ornamentation	Wind instruments

Articles on Nations and Races: American Indian; American; Arabian; Argentina; Armenian; Australian; Babylonian; Belgian; Brazilian; Bulgarian; Byzantine; Canadian; Central America; Chile; Chinese; Colombia; Cuba; Czech; Danish; Egyptian; English; Eskimo; Ethiopian; Finnish; French; German; Greek; Hindu; Hungarian; Icelandic; Irish; Italian; Japanese; Javanese; Jewish; Mexico; Negro; Netherlands; Norwegian; Oriental; Peru; Polish; Portuguese; Roman; Rumanian; Russian; Scottish; Spanish; Swedish; Swiss; Syrian; Tibetan; Turkish; Venezuela; Yugoslavian.

HARVARD DICTIONARY OF MUSIC

A

A. See *Pitch names; *Letter notation; *Hexachord; *Pitch. On the title page of *part-books of the 16th century A stands for *altus*. In liturgical books it stands for *antiphon*.

Ab [G.]. Off, chiefly with reference to the discontinuation of an organ stop.

Abandonné [F.]. With abandon; unrestrained.

A battuta [It.]. See *Battuta.

Abbandono, Con; abbandonasi [It.]. With abandon, unrestrained.

Abbellimenti [It.]. Embellishments, *ornaments.

Abbreviations. The most important

The image displays a series of musical staves illustrating various abbreviations. The notation includes treble and bass clefs, time signatures, and various note values. Some staves are labeled with numbers 1 through 12. Specific labels include '6 (pianoforte)', '7 (violin)', 'segua', '11 con 8va.', and '12 con 6^a bassa'. The notation shows how these instruments or parts are abbreviated in musical scores.

Abbreviations

abbreviations used in musical notation are indicated in the accompanying table.

A - b - c - d - i - e - n [G.]. The use of pitch-letters, a, b, c . . . , rather than of *solmization syllables, in singing and elementary instruction. This system prevails in Germany.

Abdämpfen [G.]. To *mute.

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

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

Abendlied [G.]. Evening song.

Abendmusik [G.]. Evening musical performances, usually of a religious or contemplative character. 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 concerted pieces of sacred music for orchestra and chorus and of organ music [see *DdT* 14]. They continued throughout the 18th and 19th centuries. In 1705 J. S. Bach walked 200 miles from Arnstadt to Lübeck to hear the *Abendmusik*.

Lit.: W. Maxton, in *ZMW* x; C. Stiehl, *Die Organisten an der St. Marienkirche und die Abendmusiken zu Lübeck* (1885).

A bene placito [It., at pleasure]. An indication permitting a certain freedom in performance, equivalent to *ad libitum*.

Abgesang [G.]. See *Barform.

Abgestossen [G., detached]. *Détaché [see *Bowling (b)].

Abnehmend [G.]. Diminuendo.

Abschieds-symphonie [G.]. *Farewell Symphony.

Abschnitt [G.]. Section.

Absetzen [G.]. (1) To separate, either notes [*Détaché] or phrases.—(2) In 16th-century parlance, *absetzen in die Tabulatur* means to transcribe (vocal music) into *tablature.

Absolute music [L. *absolutus*, separated]. Music which is dissociated from extramusical implications. The term is used most frequently in contradistinction to *program music, i.e., music in which pictorial or poetic ideas are portrayed. It also excludes vocal music, especially that type of vocal music in which the text clearly influences the musical language and structure (e.g., a song by Schubert). In German usage 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 become the main representatives of absolute music.

Absolute pitch. Properly, "the position of a tone in reference to the whole range of pitch . . . , conceived as independently determined by its rate of vibration" (Webster). The German term for this is *absolute Tonhöhe*. Usually, however, the term is used to denote what should be termed more accurately "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 *absolute Gehör*, is a tonal memory which is inborn with certain individuals but can also be acquired by practice, as recent experiments have shown. The faculty, whether inborn or acquired, is found chiefly in persons possessing some

degree of musical experience or aptitude, but it can by no means be considered a measuring stick of musical talent. In fact, it is just as frequent (perhaps more so) among mediocre orchestral players as among great composers and outstanding artists. 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 for one reason or another must be transposed in performance to another key, as is frequently the case in vocal music, in order to accommodate the range of the singer [see remark under *chiavette]. It is questionable, indeed, whether it is an advantage or a disadvantage to hear a composition "all wrong" simply because it is a half tone higher or lower. Needless to say, 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 this pitch has considerably changed (still more so in the case of Bach), it can be definitely 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." Generally speaking, they are higher than the composer wanted them to be. A musician with absolute pitch who lived one hundred years ago if brought back to life today 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. Petrau, *An Experimental Study of Pitch Recognition* (1932); A. Wellek, *Das absolute Gehör und seine Typen* (1938, bibl.); C. E. Seashore, *The Measurement of Musical Memory* (1917); O. Abraham, in *SIM* iii, viii; F. Auerbach, in *SIM* viii; H. Riemann, in *ZIM* xiii; J. Kobelt, in *AMW* ii (bibl.); G. Révész, "Über die beiden Arten des abso-

luten Gehörs" (ZIM xiv); N. Slonimsky, in *American Mercury* xxi.

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

Abstract music. Same as **absolute music*.

Abstrich [G.]. Down-bow.

Abzug [G.]. **Scordatura*.

Academic Festival Overture (*Akademische Festouvertüre*). The title of Brahms's op. 80, an orchestral composition written for the University of Breslau as a recompense for the degree of Doctor of Philosophy conferred upon him (1879). It is a presentation of various German student songs, much in the manner of a **potpourri*.

Académie [F.]. **Academy*. In the early part of the 19th century the term was used for concerts or recitals. Beethoven in one of his letters says: "Heute keine Akademie," i.e., "No concert to-night."

Academy [Gr., derived from the olive grove of Academe, the meeting place of Plato and his disciples near Athens]. A term applied to scholarly or artistic societies and to musical organizations of various types. The movement started in Italy around 1600 [see **Accademia*]. The societies outside of Italy include: (a) *Learned associations*, part of whose activity is the promoting of musical studies. They usually have a membership limited to those of demonstrable ability, maintain periodic discussions and proceedings which are often gathered into publications, 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 giving of operas and concerts*: Paris, Académie de Musique; London, Royal Academy of Music

and Academy of Ancient Music; Munich, Akademie der Tonkunst; New York, Academy of Music (today the Metropolitan Opera); Brooklyn, Academy of Music (founded 1861), etc. [see **Concert halls*; **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). See also **Societies*.

A cappella [It. *cappella*, chapel]. Music written "for the choir of a chapel," i.e., choral music without instrumental accompaniment. The music of Palestrina [see **Palestrina style*] is usually considered the model of a *cappella* music. An *a cappella* choir is one formed for the cultivation of unaccompanied singing. Historians of the 19th century held the idea that all "early music"—i.e., music before 1600—was a *cappella*. Such a statement is correct, however, only with respect to strictly liturgical music, such as masses and motets. Secular music, whether for a soloist or a choral group, was frequently accompanied or duplicated by instruments, particularly in the period 1300–1450 [see **Ars nova*; **Burgundian School*].

Lit.: J. Handschin, *Die Grundlagen des a-cappella-Stils* (1929); Th. Kroyer, in *Kretzschmar Festschrift* (1918), *AMW* ii; *AM* vi, no. 4.

Acathistus [Gr., not seated]. A hymn of praise of the Byzantine Church, sung in honor of the Virgin upon the Saturday of the fifth week in Lent by the whole congregation standing. Both text and music were written by the patriarch Sergios in A.D. 626, on the occasion of the deliverance of Constantinople from the Persians. The poem consists of 24 stanzas the initial letters of which represent the alphabet (acrostic). It belongs to the general species of Byzantine poetry known as *kontakion* [see **Byzantine chant II*].

Lit.: H. J. W. Tillyard, *Byzantine*

Music and Hymnography (1923), p. 16; *AdHM* i, 131.

Accademia [It.]. Italian learned association, named after Plato's Academy [see *Academy]. An *A. di Platone* was founded in 1470 at the court of Lorenzo de' Medici in Florence. With the beginning of the 17th century, the movement spread enormously 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 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, Alessandro Scarlatti, 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 Concor di* (1615), *A. dei Filomusi* (1622), *A. dei Filarmonici* (1675); in Venice: *A. Pellegrina* (1550), *A. degli Olimpici*; and elsewhere. (b) *Organizations* of professional and amateur musicians which had the cultivation of music as their sole purpose. The activities of these groups were varied; they gave public and private concerts, conducted research investigations in the history of music and in the science of sound, founded music schools, and even launched operatic enterprises. The most important of these is the *A. Filarmonica* of Bologna, founded in 1666 by Count Vincenzo Carrati, which included among its members such distinguished figures as Bassani (1657-1716), Corelli (1653-1713), Torelli (d. 1708), Domenico Gabrielli (1640-90), Padre Martini (1706-84), Mozart (1756-91), Rossini (1792-1868), and Busoni (1866-1924). Cf. N. Morini, *La Reale Accademia filarmonica di Bologna* (1930); A. Einstein, in *BAMS* vii. H. G. M.

Accarezzevole [It.]. Caressing.

Accelerando [It.]. Becoming faster.

Accent. (1) The stress of one tone over others. According to the position of the stressed note within the measure, one may distinguish between regular (natural) accent, which falls on the first and, in compound meters, also on other beats (secondary accent); and irregular (unnatural) accent, which falls on a normally weak beat. According to the means of achieving stress, the following distinctions are usually made: dynamic accent, which results from reinforcement; *tonic accent, which results from higher



pitch; and *agogic accent, which results from longer duration of the stressed note. Of these, the dynamic accent is by far the most important, the other two being largely subsidiary or incidental. Irregular dynamic accent is usually indicated by signs such as *sf*, >, —. Ex. 1 (Mozart, Symphony in G minor) shows an irregular dynamic accent which, at the same time, is tonic and agogic also. Frequently, the emphasis on the weak beat is enhanced by means of striking dissonances, as in Ex. 2. The *tonic accent has played a role in the discussions on Gregorian chant and on other types of medieval monophonic music.

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

(3) Signs used in ancient Greek literature (probably also in Hebrew poetry, e.g., Psalms, Book of Job) to indicate a change of pitch of the voice in recitation: *accentus acutus* ^, for a raising; *a. gravis* v, for a lowering; *a. circumflexus* ^, for an inflection (raising followed by lowering) of the voice. These signs are considered today as the origin of the neumes (accent neumes; see *Neumes II) and of certain other related systems

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of notation, called *ekphonic notation. Cf. *WoHN* i, 61.

(4) The notational signs used in Jewish chant [see *Jewish music II].

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

Accentus, concentus. The terms are used in liturgical music in two different though related meanings: (a) liturgically, as referring to the chanting of the priest (*accentus*) and to that of the *schola*, i.e., the choir, the soloists, or both (*concentus*); (b) stylistically, as referring to two opposite types of plainsong, the syllabic recitation, largely on a monotone with slight inflections, as in the psalm tones (*accentus*), and the melismatic type found in the alleluias, graduals, etc. (*concentus*). The chant of the priest is usually of the simpler type; that of the *schola* of the more elaborate. See P. Wagner, *Einführung in die Gregorianischen Melodien*, iii (1921), p. 4.

Acciaccato [It.]. "Crushed," i.e., brusquely, forcibly.

Acciaccatura [It. *acciaccare*, to crush]. Italian name for an ornament of harpsichord music (c. 1675-1725) which calls



for the lower second of the normal note to be simultaneously struck and immediately released. It usually occurs in con-

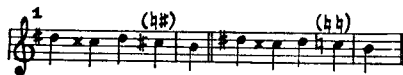
ACCIDENTALS

nection with chords; either written out as an ordinary note, but to be played as described above [Ex. 1, Domenico Scarlatti, Sonata; Ex. 2, Scherzo in Bach's Partita no. 3]; or indicated by a diagonal dash, in which case arpeggio execution is usually intended, particularly in slow tempo. The direction of the dash indicates the direction of the arpeggio [Ex. 3]. The French name for this ornamentation was *arpègement figuré*. For an erroneous usage, frequent in modern writings, of the term *acciaccatura*, see under *Appoggiatura III.

Accidentals. I. *General.* The signs of chromatic alteration momentarily introduced for single notes or measures, as opposed to those given in the *signature. The signs of chromatic alteration together with their names in English, French, German, and Italian are given in the following table:

	#	b	×
E:	sharp	flat	double-sharp
F:	dièse	bémol	double dièse
G:	Kreuz	Be	Doppelkreuz
It:	diesis	bemolle	doppio diesis
	bb		h
E:	double-flat		natural
F:	double bémol		bécarre
G:	Doppel-Be		Auflösungszeichen
It:	doppio bemolle		bequadro

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 \times or bb is quite frequent but unnecessary. The simple signs \sharp , b , \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. Recent composers frequently add bracketed ac-

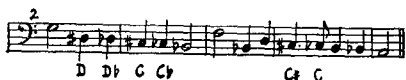


cidentals to those demanded by this rule, in order to clarify complicated passages or chords.

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 c-d-e . . . 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 durum* (*durus*, hard, angular), the lower in a round form and called

Early shapes {
 b B durum
 b B molle
 * Sharp
 ## Double sharp
 * Double sharp

b molle (*mollis*, soft, round). It is from these designations that the German names *Dur* and *Moll* for major and minor mode are derived. When in the ensuing period the introduction of other chromatic tones became necessary, the sign *b durum* and its later modifications ♯, # were used to indicate the higher of two semitones; the sign *b molle* or b, the



lower one. Thus, in early music, ♯ f is not F-natural (canceled), but F-sharp; likewise, b f is not F-flat, but F (in distinction from a previous F-sharp); [see Ex. 2, from Frescobaldi's *Canzone* (1628)]. Bach continued to use the sign b for the cancellation of a previous ♯. In Germany, during the 16th century, the sign *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 b the B-flat.

In the printed books of the 16th century the sharp sign usually occurs in a diagonal position. The double-sharp (introduced in the early 18th century; cf. Bach's *Well-tempered Clavier*, 1722, and J. G. Walther's *Musik Lexikon*, 1732) originally appeared as a sharp with

doubled lines, either in a straight or in a diagonal position. The present sign is a simplification of the latter.

In music prior to 1700 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.



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

Acclamation. A type of Byzantine poetry and music which served as a salutation for the emperor in the ceremonial of the Byzantine court of the 9th and 10th centuries. The acclamations are practically the only type of non-liturgical Byzantine music known to us. Acclamations are still used today in Russia and the Balkans for welcoming high dignitaries of the church. Those beginning with the traditional phrase "Many be the years" were called *polychronion* [cf. the examples in *ReMMA*, 77 and in *MQ* xxiii, 207].

Lit.: *AdHM* i, 128; E. Wellesz, *Byzantinische Musik* (1927); H. Tillyard, in *The Annual of the British School of Athens*, xviii.

Accolade [F.]. *Brace.

Accompagnato. Accompanied. See *Recitative II (c).

Accompaniment. I. The musical background provided by a less important for a more important part. For instance, in piano music, the chords or other subsidiary material of the left hand, as against the melody of the right hand. The term also refers to the support given to a soloist (singer, violinist) by a pianist or an orchestra. The auxiliary role of the accompaniment frequently leads to an underestimation of its musical and artistic importance, on the part of the soloist as well as the audience. Vocalists, especially, are inclined to demand an undue subordination of their accompanists,