

Harvard Dictionary of Music

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Willi Apel

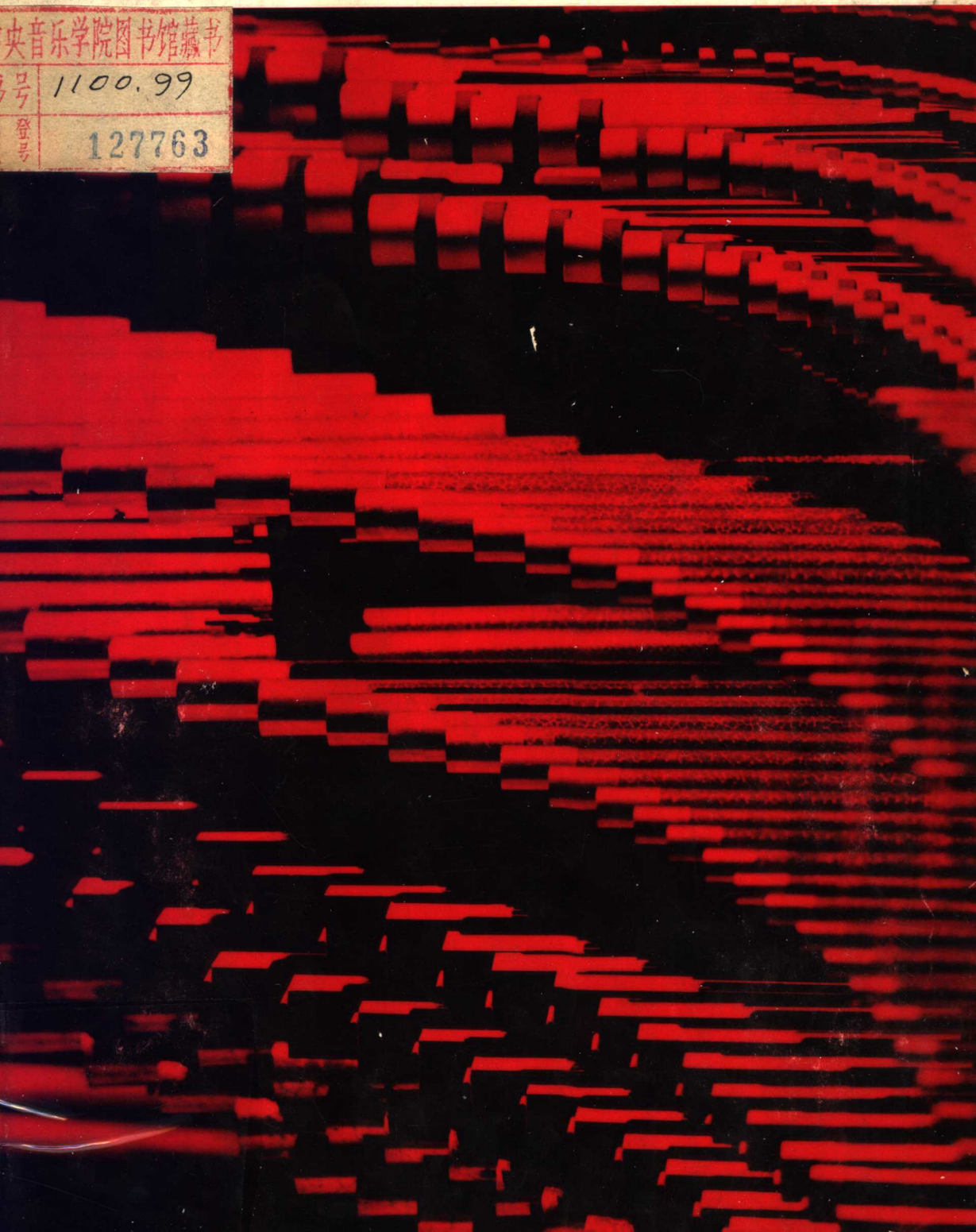
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/ Second Edition, Revised and Enlarged

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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*, 1953–.
- 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.
- GSJ* *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 1942; 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 *BSIM*.
- 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 Muziekgeschiedenis*, 1882–. Vols. xviiff 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 früher 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. Bessler, *Die Musik des Mittelalters und der Renaissance*, 1931 (part of *BüHM*).
- BG** Bach-Gesellschaft, *Johann Sebastian Bachs Werke*, 46 vols., (1851–1900).
- BüHM** 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 nuncque 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).
- DTO** *Denkmäler der Tonkunst in Österreich*, 115 vols., 1894– (see Editions XV).
- EiBM** A. Einstein, *Beispielsammlung 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.

- GéHM** 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).
- GrHWM** D. J. Grout, *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. Lavignac, *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* li).
- LU** *Liber usualis missae et officii*, 1961 (no. 801, edition in neumatic signs).
- MaMI** S. Marcuse, *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.
- ReMR** G. Reese, *Music in the Renaissance*, rev. ed., 1959.
- RiHM** H. Riemann, *Handbuch der Musikgeschichte*, 5 vols., 1904–13.
- RiMB** H. Riemann, ed., *Musikgeschichte in Beispielen*, 1912.
- RISM** *Répertoire international des sources musicales*, 1960–.
- SaHMI** C. Sachs, *The History of Musical Instruments*, 1940.
- SaRM** 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.
- WoHN** 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* (1944).

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'Ars 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. i (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 Belae Bartók sacra* (1956).
- CP Besseler *Festschrift Heinrich Besseler 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. Geburtstage* (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 *Gedenkboek aangeboden an Dr. D. F. Scheurleer* (1925).
- CP Schmidt-Görg *Festschrift Joseph Schmidt-Görg* (1957).
- CP Schneider *Festschrift Max Schneider zum 60. Geburtstag* (1935).
- CP Schneider, 1955 *Festschrift Max Schneider zum achtzigsten Geburtstage* (1955).
- CP Seiffert *Musik und Bild: Festschrift Max Seiffert* (1938).
- CP Waesberghe *Organicae Voces: Festschrift Joseph Smits van Waesberghe* (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.,		Prov.	Provençal
compl.	complete	Ps.	Psalm
comp. ed.	complete edition	pub.	published
Cz.	Czech	rev.	revised
Dan.	Danish	rev. ed.	revised edition
diss.	dissertation	repr.	reprinted, reproduced
E., Eng.	English	Rus.	Russian
ed.	editor, edited, edition	ser.	series
ex.	example	Sp.	Spanish
F.	French	sup.	supplement
fac.	facsimile	suppl.	supplementary
fac. ed.	facsimile edition	Swed.	Swedish
G.	German	trans.	translated (by)
Gael.	Gaelic	transcr.	transcribed
Gr.	Greek	unpub.	unpublished
		vol(s).	volume(s)

Harvard Dictionary of Music

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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'^b e'' g'' g'', 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. Maxton, 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 *Bowing* (b)] or phrases. (2) In 16th-

century terminology, *absetzen in die Tabulatur* means to transcribe (vocal music) into *tablatüre.

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. 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 absoluten Gehörs" (*ZIM* xiv); N. Slonimsky, in *American Mercury* xxi; W. K. Sumner, "A History of Musical Pitch" (*Hinrichsen's Musical Year Book* vii); 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 Baif'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 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 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 Concoridi (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 (1653–1713), 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 *Puy*. 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. Turrini, *Riordino della biblioteca . . . della società L'Accademia Filarmonica di Verona . . . 1543–1600* (1933); A. Einstein, in *BAMS* vii, 22; H. Burton, in *RdM* 1955, p. 122 (France, 18th century); *id.*, in *ML* xxxvii.

H.G.M. and W.A.

Acalanto [Port.]. A Brazilian cradle song, also known as *cantigas 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.

J.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 Häusermann und der Häusermannsche Privatchor* (1929), p. 109; T. Kroyer, “Acappella [sic] oder Consorto?” (*CP Kretzschmar*); *id.*, in *AMW* ii; *id.*, in *AM* vi.

Acathistus. *Akathistos.

Accacciatura. Erroneous spelling for **acciaccatura*.

Accelerando [It.]. Becoming faster.