his oeuvre. While his music is deliberately academic and conventional in general, he combines a fluent contrapuntal skill (developed from his study of Baroque music) with a quite individual tonal harmonic style. His slow movements have a delicately woven poetry, together with - for voices - a very smooth melodic line. His first major successes were with the Concerto grosso and the Second Symphony, both first conducted by Furtwängler.

WORKS
(selective list)

symphonies: op.11, 1935-6; op.29, 1943; op.62, 1954; op.109, 1968; op.129, 1986

Other orch works incl. Pf Conc., op.21, 1939; Conc. grosso, op.18, 1938; Konzertante Musik, op.39, 2 str orch, 1947; 2 Pf Conc., op.55, 1955; Regnant-Variationen, op.65, 1955; Conc. for Orch, op.70, 1957; Sinfonietta, op.73, str, 1959; Konzertante Variationen über ein Thema von Robert Schumann, op.88, pf, orch, 1971-2; Kammerkonzert, op.92, ob, small orch, 1973; Vc Conc., op.96, 1973; Vn Conc., op.100, 1976; Sinfonietta no.2, cbr orch, op.104, 1978; Sinfonietta no.3, op.117, fl, ob, cl, bn, pf, str qt, 1982-3; Sinfonietta no.4, op.122, 2 ln, 4 tpt, 2 trb, tuba, 1984

Coral pieces with orch incl. Friedelfieder, op.22, 1939-40; Weihnachtskantate, op.27, 1942-3; Psalmten-Tripychon, op.36, 1945-6; Vom Wesen und Vergehen, op.45, 1948; Struwwelpeter-Kantate, op.49, 1949, Weihnachtsgeschichte, op.54, 1950-51; Kantate vom dankbaren Samariter, op.57, 1952; Passionsmusik dem Evangelisten Lukas, op.103, 1977; Messe, op.113, 1981-2

str qts, 2 pf qts, 2 str trios, other chbr works; pieces for pf, org, spd 7 song cycles, many sacred and secular choruses

Principal publisher: Schott (Mainz)

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KLAUS KIRCHBERG

Heterophony (from Gk. heteros: 'other', 'different' and phōnē: 'voice'). Term coined by Plato, of uncertain meaning; now used to describe simultaneous variation of a single melody. Plato used the word (Laws, vii, p.812) when discussing the unsuitability of music for lyre and voice in musical education. It is not clear if he meant that the 'other voice' (the lyre) provided a contrasting melody, a harmonization of the vocal part or deliberate variations on it. Thus its meaning could range from reference to minute discrepancies in singing or playing in unison or octaves (even, for instance, those produced unintentionally within the first violins of an orchestra) to the most complex of contrapuntal writing.

In modern times the term is frequently used, particularly in ethnomusicology, to describe simultaneous variation, accidental or deliberate, of what is identified as the same melody. Ex.1, from Beethoven's Missa solemnis, illustrates the practice of distributing the same melody among different voice or instrument parts with different rhythmic densities. While this is a common enough occurrence between the cello and double bass parts in European orchestral writing, it is basic to some non-European music, for example the gamelan music of south-east Asia (see INDONESIA).

Ex.1 Beethoven: Missa solemnis, Credo
The term 'heterophony' is also used in discussion of much accompanied vocal music of the Middle East and East Asia, where the instrument provides an embellished version of the vocal part. One instance is the relationship between lyra and voice in the performance of Klezmer ballads (see GREECE, SIV, I(iv)). Heterophony is also likely to occur frequently in group singing within orally transmitted monophonic traditions, as in ex.2, where the highly individual and ornamental treatment given to a straightforward metrical psalm tune is explained as the work of individual people, who in the singing fellowship reserve the freedom to bear witness to their relation to God on a personal basis (Knudsen).

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PETER COOKE

**Hetsch, Jan. See HATAS family.**

**Hets** [Khets]. Mongolian FRAME DRUM, also known as hengereg. Mongolian shamanic drums have a single head stretched over a wooden frame and are held by an interior wooden handle. There are two such frame drums displayed in Ulaangom Museum, Uvs aimag ('province'), Mongolia. The drum-handle of one of these, belonging to Badalgarav shaman from Ziiinhangi sum ('district'), comprises two crossed wooden sticks. In addition, a twisted wire stretches along the back from which hang a row of small percussive devices (bolbogo) in the shape of weapons. The handle of the second frame drum, belonging to a Tuvin shamaness, Yamaan, from present-day Naranbulag sum, is a single wooden stick representing the shaman's ancestor-spirit (ongon). The head and chest of the carved figure are coloured pink, its crown black, and its eyes and forehead bright red. The lower end of the figure/handle, with its red and blue patterns, give the impression of a costume. Along the wire that serves as the drum's frame and also dangles as earnings of the shaman's ancestor-spirit (ongon).

Nine anklebones are fitted around the 185 mm-deep frame over which deer-skin is stretched. The beaters of the drum are made of metal devices attached to a metal strip running like a spine down its leaf-shape; the other is made partly of metal and partly of double hide.

Among Tsataans of Hövsögöl aimag, north-west Mongolia, the frame and handle of the drum must be made from a larch tree struck by lightning. The instrument symbolizes the saddle animal on which the shaman travels and where he set up as a music teacher; Princess Elisabeth of Württemberg was among his earliest pupils. He soon moved back to Stuttgart where his first large-scale work, the opera Ryno, was produced in 1833 and published soon afterwards. Hetsch became director of music at Heidelberg in 1846, and in 1856 director of the court theatre at Mannheim, where he had wider scope for his talents and where he remained until his death. The University of Tübingen gave him an honorary doctorate in 1867.

One of Hetsch's lifelong friends was the poet Eduard Mörké, with whom he shared an enthusiasm for Mozart and an antipathy to Wagner. His settings of the poems in Mörké's novella Maler Nolten (1832) were published in an appendix to the novella, and Mörké dedicated his short story Mozart auf der Reise nach Prag (1855) to Hetsch. Hetsch's songs are unpretentious but have some melodic charm. They include settings of Der Feuerreiter and Das verlassene Mädlein. Other compositions include a setting of Psalm 130 for soloists, chorus and orchestra op.9 (1846), incidental music for Die Jungfrau von Orleans, masses and orchestral music.

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ADB (Klipseid)

WILYM BEECHEY

**Hettisch, Johann. See HATAS family.**

**Heuberger, Richard (Franz Joseph)** (b Graz, 18 June 1850; d Vienna, 28 Oct 1914). Austrian critic and composer. He gave up an engineering career in 1876 to devote himself to music, studying in Graz with W.A. Remy. Moving to Vienna, he became director of the Academischer Gesangverein in 1876 and the Singakademie in 1878, was a teacher at the conservatory from 1902 and directed the Wiener Männergesang-Verein, 1902-9. He was also a music critic, writing for the Neues Wiener Tagblatt from 1881, the Munich Allgemeine Zeitung from 1889, and succeeding Hanslick on the important and influential Neue Freie Presse (1896-1901); he also edited the Musikbuch aus Österreich (1904-6). Besides collections of his criticisms, he published a biography of Richard Wagner.
Homophony (from Gk. homophonia: 'sounding alike'). Polyphonic music in which all melodic parts move together at more or less the same pace. A further distinction is sometimes made between homophonic textures that are homorhythmic (ex.1) and those in which there is a clear differentiation between melody and accompaniment (ex.2). In the latter case all the parts — whether melodic soprano, supporting bass, or accompanimental inner parts — work together to articulate an underlying succession of harmonies. Homophonic music balances the melodic conduct of individual parts with the harmonies that result from their interaction, but one part — often but not always the highest — usually dominates the entire texture. While in principle the same basic precepts govern the melodic behaviour of all the parts, in practice the treble tends to be more active than the others and to have a wider ambitus, and while conjunct motion is the rule in upper voices, leaps are common and sometimes even prevalent in the bass. Inner parts are used to fill in between the two outer voices, which form the contrapuntal framework of the music. Homophonic textures occur in most if not all European musical traditions. Since at least the middle of the Baroque period music theorists have regarded the homophonic arrangement as the norm in general imitative texture. At the same time, Bach wrote a compendium of contrapuntal methods in his 1747 Art of the Fugue.

For further bibliography see法师对文章中的相关概念进行了讨论，涉及音乐学、古法语等领域的内容。

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Joan Rimmer

Homophony (from Gk. homophonia: 'sounding alike'). Polyphonic music in which all melodic parts move together at more or less the same pace. A further distinction is sometimes made between homophonic textures that are homorhythmic (ex.1) and those in which there is a clear differentiation between melody and accompaniment (ex.2). In the latter case all the parts — whether melodic soprano, supporting bass, or accompanimental inner parts — work together to articulate an underlying success-

Ex.1 Tallis: If ye love me (c.1549)

TREBLE

If ye love me, keep my commandments.

AUTO

If ye love me, keep my commandments.

TENOR

If ye love me, keep my commandments.

BASS

If ye love me, keep my commandments.

that result from their interaction, but one part — often but not always the highest — usually dominates the entire texture. While in principle the same basic precepts govern the melodic behaviour of all the parts, in practice the treble tends to be more active than the others and to have a wider ambitus, and while conjunct motion is the rule in upper voices, leaps are common and sometimes even prevalent in the bass. Inner parts are used to fill in between the two outer voices, which form the contrapuntal framework of the music. Homophonic textures occur in most if not all European musical traditions. Since at least the middle of the Baroque period music theorists have regarded the homophonic
arrangement of four voices (soprano, alto, tenor, bass) as the normative texture of Western music: it has been generally assumed that all tonal music, including melodic imitation, can be represented in terms of a four-part texture and heard as chordal-like successions of harmonies. An important pedagogical practice has therefore arisen around the 371 chorale harmonizations of J.S. Bach, while Gottfried Weber chose a homophonic composition — the march of the priests from Mozart's Die Zauberflöte — for the first ever roman-numeral analysis of a complete piece, in the third edition of the Versuch einer geordneten Theorie der Tonsetzkunst zum Selbstunterricht (Mainz, 1830–32, ii). This music-theoretical catechism even now continues to form the basis of instruction in composition and analysis in many undergraduate music curricula.

BRIAN HYER

Homorhythmic. Having all parts or voices moving in the same rhythm, hence a special type of HOMOPHONY.

Homs (Oller), Joaquim (b Barcelona, 21 Aug 1906). Catalan composer. He had cello lessons with Armengol (1917–22), trained to become an engineer (1922–9), and from 1954 he used 12-note serial techniques. His music has remained loyal to modernism, most of his later works do not adhere to strict 12-note technique.

WORKS OUTFIT"RAL

VOCAL
Choral: 6 nadas popsulars, 3rv, 1939; 10 ressaca, 1939–42; Agrau Dei, 1943; Antifona, 1950; Gradual, 1956; 3 estances (C. Ribas), 1957; En la meva mort (B. Rosselló-Poocel), 1966; Solo vocal with orch: 4 salms, Bar, chbr orch, 1939; ’Dolc angel de la mort’ (M. Torres), A, orch, 1965.

Solo vocal with ens: Cançons de J. Carner, lv, wind quint, 1935; Les bores (S. Espru), lv, 4 ob, cl, 1956; Via crucis, reciter, qt, drum, 1956; Mrs Death (S. Espru), lv, fl, gui, 1961; 2 poemes de Lope de Vega, lv, mc, tpt, vc, 1961; Poema de J. Brossa, lv, vc, ob, 1962; En el silenci obsess (Torres), lv, cl, pf, 1965; Flores retrobades (J. Vinyols), lv, cl, 1965; Les bores (Espru), lv, str qt, 1970; 3 Cant sante paranoia, lv, 1972.

Solo vocal with pf: 2 poemes de J. Llorens, 1954; Ocele perduts (R. Tagore), 1940; 4 nadas populars, 1953; Cementiri de sinera (Espru), 1952; Poema de Holdinell, 1960; Vistes al mar (J. Maragall), 1961; El caminant i el mor (Espru), 1962, orch; Sonet no. 2 de Shakespeare, 1964; Provèrbes de J. Salvat-Papasseit, 1974.

Honauer, Leontzi 675

CHAMBER AND INSTRUMENTAL
For 5 or more insts: Sextet, wind trio, str trio, 1959; Música per a 7 insts, pf, str qt, db, 1960; Música per a 6, fl, cl, bn, pf, perc, db, 1962; Música per a 5, fl, tpt, pf, perc, str trio, 1964; Polifonia, 11 wind, 1965; 4 textures, fl, ob, cl, bn, pf, perc, vn, 1966; Wind Octet, 1967; ‘Heptanoele, ob, cl, pf, perc, vn, vc, 1969; Impromptu per a 10, fl, ob, cl, tpt, pf, perc, str qt, 1970; Música per a 11, fl, ob, cl, tpt, tbn, pf, perc, str qt, 1971; Wind Quint, 1971; 2 soliloquios, fl, cl, bn, tpt, tbn, pf, perc, vn, vc, db, 1974; Nounet, 1979.

Str qu, no.1, 1938; no.2, 1949; no.3, 1950; no.4, 1956; no.5, 1960; no.6, 1967; no.7, 1968; no.8, 1974.

Other works for 2–4 insts: Duo, fl, cl, 1936; Sonata, ob, b cl, 1942; Duos, vns, 1953; Trio, fl, b cl, vn, 1953; Trio a, fl, ob, b clh, 1954; Música, harp, fl, ob, cl, b cl, 1955; 2 invencions, cl, pf, 1963; 2 moviments, 2 vn, 1964; Str Trio, 1968; Impromptu, gia, perc, 1971; Impromptu, nous/c, pf, 1971.


Other solo insts: Suite, gui, 1940; Sonata, vn, 1941; 2 moviments, vn, 1957; 2 moviments, vc, 1957; 2 moviments, gui, 1958; 2 invencions, org, 1963; 2 soliloquios, gui, 1972; Soliloqui, vc, 1972; Polifonia, 1972; Soliloqui, pf, 1972.

Principal publishers: Aluarto, Boileau, Clivis, Moeck, Seesaw.

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A. MENENDEZ ALEXANDRA PIZA

Honauer, Leontzi (b Strasbourg, 2 June 1737; d Strasbourg, 1790). Alsatian keyboard teacher and composer. The son of Léon Honauer, a musician at Strasbourg Cathedral, and Anne-Marie Zimmermann, Honauer probably received his initial musical education from his father and his brother François Xavier Léon (1731–88). Leontzi was resident in Paris by 1764, probably in the retinue of Prince Louis de Rohan, the coadjutor of the diocese of Strasbourg. Leopold Mozart’s letter of February 1764 confirms Honauer’s growing importance in Paris and the young Wolfgang used his sonatas op.1 no.1 (1, 3), op.2 no.1 (1) and op.3 (1) in his pasticcio piano concertos, 1764, 37 and 40 respectively. In 1770, probably encouraged by Valentin Roesser, Honauer completed two suites for piano and wind accompaniment. The four quartets and other works became widely available, including in Vienna, where Honauer probably resided from 1771 to 1775. Between 1775 and 1785, the year that the Prince de Rohan was incarcerated, Honauer is documented as a composer and master of the clavecin and pianoforte in Paris. Bemetzrieder and the Abendmahl musical hailed him as one of the two best teachers of the
Monody through which in turn—possibly more than through any other medium—the new Baroque style based on the continuo was quickly disseminated throughout Italy; it took several years longer to become accepted in other countries. By 1600, the monody had spread up to about 1620, after which the initiative passed to Venetian composers; but monodies were written in many other places, especially in Rome and at courts and cathedral cities in northern Italy, by both professional and amateur composers. A high proportion were published. Volumes of monodies, some including one or two by other composers as well as pieces for two or more voices, were produced by over 100 composers, of whom Caccini, Grandi, Bertis, Peri, Marco da Gagliano, Sigismondo D'India and Claudio Saracini are among the most interesting and important; some produced single volumes, others as many as half a dozen in the space of a few years. Monodies are relatively unimportant in the work of the two greatest Italian composers of the period, Monteverdi and Frescobaldi. Nevertheless the quality of their finest examples and of the best songs of the other composers named, together with the sheer quantity of songs written over a comparatively short period, makes Italian monody the most important body of solo song of its time and established the fruitful tradition of solo vocal chamber music that lasted throughout the Baroque period in Italy.

The term may also be applied to Italian solo motets of the same period (see MOTET, §§III, 2(i)). They were less assiduously cultivated than were secular songs, but there are a few fine examples by Monteverdi, and composers such as Barbarino and Ignazio Donati published collections of them that show that such pieces were prompted and influenced by the popularity of secular monodies, many of whose most characteristic features inform them also.

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GEORGE GELLES/BETH LEVY

Monothematic. A term used to describe a piece of music constructed on a single Theme, either in one movement or in several, throughout which that theme is used; any incidental material that appears is of little structural importance.

The point is an example of monothematicism from the 16th century; others are the instrumental fantasias and vocal motets, though in both of these forms multi-sectional structures are found coupled with plurality of themes. In the variation canzonas and ricercars of the 17th century, however, one theme was modified rhythmically to provide the basis of each section, and a genuine monothematicism results. The concept was revived in Bach's Art of Fugue and Musical Offering. The 18th-century fugue, provided that it is based on a single subject and uses no prominent counter-subject, may also be said to be monothematic. A stretto fugue like the one in book 2 of Bach's '48' is of this kind; the G minor fugue of book 1 is monothematic by virtue of the fact that its counter-subject is derived by inverting and reversing the order of the two figures of the subject. Bach's Inventions were specifically designed to show young composers how to manipulate a single theme; many of his binary dance movements are also entirely derived from the opening theme by a process of continuous extension and elaboration (e.g. the Allemande of English Suite no. 3).

Monothematicism is perhaps a more remarkable feature in music conceived in forms normally exhibiting thematic plurality, such as the sonata or rondo. Many of Haydn's mature sonata first movements derive the opening of their second-group material from the first group either in a very evident way (Symphony no. 104) or with more concealed art (String Quartet op. 77 no. 2). Such movements are said to be in monothematic sonata form, though material of a contrasting nature almost inevitably makes its appearance later in the second group. Mozart's melodic prodigality and his different approach to development made him less inclined to use such forms, though they appear in several mature works (e.g. the first movements of the Piano Trio in D by K 302, the String Quartet in C K 593 and the finale of Symphony no. 39 K 543). A particularly interesting example is the Rondo in D for...
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Polyphony, §1, 3: Western: Equal development of individual parts

5. Simultaneous use of several structures. 6. Ideals of polyphony. 7. Relationship to counterpoint.

I. MULTICITY OF PARTS. In connection with the technique of composition, the Latin terms polyphon(ici)us and polyphonia, and their modern derivatives, were first used to refer to 'music in multiple parts'. An author named 'Johannes' contrasted cantus simplex for one part with polyphonia for more than one (Sammus musice, c.1200, wrongly attributed to Johannes de Muris; Gerbert, iii, 239a). He described polyphony as dyaphonia, triphonia or tetraphonia, according to the numbers of parts, and distinguished between basilica (sustained-note organum) and organica (dissonant). Polyphonia is mentioned in an anonymous treatise, probably of the mid-14th century (§ 3-4 1062-6), not so much as an all-embracing term for dyaphonia, triphonia and tetraphonia, but rather as the alternative to dyaphonia. The treatise distinguishes between music for one voice and music for more than one voice, describing the former as monophonia, the latter as dyaphonia seu polyphonia (f.48). Dyaphonia and polyphonia differ both in the number of parts (‘unio duarum’ or ‘plurimum vocum’) and in the setting. Dyaphonia (the Guidonian organum and the extemore discant of the late 13th century, based largely on parallel 5ths and octaves; see Dyaphonia) is regarded as an essentially homorhythmic setting (‘duarum vocum simul in eodem tempore vel quasi eodem prolatarum unio’ [the bringing together of two voice parts performed simultaneously or more or less simultaneously]; ‘finaliter tamen ad unum aliquid revertuntur et dyaphonium causant’ [but finally they return to a certain unity and form a dyaphonia]), despite the use of hocket and other devices. Polyphonia, on the other hand, can have great rhythmic diversity in its parts - although only parts ‘cum discrezione mensurabilis’ [with mensuration], not liturgical parts ‘sine discretione, puta organica’ [without mensuration, that is to say in accordance with organum] (f.54). These two treatises may appear to represent historically isolated instances, but from at least the time of Lusciniius’s Musurgia seu praxis musicae (1536), in which instruction in the notation and composition of music for several voices is given under the heading ‘De concensu polyphonii ratione’, there has been a continuous tradition for the concept, extending through Johann Heinrich Alsch von Scantiwedt’s Tabulatur encyclopaedia (1649) and Kircher to the present day. Where ‘polyphony’ is used more specifically for composition involving several parts of equal importance (see § 2, below) - that is, in most languages except English and French - the older terminology survives almost exclusively in its more general sense, as in Schilling’s Einleitung, Mendel and Reismann (1877/R) and Kurth (Grundlagen des linearen Komponierens, Bern, 1917, p.39, n.1). In English and French, however, the older, non-specific usage is the primary one (see, e.g., Netli).

Since the early 17th century the terms ‘polyphonic’ and ‘polyphony’ have also been used in a narrower sense to denote musical composition for more than four parts (see Alsted, Eng. trans., 1664, pp.70, 89), Kircher (i, 322), Häuser (Musikalisches Lexikon, 1828, 2/1833, ‘Vielstimming, polyphonisch’) and Bellermann (p.291).

2. SEVERAL PARTS OF EQUAL IMPORTANCE. Perhaps as early as Kircher (1650), and certainly since Marpurg (Kritische Einleitung in die Geschichte und Lehrrätze der alten und neuen Musik, 1759), polyphonies and its modern-language equivalents have also been used in the sense of ‘consisting of several parts of equal importance’. Kircher undoubtedly had polyphonic writing in this sense in mind when he challenged the belief that polyphony cannot move the emotions (i, 561). He also used the term ‘homophonous’ in its modern sense in speaking of ‘... [homophones] sive aequali processu ... progressidentes’, in which ‘semibrevis syncopae’ and ‘fuge’ are avoided (i, 314). However, he never contrasted polyphony and homophony. Not until Bellermann (1862), to whom ‘in many parts’ (vielstimming) was ‘the real and natural meaning’ of ‘polyphona’, were both the ‘homophonous’ and the ‘polyphonic’ style characterized by the rhythmic relationship of the parts to each other (p.292). In this Bellermann did not follow Kircher, considering that the ‘more modern’ usage dated from not long before 1800. However, the contrast is clear in Marpurg, who in turn followed the tradition of Printz.

Printz himself had used the terms monodicus and polyodicus, applying the former to music with only one main voice (the principal part) and the latter to counterpoint consisting of several parts of equal importance (Phrynis, iii, 1696, pp.97, 131). He seems to have been one of the first to draw a terminological distinction between monody and polyphony (in the sense used here), although he did not use those terms. His distinction was adopted, sometimes word for word, by Nichelmann (Die Melodie, 1755), although the latter saw ‘polyody’ as determined by harmony (quoted in Marpurg, Historisch-kritische Beyträgt zur Aufnahme der Musik, ii, 1754-8, p.264); a century later polyphony was defined by the secondary importance in it of harmony (see § 4 below). More specifically, Nichelmann, like Marpurg, had in mind the contrast between melodies devised together with their harmonies, and those devised regardless of harmonic considerations. Marpurg, however - and this must have been a deciding factor in future linguistic usage - preferred the terms ‘polyphonic’ and ‘homophonic’ (polyphonisch and homophonisch) to ‘polyodic’ and ‘monodic’ (polyodisch and monodisch), which he associated with the chorody and monody of classical antiquity (Kritische Einleitung, 1759, p.234).

The next occurrences of ‘polyphony’ are in Koch (1782-93, iii, index, 1802, ‘Polyphonische Schreibart’, ‘Styl Schreibart’ and ‘Hauptstimme’); in the last-named entry Koch referred to the linguistic usage of certain unnamed music theorists (possibly Marpurg), implying that this was not yet generally accepted, as it obviously was after Koch. Since Koch, however, reference works have differed in the precise definitions that they offer and in the ideals of polyphony that they propound.

3. EQUAL DEVELOPMENT OF INDIVIDUAL PARTS. Since Koch’s Musikalisches Lexikon (1802/R), full development of the separate parts - the investing of several parts with the character of a main voice and the raising of accompanying voices to the status of counter-voices - has been regarded as a defining feature of polyphony. Even authors who otherwise distinguish between polyphony and homophony primarily on the grounds of the compositional function of harmony (see § 4) consider this a valid criterion in defining ‘the most genuine polyphonic composition’ or ‘true polyphony’ (e.g. Adler, p.53). The definition of polyphony by the melodic structural value of the parts allowed writers concerned with the differentiation of styles to distinguish among different kinds of
Polyphony. Mersmann, for instance, defined polyphony as either 'constructive', 'contingent on sound' or 'linear' (also 'absolute'), depending on the relative importance of rhythmic, harmonic or melodic forces; he admitted 'linear polyphony' only before and after the epoch of major and minor tonality (Die Tonsprache der neuen Musik, 1928, p.36). Harburger distinguished polyphony from homophony by citing the 'refined polyphony of Mozart's and Haydn's melodies' at one extreme, and from heterophony by citing the polyphony of late Beethoven and the later developments of 'linear counterpoint' at the other (Form und Ausdrucksmitte in der Musik, 1926, p.130).

In addition to Koch's definition of this technical feature of polyphony (i.e. that 'several parts can claim the character of a main part'), his observation that 'the feelings of several people are expressed' also deserves emphasis. This is not simply a description of the way music is experienced in general. Even genres such as the fugue were felt by Forkel, Sulzer and Koch to carry a heightened expression of feeling (it was only in the course of the 19th century that they came to be pronounced in general 'objective', that is, emotionally neutral). Koch's remark applies more specifically to the kinds of music he cited as examples of polyphony: operatic ensembles, duets, trios and quartets. Gathy (Musikalische Conversationslexikon, 1835, 2/1840) mentioned among other examples the finale of Act 1 of Spontini's Olimpie and the finale of Act 4 of Salieri's Axios ('polyphonic composition'). Küster, who several times claimed that polyphony could express 'dramatic liveliness' ('Populäre Vorträge, i: Das Ideal des Tonkünstlers, 1877, p.88), cited the chorus 'Fuggiamo, corriamo' from Mozart's Idomeneo. Populaire Vorträge, ii: Die höheren Tonformen, 1872, p.189).

However, the understanding of polyphony as the simultaneous expression of different feelings was diminishing; Koch's definition was significantly weakened by the words 'as it were' in Schilling, who described polyphony as the type of writing 'in which ... as it were, the feelings of several persons are expressed simultaneously' and later abandoned the definition altogether. Typical of the tendency to find polyphony 'objective' is A.B. Marx's article on J.S. Bach in the second edition of Schilling's encyclopedia, which emphasized the distant, grave objective and universal nature of polyphonic music, opposing it to the greater subjectivity of homophony. Marx regarded Bach's polyphony as his ideal (see §6, below) and he viewed polyphony as part of the 'strict' style. Koch (1802, 'Styl, Schreibart') described it as including both monothematic and imitative elements (and thus being particularly suitable for sacred music); he also characterized it by the 'grave progress' of the melody and the strict handling of dissonance. However, if polyphony cannot be consigned to the 'strict' style (MCL, 'Styl'), that is due not least to the contribution of the Viennese Classicists and 19th-century composers to the individual development of polyphonic parts and their use of contrapuntal techniques. (The distinction between 'strict' counterpoint and 'free' polyphony in the writings of Riemann and Knorr also took account of this; see §7, below.) Mendel and Reissmann went so far as to prefer a distinction drawn on the grounds of musical forces — e.g. between vocal, keyboard and orchestra polyphony — to one between a strict and a free style, even within polyphony.

In using the term 'polyphony' to classify musical compositions, writers have been aware that polyphony and homophony represent two extremes, separated by intermediate stages. Bellermann (p.292), for instance, objected to the terms 'polyphonic' and 'homophonic' because 'in every song for more than one voice the parts are to be developed melodically, and therefore independently, and because of the different rhythmic movement of individual parts there will be an enormous number of pieces in which the separate parts appear too independent for the style to be reckoned homophonic, or even, polyphonic'. Consequently, some writers, such as Koch, favoured a tripartite division of compositional styles of Koch's three 'processes' of composition the first two represent 'homophonic' procedures and the third 'polyphonic' procedure (1782–93, ii, 82–3; cf Marx, Anleitung zum Vortrag Beethovenerscher Klavierwerke, 1863, 5/1912, pp.97–8).

4. Subordinate Importance of Harmony. Since the middle of the 19th century, with the gradual rediscovery of medieval and Renaissance music for several voices, polyphonic music has been defined as such by the subordinate importance in it of harmony. The term 'polyphonic' has also been used by some musicologists to designate a historical period (though less convincingly so as polyphony has increasingly come to supplant harmony in contemporary music). One of the earliest of these references occurs in Helmholz, who distinguished between 'three main phases of development' in music (Die Lehre von den Tonempfindungen, 1863, 6/1913, p.396; cf. Ambros/GM, iii, 121): (1) the homophonic (one-part) music of antiquity, with its homogeneity of sound, (2) the polyphonic music of the Middle Ages — in many parts, but still without reference to the independent musical significance of the simultaneous sounds — extending from the 10th to the 17th century when it passes over into (3) harmonic or modern music, characterized by the independent significance accorded to harmony as such. Its origins lie in the 16th century.

Many authors take the function of harmony as a criterion so seriously that they describe even Bach's organ polyphony as secondary and Illusory (Spitta, Johann Sebastian Bach, i, 1873–80, 3/1921, p.101), or consider its harmonies the product of the part-writing (Adler, p.266), although Riemann thought that the true nature of polyphony was revealed only within the harmonic framework of major/minor tonality (Grosse Kompositionslehre, i, 1902, pp.175–6). Later authors, on the other hand, regarded Bach's polyphony as a transition between (or a unification of) polyphony and functional harmony (A. Berg, 1930), quoted in W. Reich, Gesprächsmitt, Komponisten, 1964, pp.234–5, and L. Balet and E. Gerhard (Rekling, Die Verhüllung der deutschen Kunst: Literatur und Musik im 18. Jahrhundert, 1936, p.342). Others saw the practice of continuo serving as a historical link between polyphony and homophony (E. Pepping, Der polyphone Satz, i, 1943, p.10).

Schoenberg (Harmonielehre, 1911, 3/1922, p.466) even credited the polyphonic style of writing with the ability to legitimize new harmonies. Conversely, new and more particularly dissonant harmonies were described by others as 'polyphonic' (e.g. E. Stein, 'Schönbachs Klang', Arnold Schönberg zum 60. Geburtstag, 1934, p.27; T.W. Adorno, Philosophie der neuen Musik, 1949, 4/1972, pp.55–6). As harmony assumed this new position within polyphony, however, a precise balance between the parts was demanded, what Boulez called a 'mutual responsibility of
the notes' ('Contrepoint', Fasquelle), Schoenberg himself did not approve of establishing the principles of part-writing or harmony as absolutes, however, and ascribed to harmony in polyphonic composition the function of 'controlling taste' (Das Komponieren mit selbstständigen Stimmen, 1911; ed. R. Stephan, 248).

The systematic musicology of the early 20th century radicalized the principles of harmony and polyphony, seeing pure 'harmony' as created by the parallel movement of parts at a constant interval, and pure 'polyphony' as created by the melodic differences between the parts (as in the drone, ostinato and heterophony); medieval discant and the kinds of polyphony that succeeded it were regarded as 'harmonic-polyphonic forms' (C.H. Hornbostel, 'Über Mehrstimmigkeit in der ausserdeutschen Musik', I MusECLI: Vienna 1909, p.208). Similarly, though staying closer to Helmholtz, Stumpf (Die Anfänge der Musik, 1911, pp.99-100) distinguished strictly between 'polyphony' as 'the simultaneous performance of several different melodies, coming together only now and then in consonant intervals or in unison' and 'harmonic music' as 'finding aesthetic pleasure or the opposite in the simultaneous sounding of several different notes and the succession of such tonal complexes'.

5. SIMULTANEOUS USE OF SEVERAL STRUCTURES. For Webern, the individual voice parts are less important as an element of polyphony than the sequence of notes contained in them. Although that sequence serves as an 'original form' or 'basic set' (Grundgestalt cf. Adorno) in the composition process, is subjected to familiar procedures and is arbitrarily endowed with a rhythm, Webern still described the style as 'polyphony' (p.37), even though the notes sometimes sound together in chords. Webern's own serialism is clearly reminiscent of part-writing, even of canon, which has given rise to the expression 'serial polyphony', a usage criticized by Boulez (Penser la musique aujourd'hui, 1964, p.153), on the other hand, the compositional parts are not done away with, but are freshly defined as 'constellations of events obeying a certain number of common criteria; distribution of families of evolving structures in a mobile and discontinuous time dimension, with variable density and using non-homogeneous timbre; these constellations are mutually dependent in a very special way as far as pitches and durations are concerned'. Correspondingly, when referring to his own technique of composition Boulez also spoke of polyphony in addition to monody (music in one part), homophony ('density-transformation of monody': 'the structure unfolds its objects horizontally, the vertical density of the object being variable', p.135) and heterophony ('the superposition upon a primary structure of a modified aspect of the same structure'). He defined polyphony as a combination of structures of which one is answerable to the other. The 'forms of syntactical organization' that he mentioned may also be combined to make a 'polyphony of polyphonies', a 'heterophony of heterophonies', a 'heterophony of polyphonies' and so on (p.133). Likewise, transitions may be effected between them; in other words, 'a monody may in fact represent a "reduced" polyphony, just as a polyphony will in actual fact be the distribution of "dispersion" of a monody' (pp.138-9).

Non-serial and post-serial music, on the other hand, adheres to an essentially traditional concept of polyphony, although one that embraces new stylistic possibilities. Among them is Ligeti's 'micro-polyphony', the 'technique of the close, dense amalgamation of instrumental and vocal parts' that he used particularly in the late 1950s. That it was still conceived within the framework of traditional polyphony is evident from its gradual transformation into a 'more transparent, more clear-cut, thin and more brittle polyphony', closer to the ideal of compositional part-writing (introduction to Ligeti's San Francisco Polyphony, 1973-4, in Musik und Bildung, vii (1975), 500).

6. IDEALS OF POLYPHONY. The different emphases of meaning conveyed by the term 'polyphony' reflect different concepts of the polyphonic ideal. Marx, who valued Bach's polyphony above all, measured even the polyphonic writing of the late Beethoven by that standard. Harmony, he considered, while only a contingent factor in Bach, was the very foundation and point of departure in Beethoven (and the reason why his polyphony remained rooted in homophony); the parts which came together in Bach were striving for freedom in Beethoven and the double counterpoint which was a guiding principle and purpose in Bach was only a means to Beethoven, and was thus less perfect ('Beethoven', SchillingE, iv, 518). In line with this ideal of polyphony, Brahms denied the polyphonic character of the 'sound-surfaces' in Richard Strauss's E minor Symphony: 'One may weave together several triadic themes but that is still not polyphony' (quoted in 'Polyphonie', H.J. Wost, Musik Lexikon, suppl. 1963). Mahler, on the other hand, strove for the greatest possible differentiation of parts, referring to the random sounds of a forest festival — noises from swings and merry-go-rounds, shooting-galleries and puppet theatres, a military band and a male-voice choir — as the archetype of his polyphony. (That Mahler emphasized the need to observe strict compositional organization in these sound-pictures sets him apart from Ives, who preferred the disorganized chance factor in such phenomena.) Mahler distinguished polyphony from 'something merely written in many parts' or 'disguised homophony': 'Do you hear that? That is polyphony and that is where I have got it from... Exactly like that, coming from quite different sides, this is how the themes must be completely distinct in their rhythmic and melodic character (anything else is merely something written in many parts, disguised homophony); it requires that the artist should organize it and unify it into a congruous and harmonious whole'. (N. Bauer-Lehner, Erinnerungen an Gustav Mahler, 1923, p.147)

Busoni, for whom only melody was capable of a real function and harmony existed only as the aural result of polyphony, wanted polyphony to obey any impulse, to be nonthematic (and emancipated from fugue) and indeed atonal (Von der Einheit der Musik, 1922, pp.207, 211, 278) — an ideal that he approached most closely in his Berceuse elegiaque op.42 (1909) and in the second Sonatina for piano (1912), and to which Schoenberg's free atonality largely corresponded. To Webern, finally, polyphony was the manner of writing in which melodic relationships between the parts could be made to form a musical synthesis (p.28).

7. RELATIONSHIP TO COUNTERPOINT. The relationship between the terms 'polyphony' and 'counterpoint' depends less on definitions than on traditional musical classifications. Indeed, the two terms have been clearly
commonly, 'polyphony' has been used as a synonym for 'counterpoint': 'Polyphonism ... composition in parts; contrapuntal composition. ... - Polyphonist ... a master of the art of polyphony; a contrapuntist' (Dr. Webster's Complete Dictionary of the English Language, ed. C.A. Goodrich and N. Porter, 1864). However, 'counterpoint' is often used specifically for the actual process of forming additional parts (or the theory of doing so), while 'polyphony' refers to a composition constructed in parts. 

According to Riemann, for instance, polyphonic composition is taught as free composition, in contrast to strict counterpoint (Stephan, 241). Knorr, too, in his Lehrbuch der Tugeskomposition (1910), called for 'mastery of free modern polyphony' (p.vi); he used the fugue from Brahms's Variations and Fugue on a Theme by Handel as a model. Kazimierski distinguished in a positively polemical way between polyphony and counterpoint (as the traditional theory of the process of forming additional parts ('Über polyphone Musik', Musik, i (1947), 82). However, Anselm Hughes and Eric Blom ('Polyphony', Grove 3–5) and Viret ('Polyphonie', Honeygard) used 'counterpoint' only to describe the teaching of composition, while 'polyphony' denoted a style of writing. In the Händel-Biographie (1948), Apel recommended the use of 'polyphony' for medieval music, in opposition to monophony, and 'counterpoint' for personal styles, employed in teaching, apparently assuming that 'polyphony' has a wider sense than 'counterpoint' (i.e. involving a multiplicity of parts, see §1, above) and that medieval multiplicity of parts is not yet counterpoint as written by Palestrina and Bach. However, in view of the re-emergence of polyphony in the 20th century, both in a historicizing context and as determined by chromaticism, new harmonies continue to be created and indeed justified, by part-writing (see §4, above). Here polyphony becomes objectively opposed to counterpoint, which of its very nature is bound by the rules of harmony (Eggebrecht, Riemann L12).

If, despite differences in usage, the terms 'counterpoint' and 'polyphony' are practically synonymous, they nonetheless signify two different styles of writing in Adorno's view: 'counterpoint' denotes a composition in which parts are graduated according to rank, 'polyphony' is a melodic arrangement of parts of equal importance ('Die Funktion des Kontrapunkts in der neuen Musik', Nervenpunkte der neuen Musik, 1969, pp.69, 73).

See also COUNTERPOINT; DIAPHRAGMA; HETEROPHONY; ORGANUM.

II. Non-Western

1. General. Multi-part music is encountered in many regions of the world. However, ethnomusicologists have frequently felt uneasy about using the term 'polyphony' for all its various manifestations, adopting instead such terms as 'polivocal', 'polyphonic parallelism', 'plurivocal', 'multi-phonie', 'multi-sonance' and 'diaphony'. This is partly due to a pervasive feeling among early scholars who looked at non-Western music within an evolutionary framework (in which learned European contrapuntal and harmonic traditions stood at the apex and 'polyphonic' had acquired a rather specialized meaning) that orally transmitted folk and 'primitive' traditions could not possibly share the same terminology. Some ethnomusicologists have nevertheless used 'polyphony' to cover all kinds of multi-part singing. William P. Malm proposed that it serve as an umbrella term embracing homophony, heterophony and 'diaphony'. He coined the last term to denote music 'in which the different parts have different pitches and are relatively independent rhythmically'; in other words, music that is neither heterophonic nor monophonic and which in the past may often have been called polyphonic (Malm, 1972, p.249). His use of 'diaphony', however, has not been taken up by other ethnomusicologists.

Although German ethnomusicologists—for instance, Erich von Hornbostel and his successor at the Berlin Phonogramm-Archiv, Marius Schneider—found multi-part styles of considerable interest, they used the label Mehrstimmigkeit in preference to Polyphonie. Schneider's Geschichte der Mehrstimmigkeit (1934–5), though dependent on the limited research of the day, was the first attempt at a comprehensive survey of multi-part practices. Simha Arom, who attempted to classify 'African polyphonies' (see §4 below), is rigorous in his definition of polyphony and maintains that 'all multi-part music is not necessarily polyphonic'. Among non-polyphonic multi-part procedures he lists heterophony, overlapping, drone-based music, parallelism and homophony. For him, true polyphony is a procedure which must be 'multi-part, simultaneous, hetero-rhythmic and non-parallel' (1991, pp.34, 38). Other ethnomusicologists continue to use the term polyphony at the most general level and concern themselves more with indigenous labels and concepts when discussing a particular multi-part musical style in detail.

Continuing scholarly interest in multi-part music has been evident in periodic conferences focusing on the theme (e.g. International Folk Music Council meetings in 1963 and 1967, and the Colloque de Royaumont in 1990). The high status accorded by scholars to such musical practices has undoubtedly been one factor in the revival of a number of older multi-part styles (see Goffre, 1990). Furthermore, in European folk revivals, especially since 1960, monophonic singing styles have increasingly been abandoned in favour of multi-part singing based on European triadic harmony and drone techniques; examples are the multi-part harmonized renderings by folk groups of monophonic English and Scottish ballads and lyric songs. There is a long history to this process, however for example, in the rural and popular music of Latin America the widespread practice of singing and playing in parallel 3rds can be viewed as a Hispanic introduction sometimes blending with pre-Hispanic multi-part pentatonic traditions. Similarly, throughout the Pacific Islands traditional habits of choral singing (which frequently incorporates drone polyphony, heterophony and overlapping responses) are now found to be inextricably blended with choral styles derived from hymns introduced by European missionaries and later influenced
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by European and American popular music styles (see MELANESIA, MICRONESIA and POLYNESIA).

Scholars are increasingly interested in socio-cultural aspects of multi-part singing. Uri Sharvit, for instance, in his discussion of new ‘pluralvocal’ processes in present-day Jewish musical culture, suggests that a lack of individual musical initiative ‘reflects an uncohesive community’ and that the process which creates the sound of parallel 5ths and seconds, is not only an aesthetic value ... but is also a socio-cultural tool with which a community educates its members to contribute to the society and thus strengthen its own cohesiveness’ (1995, p.13). Africanists have made similar observations.

The sections that follow focus on a small number of regions which together exemplify many of the different musical and social processes giving rise to multi-part vocal music. (Multi-part layering of instrumental music is so widespread that it is not discussed in this article.) Further references to multi-part vocal styles may be found in the articles on individual countries.

2. THE MEDITERRANEAN.

(i) General. Polyphonic singing styles have been preserved in the oral traditions of many parts of the wider Mediterranean area, including Albania, northern Epirus (Greece), Bulgaria, Macedonia, Serbia, Croatia, Bosnia-Hercegovina, Italy, Sicily, Sardinia, Corsica and Portugal. They are typically, though not exclusively, found among agro-pastoral communities organized on a strong collective basis, in mountainous regions where indigenous populations have habitually found refuge in the face of invasion and whose inaccessible nature has allowed for the preservation of numerous archaisms. In general, the aesthetic values governing folk polyphonic systems are very different from those associated with the Western art tradition. Within localized stylistic areas, musical forms often remain relatively stable and serve for a wide variety of genres such as laments, love songs, wedding songs, harvest songs, dance songs, satires and historical songs. Stanzas may also be improvised. In many places, polyphonic singing has also been preserved in the churches. A range of styles is involved, and questions concerning the exact provenance of these repertories, which tend to be more complex structurally than related profane material, while often sharing similar stylistic characteristics, remain unanswered.

In some cultures, polyphonic singing is almost exclusively the prerogative of either men (e.g. Sardinia and Corsica) or women (e.g. Bulgaria). In others (e.g. southern Albania and areas of former Yugoslavia), both men and women sing polyphony, but clear gender distinctions are not found. Love songs, wedding songs, harvest songs, dance songs, satires and historical songs. Stanzas may also be improvised. In many places, polyphonic singing has also been preserved in the churches. A range of styles is involved, and questions concerning the exact provenance of these repertories, which tend to be more complex structurally than related profane material, while often sharing similar stylistic characteristics, remain unanswered.

(ii) Structure. A wide diversity exists both between and within different cultural areas. Partsinging in the Balkans is predominantly diaphonic. Corsican paghjella singing involves three voices (see CORSICA, ex.2) and Sardinian tenore four (see SARDINIA). Songs in two, three or four parts are found in southern Albania, the lower parts often being sung in chorus by several singers (see ALBANIA). More rarely, the melody passes from one voice to another in the course of the song. The underlying conception can be either horizontal or vertical or both. Some forms include drone parts (simple or double, straight or alternating, continuous or rhythmic), ostinatos or parallel movement between voices; some have a chordal basis; others are more complex, combining various structural principles. Responsorial forms are also found (e.g. in parts of the Balkans and Italy). Where there is a strong connection with dance, the songs have a discernibly rhythmic. Others are non-mensural and the voices rhythmically non-aligned; often described as ‘long’ or ‘drawn out’, some feature sustained notes that produce ‘ringing’ harmonic effects, alternating with dense melismatic activity. Some forms suggest older modal systems, the voices interacting without any concern for concordance in the Western European scholastic sense; in many parts of Bulgaria and former Yugoslavia, the preferred interval is the major or minor 2nd. More recently developed styles reflect the influence of ‘Western’ harmonic functions with the 3rd and 5th as the most common intervals. While most song types retain the same tonal centre throughout, others include characteristic modulations (see SARDINIA).

Despite the heterogeneity in terms of musical structure, many features relating to the organization of the voices are common to different areas of the Mediterranean. The lead part is often sung by a solo voice which begins alone and is sometimes the only voice to sing the whole text, while the accompanying voices use the vowel sounds of the text or patterns of unrelated vocables. The text itself can also be deformed to the point of incomprehensibility to the outside listener, both by the manner of its intonation and by the way in which it is adapted to the musical phrase with word breaks or the omission, repetition or addition of syllables characteristic of some styles (Sugerman, 1989; Petrović, 1991; Ricci, 1993; Salini, 1996). Other recurring features include staggered entries, slight anticipations and suspensions, non-tempered intervals and subtile modal inflections, rhythmic elasticity and an element of improvisation.

(iii) Vocal styles and the singers’ interaction. Each individual voice has its own strictly defined role; local terminology often provides a graphic description of the way in which each part is perceived (see ALBANIA and BULGARIA). Many styles feature a tense or vibrant voice-production associated with singing outdoors, while each vocal line has its own distinctive timbre; the resulting ‘polyphony of timbres’ (Lortat-Jacob, 1993) is often compared with environmental sounds. Timbre can be specifically selected in order to produce a characteristic clash of overtones and fundamentals (as in the Balkans) or the phenomenon of an additional ‘virtual’ voice, as described by Lortat-Jacob (1993), in Sardinia. Often associated with timbral quality is pitch mobility: Rice noted that in the case of Bulgarian singing ‘pitch is manipulated subtly along a continuum to achieve a particular harmonic effect’ (1980). Many styles also feature a pronounced vibrato or ‘trembling’ and the incorporation of shouts, yips, yodels, slides, glottal stops or a sobbing effect which contributes to both rhythm and resonance. Staggered breathing can be employed to maintain continuity of sound.

Typically, the songs are performed for the benefit of the singers themselves as much as for an audience. A sense of complicity is vital and it is common for the same group of singers to perform together for many years. For men in particular, polyphonic singing combined with alcohol...
consumption induces a transcendent state of heightened spiritual harmony (Sugarman, 1989; Petrović, 1995). Intense concentration and close physical contact between the performers are crucial for their successful interaction, in particular with respect to both timing and the ultimate fusion of the individual voices; hence the horseshoe formation commonly adopted. The hand is often used to cup the ear or is held with the fingers touching the ear and the palm turned towards the mouth (Rihmtan, 1952; Lortat-Jacob, 1993; Racci, 1993).

(ii) Contemporary trends. In many areas, polyphonic practices have inevitably declined as a result of increasing modernization, urbanization and changing fashions. Where such singing was the prerogative of small select groups of men (e.g. in Corsica), continuity was severely compromised by losses suffered in the two world wars. Elsewhere (e.g. in Portugal), marked regional differentiation in terms of economic development and mechanization of agriculture also had an effect on polyphonic singing practices.

While early studies in 'folk' polyphony were concerned predominantly with the analysis of musical structure and the description of style, more recent research has drawn attention to contexts and social function (Sugarman, 1988), psycho-physical factors and the singers' interaction (Lortat-Jacob, 1990, 1993), emotive conceptualization and symbolism (Rice, 1980), and responses to social and political change and the manner in which polyphonic genres have sometimes assumed an emblematic role in issues of national identity (Petrović, 1985; Bithell, 1994, 1997). Körner (1983) and Macchiarella (1994) have investigated formal and stylistic relations between oral and written traditions in sacred music with reference to Corsica, Sardinia and Sicily.

The increased valorization of polyphony in the late 20th century, as reflected in the number of international conferences and festivals devoted to polyphonic singing, has been charted by Goffre (1990). In Corsica and elsewhere this has led to reconstructions of semi-forgotten polyphonic repertoires and, following the trend-setting phenomenon of the Mystère des voix bulgares recordings, the generation of new compositions based on traditional styles, accompanied by a shift from the domain of popular expression to that of artistic product. Folk polyphonic practices have also attracted renewed attention for the light they might throw on questions of performance practice in former times.

3. RUSSIA AND WEST-CENTRAL ASIA. With the exception of parts of Siberia and central Asia, partsinging is ubiquitous in Russia, Belarus' (especially in the Pole's ye region) and Ukraine, including the multi-ethnic Volga River basin (especially Mordovia and Komi, as well as the republics of Udmurtiya and Mari, and among the so-called Tatar-Kryashen), in all three Baltic countries (Latvia, Lithuania and Estonia), and in the northern, central and western sections of the Caucasus (Georgia, Ossetiya, Abkhaziya, Adygey and western Dagestan), as well as in the Carpathian Mountains and throughout the Balkans.

There are two types of singing ensemble in the region. One involves groups that are 'closed' in terms of membership; the same people sing together for years. The second, associated with collective activities such as line-dances, harvesting and indoor working parties, is 'open' to all who know the tradition, though in practice groups consist of not more than 16–18 people. Instrumental polyphony is more widely distributed throughout Eurasia; the following discussion, however, focusses on vocal polyphony of the oral tradition:

The first examples of sung polyphony in this region were recorded at the end of the 19th century, although isolated cases were known much earlier (e.g. in the 18th-century anthology of Russian folksongs by L'vov and Pratsch), and a few examples were published by Mýĺ Balakirev in 1866. In 1878 the first collection of Georgian partsinging (edited by Mýĺ Machavariani) appeared, and the following year Yuly Melgunov transcribed and published a collection of Russian popular songs in which he pointed out that Russian folksinging was essentially polyphonic. In 1891 Angel Bukureštliyev documented the existence of Bulgarian polyphony. Other polyphonic cultures of Europe did not reach the scholarly world until the 1920s, 30s or even later; for instance, the first examples of Albanian sung polyphony were published in the 1950s and 60s (see §2, above).

Melgunov (1846–93) described the fundamental characteristics of Russian folk polyphony, such as the dependence of all voices on one tune, the use of unison to mark the end of sections, the equal aesthetic value of all the voices, and certain principles of part-writing distinct from those of classical European harmony (see Melgunov, 1979). He introduced the terms 'zapav' for the solo introduction sung by the 'zapavel' (intoner) and 'pogoloski', preferring instead to refer to the wide range of polyphonic textures that reflect variations in musical thinking and local traditions. In Estonia the most significant multi-channel recordings of Setu partsinging (the Orthodox ethnic group in southeastern Estonia, on the Russian border) were made by Yaan Surv in 1980. The similarity between Setu and Mordovian partsinging may reflect the extended contact between the two peoples in the remote past. Villis Bendorfs has hypothesized a kinship between Baltic, Balkan and Caucasian multi-part singing based on the drone principle (Zhdorudianya, 1988).

Five main types of Russian vocal polyphony have been identified. The first is monodic, that is, the singing is almost in unison (sometimes described as 'wide unison'; Eval'd called this 'unison-heterophonic'). The second is truly heterophonic and is widespread from the Smolensk region in the west to the White sea in the north. Many local and structural variations include parallel octaves (in the Ural Mountains) and other forms of multi-registered
singing. These types can be distinguished by the intentions of the performers: in the first, the intention is monophonic but produces a heterophonic result; in the second, the intention is polyphonic and creates a heterophonic structure.

The third type of Russian polyphony consists of a melody and a drone sung to a text. It is especially typical of the Bryansk region in the west and the Voronezh region in the south. At cadences, the drone merges into a unison or octave with the melody. The drone may be above or below the melody, or it may frame it both above and below (a frame of droning 5ths is characteristic of the Bel'gorod region). Along the River Oka and in some areas around Bryansk is found the so-called fake drone, which is not sung by a single voice but emerges from the combination of several voices. Drone polyphony (especially with a two-part drone) is also popular in the Balkans, Latvia and Belarus.

The fourth — and the most widespread and characteristic type of Russian polyphony is that in which two voices are differentiated in range, register, timbre and melody. The lower, leading voice is sung by a chorus, sometimes heterophonically, and is called the "bass" (bas) or 'thick' (tols'tyy) voice, whether sung by men or women. The higher voice consists of an anhemitonic tune without text. Among the Cossacks in the South, it is sung by a solo singer known as a golosnik or diskant; in the north it is sung by a chorus to the same melody as the bass and one octave above it. In central Russia, among non-Slavic Finno-Ugric peoples such as the Mordoviyans, Udmlurt and Kom-Sermatskiy, the bass voice is commonly accompanied by an improvised descant (podvodka), as documented by Margarita Yengovatova (1989). The most elaborate examples of this type of sung polyphony are found among the Old Believers (zemnye) in Siberia, around Lake Baykal and the Buryat city of Ulan-Ude (Zemtsovsky, 1972; Dorofeyev, 1989; Shchurov, 1998). The many folk expressions relating to this type of polyphony show that Russian villagers recognize the texture of partsinging as polyphonic.

The fifth type of polyphony involves three functionally distinct voices. It is found in central and southern Russia in the regions around Bel'gorod, Voronezh and Ryazan', and among the Don Cossacks and Mordviniyans. Most of the singers perform a texted bass part. The second voice (golosnik) is an upper drone, sometimes without text. The third or 'thin' voice (tonkyy golos) is performed by at least two women in heterophony with the bass; their voice production is characteristically tense. Dmitry Pokrovsky (1980) discovered four functional parts within this general type among the Cossacks: a relatively stable bas, a decorative and relatively independent diskant, an unnamed and previously unrecognized part that somehow coordinates the other parts; and another voice called tenor in close contact with the third part.

In general, the more complicated the polyphonic structure, the fewer the singers involved. It has also become clear that these complicated traditions require a kind of specialization and that there are certain master singers capable of creating complex forms while leading these polyphonic performances.

In the 1920s Gippius recorded duets and trios in the Russian north sung by men and having independent voices, but this style seems to have disappeared. Yet another kind of polyphony occurs when different songs are sung simultaneously at such rituals as weddings, spring-summer circles or women's cemetery laments (Folkways 40462). A rare wedding canon has been recorded in the Bel'gorod region of southern Russia. In the old Russian settlements of the Urals, the middle Volga and Sibir', another type of partsinging involves two voices moving mainly in parallel 3rds. This style, which resembles Western European homophony, is also characteristic of urban songs and peasant songs in the so-called late-traditional style.

The Mordovian (or Mordviniyan) tradition of multipart singing is one of the most remarkable among the Finno-Ugric peoples. There are three main types: heterophonic, three-part polyphony, and a two-part texture (in which the upper voice, or gorst, often duplicates the bass melody at the interval of a 3rd) akin to the style of Russian and Ukrainian group singing in the late 19th century and the early 20th. Three-part polyphony is most characteristic of Mordovian folksong; it consists of a lower voice (aluy golos), upper voice (zvany golos) and middle voice (moray golos, literally, 'voice of a song'). Both lower and upper voices function as drones, while the middle voice is a kind of canus firmus. The upper voice correlates to the middle voice at the interval of a 5th. Although all three parts are intrinsically heterophonic, they are functionally homogeneous within the polyphonic texture. This complex form has become more or less clear only since the development of recordings made with multiple microphones.

4. AFRICA. Sub-Saharan Africa provides such a rich variety of multi-part singing styles that it was regarded by some comparative musicologists almost as a laboratory for the study of how polyphony may have evolved. Three factors may be seen to play an important part in such diversity. First there is the essentially participatory nature of African music-making. Second, the ubiquitous use of call and response demands two or more voice parts by its very nature, and overlapping of parts frequently gives rise to polyphony. Third, the use of cyclical forms, some as brief as a few seconds, provides repetitive frameworks which encourage variation making. Rycroft's study of the multipart organization of Nguni vocal music (1967) adopted a circular model based on its cyclical form to demonstrate how overlapping, non-simultaneous entry of voices and choral ostinatos could all contribute to the polyphonic texture of Zulu, Xhosa and Swazi songs. He also pointed out how such singing can be linked to the innately polyphonic nature of musical bows (both gourd- and mouth-bows), the strings of which produce a drone bass (which can be varied during playing), each drone pitch supporting simultaneously its own set of harmonics, which are selectively emphasized as required.

Much partsinging among Bantu peoples is homophonic, using mostly parallel motion. This parallelism follows mainly from the need to preserve tonal structures inherent in Bantu and other languages. Kubik (1994) demonstrated that an underlying principle of 'skipping' (of notes in the scale) leads to partsinging in 3rds among peoples using heptatonic systems (exceptions occur south of latitude 14°-15°S), and in 4ths (with occasional 3rds) in pentatonic areas. In the case of the former he suggested that a scale temperament is adopted to avoid producing minor 3rds. However, Kubik pointed out instances where parallelism is present only in theory, and cited singing in eastern Angola, where a relatively loose combination of voices,
fluctuating between triads, bichords and more or less dense accumulations of notes, leads to a rich texture. Brandel also remarked that in Africa different polyphonic features rarely occur in isolation but may often intermingle within one piece and may appear in any vocal and instrumental combination (HDM2, p.19).

Simha Arom concerned himself mostly with polyphony produced by melodic instruments in his major work on African polyphony and polyrhythm (1985), but he and colleagues have analysed the similarly complex vocal polyphony of pygmy and Bushman peoples. For example, Furriss (1990) identified four different principal melodic parts in the singing of certain songs of Aka pygmies: motangole, the part that carries the text; ngwe wa lembo, 'the mother of the song'; sesse, 'underneath'; and diyet, 'yodel'. Even when performing alone a singer will draw readily from more than one of these four parts during a performance. Furriss and Olivier, comparing the superficially similar polyphonic sounds of pygmy and Bushman peoples (1997, p.25), confirmed the findings of England (1987) and others that polyphony results from the application of rhythmic displacement, imitation and melodic variation techniques to a single melody. These techniques include shifting, imitation and melodic transition up or down at the 4th or 5th. Thus Bushman polyphony is conceptualized as monophonic, Aka music as polyphonic. Yodelled parts, common in both Bushman and pygmy singing (as well as in that of some related peoples), are also heard as ostinatos among the rich mosaic of parts which make up the edbo (polyphonic) songs of the Dorze people of southwestern Ethiopia (Liutart-Jacob, 1994).

Recent developments in many parts of Africa include the composition of polyphonic religious works by Western-school musicians (for examples, see Kishila w'irunga, 1987) and the frequent use of multipart singing in popular genres such as Nigerian juju.

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DON HARRÁN

Texture. A term used when referring to the sound aspects of a musical structure. This may apply either to the vertical aspects of a work or passage, for example the way in which individual parts or voices are put together, or to attributes such as tone colour or rhythm, or to characteristics of performance such as articulation and dynamic level. In discussions of texture a distinction is generally made between homophony, in which all the parts are rhythmically dependent on one another or there is clearcut distinction between the melodic part and the accompanying parts carrying the harmonic progression (e.g. most solo song with piano accompaniment), and polyphonic (or contrapuntal) treatment, in which several parts move independently or in imitation of one another (e.g. fugue, canon). Between these two extremes is a free-part style (Ger. Freistimmigkeit), characteristic of much 19th-century writing for the piano, in which the number of parts can vary within a single phrase. The spacing of chords may also be considered an aspect of texture; so may the 'thickness' of a sonority as determined by the number of parts, the amount of doubling at the unison or octave, the 'lightness' or 'heaviness' of the performing forces involved and the arrangement of instrumental lines in an orchestral work. Although textural control has been a major consideration for composers since the Middle Ages, with the advent of twelve-note composition and serialism in the 20th century and the consequent breakdown of the tonal system in Western art music, texture became an even more important feature of composition. This tendency can be seen particularly in works of Webern, in works (especially aleatory music) of Ives and Cowell and of Varèse, and in the distinctive textures of Crumb and Ligeti.

The word does not have an exact equivalent in any other language; the etymologically related Italian 'testura' and 'lessitura' refer to the register of a single part, usually vocal. Only the German SATZ, which in certain contexts denotes contrapuntal organization (Drezensensatz - counterpoint round the interval of a 10th or part-writing style (Kantilensensatz - in the style of 14th- and 15th-century song with a melodic upper voice and more 'accompaniment' lower voices), approaches the meaning of texture.

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Teyber: (Deiber, Taiber, Taube, Tauber, Täuber, Teiber, Teuber). Austrian family of musicians.

(1) Matthias Teyber (b Weizenzettel, c1711; d Vienna, 6 Sept 1785). Violinist and, from 1757, court musician in Vienna. He became a violinist in the Empress Elisabeth Christine's Kapelle on 1 March 1741 and on 13 June married Therese Riedel in Vienna (F.L.A. Tüma and Giuseppe Bonno were witnesses at the wedding); four of their children attained distinction as musicians. He and his family were on friendly terms with the Mozart family by 1773, as Leopold's letters to his wife in August that year indicate. Apart from the four most important members of the family (their dates and even their names are subject to considerable variation in musical literature), another son, Friedrich (b Vienna, 13 June 1748; d Vienna, 8 Jan 1829), was a talented amateur violinist who became a senior civil servant and was ennobled, and another daughter Barbara (b Vienna, 11 July 1750; d Vienna, 30 Jan 1832) sang Saria in the première of Haydn's Il ritorno di Tobia on 2 and 4 April 1775 in the Kärntner­tortheater. Clemens Tauber, a cellist in the Esterhazy orchestra early in 1778, was probably no relation.

(2) Elisabeth Teyber (b Vienna, 16 Sept 1744; d Vienna, 9 May 1816). Soprano, daughter of (1) Matthias Teyber. After study with Hasse and Tesi she made her career mainly in Italy, following a series of Vienna