

Harvard Dictionary of Music

Second Edition, Revised and Enlarged

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HERMANNUS LETTERS

Hermannus letters. A system of letters used by Hermannus Contractus (d. 1054) in order to clarify the intervals in nondiastematic MSS (*e* = *equalis*, i.e., unison, *s* = semitone, *t* = tone, etc.). See A. Mocquereau, in *CP Riemann*.

Hermeneutics. The term, which properly means interpretation of the Scriptures, was introduced into musical aesthetics by H. Kretzschmar (c. 1900) for his method of "interpreting" musical motifs as the expression of human emotions, etc. This method, which was also adopted by R. Lach and A. Schering, is similar in principle to the *Affektenlehre* of the 18th century but places more emphasis on scientific method and systematic investigation based on the study of intervals, motion, rhythm, rests, etc. See Aesthetics of music III (a). See H. Kretzschmar, in *JMP* ix, xii; A. Schering, in *Bericht: Kongress für Aesthetik und allgemeine Kunstwissenschaft* (1914); *id.*, in *KJ* xxi; *id.*, in *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* ix (1914); R. Lach, in *CP Kretzschmar*.

Hero's Life, A. See *Heldenleben, Ein*.

Hervorgehoben [G.]. Emphasized.

Hesitation waltz. See Boston.

Heterophony. A term used by Plato (*Laws* vii, 812 D) and adopted by modern musicologists (first by C. Stumpf) to describe an improvisational type of polyphony, namely, the simultaneous use of slightly or elaborately modified versions of the same melody by two (or more) performers, e.g., a singer and an instrumentalist adding a few extra tones or ornaments to the singer's melody. In addition to other polyphonic forms, heterophonic treatment plays an important role in many genres of primitive, folk, and non-Western art music (Chinese, Japanese, Javanese, etc.). Javanese and Balinese orchestral (gamelan) music in particular is largely based on a complex and highly sophisticated form of this technique. See Java III and the illustration, p. 438f. See also *HAM*, nos. 2 (Japan) and 3 (Siam).

Adopting the term as a convenient designation for a rather well-defined type of non-harmonic polyphony in which the intent is mono-melodic and horizontal is not tantamount to answering the question of what Plato meant in the passage indicated above. The basic meaning of Plato's text is that "the heterophony and diversity of the lyre, with the tune of the chords being different from the poet's melody, the use of tightness and looseness [small and wide inter-

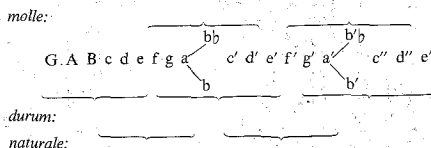
HEXACHORD

vals?], of speed and slowness, of height and depth [itches?]-all these in 'symphony' or 'antiphony' [agreement or contrast?]-, also the diversity of rhythm in the sounds of the lyre: are not suitable for the education of young people." From this description it is clear that ancient Greek heterophony involved a difference between the melody of the lyre and that of the singer. Whether the subsequent references to different intervals, speeds, pitches, and rhythms are details of heterophony or elements of "Greek polyphony" is not clear.

Lit.: H. Görgemanns and A. J. Neubecker, in *AMW* xxiii; C. Sachs, *The Rise of Music* [1943], pp. 256ff; *id.*, *The Wellsprings of Music* (1962), pp. 185ff; J. Handschin, *Musikgeschichte*, p. 61; P. Barry, in *MQ* v; G. Adler, in *JMP* xv; A. Dechevrens, "Étude sur le système musical chinois" (*SIM* ii).

Heure espagnole, L' [F., The Spanish Hour]. Opera in one act by Ravel (libretto by Franc-Nohain, based on his own comedy), produced in Paris, 1911. Setting: Toledo, Spain, 18th century. The music is in a delicate impressionist style.

Hexachord. I. In medieval theory, a group of six tones following each other in the intervallic sequence of *ttstt*, (*t* = *tonus*, whole tone; *s* = *semitonus*, half tone), e.g., *cdefga*. In the diatonic (C major) scale there are two—and only two—hexachords, one beginning with *c*, the other with *g*. If, however, the *b*-flat is added, there is a third hexachord, starting on *f*. The hexachord on *c* was called *hexachordum naturale*; that on *g* *hexachordum durum*, because it included the *b durum*, i.e., *b* natural [see Letter notation]; that on *f* *hexachordum molle*, because it included the *b molle*, i.e., *b*-flat. Since medieval theory did not consider tones of higher or lower octaves "identical," there were seven hexachords in the scale from *G* to *e''*:



In medieval theory the compass of tones was obtained not by joined octaves but by overlapping hexachords. This method, although generally considered inferior to the modern practice, is actually superior in that it produces the scale without at the same time establishing a preference regarding tonality. Indeed, in the modern

hocket technique. See M. Schneider, in *ZMW* xi; H. Husmann, in *AMW* xi, 296.

Hoflied [G.]. See under *Gesellschaftslied*.

Hoftanz [G.]. A 16th-century German dance, possibly a German variety of the French *basse danse*. About 50 examples are found in lute and keyboard tablatures of the 16th century, the earliest in the lute books of Judenkünig of 1515 and 1523 [*DTO* 37]. A "Hoftanz mit durchstraiçhen" (strumming all the strings of the lute, resulting in full chords) by Hans Newsidler is reproduced in *HAM*, no. 105a. Like other dances of the 16th century [see *Spagna*; *Passamezzo*], the majority of *Hoftänze* are based on traditional melodies ("Der schwarze Knab," "Bentzenauer"). See O. Gombosi, in *AM* vii; D. Heartz, "Hoftanz and Basse dance" (*JAMS* xix).

Ho-hoane. Corruption of Irish "ochone," i.e., *lament. The Fitzwilliam Virginal Book contains a piece labeled "The Irish Hohoane" [ed. Barclay-Squire, i, 87].

Hold. Same as *pause.

Holz- [G.]. Wood. *Holzblasinstrumente*, woodwinds. *Holzbläser*, player of woodwinds. *Holzharmonika*, *Holzstabspiel*, xylophone. *Holzschlegel*, wooden drumstick. *Holztrumpete*, see *Clarinet* family II; also *SARM*, p. 181.

Homme armé, L'. See *L'Homme armé*.

Homo-, iso-. Prefixes that both mean "same" or "equal to." In musical terminology, particularly concerning rhythm, they are useful in distinguishing two different kinds of "identity" or "similarity," one vertical and the other horizontal. Thus, *homorhythmic means the simultaneous use of the same rhythm in different parts of a contrapuntal texture, while *isorhythmic means the successive use of the same rhythm in one part. A similar distinction can be made between homoperiodic and isoperiodic. Homoperiodicity is found in many clausulae and 13th-century motets [see, e.g., Aubry, *Cent motets*, no. 60] and isoperiodicity in those of the 14th century. See *Poly-*, multi-

Homophony. Music in which one voice leads melodically, being supported by an accompaniment in chordal or a slightly more elaborate style. Practically all music of the 19th century is homophonic. Homophony is the opposite of polyphony, music in which all parts contribute more or less equally to the musical fabric.

However, the term is also applied to a kind of polyphonic (or part) music in which all the voices move in the same rhythm, thus producing a succession of intervals (in two-part writing) or chords (in three- or four-part writing). Hence, homophonic is synonymous with "strict chordal style" or familiar style. A more suitable term for this style is *homorhythmic.

In French usage *homophonie* means (1) monophonic music; (2) enharmonic equivalence.

Homorhythmic. Designation for a type of polyphonic (or part) music in which all the voices move in the same rhythm, thus producing a succession of intervals (in two-part writing) or of chords (in three- or four-part writing; see under *Homo-*, *iso-*). The best-known examples are the four-part harmonizations of hymn or chorale melodies. Such music is commonly described as being in *chordal style, *familiar style, *homophonic, *isometric, note-against-note, or even harmonic. Since, however, homorhythmic texture has been used since the beginning of polyphony, terms implying the presence of chords or harmony are misleading.

The early organum, from its beginnings about 850 to c. 1100, is strictly homorhythmic. So are most of the conductus of the 13th century, written in two to four parts; hence the term "conductus style" as yet another synonym for homorhythmic, used preferably with reference to 13th- and 14th-century music. In the 15th-century *fauxbourdon and the 16th-century *falsobordone, homorhythmic writing takes on the function of harmonization. In the Masses and motets of Obrecht, Josquin, and later 16th-century composers the prevailing polyphonic (more properly, *polyrhythmic) texture is often balanced by sections in homorhythmic style. This style was also used for the more popular types of 16th-century music, such as the *frottola*, *musique mesurée*, villanella, etc. After 1600 it persisted chiefly in harmonized hymns and chorales. As a rule, homorhythmic treatment goes hand in hand with a strictly syllabic setting of the text.

Lit.: H. Bush, "The Emergence of the Chordal Concept" (diss. Cornell Univ., 1939); K. Jeppesen, "Das isometrische Moment in der Vokalpolyphonie" (*CP Wagner*); U. Teuber, "Bemerkungen zur Homophonie im 16. Jh." (*CP* 1952).

Honduras. Despite various efforts made at different times, musical life in Honduras has remained relatively undeveloped. Since the establishment of the first military band in 1876,

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square-shaped characters [see Square notation], was adopted for the notation of polyphonic music [see Notation III] as well as for writing down the monophonic repertory of secular songs. The melodies of the troubadours and trouvères and the Italian *laude* and Spanish *cantigas* all are written in this notation, essentially that employed in modern editions of Gregorian chant. Some of the earliest (12th-century) sources of troubadour and trouvère song, especially the Chansonnier de Saint-Germain des Près, employ the somewhat different symbols of Messine script, which was adopted in Germany (minnesingers, Meistersinger).

The main deficiency of these notational systems is their failure to indicate note values. This gives rise to the question of rhythm, not only in Gregorian chant [see Gregorian chant VI] but also for the repertory of secular song, in which, however, it is distinctly different because of the presence of poetic texts. The use of nonmensural symbols for writing down presumably measured melodies has led to various theories, most of them based on a consideration of the poetic meter of the text. While Riemann advocated the principle of **Vierhebigkeit* and duple meter, P. Aubry and others proposed an interpretation in triple meter based on the rhythmic modes of the 13th century [see Modal theory; also Poetic meter IV]. The validity of the modal theory has been challenged by A. Machabey and especially by H. Anglés, who maintains that the Spanish *cantigas*, the Italian *laude*, and some troubadour and trouvère MSS are written in a mensural notation that is partly modal, partly nonmodal (binary meter). This important discovery may well lead to new results in the field of secular song.

Lit.: *WoHN* i, 146–71; 172–97; *RiHM* i.2, 245ff, 260ff; J. B. Beck, *Die Melodien der Troubadours* (1908; see *WoHN* i, 200n); *id.*, *Le Chansonnier Cangé* (1927); P. Aubry, *Trouvères and Troubadours* (1914); A. Machabey, *Notations musicales non modales* (1957); H. Riemann, in *JMP* xii; J. Handschin, in *AM* x and *Medium Aetum* iv (1935); H. J. Moser, in *ZMW* vii, 367ff; E. Jammers, in *ZMW* vii, 265ff; H. Anglés, in *CP* 1949, pp. 45ff, and *CP* 1958, pp. 56ff. See also under Modal theory.

Monophony, monophonic. Music consisting of a single melodic line without additional parts or accompaniment, as opposed to *polyphony, *homophony, etc. [see Texture]. Monophonic music is the purest realization of the melodic element [see Melody]. It is the oldest type of

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music, being the only kind employed in ancient Greece, in the various branches of early church music (Gregorian chant, Byzantine chant), the music of the troubadours, trouvères, minnesingers, and Meistersinger, the Spanish *cantigas* and Italian *laude* of the 13th century, and universally in non-Western and primitive music as well as in European folk music. Also see remark under Monody.

Monothematic, polythematic. Terms describing compositions based on one theme (e.g., a fugue) or several themes (e.g., a sonata or a movement in sonata form). They are applied particularly to the imitative forms of the 16th and 17th centuries, such as the fantasia, ricercar, etc. It was formerly maintained that the fantasia was monothematic and the ricercar polythematic [see M. Seiffert, *Geschichte der Klaviermusik* (1899), p. 33f]. Actually, both forms may have one or several themes.

Monotone. The recitation of a liturgical text on an unchanged pitch, as in psalms, prayers, lessons (reading from the Scriptures), etc. Usually, monotonic declamation is modified by inflections, i.e., a few ascending or descending tones at the beginning, middle, or end of the phrase of the text. See Psalm tones. The term “inflected monotone” has also been used for rather elaborate chants that have been interpreted as highly ornamented variants of a recitation.

Montirande. A 16th- and 17th-century variety of the *branle, mentioned by Arbeau (**Orchésographie*, 1589) as “branle de monstierandel,” and by Mersenne (*Harmonie universelle*, 1636) as “branle de montirandé.” A manuscript in Uppsala contains a number of Montirandes for instrumental ensemble, in 4/4 meter and with dotted rhythms. See J. J. S. Mráček, “Seventeenth-Century Instrumental Dances in Uppsala, Univ. Libr. I Mhs 409” (diss. Indiana Univ., 1965).



Montonero [Sp.]. Counterpart of the French minuet that developed in the La Plata River region during the first half of the 19th century. It is also known as *minué montonero* or *el Nacional* (the national). While retaining the a b a structure of the European model, the *montonero* became a characteristic New World dance

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