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Edited by  
**Stanley Sadie**

Executive Editor  
**John Tyrrell**

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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 – in his music 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)

- 5 symphonies: op.11, 1935–6; op.29, 1943; op.62, 1954; op.109, 1980; 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.50, 1950; Regnart-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, 1975; Vn Conc., op.100, 1976; Sinfonietta no.2, chbr orch, op.104, 1978; Sinfonietta no.3, op.117, fl, ob, cl, bn, pf, str qt, 1982–3; Sinfonietta no.4, op.122, 2 hn, 4 tpt, 2 trbn, tuba, 1984
  - Choral pieces with orch incl. Fiedellieder, op.22, 1939–40; Weihnachtskantate, op.27, 1942–3; Psalmen-Triptychon, op.36, 1945–6; Vom Wesen und Vergehen, op.45, 1948; Struwelpeter-Kantate, op.49, 1949; Weihnachtsgeschichte, op.54, 1950–51; Kantate vom dankbaren Samariter op.57, 1952; Passionsmusik nach dem Evangelisten Lukas, op.103, 1977; Messe, op.113, 1981–2
  - 8 str qts, 2 pf qts, 2 str trios, other chbr works; pieces for pf, org, hpd; 7 song cycles, many sacred and secular choruses
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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

Ex.2 Opening of 'Martyrdom', Isle of Lewis, Hebrides (Knudsen)

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 Kleftic ballads (see GREECE, §IV, 1(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

Heteš, Jan. See HATAŠ family.

Hets [Khets]. Mongolian FRAME DRUM, also known as *hengereg*. Mongol 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 Züünhangai *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 (*holbogo*) in the shape of weapons. The handle of the second framed drum, belonging to a Tuvan 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 'arms' hang eight *holbogo*; others are attached to the drum's frame and also dangle as earrings of the *ongon*. Nine anklebones are fitted around the 185 mm-deep frame over which deer-skin is stretched. The beaters of both instruments are similar: one side bears percussive metal devices attached to a metal strip running like a spine down its leaf-shape; the other is made partly of single and partly of double hide.

Among Tsaatans of Hövsgöl *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 or the mount that carries the invoked spirit to the shaman, and the animal is identified with that of the skin from which the single drumhead is made (Potapov). Among certain Mongol groups, the shamanic drum is called the 'black stag' (Heissig). That the Darhats of Hövsgöl *aimag* perceive the drum as a riding animal is indicated by the material used for it: horse-hair, reindeer's sinew, red cotton thread representing blood vessels, and anklebones; and the naming of its various parts: 'ear', 'heart', 'backbone', 'sacrificial ribbon', 'halter', 'rein' and so on (Diószegi). Drums are 'enlivened' during a special ceremony before being used for shamanizing. The skin of a

Buryat Mongol shaman's drum in the possession of the Mongolian academic Tsooloo is decorated with representations of a moon and crow.

See also MONGOL MUSIC.

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CAROLE PEGG

Hetsch, (Karl) Ludwig Friedrich [Louis] (b Stuttgart, 26 April 1806; d Mannheim, 28 June 1872). German composer, conductor and teacher. In 1824 he went to Tübingen to study theology, but on leaving the seminary 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 *Rymo*, 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 Mörike, with whom he shared an enthusiasm for Mozart and an antipathy to Wagner. His settings of the poems in Mörike's novella *Maler Nolten* (1832) were published in an appendix to the novella, and Mörike 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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GWILYM BEECHY

Hettisch, Johann. See HATAŠ 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. Rémy. Moving to Vienna, he became director of the Akademischer 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

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Hommel, Swedish, 19th century (Musikhistoriska Museum, Stockholm)

for a partly fretted box zither used in the Low Countries and adjacent parts of Germany, and in Scandinavia (see illustration). The hommel may have been developed in the Netherlands from the smaller and less dynamically powerful SCHEITHOLT and EPINETTE DE VOSGES, which examples from the early 17th century greatly resemble; in later instruments both the shape and the stringing were not standardized.

Hommels have been trapeziform, rectangular, and in the shape of a fiddle, viol or half bottle. Some have a superimposed fretboard or fretbox (the latter, sometimes called a second soundbox in the Low Countries, is also found in Appalachian dulcimers) and up to 12 bourdons arranged in double or triple courses and attached to metal wrest pins instead of wooden pegs. The fretted strings are stopped and all the strings sounded by the same methods as on the *épinette de Vosges*; there is evidence, however, of hommels having sometimes been bowed in Friesland and the province of Holland. Some forms, with local names such as *vlier*, *blokviool*, *krabber* and *pinet*, are still played in Belgium and reproductions of earlier hommels are often used in modern folk groups in the Netherlands.

See also LOW COUNTRIES, §II, 3.

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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 succes-

Ex.1 Tallis: *If ye love me* (c1549)

sion of harmonies. Homophonic music balances the melodic conduct of individual parts with the harmonies

Ex.2 Chopin: Nocturne in E, op.62 no.2 (1846)

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

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