Walter Wiora, "Zwischen Einstimmigkeit und Mehrstimmigkeit," in Walther Vetter, ed., *Festschrift Max Schneider zum achtzigsten Geburtstage* (Leipzig: Deutscher Verlag für Musik, 1955), 319–334.
Untranslatable German words are printed in the margin the first time they are mentioned. Endnotes are Wiora's; footnotes are mine.

Between Monophony and Polyphony

BY WALTER WIORA, FREIBURG IM BREISGAU

trans. Rob C. Wegman

The question of the historical interrelationships between monophony and polyphony—how, as opposites, they have resisted as well as accommodated each other—has always been a major theme in historical research of music. The honored scholar [Max Schneider] to whom the present book is dedicated has repeatedly dealt with these questions, for example in his foundational work on the origins of the basso continuo. In fact his inquiries into accompanied solo song and related topics are among his great achievements in our discipline.

It is not hard to tell, from the trends in existing research and from the nature of the matter itself, which traditions of monophony and polyphony would have been better studied than others. Naturally the origins and development of Western polyphony have stood out. The main reason is that this tradition was guided and accompanied, from its very beginnings, by a process of theoretical reflection. Many of the principles and genres had been codified in writing long before historical research began to occupy itself with them. As for monophony, the traditions of ancient Greece and Medieval chant are likewise illuminated by corresponding theoretical traditions, allowing modern scholarship to build on a rich legacy of conceptual reflection.

Much less known and understood are the musical traditions that left no body of theory, or at least did not develop ones of particular scope, and have either been outside the field of vision of Western *Ars musica*, or were even rejected by it—for example, the monophony and polyphony of prehistory and early history, of non-Western cultures, and of the more ancient European folk music traditions. However, our openness to these traditions has been stimulated by the creative musical endeavors of our own time, for example, the move to deliberate monophony and archaic cluster progressions in modern composition and pedagogy, as in Béla Bartók and Carl Orff. All the more reason for musicology, then, to extend and deepen its enquiries.

The old non-Western traditions have in the first instance been little regarded by Western music theory, or by research based on its premises. It was only with the broadening of our horizons, encompassing all of world history, and the prominence of more recent archaic-folkloristic currents, that we have developed new premises that may help to address their distinctive nature, and to appreciate their intrinsic value. Initially the traditions were regarded merely as a primitive historical stage, one exemplified nowadays only by undeveloped peoples. The step from monophony to polyphony was considered a win in every respect, and as a loss in none. Indeed there has been so little attention paid to non-Western polyphony that there are still authors today who treat the origin (or first notation) of Medieval organum as though it represented the discovery of polyphony altogether. Even experts in musical anthropology have tended to view the subject from a Western perspective, seeking to understand it by employing Western conceptual

vocabulary. For example, one speaks of cantus firmus, bass, or top voice in Indonesia, of canon in Malakka, of organum in eastern Africa. Pure monophony is described as homophony, bourdon as the simplest form of polyphony, and so on.

This explains why the issue has still not been fully disentangled from specifically Western ways of understanding it. Systematic concepts continue to be colored by interpretive values derived from historical styles. Monophony and polyphony have tended to be conceived as closed, self-contained realms, cleanly separated by a strict dividing line. In reality, however, very many kinds of music cannot be said to be either purely monophonic or purely polyphonic. There are hybrid forms which belong to one category in one respect, and to another category in some other respect. A piece for bagpipe with melody and drone is clearly not polyphonic in the same way as is Bach's *Art of the Fugue*. An arpeggiated melody outlining broken triads is less revealing of the possibilities and the distinctive quality of monophony than a melismatic plainchant Alleluia. A sonata for solo violin may be literally monophonic, yet a polyphonic structure may still be evident underneath. In monophony, *Mehrklänge* [multi-tone sounds] are encountered not infrequently, just as unisons are not exceptional in polyphony.

Mehrklang

Accordingly, Jacques Handschin, in his *Toncharakter*,* begins a section about chromaticism in monophony with the following words: "And now there opens up before us that vast area of non-systemic alien tones in monophony—or instead of 'monophony' perhaps we should say: that universal realm of music in which *Mehrklänge* occur but do not dominate" (p. 62f.). When he deals with the difficult question of polyphony in Antiquity, Handschin is surely right to deem it inappropriate to project a modern concept of polyphony and then make much of the fact that the Greeks did not know this kind of polyphony. "We cannot arrive at a clear understanding," he writes, "unless we adopt a definition of polyphony that is at once more general and yet more precise, for example: 'the use of sound combinations other than the octave, together with a differentiation between such sound combinations'".[1]

And yet this formulation captures the phenomenon only in its broadest sense. The observation that "several voices" are sounding at the same time implies no more than that different pitches are sounding simultaneously. Against this broader concept, which embraces any and all occurrences of *Mehrklänge*, we could propose two more specific concepts that are of fundamental importance in two respects: first, they touch on the essence and possibilities of polyphony from a systematic perspective, and second, they qualify the distinctive nature of Western polyphony from a historic perspective.

1. When we speak of a three-voice canon, the word "voice" does not mean the individual pitches, nor the individual singer and his voice (otherwise a Gregorian schola of twenty singers would be a twenty-voice choir), nor the "part" (for an organist can play a multi-voice part and an orchestra a unison). Rather it means a coherent sequence of tones, a sounding thread made up of melodic motives and their elaboration. Several such tone sequences or threads, with distinctive melodic curves, may sound at the same time, and be so closely interrelated that they complete each other as partners, jointly pursuing a meaningful collective course. But for this to happen, they do not need to have the kind of drive, character, and rhythm as would be required for a polyphonic, a poly-melodic, setting. They are "melodies" only in the sense of tone sequences, not necessarily in

* Jacques Handschin, *Der Toncharakter, eine Einführung in die Tonpsychologie* (Zürich: Atlantis, 1948).

the sense of having independent movement or linearity. Likewise, in a homophonic piece for choir, the bass, a filler part, or the vagans, are "voices" only in terms of the musical texture as a whole.

Yet the drone of a bagpipe, if it is not conceived as an organ point in a harmonic context, is not a distinctively defined voice at all. And a mere melodic "going-along," whether in unison with melodic variants ("heterophony") or in parallel motion, does not yield a second voice properly so called. It occupies a middle position, "between," for example, the unison performance of a melody by two instruments of different tone color, and a bicinium of tenor and discant in contrary motion. It produces greater fullness and breadth of sound, but not the bond between two distinctive or even opposed tone strands that form a differentiated whole. It is single-strand, not multi-strand. It is polyphonic in the extended sense of the word—not the narrower sense, which entails the simultaneous sounding of genuinely distinctive voices, producing a musical whole characterised precisely by the fact of their distinctiveness.

2. The second of the two narrower concepts is related to the first: it applies when the *Mehrklänge* follow each other meaningfully, for example, in a cadence that leads to the tonic by way of dominant and subdominant chords. It would clearly be erroneous to reduce the difference between homophony and polyphony to one between simultaneous and successive sound events, and to maintain that music theory should view polyphony purely from these angles—that is, vertically as homophony, and horizontally as counterpoint. Is harmony really concerned only with the vertical combination of each chord by itself and not, rather, also with chord progressions, with a successive, horizontal process? A logical chord progression is a temporal phenomenon in much the same way that a melodic succession is.

Surely a meaningful chain of *Mehrklänge* (to the extent that it is really is that, and not just a whirling or crowding together of voices) also belongs to the realm of polyphony, as, for example, in every setting by Ockeghem or Bach. It is just that the chain has a different quality and significance than it does in homophony. It may be less sharply defined, and less prominent and less conspicuous, compared to contrapuntal work. In homophony, on the other hand, the independence of the voices may be abandoned to such a degree that the number of simultaneously sounding tones continually changes, that voice leading becomes all but arbitrary, and the listener is almost engaged by the succession of chords and modulations alone. Is a free-voice piano piece polyphonic? Surely not according to the first of the two narrower meanings of the word. But it is according to the second of those meanings, that is, as a consciously crafted progression of different *Mehrklänge*. In homophony, the succession of *Mehrklänge*, and the thread running through them, makes up the chief matter of musical interest; the voices do not have clearly-defined contours, and they may dissolve into one another. Yet as polyphony asserts itself more strongly, they become more independent and opposed. But even here, setting aside borderline cases, their connection is not to be taken as the sum of its parts, but rather as a larger whole. One aspect of this whole is the harmonic course from *Mehrklang* to *Mehrklang*.

With the help of this distinction it becomes possible to define the relationship between the polyphony of Antiquity and that of the West more sharply. Polyphony in the broader sense of the word is found in many historical periods, beginning with the most undeveloped societies. But polyphony in the more specific sense, as a fellowship of distinctive voices and a meaningful succession of *Mehrklänge*, was developed only in the Medieval West. Prior to this there were only tentative developments in this direction. The music of Antiquity was certainly not polyphonic in the narrower sense; its melodic art was not premised on chordal harmony and fundamental bass

lines. Yet this should not lead us to conclude that ancient music was strictly linear in nature, that its fundamental character was "absolutely monophonic." That would be too narrow an understanding, and it would presuppose that there are no alternatives other than either polyphony in the narrower sense, and pure monophony. In actual fact there are testimonies ranging from Plato to the Church Fathers that confirm the contemporary existence of *Mehrklang* formations, and consequently of polyphony in the extended sense. A comparative enquiry, one that would include oral traditions in marginal areas of ancient culture, would surely show that many kinds of such polyphony had spread in late as well as archaic and classical Antiquity.

First of all the recommended action for us, then, must be to broaden the scope of our question-framing beyond those polar alternatives, to deepen our insight into the heart of the matter, and to survey the plurality of forms that are attested by sources from different areas in the historical world.

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There are forms of monophony which approach polyphony and, conversely, forms of polyphony that are close to monophony.

I

1. In choral unisono, monophony is not a natural given as it is, for example, in the singing of one person, but rather demands a conscious effort; the precise agreement in pitch and rhythm between the singers is not self-evident but an aim to be pursued. The emblem of unanimity is a consciously pure form of monophony. It indicates this by way of negation, that is, by intentionally avoiding minor deviations between singers and, consequently, *Mehrklänge*. The choral monophony of early Christianity (una voce, unanimitas) was intended, and is to be understood historically, as a reaction against the not strictly monophonic singing of the surrounding pagan world.

2. If a "single voice" is performed by several people, differentiation is possible even without *Mehrklänge*: a) unisono at the octave, that is, at a different pitch and often with a different character, for example, when men and women are singing together. b) Unisono with changes in distance, whether shifts to the octave, exchanges in range on the unison, or motion in the opposite direction. Although the pitches are the same, one may still be performing different intervals, for example, a downward fifth and upward fourth (see Ex. 1). c) Multi-colored unisono, the performance of the same voice by singers or instruments with differing overtone spectra and timbres. d) Alternation, for example, between precentor and choir with identical refrains or strophic refrains between free solo parts; the choir may enter on the last notes of the precentor without necessarily creating an overlap resulting in *Mehrklänge*.[2]

3. One may use echo and reverberation to make a melodic line more full-bodied and voluminous in sound. In Antiquity one used a wooden podium called bema as sound board, and metal basins as resonance vessels (Vitruvius V, 5). In those days, too, of course, one attempted to achieve volume and fullness of sound, especially in large spaces.

4. When the voice is accompanied by hand clapping, knee slapping, foot stomping, or instrumental percussion, a melodically sounding "figure" stands out from a noise-like "ground."

In Antiquity it was the custom to keep choral singing together with the scabellum, an iron foot castanet. The use of such and other percussive instruments was premised, of course, on a matching fullness of sonority in song and instruments. In many cultures the interlocking rhythms of the percussion instruments has been refined to a rhythmic kind of polyphony.[3]

5. Western chordal melody is monophonic on the surface, but is structurally rooted in a polyphonic conception. While the "fanfare melody" of many peoples, and related circling in consonant tones without melodic course[4] is certainly different in kind, here, too, some idea of a corresponding multi-tone sound may hover in the background, especially when the singers are familiar with those sounds as responsible sound forms, for example, from canons, in which the tones d f a persistently sound together. Further determination and psychologically-oriented inquiry is need to understand how not just Western but also other forms of polyphony, for example, bourdon and parallel singing, have left their mark on monophony.

II

Extending on the opposite side is the field of those basic forms of polyphony that approximate monophony. The following overview, for which we are indebted especially to E. M. von Hornbostel[5] and Marius Schneider[6], will in due course have to be given greater depth by further interpretive inquiries.

The polyphonic forms in question are (or were) chiefly found outside Western music, yet they do extend into the latter. In the past this always concerned music in oral tradition, never composed in writing, and this determined their preferences and limitations. Naturally one can speak of "collective improvisation" only within the framework of what is customary in each case. Their points of emphasis reside partly in the sound image offered to the hearing, and partly in the music-making itself, in the collective action of the singers or players.

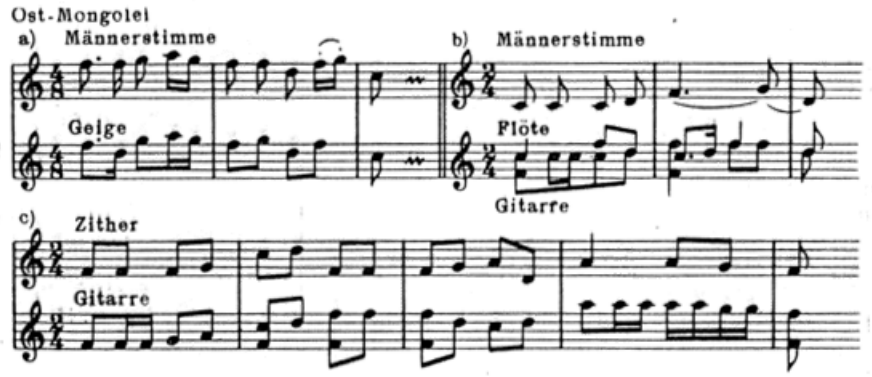
It was a favorite notion of evolutionism that such polyphonic forms arose from accidental sound formations. At first, or so the notion held, people would have accidentally stumbled on fifth parallels without actually noticing that they were departing from the unison, but eventually they liked the practice and consciously cultivated it. Setting aside such constructions, it is indeed noteworthy how often polyphony is only an accidental product, manifest only on the LP record, not in the consciousness of the singers, nor consciously pursued and tried out by them.

The basic forms can be grouped as follows: sonorous additions to monophony (e.g. bourdon), steady-state sound formations without continuing melody (e.g. the tolling of bells), and the earliest attempts at connecting independent voices (e.g. ostinato).

1. Although sonorous additions such as the singing in parallels do go beyond monophony as far as sound formations in the moment are concerned, they do not do so in successive terms; normally the additions have no significance to the shaping of temporal progressions. These latter progressions consist only of melodic time forms and their succession, without the creation of a specifically polyphonic structure in successions through the alternation of *Mehrklänge* or the interplay of several voices.

a) The basic form, usually called heterophony (which term is however not entirely apposite), could be designated as simultaneous variation or varied accompaniment. It arises when a tune is accompanied on a melodic instrument and the accompaniment does not lose track of the melodic

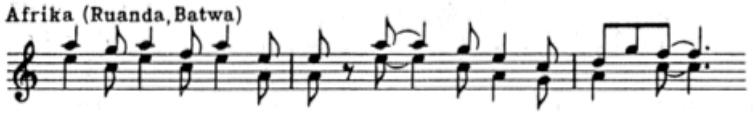
backbone, departing from it only at incidental points, whether because of the manner of execution of the instrument or for other reasons. It arises also when several singers of players have a melody in mind which is not fixed in every detail, and perform it in different versions. Such "coexistence of different versions of the same melody" have been discussed especially by Marius Schneider; it is the simultaneous counterpart to the successive variation of a tune from one line to the next, or one stanza to the next. It is not hard to see why the creation of such variants should be especially pronounced in instrumental music and in the collaboration between instruments and singers.
As manifold as the possibilities are in the creation of successive variants, so manifold are they in simultaneity, especially when there is no rule demanding consonance. Sometimes the departures are minor, e.g. transitions, elaborations, detour notes, expanded initial formulas, sometimes they are considerable, for example when the structural tones are replaced by other steps, for example[7]:



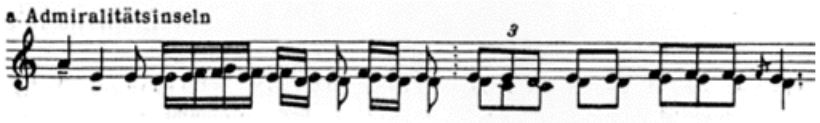
East Mongolia
a) men's voices, fiddle
b) men's voices, flute, guitar

c) cythara, guitar

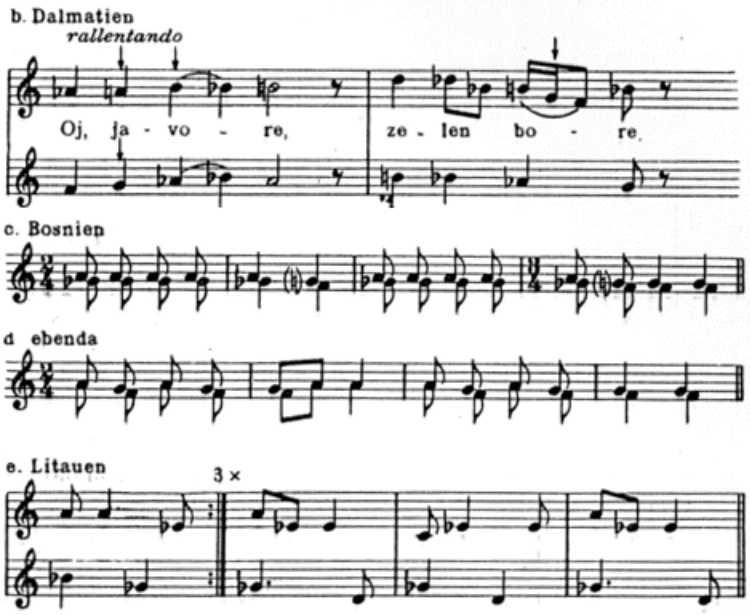
b) A similar "going along with" is motion in parallels. One proceeds in paired fashion like the rails on a railroad track. Every interval, every inflection, the entire melodic contour—everything is done together. It is essential that parallel movement should either proceed mechanically (mixture, mouth harp) or represent a conscious effort. Just like strict unison, the strict motion in parallels is among the pure forms, and accordingly not so widespread as often assumed. Often there are mixtures with other basic forms and there may be a "going along with" at varying distances. The latter is often conditioned by the prevailing tonal order, for example[8]:



The relative prevalence of fourth and fifth parallels may have to do with the status of consonances as naturally occurring phenomena. In the case of parallel seconds we are not usually dealing with actual seconds so much as the distance of one step. We must moreover distinguish parallel motion from stationary formations, in which one person enters a position, or persists in it, with sharp rubbing or rasping sounds. This is a noteworthy psychological phenomenon, which belongs to the context of steady-state sound formations, to be discussed shortly[9].



a. Admiralty Islands (South Pacific)



b. Dalmatia

c. Bosnia

d. ibid.

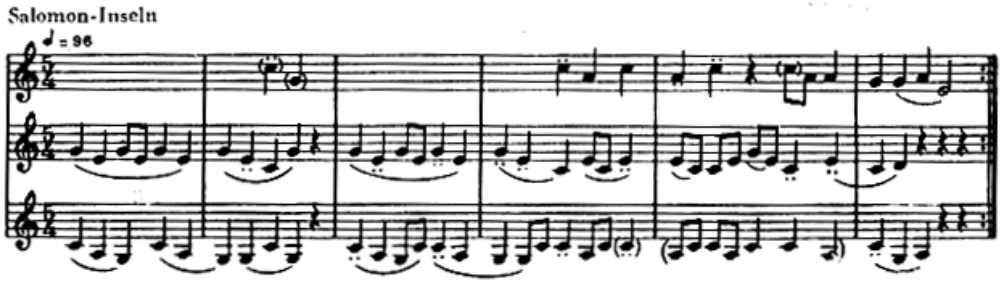
e. Lithuania

c) The application of isolated *Mehrklänge* is widespread in history; surely it was customary also in Antiquity. Double stops on string instruments such as cythara and harp were ready possibilities, and countless images seem to attest to them[10]. Often they are used to accentuate points of emphasis, as in Example 1 from Mongolia.

d) The relationship between melody and bourdon is usually analogous to that between figure and ground. The active melodic figure separates itself from the stationary bottom layer of sound, like, for example, the melisma of the precentor does from the sustained humming sound of the choir, in the Caucaus and in the diaphonia basilica. The bottom stands, as it were, behind the melody, not necessarily under it. Or it envelops it, as a diffuse atmosphere would a contour (cf. the "melody in the nebula" from Bartók's Mikrokosmos). It becomes more voluminous with the double bourdon[11] and inherently more agile through oscillating arpeggiation; rhythmic note repetition, ornamental elaborations.

2. The stationary sound, which serves here as the background to an active melody, appears also as an independent type of music. In steady-state sound formations[12] there is no clear elaboration of either or more continuing voices, to that extent there is really no actual linear conception here. The melos as it appears here does not go beyond the steady-state circling within a *Mehrklang*. It does not seek or move toward a goal, but persists in one state; often one listens and absorbs oneself, as it were, in the sound[13]. Such music seems mostly to reflect a feminine or twining plantlike style. Although the *Mehrklänge* may be dissonant, like the examples from the Balkan and Lithuania, one more often encounters a suavis concentus, as in the following choral song from the northwesterly Solomon Islands, which belongs to the genre of the "water eddy."

This name indicates "to interrupt the water (in a brook or river) in such a way that it swirls in an eddy". It "applies to the form of the songs: according to the testimony of the natives themselves it applies to the sections of the song, which are sung on the vowels a – e not having a text of their own, and they interrupt the flow of the verbal text"[14].



Solomon Islands
(South Pacific)

3. As is well known, ompletely “rigorous linearity” does not yield polyphony but rather a kind of jumble of voices. A bird concerto is more agreeable; Seneca speaks of the “concentus dissonus” of birds and other animals in the forest (dialog. VI, 18, 4). Robert Lachmann also sketches the jumble of voices in quite drastic terms: the “wild if festive commingling of sustained tuba notes, bell sounds, the blaring of bone trumpets and mumbling prayer formulas”, for example in the cultic music of Tibet[15].

Against this there are the early beginnings of vocal linearity and voice coupling. However, when cadences with dominant and tonic sounds occur among primitive cultures and in the orient[16], one should reckong with influences from the West; but in their homegrown musical traditions one does find contrary motion and other hints at polyphony[17].

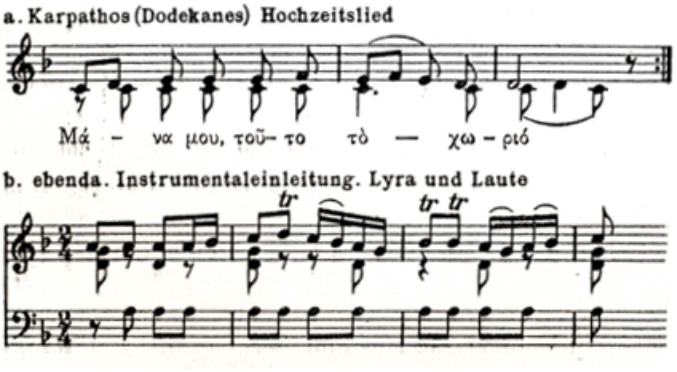
One of those hints is the layered overlap, in which *Mehrklänge* arise. The choir enters when the precentor has not finished as yet, so that one hears a kind of counterpoint[18]. An even more pronounced hint is the canon, at least in sofar as the voices intentionally sing against one another, and in the total course of the song, and maintain the delay between statements of the same phrases. But primitive canons often circle around in a sort of steady-state *Mehrklang*, so that one hears nothing else, either successively or simultaneously[19]. The strongest hint at polyphony, however, appears in the ostinato, as it is customary, for example, in the Caucasus[20]. The choir presents a refrain, but not in alternation with the precentor, but overlapping with the latter’s singing.

III

The first-mentioned forms of monophony and the subsequent forms of polyphony are counterparts of each other. For example, noise accompaniment corresponds to bourdon, the singing in octaves corresponds to singing in parallels, the multicolor unison to simultaneous variation. Within one musical tradition, monophonic and polyphonic sections may alternate, just as this is usual in Western church music.

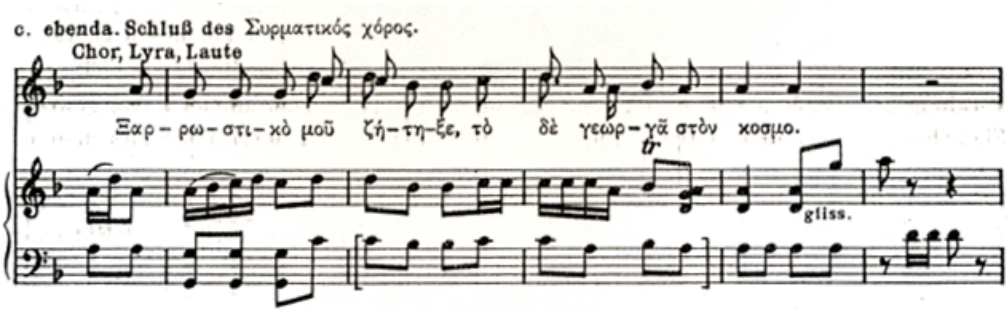
Above all, however, the basic forms of monophony and polyphony do not appear per se, but also in manifold mixtures. As well known, mixtures of a large number of cultural elements are especially typical of advanced cultures with a rich past; but against this multiplicity there are often trends back towards pure and simple forms. This general type of state of affairs in cultural history is likely to be relevant also to our questions. In Plato, for example, the famous passage about heterophonia and poikilia in Greek art music (Nomoi 812 D) makes reference to different sorts of departures from the singing in cythara accompaniment, and shows at the same time the resistance of the philosopher, who demands purity and moderation in musical education.

Let us offer a few examples[21] to recall the polyphony of Greek popular music, without necessarily implying any inferences for Antiquity. Such inferences will only be possible when we can make a methodic comparison between geographic areas of ancient culture that have had no contact or exchange in later periods.



a. Karpathos (Dodecanese Islands, Greece): Wedding Song

b. ibid. Instrumental accompaniment. Lyra and lute



c. ibid. Conclusion of the Συρματικός χόρος.

The *Mehrklang* formations and forms in the expanded monophony of the large ensembles and orchestras of Antiquity were certainly much more varied than they were in the cithara-playing Plato's time, especially in late Antiquity, when the most diverse instruments were brought together. With their whirring fullness of sound, their glittering multicolored sounds, and the rich use of given possibilities, they surely represented the diametric oppposite of the strict monophony of early Christianity, and did not approximate it even in a "purely melodic fundamental character." Rich sound formations are well known to be widespread in the orchestral music transmitted in the Far East. In Japan or Indonesia, for example, formations like percussion instruments with rhythmic polyphony, sprinklings of *Mehrklange*, bourdon, "going along" with variations or in strict parallels, or contrary motions, and so on, are readily combined.

"The development of polyphony breaks off among the peoples who have no musical notation, whereas mensural notation in Europe takes on concrete shape." This sentence of Hornbostel[22] sounds a little too evolutionistic, and is not far removed from the underestimation of the intrinsic worth of the old liquid forms. With regard to monophony, Handschin has emphatically stressed that [such monophony] is not generally something primitive, but allows other dimensions of music to assume importance and to develop than in polyphony.[23] Yet the same is also true for the older forms of polyphony, even compared to those that became fully developed only in the West. On the other hand, the rich possibilities of "chromaticism", ornamentation, and so on, were utilized only in some circles and their styles and genres; other did not perceive them, either because they could not or would not.

In this connection we should not think just of the possibilities of rich sonority and construction, such as subtle and arhythmic performance, the free and wide wanderings of the melos of a *jubilus*, or refined arrangements and colorings in the realm of tonality. For such music has clear priorities even in its simplicity, finesse, or lack of definition. For example, the functional harmonic relations in pure melody tend to operate less conspicuously that in the chords of cadential progressions. They are also often less unequivocal; only an additional chord decides whether a tone is to be understood as the tonic or the fifth in relation to subdominant, or as the third to the tonic parallel. The material "of-this-world" quality of that either-or has its own characteristic beauty.

Other instrinsic values lie in music as performed. It is after all quite one-sided, especially in research of Antiquity, to regard music only as an *ergon*, a pre-existing work, as a phenomenon for listeners; it is often more essentially an *energeia* [activity]. The old forms of polyphony offered more possibilities for the productive freedom of singers or players, for solo or collective improvisation. Monophonic song is especially fitting when music has to find its place, unobtrusively and unostentatiously, in liturgical activities, and when the prayers sung by those present — while hopefully heard by God — are not there to be heard by a listening public.

This is why the archetypal forms of monophony and *Merhklang*-formation have not become overhauled or inferior by the tremendous development of polyphony in the West. They have retained, historically and to a large extent also practically, their own worth and meaning.

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The development of polyphony in a narrower sense, the emergence of the composition as a work recorded in writing, and the great formal designs based on polyphonic and harmonic organisation – these developments were so far-reaching and so foundational that they marked the beginning, not only of another cultural cycle that came after and stood beside the existing ones, but a New Era in music—compared to which the past style cycles, despite their mutual differences, fuse together into a single, overall picture: that of the first World-Era of music history. Cultural-morphological views, which oppose the West with ancient, Arabic, Chinese, culture, etc., are not adequate here. This is evident already from the current spread of the foundations of Western music to the whole world. The developments since organum have not only provided the foundation for the specifics of Western music, but of a new Age of Polyphony altogether.

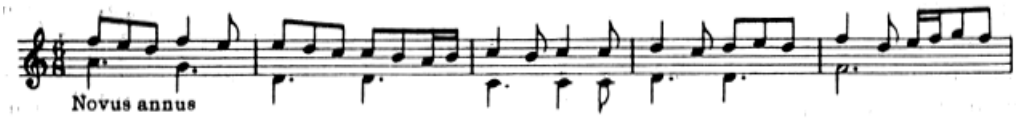
Now, it is most remarkable how the basic forms of polyphony of the First Era live on in the second. I do not wish to get involved in the question what regional traditions were being continued in Medieval music, and how impulses from south-, west-, and eastern Europe may have worked together. Suffice it to say that old forms live on very widely, and this in different directions. On the one hand they lead a tenacious but marginal existence in remote areas of Europe. Probably they also remained operative in the central countries of Western history[24], in traditional and improvised Medieval music, which has rarely reached the visibility of written musical testimony. On the other had they must have undergone increasing change. It is not correct that the theorists and notators at first undertook "nothing else" but abstraction and notation of long-existing practices, and merely made popular ways of singing usable to church music. Rather they stylize and change them from the beginning (even if only tentatively at first), in the direction of logical-harmonic voice-leading and simultaneous movement, for example, by placing the singing in parallels in a framework

consisting of opening and closing gestures. Both are essential: the adoption of old and living types of polyphony, and their recasting along the new thinking about musical space and time.

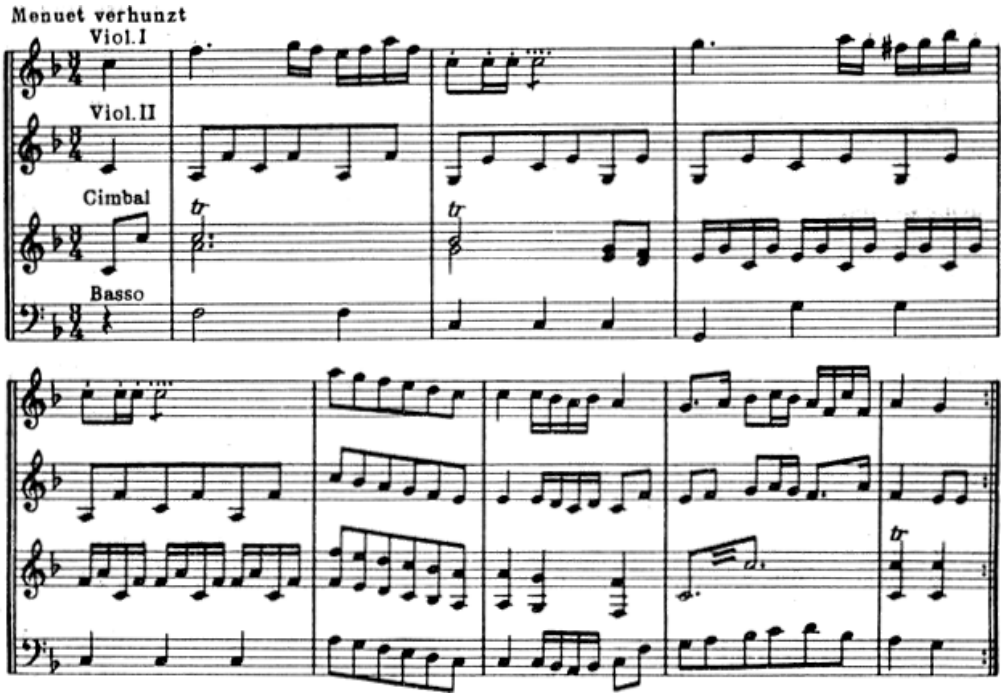
However, the further development splits up in two branches: first, the new thinking unfolds more and more, and impregnates ever more genres, countries, and layers of society[25], fills also polyphony and develops structures of composition and form, like models of organal setting and of fauxbourdon, rules of contrary motion, ostinato forms, medieval and modern ways of "functional harmony" and so on. Besides this, however, the simple forms of polyphony continue to live on in popular and folk music, which take up only some simple foundations of the new thinking, for example, the alternation of tonic and dominant chords. Because of this one arrives at forms of a second primitivity, for example, in the polyphony of the Alpine countries.

In this way, several forms of polyphony have perpetually lived alongside each other. Yet the picture gets even more complicated because older stages of development, which are promoted by the initially small avant-garde in Western Europe, persist for a long time in German, Bohemia, the East, in church, provincial and country. Also, the old forms lived on in the ventilative spheres in courtly life, and in genre pieces like, for example the Musette. Accordingly the total picture in each epoch of Western music is multi-layered. Think only of the variety of forms of polyphony for example in Milan or Lombardy around 1500, ranging from the ancient organum in parallel seconds to the latest styles around Josquin and the frottolists[26]. Like our most recent past, so also does the more remote past not allow itself to be understood as the single-track succession that ambitious avant-gardists demand from past and present.

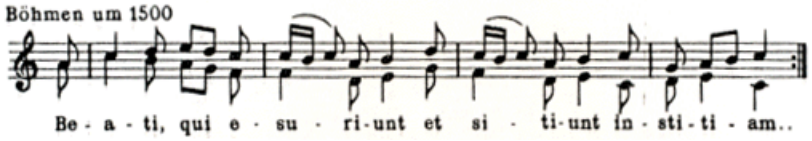
For those fundamental forms of monophony and polyphony that have reached us from the first world epoch one would have to demonstrate that they live on in different degrees of recasting. For example, the instrumental and solo-song embellishing preserves for a long time the traces of the variable "going along with" (*Mitgehen*). In early organ music, for example, the top part is frequently still to a large extent a mere elaboration of octaves agains the fundamental notes in the tenor[27]. Settings in fauxbourdon often show such traces, in that the top part of the parallel sixth-chord progressions keeps jumping to the octave[28]. Between sixth and octave parallels, there are also settings that alternate like the following from the Cantionale of Franus 1505, an important source for the continued existence of old form in eastern Central Europe[29].



Later on this embellishing removes itself ever more from the variable "going along with" in the old manner. But in the accompaniment of simple melodies, that are presented by one singer or the orchestra, it is developed further through ornamentation and broken chords in the framework of the momentary harmonies, like in the virtuoso concert. However, the Upper Styrian transcriptions of Knaffl, who was spurred by Mozart's *Musikalischer Spass* to represent exactly the folk music of his land, including all the "bungling" [30] show on the other hand how in the playing together of folk musicians all the conventions persisted and joined with simple harmony. Note in particular the "going along" of the bass with the melody:

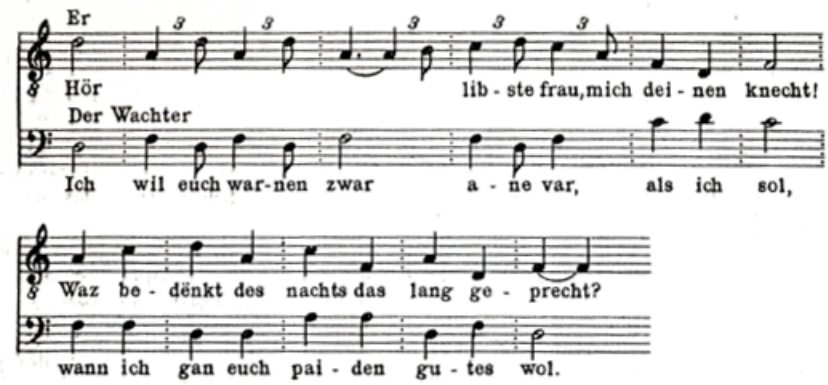


One can observe the same picture with singing in parallels. It remains alive among the people[31] and is incorporated in the form of a genre for example in the Villanella, but is above all recast in parallel organum and other specifically Western forms of art. In so far Riemann has rightly emphasized that is not the rigid parallel motion, but rather the alternating divergence and convergence that is the most important property of organum. It may well be the persistence of traditional parallel singing among the people that organum at the fourth and fifth has survived for so long in the church music of different countries.[32]

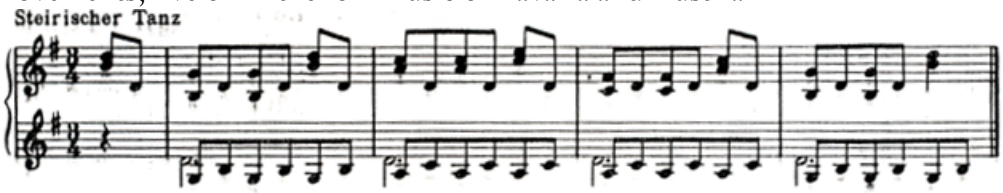


Single *Mehrklänge* are used not only in lute music, but also for example at the endings and partial endings of monophonic songs[33]. The instrumental burden remained in the bagpipe, the hurdy-gurdy, and popular collective singing, and also in genre-type pieces, for example the "Taghorn" of the Mondsee Liederhandschrift. The vocal choir burden under widely looped solo song, which flourished in the Caucasus[34] is also encountered in the St Martial style. Yet beside preservation came Western recasting. The burden became the organ point, and was thereby involved as a force for buildup and tension in the harmonic motion.

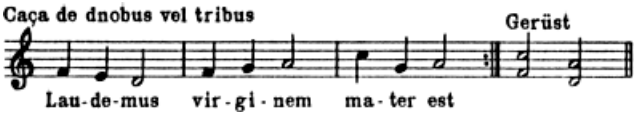
The responsible forms of sound were always beloved in musical genre images, as the tolling of bells, the bird concert, hunting horn, for example in the life of the Monk of Salzburg[35]:



However, later on it is mostly a harmonic setting that takes the place of pure circling in a *Mehrklang*.[36] In the broadest sense, stationary forms of sound, recast in the simplest chord movements, live on in the folk music of Bavaria and Austria[37]



Finally let us think of canons. In the convivial song canon, like in the church music in Notre Dame style one encounters constructions which keep within the framework of a triad and resound it unceasingly in simultaneous and successive formations. They do not transcend the possibilities which had existed also before the Middle Ages[38]. The next stage is represented by the canons that move back and forth between two chords, be it the tonic and dominant or like so, in the following Catalan pilgrim's song from the fourteenth century[39]



The specifically Western further development however led the canon from such responsible forms to a harmonic forward motion: to the organal setting, to fauxbourdon, and beyond that to artful polyphony.

[excursus on the *Martinsradel*]

The old forms between monophony and polyphony have received new importance from those directions which turn away from the harmonic and contrapuntal norms of Western music up to then, and seek to readopt the *Urformen* of music with new authenticity. In composition, improvisation, and pedagogy they turn to those old ways of sound formation, like burden and parallel singing, and to their earliest Western recastings[43]. They perceive structures in them which are in essence comparable to the children's and convivial music making, and on the other hand fitting accompanying forms for old real monophony, especially for Gregorian chant melodies.

Although there is little to determine about the future of these efforts, it is certain that they, like to total situation of our music, will not be intelligible within the framework of internally Western

music. In these questions, too, one sees the necessity of incorporating the legacy of the first Age of music in historical research and in this way broaden the music historical horizon.

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[1] Musikgeschichte im Überblick, Luzern 1948, p. 60; Zeitschrift für Musikwissenschaft, vol. 8, p. 8.

[2] See, for example, Marius Schneider, Geschichte der Mehrstimmigkeit, Ex. 162.

[3] Cf. J. Kunst, Metre, Rhythm, Multi-Part Music, Leiden 1950, particularly pp. 31 ff. Also L. F. Ramon Rivera, Polirritmia y Melódica Independiente (Archivos Venezolandos de Folklore I, 1952).

[4] For the example g e c e g e g e etc.; see also Wiora, Europäisches Volksgesang, Cologne 1952, p. 14.

[5] Über Mehrstimmigkeit in der Außereuropäischen Musik (Kongressbericht Vienna 1909), etc.

[6] Geschichte der Mehrstimmigkeit. I, II. Berlin 1934–35; Ist die vokale Mehrstimmigkeit eine Schöpfung der Altrassen? (Acta musicologica 23, 1951, 40–50), etc.

[7] H. Haslund-Christensen and E. Emsheimer, Music of Eastern Mongolia, pp. 54, 70, 39 (in: The Music of the Mongols I. Reports from … the Sino-Swedish Expedition, Publ. 21 Stockholm 1943).

[8] Marius Schneider, Ex. 129.

[9] Sources for B 3: ibid. Ex. 68 (after R. Thurnwald); B. Bartók and A. B. Lord, Serbo-Croatian Folk Songs. New York 1951, p. 63; C. Rihtman, Les formes polyphoniques dans la musique populaire de Bosnie et d'Herzegovine (Journal of the International Folk Music Council IV, 1952, 34); Tautosakos Darbai V, 1938, p. 250.

[10] See, amongs others, F. Behn, Musikleben im Altertum und frühen Mittelalter, Stuttgart 1954.

[11] Not only on the bagpipe, but also, for instance, on the guitar; see for example Bartók, Volksmusik der Rumänen von Maramures. Munich 1923 (Sammelbände für vergleichende Musikwissenschaft IV), p. xxv, 106 ff., 136 ff., 142 ff.

[12] In contrast to E. Kurth's Melodie- und Kontrapunktlehre, R. v. Ficker has emphasized their music-historical importance (Primäre Klangformen, Jahrbuch Peters 1929). See, for example, p. 26 on the melting-together of differently-tuned bells into an appropriately undulating sound impression.

[13] For example, Marius Schneider, Ex. 61.

[14] E. M. von Hornbostel, Die Musik auf den Nordwestlichen Salomon-Inseln. In: R. Thurnwald, Forschungen auf den Salomon-Inseln I, No. 22 and p. 487 f.

[15] Musik des Orients. Wrocław 1929, p. 85.

[16] Marius Scheider, Ex. 112; Acta musicologica 1951, p. 49.

[17] Marius Scheider, Ex. 89, 99.

[18] Marius Scheider, Ex. 25.

[19] Marius Scheider, Ex.11 and 8.

[20] Marius Scheider, Acta musicologica XII, 1940, 52–61.

[21] S. Baud-Bovy, Chansons du Dodécanèse. II, Paris 1938, pp. 238, 256, 368.

[22] Ibid., p. 303.

[23] Particularly in his Musikgeschichte, pp. 50–55.

[24] Cf. on this point E. Ferand, Die Improvisation in der Musik. Zürich 1938, as well as Kongressbericht Basel 1949, p. 103 ff.; also W. Gurlitt on *sortisatio* in Tijdschrift van de Vereniging for Nederlandsche Muziekgeschiedenis XVI, 1942, 194–211, etc.

[25] For example, Teuber points out, surely rightly so, that the quantity of homophonic compositions in the later sixteenth century is founded less in a stylistic transformation than in the written notation and stylization of a type of music which up to then had been left mostly to oral practice (Bemerkungen zur Homophonie im 16 Jahrhundert, Kongressbericht Utrecht 1952, 384–397.

[26] Cf. Handschin, Zur ambrosianischen Mehrstimmigkeit, Acta musicologica XV, 1943, 14 ff.

[27] Like Organ Mass and clausulas in F. Feldmann, Musik und Musikpflege im mittelalterlichen Schlesien. Wrocław 193, App. p. 1 ff., 4 ff.

[28] For example, Kongressbericht Basel 1949, p. 145.

[29] Kancional Franusův, ed. D. Orel, Prague 1922 (Knihovna "Cyrill" 10), here p. 153 (fol. 330 b).

[30] Die Knaffl-Handschrift, eine obersteirische Volkskunde a. d. J. 1813. Edited by V. von Geraumb, Berlin-Leipzig 1928, p. 136; cf. p. 113.

[31] For example SIMG VI, 1904/05, p. 321; Wiora, Europäisches Volksgesang p. 66.

[32] Kancional Franusův, ed. D. Orel,p. 117. Numerous attestations in A. Geering, Die Organa und mehrstimmigen Conducten. Bern 1952.

[33] For example Geering, p. 51.

[34] On this, and in this section altogether, cf. Marius Schneider, Kaukasische Parallelen zur mittelalterlichen Mehrstimmigkeit (Acta Musicologica XII, 1940, 52–61).

[35] Mondsee-Wiener Liederhandschrift fol. 188b f., ed. Mayer-Rietsch, p. 328.

[36] For example the royal fanfares of Josquin des Prez (A. Schering, Geschichte der Musik in Beispielen, 62a).

[37] Alte Steirische, collected by P. Rantner, 1845, No. 108 (Deutsches Volksliedarchiv: p. 323).

[38] Cf. Wiora, Das deutsche mittelalterliche Liedkanon (Kongressbericht Lüneburg 1950), p. 72 f.

[39] See O. Ursprung, Zeitschrift für Musikwissenschaft IV, 155.

[43] See, for example, Walther Krüger, Zur Wiederkehr des Organum. Älteste und jüngste Mehrstimmigkeit (Musica IX, 1955, 6–10).